

# **The critical success factors for managing the visitor experience at a major musical event**

**Bianca Manners**

**20652445**

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**Supervisor: Dr. M. Kruger**

**Assistant supervisor: Prof. M. Saayman**

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# ABSTRACT

## **The critical success factors for managing the visitor experience at a major musical event**

With numerous artists coming to South Africa, the event industry is becoming congested with competition. This makes the production of a memorable visitor experience to events particularly challenging for the management of the event. Various aspects are required to occur when managing an event, and these contribute to the success and memorable experience of visitors. These aspects can either be controlled or uncontrolled by management. To ensure a successful event and memorable experience for visitors, event managers have to consider all of the various aspects that can be controlled within the event organisation when hosting a major music event. It is therefore important for management to ensure that the controllable key management aspects, also referred to as Critical Success Factors (CSFs), are implemented effectively and efficiently to ensure a memorable visitor experience.

However, even though these management aspects (CSFs) may be familiar to event managers, the significance of what visitors regard as important concerning those aspects that would ensure a memorable visitor experience is, as yet, undefined. In addition, according to available literature, CSFs differ between the different events and different tourism organisations. Thus, CSFs identified at one event to ensure the successful management of a memorable visitor experience cannot be used at other events. Hosting major music events at various locations can be even more challenging as visitors attending major music events at different locations are a non-homogeneous market and so regard different aspects in different lights. Therefore, it is evident that the CSFs identified with regard to what visitors at one venue will consider as important will differ from those regarded as important at another venue, even when it is the same performer at each venue. Thus, it became critical to seek answers to the questions of what visitors to a major music event regarded as important CSFs and how did the importance of these CSFs differ between location and location? Therefore, the purpose of this study became the determination of the CSFs for managing the visitor experience at major music events in South Africa.

The year 2011 was the first time that world-famous Neil Diamond had performed in South Africa. Neil Diamond performed four concerts at different locations (Johannesburg's FNB stadium, Durban's Moses Mabhida Stadium, Cape Town's Greenpoint Stadium and at Port Elizabeth's Nelson Mandela Stadium). This was the first time major music events had been held at these venues where one performing artist performed at all four different locations (cities). Thus, this event was the ideal opportunity to investigate. In order to realise the goal of the research, surveys were conducted at the four Neil Diamond concerts held, respectively, in Johannesburg (1 April, 2011), Durban (5 April, 2011), Port Elizabeth (8 April, 2011) and Cape Town (11 April, 2011) where, altogether, 1820 questionnaires were administered.

The purpose of the first article was to determine what visitors at a major musical event regarded as critical management aspects, or as critical success factors (CSFs), for a memorable and satisfactory visitor experience. This was to aid major music event managers with information they could use to improve and ensure memorable visitor experiences in the future. A factor analysis was performed to determine the CSFs. Six factors were revealed, being *General Management; Souvenirs; Marketing; Venue and Technical aspects; Accessibility and Parking; and Amenities and Catering*. *General Management, Venue and Technical aspects* and *Marketing* were regarded as the most important CSFs for visitors to a major music event. It was subsequently confirmed that CSFs differed from one event to another. Thus it became clear that one set of CSFs cannot be used across each venue for events. By determining the CSFs, and through successfully managing these factors, major music events will ensure the retention of long term visitor goodwill, and so will remain competitive and sustainable.

Neil Diamond presented four concerts at four different locations, The purpose of the second article was to determine the impact that location makes to the visitor experience at a major music event. Two-way frequency tables and Chi-square tests as well as ANOVAS and Tukey's multiple comparisons were used to determine the differences between the four locations. Statistically significant differences were found, based on demographic, behavioural variables and motivational factors. Determining the effects these differences have provided major music event managers with superior knowledge in order to develop and manage future concerts at the differing destinations and locations. This research also help management to create a memorable visitor experience and so foster the promotion of future events more effectively to the target

audiences, as well as potential sponsors. This specificity can also enhance bid documents for organisations and locations aiming at hosting major music events.

This research revealed six critical success factors at a major music event. These CSFs can be used to enhance the visitor experience. However, it was also found that one set of CSFs cannot be used for every event as different locations regard different CSFs as being more important than others. Since major music events are often held at more than one location, it becomes critical to differentiate each location as the visitors to the various locations cannot be seen as homogeneous and so will have different needs and expectations. Thorough and informed knowledge of what is required for visitor satisfaction will not only ensure an improved event, but will enhance the visitor experience at such an event.

This was the first time research was performed at major music events in South Africa that revealed the profile, motives, CSFs and spending behaviour of visitors to these events. Research not only provided information concerning the CSFs needed to manage the visitor experience at a major music event, but also provided an overall perspective of what visitors regard as important for a memorable visitor experience at four different geographic destinations hosting the same artist. This research contributes to the literature concerning the management of major music events and concerning the creation of memorable visitor experiences at these events.

***Key words:*** *Critical Success Factors, destination, event management, event tourism, factor analysis, location, memorable visitor experience, major music events, Neil Diamond*

# OPSOMMING

## **Die kritieke suksesfaktore by die bestuur van besoekerservaring by 'n groot musiekgebeurtenis**

Met die besoek van verskeie kunstenaars aan Suid-Afrika is die geleentheidsbedryf blootgestel aan oorvol wedywering wat 'n uitdaging stel aan die bestuur van 'n gedenkwaardige geleentheid vir die besoeker. Met geleentheidsbestuur kom verskeie aspekte na vore wat tot die sukses en onvergeetlikheid van besoekerservaring bydra. Hierdie aspekte kan óf deur bestuur beheer word óf onbeheer gelaat word. Om dus 'n geslaagde geleentheid en 'n onvergeetlike ervaring vir besoekers te verseker, behoort geleentheidsbestuurders verskillende aspekte binne die geleentheidsorganisasie te oorweeg wat beheer kan word wanneer 'n grootskaalse musiekgebeurtenis aangebied word. Daarom is dit belangrik dat bestuur sekermaak dat die verskillende beheerbare kernbestuursaspekte, ook na verwys as kritiese suksesfaktore (KSF'e), doeltreffend toegepas word om 'n onvergeetlike besoekerservaring te verseker.

Hoewel hierdie bestuursaspekte (KSF'e) aan geleentheidsbestuurders bekend is, is daar ontelbare moontlikhede van wat besoekers as belangrike aspekte beskou om 'n onvergeetlike besoekerservaring te verseker. Verder, volgens die literatuur, verskil die KSF'e van verskillende geleenthede en toerisme-organisasies; dus kan KSF'e wat by een geleentheid geïdentifiseer is nie by ander geleenthede aangewend word om die geslaagde bestuur van 'n onvergeetlike besoekerservaring vir gaste te verseker nie. Die aanbod van grootskaalse musiekgebeurtenisse op verskillende plekke kan verdere uitdagings inhou aangesien besoekers wat sodanige gebeurtenisse op verskillende plekke bywoon nie 'n homogene mark is nie en sekere aspekte van meer belang as ander beskou. Dit is dus duidelik dat die geïdentifiseerde KSF'e wat besoekers as belangrik by grootskaalse musiekgebeurtenisse beskou van plek tot plek sal wissel. Die vrae het dus ontstaan: wat beskou besoekers by 'n musiekgebeurtenis as belangrike KSF'e en hoe verskil die belangrikheid van hierdie KSF'e van plek tot plek? Die doel van hierdie ondersoek was dus om die KSF'e vir die bestuur van die besoekerservaring by grootskaalse musiekgebeurtenisse in Suid-Afrika te bepaal.

In 2011 was dit die eerste keer dat wêreldberoemde Neil Diamond in Suid-Afrika opgetree het. Neil Diamond het by vier konserte op verskillende plekke (Johannesburg

se FNB-stadion, Durban se Moses Mabhida-stadion, Kaapstad se Groenpunt-stadion en Port Elizabeth se Nelson Mandela-stadion) opgetree. Dit was die eerste grootskaalse musiekgebeurtenisse wat by hierdie plekke gehou is waar een kunstenaar op vier verskillende plekke (stede) opgetree het. Dit was dus die ideale geleentheid om navorsing te doen. Om die doel te verwesenlik is opnames uitgevoer by die vier Neil Diamond-konserte onderskeidelik in Johannesburg (1 April 2011), Durban (5 April 2011), Port Elizabeth (8 April 2011) en Kaapstad (11 April 2011) waar altesaam 1 820 vraelyste gehanteer is.

Die hoofdoel van die eerste artikel was om vas te stel wat besoekers by 'n grootskaalse musiekgebeurtenis as kritieke bestuursaspekte, of kritieke suksesfaktore (KSF'e), vir 'n onvergeetlike en bevredigende besoekerservaring beskou. Dit was om vas te stel wat besoekers as belangrike bestuursfaktore beskou om die bestuursaspekte van grootskaalse musiekgebeurtenisse te verbeter en 'n onvergeetlike besoekerservaring in die toekoms te verseker. 'n Faktorontleding is uitgevoer om die KSF'e te bepaal. Ses faktore is geïdentifiseer, naamlik *Algemene Bestuur*; *Aandenkings*; *Bemarking*; *Plek en Tegniese aspekte*; *Toeganklikheid en Parkering*; en *Geriewe en Spyseniering*. *Algemene Bestuur*, *Plek en Tegniese aspekte* en *Bemarking* is as die belangrikste KSF'e beskou wat 'n onvergeetlike besoekerservaring by 'n groot musiekgebeurtenis uitmaak. Gebaseer op die resultate, is dit bevestig dat KSF'e tussen geleenthede wissel; een stel KSF'e kan dus nie oor verskillende geleenthede gebruik word nie. Deur bepaling van die KSF'e, en deur die geslaagde bestuur van hierdie faktore, sal grootskaalse musiekgebeurtenisse die behoud van langtermyn besoekerswelwillendheid verseker, en mededingend en volhoubaar bly.

Daar was vier Neil Diamond-konserte op vier verskillende plekke. Die doel van die tweede artikel was om vas te stel watter impak die plek op die besoekerservaring by 'n grootskaalse musiekgebeurtenis het. Tweerigting-frekwensietabelle en Chi-kwadraattoetse asook ANOVAS en Tukey se veelvuldige vergelykings is gebruik om die verskille tussen die vier plekke vas te stel. Statisties beduidende verskille is gevind, gebaseer op demografie, gedragsveranderlikes en motiverende faktore. Die bepaling van hierdie verskille sal die bestuurders van grootskaalse musiekgebeurtenisse van uitstekende inligting voorsien om daarmee toekomstige konserte by verskillende bestemmings en plekke te ontwikkel en te bestuur. Hierdie navorsing sal bestuur ook help om 'n onvergeetlike besoekerservaring te skep en sodoende die promosie van

toekomstige geleentehede help om gehore en borge meer doeltreffend te teiken. Hierdie kennis sal ook die boddokumente versterk van organisasies en plekke wat mik na die aanbied van belangrike musiekgebeurtenisse.

Hierdie navorsing het ses kritieke suksesfaktore onthul wat by 'n grootskaalse musiekgebeurtenis gebruik kan word om die besoekerservaring te verryk. Daar is egter ook gevind dat een stel KSF'e nie by verskillende geleentehede gebruik kan word nie aangesien besoekers van verskillende plekke sekere KSF'e as belangriker as ander beskou. Aangesien grootskaalse musiekgebeurtenisse dikwels op meer as een plek aangebied word, is dit belangrik om plekke van mekaar te skei omdat die besoekers by verskeie plekke nie as homogeen beskou kan word nie en sal verskil wat hul behoeftes en verwagtinge betref. Deeglike kennis van wat nodig is vir besoekersbevrediging sal 'n beter geleentheid verseker en sal die besoekerservaring by 'n grootskaalse musiekgebeurtenis verbeter. Dit was die eerste keer dat navorsing gedoen is op grootskaalse musiekgebeurtenisse in Suid-Afrika wat die profiel, motiewe, KSF'e en bestedingsgedrag van besoekers by sodanige geleentehede onthul het. Navorsing het nie alleen inligting verskaf oor die KSF'e wat nodig was om die besoekerservaring by 'n grootskaalse musiekgebeurtenis te bestuur nie, maar het ook 'n oorhoofse perspektief gegee van wat besoekers as belangrik vir 'n onvergeetlike besoekerservaring beskou by die vier verskillende geografiese bestemmings wat deur een kunstenaar besoek is. Dit dra by tot die literatuur oor die bestuur van grootskaalse musiekgebeurtenisse en tot die skep van 'n onvergeetlike besoekerservaring by hierdie geleentehede.

***Kernwoorde:*** *Kritieke suksesfaktore, bestemming, geleentheidsbestuur, geleentheidstoerisme, faktorontleding, plek, onvergeetlike besoekerservaring, grootskaalse musiekgebeurtenisse, Neil Diamond*

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

## 1.1. INTRODUCTION

Over the first decade of the 21<sup>st</sup> Century, event management has become a rapidly-growing field with its own practitioners, suppliers and professionals in which tourists represent a potential market for planned events (Craven & Golabowski, 2001:4; Getz, 2007:403; Allen, O'Toole, Harris & McDonnell, 2008:17). Events have also become an important motivator of tourism and now form part of the development and marketing plans of most destinations (Getz, 2007:403). According to Getz (2007:405), event tourism is recognised as being inclusive of all planned events in the integrated approach to development and marketing. Craven and Golabowski (2001:10) indicate that events can be seen as stand-alone affairs that include the following: award banquets, concerts, fairs, festivals, galas, public shows, road shows, music concerts, sporting events and tradeshows. These events can be grouped or categorised in different ways according to the size, form and the content of the event (Allen *et al.*, 2008:13). A distinction can furthermore be made between mega-events (for example, the Olympic Games or the FIFA World Cup), hallmark events (for example, the Carnival in Rio de Janeiro), major events (for example, the Cape Town International Jazz Festival, the 46664 concert, the Cape Argus cycling race in Cape Town and the Comrades Marathon in KwaZulu-Natal) and local/community events (for example, the Kersiefees in Ficksburg and the Kirkwood Wildsfees) (Bowdin, Allen, O'Toole, Harris & McDonnell, 2006:15; Allen *et al.*, 2008:12).

Sonder (2004:18) believes that music is a voluptuous sound that can be heard around the world through entertainment at major music events. Major musical events (in the context of this study, any reference made to music implies musical) now form part of the normal activities of the typical organising body. Such events are organised at a specific time, once a year, and take place in a specific location that is open to the general public and has a dominant theme (the performance of music of different kinds to a specific genre) (Aldskogius, 1993:53). These types of events can create multifaceted entertainment productions that have the potential to attract large crowds and 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):

- Destination promotion and attraction image builder;
- Increasing tourist visits;
- Promotion of the arts and music;
- Supporting artists and performers;
- Creating business opportunities;
- Contributing to an economic impact;
- Expanding the tourist season; and
- Creating job opportunities.

Due to these distinctive positive contributions for host communities and destinations, major music events are now common worldwide. According to Allen *et al.* (2008:14), major events, such as major music events, are defined as “events that have the potential to attract significant media coverage, economic benefits and visitor numbers due to their scale and media interest.” A major music event or live music performance according to Kruger and Saayman (2011:3) 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 over 20 000 attendees, which is packaged as a coherent whole”.

The growth in demand for music events has also taken place in South Africa as the popularity of international pop, rock and jazz artists, among others, has escalated. Thus major music events have become more popular occurrences over the past years and live performances of international artists such as U2, Robbie Williams, Live, Roxette and 30 Seconds to Mars are becoming more common on the South African major music events calendar (Big Concerts, 2011). These events are held at various venues across the country and attract large numbers of visitors. Neil Diamond is no exception. This performance was one of the most anticipated live music events ever seen in South Africa, as 2011 was Neil Diamond’s first ever performance in the country (Big Concerts, 2010). He performed four shows in South Africa in different cities, Johannesburg (2 April, 2011 at the FNB Stadium), Durban (5 April, 2011 at the Moses Mabhida Stadium), Port Elizabeth (8 April, 2011 at the Nelson Mandela Bay Stadium) and in Cape Town (11 April, 2011 at the Green Point Stadium) with over 136 000 tickets sold (Big Concerts, 2010).

Apart from the evident visitor interest, hosting major music events such as the Neil Diamond shows could also have an impact on the profile, travel behaviour of visitors and what managerial aspects visitors regard as important for a memorable visitor experience. Saayman (2007:219) indicates that the variety or attractiveness of national artists has an effect that is not confined to a small radius, usually the area surrounding the event venue. The impact of well-known international artists, such as Neil Diamond, will be much larger and could extend to neighbouring towns thus indicating that more visitors will be prepared to travel to see the show. Therefore, according to Gibson and Connell (2005:105), single events such as the Neil Diamond shows have the potential for making a significant impact on the host communities. This impact is the result of transport, ticket purchases, accommodation, memorabilia, as well as food and beverage expenditure, during the event that together form the overall experience (Gibson & Connell, 2005:105; Page & Connell, 2009:613; Walker & Walker, 2011:276).

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 by the expectations created by the visitor. These impacts, in turn, have an influence on the visitor experience at an event. Therefore, event organisers need to be conscious of the expectations that visitors bring to a major music event. According to Page and Connell (2009:611), an assessment of the available resources for event development is required that might examine the existing demand and supply of events, including return on investment, market share and market trends. For this reason, it is of the utmost importance for all event organisers to properly evaluate events from a demand side. This will enable feedback to management and ensure an improved event management process by providing a tool for analysis and the key to continuous improvement (Bowdin *et al.*, 2006:412-413).

The purpose of this chapter is to discuss the research process to be followed in this study. This is realised by analysing the background to the problem and thereafter 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 finally, the chapter classification.

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

Page and Connell (2009:642) define event management as “the practical aspects of preparing for and staging an event”. Therefore, event management is used to signify the production of an event (Singh, 2009:97). According to Allen, O’Toole, McDonnell and Harris (2005:160) event management is made up of numerous management areas which include planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation. Getz (2007:13) agrees, and adds that event management focuses on mobilising resources, transforming processes, managing systems and professionalism. Getz (2007:13) continues by stating that planned events occur through conscious human intent, produced by organisers together with various stakeholders, with specific goals in mind.

Event management is thus a complex process that has a variety of factors needing to be managed and, when organising a major music event, the various characteristics that form part of the visitor experience also have to be considered. The centre of visitor experience to an event is the interaction between the host of an event and the visitors (Povey & Van Wyk, 2010:7). Thus, a performance must satisfy the visitors’ expectations of the event and deliver the promised results based on the original reason for the entertainment (Matthews, 2008:7). According to Pegg and Patterson (2010:86), the success of the event depends on matching the visitor experience with the services and product offerings. However, according to Fisher, Pearson and Barnes (2002:44), a music performance is an intangible event that is concurrently produced by the band and consumed by the audience. Therefore, although the quality of the

band/performer/artist performance can not be controlled by management as the outcome of the artist's performance is uncertain, management can, however, influence the performance by ensuring good quality sound and lighting. Thus, music events create a visitor experience which is influenced by two key aspects, namely (1) the performing band/performer/artist and (2) the management aspects regarding the organisation of the event. Various aspects have to be managed at major music events that contribute to the success of the event and will work together to create a memorable visitor experience. Therefore it is important for management to consider those aspects that are important for visitors. These aspects that are directly controlled by management and event managers, will enhance the memorable experience of the visitors to the event.

Shone and Parry (2010:15) indicate that the characteristics that influence the visitor's experience can be grouped together as being unique, perishable, labour-intensive, fixed-timescale, intangible, personal interaction, ambience and a ritual or ceremony. In music events, the activities typically vary with the type of event that is organised (Singh, 2009:97-98). Singh (2009:103) explains that, although the format remains broadly the same, an event is not a single activity. It is a collection of various chronological activities which follow a system, and these activities may vary from event to event and from situation to situation.

Various factors contribute not only to the success of the event but also create and offer a memorable experience to all visitors. Silvers (2004:41), Bowdin *et al.* (2006:353), Matthews (2008:151) and Allen *et al.* (2008:453) each indicate that major music events consist of diverse factors that need to be managed. These might include entertainment, technical aspects, food and beverage, marketing, stalls, entrance, 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. Although planned events might be comparable in form, some of these aspects of (for example) setting, visitor and programme will ensure that the event is always tangible or experientially diverse (Getz, 2007:18-19). However, before the music and/or artist/band/performer can be chosen to headline an event, it is important for organisers to assess the needs of potential visitors and the resources available to ensure that the expectations of the visitors will be met by the event (Sonder, 2004:81-82). Packer, Small and Darcy (2008:13-14) state that the focus of many organisers in the events sector remains primarily on the location of the event, rather than catering for the requirements of visitors to the event. According to Getz (2007:192), visitors to events, including major music events that attract paying visitors, will expect delivery of the promised product or experience at a high standard. They will be entitled to complain if they do not get their perceived money's worth. The level of service quality received relates to the enjoyment of the experience and, when an organisation (event) delivers good service quality, it

can reap many benefits, varying from increased profits to satisfied internal and external stakeholders (including visitors) (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004:80). According to Getz (2007:18) and also to Berridge (2007:73), the expectations, moods and attitudes of visitors will always be innovative, so their experiences will fluctuate regardless of the event line-up and setting.

It is, therefore, important to keep in mind that different visitors will expect, want, and/or need different things from essentially similar offerings (Yeoman *et al.*, 2004:81). Berridge (2007:73) states that the experience derived from any programmed service, such as music events, is the essential component that influences the level of satisfaction, and that the factors that control the specific experience are very much bound up in the way the experience has been designed to be delivered (for example, qualitatively, sequentially, visually and ergonomically). According to Moutinho (2000:239), achieving service quality in terms of a visitor experience, is being competent in the delivery of visitors' needs and expectations in the majority of areas of the delivery process, as well as exceeding them in one or two areas. Berridge (2007:79) adds that, by having a deeper knowledge of the way visitors experience an event, management will be able to conceptualise the experiences of users in terms of design and programming in order to ensure a more satisfying and fulfilling experience in the future.

To determine the factors that visitors consider important for a memorable experience, Singh (2009:243) indicates that events can be evaluated based on the Critical Success Factors (CSFs) from the visitors' (demand) and from the viewpoints of the event organisers (supply). CSFs are viewed as those factors that affect the ability to prosper in the marketplace and that can be considered as the particular strategy elements, product attributes, resources, 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 CSFs, 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. 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).

However, very few studies have been done focusing on music events and, in particular, major music events. In general, the focus has been on travel motives to the events (Crompton & McKay, 1997; Nicholson & Pearce, 2000; Funk, Alexandris & Ping, 2009), on travel expenditure at events (Felsenstein & Fleischer, 2003; Wang, Rompf, Severt & Peerapatdit, 2006), on economic impacts (Gazel & Schwer, 1997; Brown *et al.*, 2002; Andersson, Armbrecht & Lundberg, 2008), on visitor profiles (Lee, Toepper & Obenour, 1995; Nicholson & Pearce, 2000; Hvenegaard & Manaloor, 2007) and into social impacts (Delamere, 2001; Fredline, Jago &

Deery, 2003; Gursoy, Kim & Uysal, 2004; Wood, 2005). The only study that focused on the CSFs at an event was that of Lade and Jackson (2004). These latter authors determined the CSFs of regional festivals in Australia and found that a creative and unique programme development each year, as well as appropriate response to patrons' feedback, are considered as important.

No previous studies have focused on major music events in South Africa nor the CSFs for managing the visitor experience. However, the CSFs have been determined for other tourism operations in the country, 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 the studies have shown that the critical management factors differ from the one tourism operation to another, thus highlighting the fact that the type and nature of the tourism operation determines the CSFs required to effectively manage it. The research by Marais (2009) and Erasmus (2011) were the only studies conducted from a demand side. These authors emphasised the importance of determining the CSFs from the visitors' perspective. These studies also indicate that various CSFs can be controlled by the event organisers. In the context of music mega-events, that are subject to various external factors such as unfavourable weather conditions that are not controllable by management, it is vital to focus on those aspects that can be directly controlled by management. These CSFs contribute to the improvement of ticket sales, marketing, safety, accessibility and entertainment, based on what the visitor considers to be important.

In the case of major music events, location also plays a distinct role in the overall experience of visitors (Walker & Walker, 2011:92). From the results reflected, it is clear that location did not feature as critical in the studies as it is not relevant to the tourism operations under investigation. However, according to Ritchie and Crouch (2003:234), the physical location of a destination (in this case, an event) can have a huge impact on the event's ability to compete for, and to attract, tourist markets, as a more desirable location can be equated with a location that is closer to the most important origin markets. Walker and Walker (2011:480) add that the location area has an effect on the price that can be charged, while Reisinger (2009:298) indicates that major geographic variables also affect visitors' buying behaviour. Reisinger (2009:298) furthermore explains that the various geographic areas are characterised by different climates, economies, politics, religious affiliations and customers and thus offer distinct lifestyles, values and cultures.

The influence of location on visitors' behaviour has been determined by various authors within the tourism literature. However, the influence of location is inconsistent, as Kruger (2010:50) found that the province of origin had no influence on higher spending in South Africa. This

contradicts the findings by Saayman, Saayman, Slabbert and Viviers (2007); Saayman and Saayman (2008); Kruger (2009); Saayman, Van der Merwe and Pienaar (2009), as well as those of Slabbert, Kruger, Viviers, Saayman and Saayman (2009) who found that visitors who travel from Gauteng province in South Africa spend more at selected national arts festivals and national parks in South Africa. Cannon and Ford (2002:263) established that spending patterns also relate to visitors' place of residence, as expenditure levels increase for international visitors. Saayman, Krugell and Van der Merwe (2007:18); Saayman and Saayman (2008) and Kruger (2009:28) found that the province of origin (location) plays a significant role in the spending of visitors at arts festivals and at national parks in South Africa. These results indicated that visitors originating from more affluent provinces, particularly Gauteng and the Western Cape, tend to be higher spenders. Research by Long and Perdue (1990:12), Lee (2001:663) and Saayman, Krugell *et al.* (2007:185) all indicated that the distance travelled to visit tourist attractions affects expenditures positively. In this research, concerning the case of Neil Diamond, who had four shows – one in each of the major metropolitan cities in South Africa - it can be assumed that the CSFs (that is the needs, wants, preferences and, particularly, what visitors consider as important for a satisfactory experience) will differ, and that location will indeed influence visitors' experiences.

### **1.3. PROBLEM STATEMENT**

The CSFs for managing the visitor experience have been determined at various festivals and tourism operations in South Africa (see SA studies), but this has never before been undertaken at major music events. Thompson and Strickland (1999) indicate that CSFs are extremely important as they are the fundamentals for the successful accomplishments of businesses or events. Therefore, it is essential that all owners/organisers pay close attention to these factors. 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. It is clear, therefore, that the CSFs will be different at various events. This research will thus greatly contribute to the knowledge base relating to the management of visitors' experiences at major music events at different venues. Determining the CSFs of major music events in South Africa will furthermore enable management to improve on current management plans and so ensure an outstanding memorable visitor experience. CSFs will thus allow the identification of factors that affect the ability of organisations to prosper in the marketplace (Slabbert & Saayman, 2003:8).

Determining the CSFs of major music events is crucial since the costs of organising such big events are high, visitors' needs are constantly changing, and competition plays a major role in the success of such events. Further, within a geographic location, there may be a variety of factors that influence visitors' experience at each venue. It is also important to identify where

major music events should be held with regard to the event's economic impact on the location itself and whether or not the location influences the visitors' experiences. Management constantly needs to be aware of the ever-changing external environment by determining what factors visitors regard as vital for a rewarding experience at a major music event.

Therefore, the research question that this dissertation will attempt to address is: What are the Critical Success Factors for managing the visitor experience at a major musical event in South Africa?

#### **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 is to determine the Critical Success Factors of managing the visitor experience at a major musical event in South Africa.

##### **1.4.2. Objectives**

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

To conceptualise the event sector and specifically to determine where music events fit into the broader event sector through a literature review.

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

To identify the management aspects at major music events by means of a literature study.

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

To determine the management aspects that visitors regard as important for a memorable visitor experience and the influence of location on these aspects through an empirical survey.

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

To draw conclusions from the results of the study, and to make recommendations concerning the CSFs in managing the visitor experience when hosting a major music event at various locations in South Africa.

#### **1.5. RESEARCH METHODOLOGY**

The research methodology adopted used a two-pronged approach. Firstly, a literature study and, secondly, an empirical research survey.

### **1.5.1. Literature Study**

The literature study was based on information searches, collecting relevant information mainly from library catalogues and from the Internet. 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, major music events, music events, visitor experience, critical success factors and location. Through these sources and keywords, an analysis was done looking at event management and the importance and role of CSFs at major music events by means of studying the needs of visitors that attend major music events.

### **1.5.2. Empirical Survey**

For the first time, the world famous, Grammy Award-winning Neil Diamond performed four, long awaited concerts in South Africa. Neil Diamond started off his career in 1966 with *Cherry, Cherry* while his career as an artist continues today. Across a music career stretching over 50 years, he has sold more than 128 million albums worldwide where his music charted an astounding 37 Top 10 singles and 18 Top 10 albums. Besides Diamond's Grammy Award, he is also a member of the Songwriters Hall of Fame, as well as a recipient of the Sammy Cahn Lifetime Achievement Award. This is considered one of the highest honours bestowed upon songwriters (Big Concerts, 2010). The following section highlights the methods chosen for the empirical analysis.

#### **1.5.2.1. Research Design And Method Of Collecting Data**

This research followed a quantitative approach seeking to determine and understand the key management factors considered by visitors as important for a rewarding experience at a major music event.

#### **1.5.2.2. Survey**

For the purpose of this study, surveys were conducted at the Neil Diamond concerts in Johannesburg (1 April, 2011), Durban (5 April, 2011), Port Elizabeth (8 April, 2011) and in Cape Town (11 April, 2011). Choosing this major music tour not only determined the CSFs needed to manage the visitor experience at major music events in South Africa, but also provided an overall perspective of four different geographic destinations when used by one artist. The surveys were conducted by the Institute for Tourism and Leisure studies at the North-West University, Potchefstroom Campus where a structured questionnaire served as the instrument for collecting the data. A total of 2 000 questionnaires were administered and 1 820 completed questionnaires were included in the analysis. In a population of 100 000 (N), 398 respondents (n) are seen as representative and result in a 95% level of confidence with a  $\pm 5\%$  sampling error (Israel, 2009:6). Data provided by Big Concerts clearly gave the total numbers of visitors

who attended the Neil Diamond concert at the various stadiums, as shown in Table 1.1. Since approximately 52 000 visitors attended Neil Diamond at the FNB stadium, 613 questionnaires were completed, 21 000 attended the Nelson Mandela Bay stadium in Port Elizabeth where 443 questionnaires were completed, and 37 000 attended the Green Point stadium in Cape Town where 522 questionnaires were completed. However, in the case of Durban, a total of 288 questionnaires were completed with 25 000 visitors attending the concert at the Moses Mabhida stadium. In this case, a sampling error of 7% was used because of adverse weather conditions that hindered the survey at the event. The total number of completed questionnaires (n = 1866) was more than adequate.

**Table 1.1: Total number of visitors and questionnaires handed out**

Stadium	Visitors	Questionnaires handed out
FNB Stadium – Johannesburg (1 April, 2011)	52 219	613
Moses Mabhida stadium – Durban (5 April, 2011)	25 452	288
Nelson Mandela Bay Stadium – Port Elizabeth (8 April, 2011)	21 576	443
Green Point Stadium – Cape Town (11 April, 2011)	37 445	522
<b>Total:</b>	<b>136 692</b>	<b>1 866</b>

### 1.5.2.3. Sampling Method

A stratified sampling method was used in all four cases. In order to limit bias, a simple random sampling method was used within the stratified method. Trained fieldworkers handed out questionnaires to Neil Diamond concert visitors on all four occasions. Visitors who were willing, completed the questionnaire prior to the event as fieldworkers explained the purpose of the survey before any questionnaire was completed. Visitors at the various stadiums were also asked to complete questionnaires at the gates where they waited to enter the venue.

### 1.5.2.4. Development Of The Questionnaire

The questionnaire used in the survey was divided into three sections (see Appendix A).

- **Section A** determined the socio-demographic information of visitors to the music event and included questions determining their gender, age, home language, marital status, and province or residence.
- **Section B** was used to determine the critical management factors for a memorable visitor experience and the statements measured were based on the relevant literature as well as the work of Marais (2009) and that of Erasmus (2011). Various

aspects relating to general management, human resource management, layout, parking, security, accessibility, ticket sales and food and beverages were modified from the art- and wine-festivals' questionnaire to make them relevant to a major music event. This resulted in 50 aspects pertaining to the management of a major music event that could be 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** determined the consumer's behaviour and musical interest, where 22 questions concerning the reasons that visitors attend concerts such as Neil Diamond were evaluated on a 5-point Likert scale of importance. This section also established the importance to visitors of seeing their favourite artist, whether the concert offered value for money, if fun was had, was the music enjoyed and were new things experienced. This section also contained questions seeking to determine how many music events visitors are likely to attend in a year, the type of accommodation they use, mode of transport, the type of music they prefer, their all-time favourite artist/band and whether or not they attend other music events and festivals, and others.

#### **1.5.2.5. Data Analysis**

Data obtained from the questionnaires were captured in Microsoft™ Excel™ and analysed with the help of SPSS. The data from all four stadiums was pooled to give an overall view of the CSFs in managing the visitor experience at a major music event such as Neil Diamond. A Factor analysis was conducted on Section B (key management aspects) of the questionnaire used to determine the visitors' perceptions of the key quality management factors of the visitor experience at a major music event such as the Neil Diamond concerts and whether these factors differ between visitors at different venues. According to Pietersen 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. Two-way frequency tables and Chi-square tests as well as ANOVA and Tukey's multiple comparisons were used to determine significant differences between the four locations where the Neil Diamond concerts were held, as well as to profile these groups demographically. The study employed demographic variables from Section A and thereafter the behavioural variables and motivational factors from Section C in the questionnaire.

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

The following concepts were used throughout the study and therefore need 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 by offering: “event management is designed to manage or control event resources on a given activity, within time, cost and performance requirements”. Event management, therefore, is made up of 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 the practical aspects of preparing for and staging events.

### **1.6.2. Major Music Events**

Page and Connell (2009:642) define an event as “a staged or planned occurrence, designed for public enjoyment or for the needs of a specific audience”. Major events are events that are capable of attracting significant visitor numbers, media coverage and economic benefits as a result of the scale of the event and of media interest (Bowdin *et al.*, 2006:16). According to Aldskogius (1993:56) the following criteria of music events fall in 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.” Therefore a major music event or live music performance, such as a Neil Diamond concert, 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 20 000 attendees, which is packaged as a coherent whole” (Kruger & Saayman, 2011:3).

### **1.6.3. Visitor Experience**

Page and Connell (2009:648) describe visitor experience as the overall impression, understanding, rating and meaning a visitor attaches to his/her encounter with a specific place, event, holiday or activity. Various aspects form part of the fundamental experience of visitor’s expectations that influence the general success of the event. Therefore, it is important to take note that the expectations, moods and attitudes of visitors will always be innovative, and that the visitor’s experiences will fluctuate regardless of the line-up and setting (Getz, 2007:18;

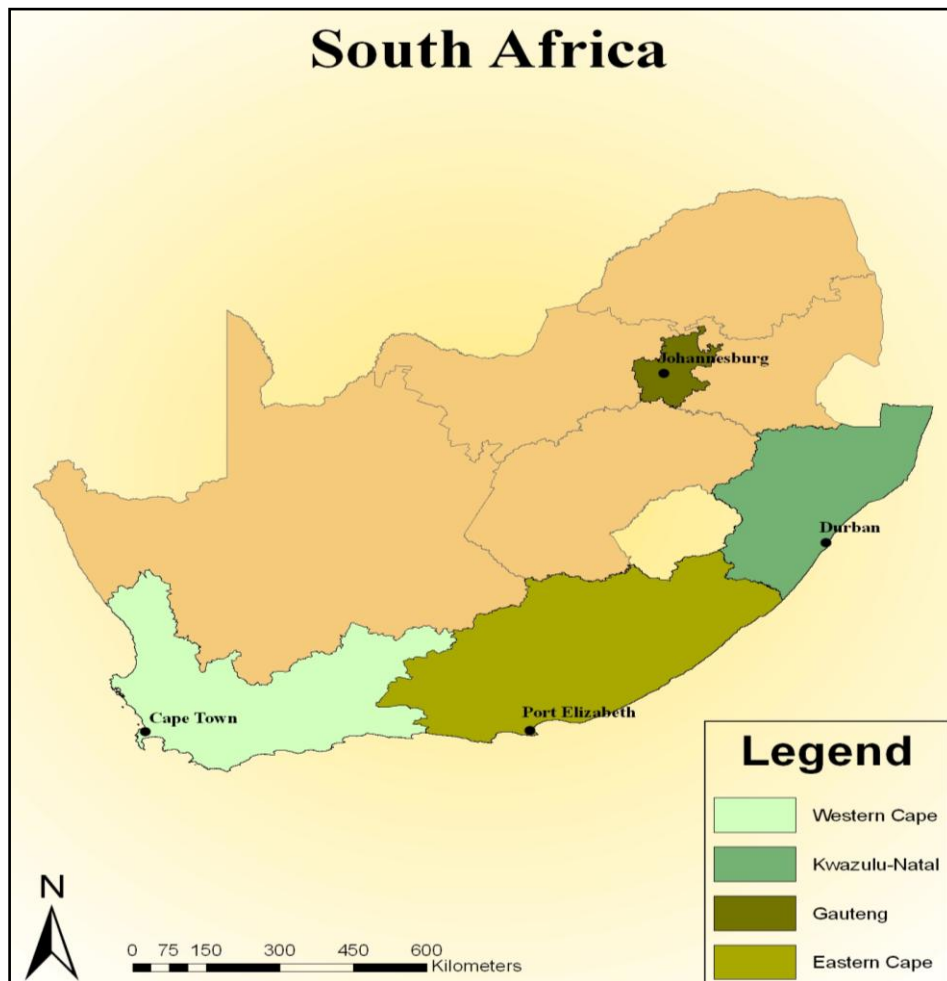
Berridge, 2007:73). Various events create a certain perception regarding the experience of visitors, not only in terms of the artist's performance, but also in terms of the overall management and organisation of the event. Hence, various characteristics that form part of the visitor experience have to be considered when organising an event for the level of satisfactory service received directly relates to how memorable the experience was or will be.

#### **1.6.4. Critical Success Factors (CSFs)**

According to Brotherton and Shaw (1996:114), 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 are a combination of activities and processes intended to support the achievement of the desired outcomes specified by a company's (in this case an event's) objectives or goals. Dickinson, Ferguson and Sircar (1984:49) add that CSFs derive 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), CSFs are those factors that most affect the ability of organisations to prosper in the marketplace – the particular strategy elements, product attributes, resources, competencies, competitive capabilities, and business outcomes that spell the difference between profit and loss.

#### **1.6.5. Location**

Page and Connell (2009:644) define location as the site or place at which a business operates. Walker and Walker (2011:92) add that, in tourism, the immediate place is often referred to as the location. According to Reisinger (2009:298), the major geographic variables that affect visitors' buying behaviour are the natural resources, as various geographic locations are characterised by different climates, economies, politics, religious affiliations, and customs. They thus offer distinct lifestyles, values and cultures. With this in mind, in the case of Neil Diamond where four different shows were performed in four different provinces (as shown on Map 1.1), it is evident that the widely-spread locations may have an influence, not only on the economic impact of the event and travel behaviour of visitors, but also on what visitors consider as important for a memorable experience.



**Map 1.1: Locations of the Neil Diamond concerts**

**Source: Map designed by Geography and Environmental Studies at the North West University Potchefstroom Campus**

## 1.7. CHAPTER CLASSIFICATION

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

### 1.7.1. Chapter 1

The aim of this chapter was to give an overview of major music events in tourism and to highlight the importance of CSFs and the role of location in the management process of these major music events. 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 Article 1. This article determined the CSFs for managing the visitor experience at major music events, focusing specifically on the Neil Diamond concerts held in Johannesburg, Durban, Port Elizabeth and Cape Town.

### **1.7.3. Chapter 3**

This chapter contains Article 3, which examined whether the location of a major music event had an influence on the profile, behaviour, and what visitors regard as important, at a major music event. In this article, the aspects that visitors at each stadium where the Neil Diamond concerts were held considered as important to ensure a memorable experience at a major music event were examined.

### **1.7.4. Chapter 4**

The final chapter consists of conclusions drawn from the previous chapters' discussions. Recommendations are made concerning the CSFs for managing the visitor experience at a major music event.

## **Chapter 2:**

### **AN ANALYSIS OF CRITICAL SUCCESS FACTORS IN MANAGING THE VIITOR EXPERIENCE AT MAJOR MUSIC EVENTS**

## **AN ANALYSIS OF CRITICAL SUCCESS FACTORS IN MANAGING THE VISITOR EXPERIENCE AT A MAJOR MUSIC EVENT**

### **ABSTRACT**

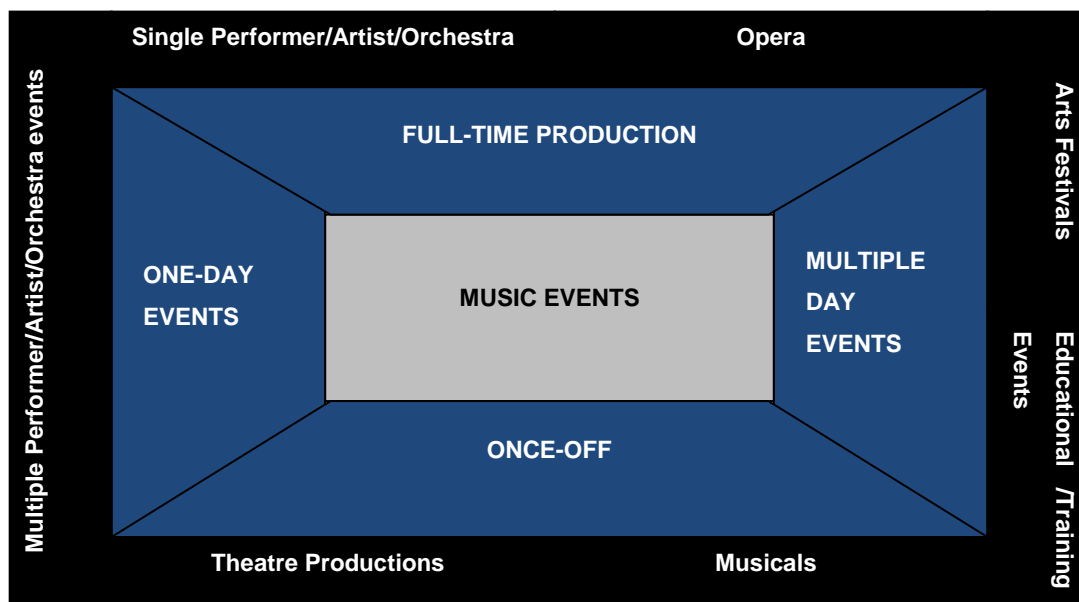
This research determined what visitors at a major music event in South Africa regard as the critical management aspects or Critical Success Factors (CSFs) for a memorable and satisfactory visitor experience. Destination surveys were conducted at all four Neil Diamond concerts. Questionnaires were distributed at the FNB Soccer Stadium in Soweto, Johannesburg (1 April 2011), the Moses Mabhida Stadium in Durban (5 April 2011), the Nelson Mandela Stadium in Port Elizabeth (8 April 2011) and the Greenpoint Stadium in Cape Town (11 April 2011). A total of 1 820 questionnaires were administered for all four shows. A factor analysis was performed to determine the CSFs for a memorable visitor experience and the results revealed six factors, namely, *General Management; Souvenirs; Marketing; Venue and Technical aspects; Accessibility and Parking; and Amenities and Catering*. *General Management* and *Venue and Technical aspects*, as well as *Marketing*, were regarded as the most important CSFs for a memorable visitor experience at a major music event. This research confirms that CSFs differ from one event to another. Thus, CSFs found at one event cannot be used to manage other events. Successful management of these CSFs will ensure that major music events retain visitors and remain competitive and sustainable over the long term.

**Key words:** Neil Diamond, music tourism, events tourism, critical success factors, factor analysis, event management, visitor experience

## 2.1. INTRODUCTION

According to Larsen and O'Reilly (2005:4), individual live concert performances by a band/artist or performer are key sites for popular music consumption. Jago and Shaw (1998:29-30) describe a major event as a large-scale (usually national or international) special event that is high in status or prestige, and attracts large crowds and media attention. Aldskogius (1993:56) explains that music events are not part of the normal activities of an organisation or body as they are arranged during a specific period or date, perhaps once a year, take place within a specific or limited region and are open to the public. Music events also have a dominant theme (the performance of music) of different kinds or are limited to a specific genre such as rock, country, pop and classical (Aldskogius, 1993:56; Saayman & Saayman, 2011).

Saayman and Saayman (2011:4) developed a classification of music events (as illustrated in Figure 2.1) and indicated that music events can encompass 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 also important to note that music events can offer visitors one genre, for example rock music, or a combination of several genres, such as could be found at an arts festival. Figure 2.1 also illustrates the complexity of music events for 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 2.1: Classification of music events**

**Source: Saayman & Saayman, 2011**

With this in mind, hosting major music events has become a significant motivator of tourism and now features strongly in the development and marketing plans in the majority of destinations (Getz, 2008:403). South Africa is no exception. The event management sector in South Africa

has shown a marked expansion since 1994 as the tourism industry has reoriented itself towards harvesting the benefits of inbound tourism to the country (Tassiopoulos, 2000:3). Paul Simon was one of the first major international acts to tour South Africa in 1992 after the long period of cultural isolation (Big Concerts, 2010). This was followed by a tremendous growth in the number of international artists performing in the country, including such well known names as Chris de Burgh, Duran Duran, Sting, Whitney Houston, The Rolling Stones, The Bee Gees, Elton John, Lionel Richie, Enrique Iglesias, Josh Groban, U2 and Bryan Adams. Nevertheless, Neil Diamond was one of the most anticipated live music events ever seen in South Africa where he performed for the first time in the country in 2011 at the age of 70. This type of music event can create multifaceted entertainment productions that have the potential to attract large crowds and to create a significant economic impact (Mair, 2009:8-9).

According to Hausman (2011:211), live music performances generate substantial revenues, from parking fees to refreshments and souvenirs. Additional benefits include destination and host city promotion, increased tourist visits, promotion of the arts and music, support for artists and performers, job opportunities for local residents, improvement of infrastructure in the area (such as transport systems and improvement of stadiums/venues), the generation of additional retail sales as well as the generation of revenue from hotel rooms, restaurants and fuel (petrol stations) (Brown, Var & Lee, 2002:273; Sonder, 2004:18; Saayman, 2004:72-73; Bowdin Allen, O'Toole, Harris & McDonnell, 2006:38; Allen, O'Toole, Harris & McDonnell, 2008:64; Page & Connell, 2009:602; Hausman, 2011:211; Walker & Walker, 2011:275).

Quite distinct from the benefits listed above, music events such as the Neil Diamond concerts also create a certain perception concerning the experiences of visitors, not merely in terms of artist performance, but also in terms of the overall management and organisation of the event. Various characteristics that form part of these visitor experiences have to be considered when organising a music event. Globalisation, changing technology, innovations and a changing consumer focus have served dramatically to change the way event organisers operate in today's business environment (Pegg & Patterson, 2010:85-86). Thus, the level of satisfactory service received directly relates to how memorable the experience was or will be. Therefore, when a music event delivers a memorable experience, it will result in a potential to increase profits and to satisfy both internal and external customers (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004:80). However, as stated by Yeoman *et al.* (2004:81) and by Saayman and Saayman (2011:4), it is important to keep in mind that different visitors will expect, want and/or need different things from essentially similar offerings. Unfortunately, visitors to music events cannot be regarded as homogeneous in terms of what they regard as important factors for a memorable experience. According to Ritchie, Mules and Uzabeaga

(2008:75-76) it has become critical that the industry, regardless of the size of the event, improves its management so as to fulfil the holistic needs of the visitors to an event.

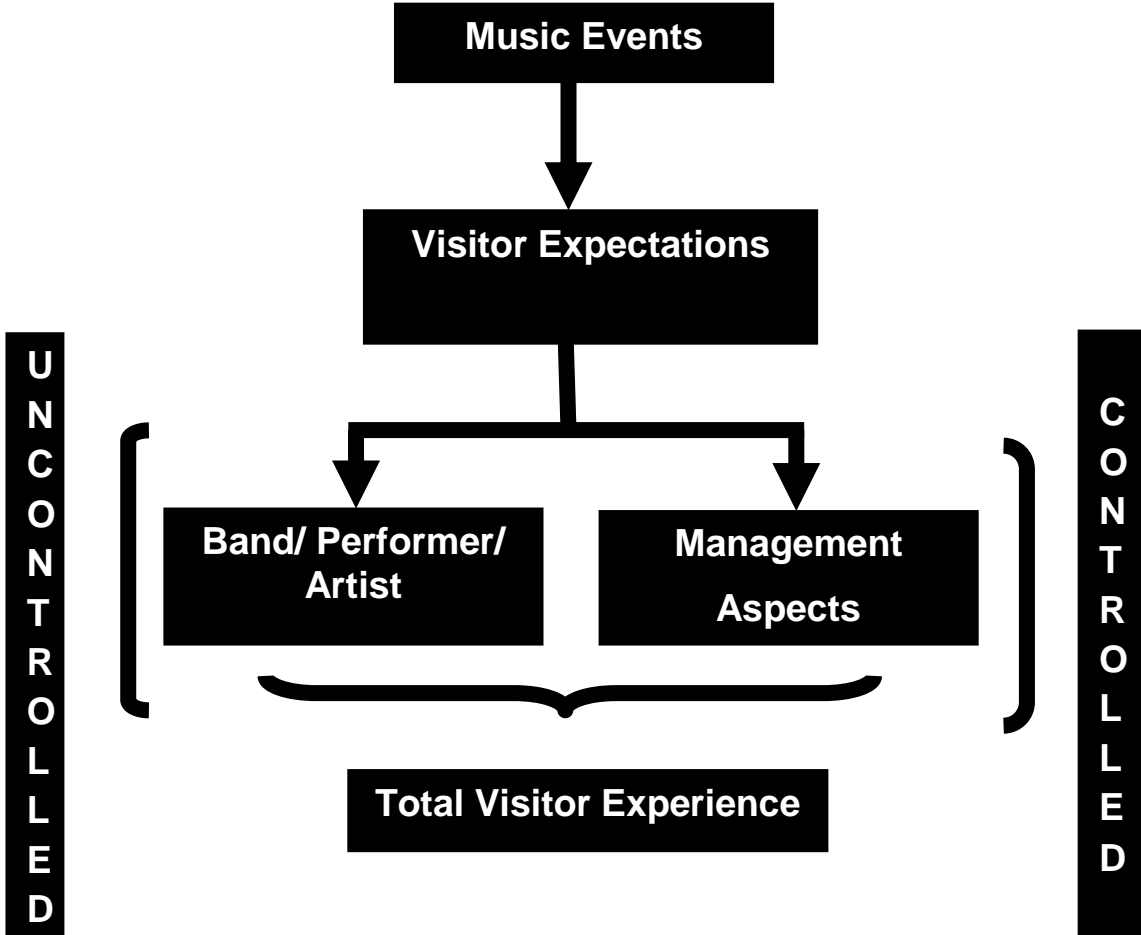
Berridge (2007:79) believes that having a deeper knowledge of the ways that visitors experience an event will enable management to conceptualise the experience of users in terms of design and programming and so ensure a more satisfying and fulfilling experience in the future. It is thus necessary to identify these aspects also referred to as Critical Success Factors (CSFs) or Key Success Factors (KSFs). CSFs are those aspects that affect the ability of organisations to thrive in the marketplace (Slabbert & Saayman, 2003:8). Dickinson, Furguson and Sircar (1984:49) add that CSFs derive from, or depend upon, features of both an event's internal and external operating environment, and may arise from a wide variety of events, circumstances and conditions of activities that require the special attention of the event organiser. However, little effort to date has been made to understand the experience that visitors have while attending a music event, and so there is a lack of understanding of the real significance of these events from the visitor's point of view (Larsen & O'Reilly, 2005:5). The purpose of this research is an attempt to answer the question: What do visitors regard as CSFs for a memorable visitor experience at a major music event? Due to the magnitude of the event, this research will specifically focus on the visitor experience at the four Neil Diamond shows held at four different locations in South Africa over a period of one week. To achieve this aim, a literature review will be presented, followed by the method of research, the results and ending with the conclusions and recommendations.

## **2.2. LITERATURE REVIEW**

Event management is defined as the practical aspects of preparing for and staging events (Page & Connell, 2009:642). According to Allen *et al.* (2008:160), these aspects of event management are made up of a number of management areas which include planning, leading, marketing, design, control and budgeting, risk management, logistics, staging and evaluation. Putting everything in place for an event is not only a matter of behind-the-scenes efforts, it is also crucial to consider the impression and atmosphere that will be created for and experienced by the visitors (Shone & Parry, 2010:205). According to Singh (2009:5), an event has to be based on the kind of visitors who are going to be part of the event as the success of the event will directly depend on the memorable experience of individuals. Also, a memorable visitor experience is particularly important at major music events.

According to Povey and Van Wyk (2010:7) the centre of visitor experience to 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 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). Since the visitors' interests 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). According to Pegg and Patterson (2010:86), 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.



**Figure 2.2: Visitor expectations of experience at music events**  
**Source: Author's own figure based on the literature review.**

Figure 2.2 illustrates the visitor expectations of the experience at live music events such as the Neil Diamond shows. According to Fisher, Pearson and Barnes (2002:44), music performances are intangible events that are simultaneously produced by the band and consumed by the audience. As shown in Figure 2.2, music events create visitor expectations of the experience that they will have at the event and that are influenced by two key aspects. These two aspects are (1) the performing band/performer/artist, and (2) management aspects concerning the organisation of the event. Each Band's/Performer's/Artist's performances are 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/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 to define the ability set required for a successful performance, including charisma or stage presence, technical proficiency and the choice and interpretation of material.

The quality of the band's/performer's/artist's performance can, however, not be controlled by management for the outcome of the artist's performance is somewhat uncertain. However, management can influence the performance by a band/performer/artist, for example, by ensuring good quality sound and lighting (see Figure 2.2). Therefore, with regard to the management aspects Oriade (2010:166) indicates that quality means different things to different visitors at an event. In the service sector, the focus on a memorable experience is based on the personal values that govern the visitor expectation. However, certain management aspects can be controlled as different individuals in the organisation team are responsible for certain aspects of the event. These aspects form part of the fundamental experience of visitors' expectations that influence the general success of the event. Thus, according to Oriade (2010:166), expectations become a major influence of the way the characteristics of service will be perceived and this will subsequently influence the level of satisfaction and memorable experience derived from the event.

Various aspects that have to be managed at major music events will not only contribute to the success of the event, but will also create and offer a quality memorable experience to all visitors. Often, the focus of festival and event organisers remains on the setting and the management of events rather than in catering for the needs of the people attending the event (Packer, Small & Darcy, 2008:13-14). It is, however, vital for management to consider aspects that are important for visitors if management wish to enhance the memorable experience at events. Silvers (2004:41), Bowdin *et al.* (2006:353) and Matthews (2008:151) indicate that major music events consist of such diverse aspects as entertainment, technical aspects, food and beverages, marketing, stalls, entrance, 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. These aspects can be directly controlled by management and so event managers therefore need to determine which of these aspects are critical success factors (CSFs) to ensure a memorable experience for visitors to major music events.

According to Brotherton and Shaw (1996:114), any factor that is critical is of utmost significance and must be given a very high precedence. Determining the CSFs at live music events is crucial

as certain aspects can influence the visitor experience negatively. These might be transport-related costs, poor sound quality, difficulty in seeing the artist/band/performer, disadvantages of social consumption, undesired supporting artists, limited editing opportunities and excessive prices of food and drink at the event (Earl, 2001:344). By identifying the CSFs for a major music event, the following concerns may be optimised: resources will be allocated adequately; the general approach to a music event will be optimised; marketing will be more target orientated; continuous improvement of the event will be facilitated; appropriate goals and objectives for each event can be formulated and achieved; visitor needs and expectations will be met; a unique/memorable visitor experience can be created; enhancement of high quality services and products managed; positive word-of-mouth recommendations made; and major music events will become sustainable over the long term (Van der Westhuizen, 2003:210; Seetharaman, Sreenivasan & Boon, 2006:689; Kruger, 2006:62).

With these benefits in mind, Singh (2009:243) states that events can be evaluated based on the CSFs from the viewpoints of both the visitors and from the event organisers themselves. However, minimal research has focused on music events and, more specifically, on live music events. Deighton (1992) notes that the evaluation of live music performances as an event is rare, and that research primarily focuses on issues such as tempo, rhythm, timbre or other variables that are more appropriate for evaluating a single piece than an entire performance. Therefore research fails to address issues of venue and performer characteristics, nor the interactions among visitors (Deighton, 1992). From a review of the literature, a study done by Lade and Jackson (2004) is one of the few studies that have, to date, focused on determining key management factors. This was done for regional festivals in Australia through personal interviews. With regard to music events, Bitner (1992:65-66) identified three service critical elements. These are ambient conditions (such as temperature, air quality and noise) space/function (such as layout, equipment and furnishing) and signs, symbols and artefacts (such as signage, style of decor and personal artefacts) that potentially inform satisfaction with live music performances. These aspects, according to Berry, Carbone and Haeckel (2002:1) and Sandstorm, Edvardsson and Magnusson (2008:118), create both functional and emotional value for the visitors to music events. In research completed by Hausman (2011:215), results show that music satisfaction is an outcome of four factors. These factors are: the musician; the music environment; the setting; and the audience interaction. These factors are common to the environment of live musical performances and the satisfaction of these factors generates managerially related outcomes such as higher expenditures in the venue and behavioural intentions.

Table 2.1 indicates the CSFs that have been determined for other tourism operations in South Africa, such as guesthouse (Van der Westhuizen, 2003), a conference centre (Kruger, 2006), a

wedding event (De Witt, 2006), a wine festival (Marais, 2009), an arts festival (Erasmus, 2011) and hotels (Appel, Kruger & Saayman, 2011). The results from the various studies displayed in Table 2.1 are arranged in order of importance based on the results of a factor analysis conducted in each study:

**Table 2.1: Previous Studies on Critical Success Factors in South Africa**

Authors	Study Title	Identified Critical Success Factors
<b>International Research</b>		
Lade and Jackson (2004)	Key success factors in regional festivals: some Australian experiences	<ol style="list-style-type: none"> <li>1. Festival A's (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>
<b>National Research</b>		
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> <li>7. Services provided meet the needs of</li> </ol>

		<p>guests.</p> <ol style="list-style-type: none"> <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>
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>
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>
Marais (2009)	Critical success factors for managing the Wacky Wine festival	<ol style="list-style-type: none"> <li>1. Entertainment and activities including variety entertainment, adequate variety and friendly staff.</li> <li>2. Route development that included aspects such as information available about the wine route, a well organised route and a route map.</li> <li>3. Wine farm attributes that include adequate numbers of staff, selection of wine and affordable wine.</li> <li>4. Accessibility consisting of comfortable wine farm facilities, clear directions to farms and</li> </ol>

		<p>well managed farms.</p> <ol style="list-style-type: none"> <li>5. Festival attractiveness consisting of whether the festival is family friendly, well managed enquiries, adequate security and value for money.</li> <li>6. Effective marketing.</li> <li>7. Quality and good management, including factors such as adequate activities for children.</li> </ol>
Erasmus (2011)	An analysis of Key Success Factors at the Klein Karoo National Arts Festival	<ol style="list-style-type: none"> <li>1. Quality shows and stalls.</li> <li>2. Safety and personnel.</li> <li>3. Venues.</li> <li>4. Activities and community.</li> <li>5. Parking and restaurants.</li> <li>6. Marketing and accessibility.</li> <li>7. Accommodation and ablutions.</li> </ol>
Appel, Kruger and Saayman (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>

The results listed in Table 2.1 collectively indicate that by identifying the CSFs, management will ensure the successful operation of, and increase the sustainability of, events or tourism businesses. These studies also indicated that the critical management factors vary between the tourism operations, highlighting the fact that the type and nature of the tourism operation determines the specific CSFs required to successfully manage it.

The only two studies conducted in South Africa from a demand side were undertaken by Marais (2009) and Erasmus (2011). These authors clearly indicated the importance of determining the CSFs from the perspective of the visitors. Therefore, determining the CSFs for managing visitor experience at major music events will result in a contribution to improved, effective management and ensure successful marketing, safety, accessibility and entertainment based on what it is that the visitor considers as being important for a memorable experience.

## 2.3. METHOD OF RESEARCH

This section will describe (i) the study focus (ii) the questionnaire, (iii) the sampling method, (iv) the survey and (v) the statistical analysis.

### 2.3.1. Study Focus

Neil Diamond performed four shows in April 2011 at the stadiums built for the 2010 FIFA Soccer World Cup – the FNB Stadium (Johannesburg), the Moses Mabhida Stadium (Durban), the Nelson Mandela Bay Stadium (Port Elizabeth) and the Green Point Stadium (Cape Town) (Big Concerts, 2010). In his music career spanning nearly 50 years, Neil Diamond has sold over 128 million albums worldwide, has set box office records at major venues all over the world, and has charted a staggering 37 Top 10 singles and 18 Top albums. He is a Grammy Award-winning artist and is a member of the Songwriters Hall of Fame. This astonishing artist is also a recipient of the Sammy Cahn Lifetime Achievement Award, one of the highest honours to be bestowed upon songwriters. Other achievements include a Golden Globe Award, 12 Grammy nominations and, in 2009, Diamond was the NARA's (National Academy of Recording Arts and Sciences) MusiCares Person of the Year (Big Concerts, 2010).

### 2.3.2. The Questionnaire

A structured questionnaire served as the instrument for collecting the data. The questionnaire used in the survey was divided into three sections:

- **Section A** determined 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 Erasmus (2011) and Marais (2009). 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 (see Table 2.1) to relate more specifically to a major music event. This resulted in 50 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 22 questions concerning the reasons that visitors attended concerts such as those of Neil Diamond were evaluated on a 5-point Likert scale. This section also established the importance to the visitors of seeing their favourite artist, whether they saw the concert as value for money, whether or not they had fun, had they enjoyed the music

and had they experienced new things. This section also contained questions to determine how many music events visitors were likely to attend in a year, the type of accommodation they used, mode of transport, the type of music they preferred, their all-time favourite artist/band and whether or not they had attended other music events and festivals, and others.

### **2.3.3. Sampling Method And Survey**

Surveys were conducted at the Neil Diamond concerts in Johannesburg (1 April, 2011), at Durban (5 April, 2011), at Port Elizabeth (8 April, 2011) and at Cape Town (11 April, 2011). The various stadiums had been divided into blocks determined by the value of the different tickets purchased. For example, the seats on the field and close to the stage were more expensive than the seating further away. Each block had its own entrance. A stratified sampling method was therefore used where trained fieldworkers distributed questionnaires to a range of Neil Diamond concert visitors at each of the four occasions. To limit bias, a simple random sampling method was used within the stratified method where the trained fieldworkers followed specific guidelines as questionnaires were distributed to different, non-homogeneous age groups, gender groups and ticket holders. Visitors at the various stadiums were also asked to complete questionnaires at the gates as they waited to enter the venue. Willing participants completed the questionnaire prior to the event as fieldworkers explained the purpose of the survey before any questionnaires were completed. A total of 2 000 questionnaires were administered and 1 820 completed questionnaires were included in the analysis. According to Israel (2009:6), in a population of 100 000 (N), 398 respondents (n) are seen as representative. Since approximately 52 000 visitors attended Neil Diamond at the FNB stadium, 613 questionnaires were completed, 21 000 attended the Nelson Mandela Bay stadium in Port Elizabeth and 443 questionnaires were completed and 37 000 attended the Green Point stadium in Cape Town where 522 questionnaires were completed. However, in the case of Durban, a total of 288 questionnaires were completed with 25 000 visitors attending the concert at the Moses Mabhida stadium. In this case, a sampling error of 7% was permitted due to adverse weather conditions that hindered the survey at the event. The total number of questionnaires received back (n = 1866) was therefore more than adequate, and, 1 820 completed questionnaires were included in further analysis.

### **2.3.4. Statistical Analysis**

Using Microsoft<sup>®</sup> Excel<sup>®</sup> to capture data and SPSS (SPSS Inc, 2010), the analysis was done in two stages. During the first stage, the data from all four Neil Diamond concerts were pooled and a general profile of the respondents was compiled. In the second stage, a principal axis factor analysis was performed to determine the CSFs for a memorable visitor experience. An Oblimin rotation with Kaiser Normalisation, was performed on the 50 management items to explain the

variance-covariance structure of a set of variables through linear combinations of these variables. The Kaiser-Meyer-Olkin measure of sampling adequacy was also 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 unity were used because they 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 as contributing to a factor, and all with loadings lower than 0.3 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 interpretability was best. Further, a reliability coefficient (Cronbach's alpha) was computed to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered as acceptable in this study. The average inter-item correlations were also computed as another measure of reliability – these, according to Clark and Watson (1995:316), should lie between 0.15 and 0.55. The results from the statistical analysis are discussed in the next section.

## 2.4. RESULTS

In this section, an overview of the profile of visitors to the Neil Diamond concert is provided as well as the results of the factor analysis (CSFs).

### 2.4.1. Profile Of Respondents

It is clear that the majority (60%) of visitors were female, 47 years of age, Afrikaans-speaking and in a professional occupation with either a diploma or a degree (Table 2.2). Visitors stayed an average of 2 nights in the area where the concerts were held, travelled in a group of 4 persons, bought an average of 3 tickets, were financially responsible for an average of 2 people and spent an average of R2 468 per group.

**Table 2.2: Profile of visitors at the Neil Diamond Concert**

Category	Profile
Gender	Female (60%)
Age	Average age: 47 years
Marital status	Average: Married (68%)
Language	Afrikaans (59%); English (39%)
Nights spent	Average nights spent: 1.85 nights
Education	Average: Diploma/Degree (39%)
Occupation	Professional (41%)
Spending	Average spending: R2 468 per travelling group
Tickets	Average tickets: 2.7
Travelling group	Average group size: 3.8 people

People paid for	Average: 2.3 persons
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### 2.4.2. Results Of The Factor Analysis

The pattern matrix of the principal axis factor analysis using an Oblimin rotation with Kaiser Normalisation identified six management factors (CSFs) that were labelled according to similar characteristics (Table 2.3). These factors accounted for 59% of the total variance. All factors had relatively high reliability coefficients, ranging from 0.84 (the lowest) to 0.94 (the highest). The average inter-item correlation coefficient, with values between 0.35 and 0.84 implies internal consistency for all factors. Moreover, all items loaded on a factor with a loading greater than 0.3 and the relatively high factor loadings indicate a reasonably high correlation between the factors and their component items. The Kaiser-Meyer-Olkin measures of sampling adequacy of 0.97 indicate that the patterns of the 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).

**Table 2.3: Factor analysis for the Critical Success Factors for managing the visitor experience at a major music event**

CSFs and items	Factor loading	Mean value	Reliability coefficient	Average inter-item correlation
<b>Factor 1: General Management</b>		<b>4.44</b>	<b>0.93</b>	<b>0.51</b>
Clean and hygienic ablution facilities	0.45			
Effective traffic control to and from the event	0.45			
Visibility of security on stadium terrain	0.42			
Friendly and professional personnel in and around the stadium	0.40			
Appropriate gate opening time prior to event	0.39			
Personnel that are trained to handle any concert/event enquiries	0.39			
Adequate ablution facilities inside/outside the stadium	0.38			
Correct information on the tickets (e.g. seat numbering, date, time)	0.37			
Visibility of emergency personnel	0.37			
Concert/Event personnel that are easily noticeable	0.33			
Adequate safety measures/precautions in place during the concert	0.32			

High quality service at ticket sales	0.27			
Adequate control over alcohol use	0.26			
<b>Factor 2: Souvenirs</b>		<b>3.27</b>	<b>0.94</b>	<b>0.84</b>
Availability of a variety of souvenirs	0.99			
Affordable souvenirs (e.g. caps, t-shirts, posters)	0.90			
Adequate stalls available for the purchasing of souvenirs	0.85			
<b>Factor 3: Marketing</b>		<b>4.36</b>	<b>0.91</b>	<b>0.63</b>
User friendly and accessible website	0.92			
User friendly website with adequate information on Big Concert's website	0.84			
Effective ticket sales prior to the concert via the internet	0.77			
Adequate information regarding the concert/event	0.76			
Effective marketing prior to the concert regarding date, time, venue, transport etc.	0.56			
Correct information given through marketing (e.g. date, time, venue, transport options)	0.53			
<b>Factor 4: Venue and Technical aspects</b>		<b>4.43</b>	<b>0.93</b>	<b>0.46</b>
Good quality acoustics in the stadium	0.62			
Good visibility of the stage from all viewpoints in the stadium	0.60			
Good layout of the stadium	0.43			
Accessibility of the stadium entry points	0.41			
Effective technical aspects during shows (lights, sound)	0.40			
Comfortable seating	0.37			
Effective and fast service at the entrance gates of the stadium	0.33			
Adequate seats in the stadium	0.30			
Adequate information boards on the stadium's terrain and effective signage and directions to the stadium	0.29			
Punctuality of the concert programme	0.27			
<b>Factor 5: Accessibility and Parking</b>		<b>4.30</b>	<b>0.88</b>	<b>0.35</b>
Effective communication on parking options	0.83			
Effective signage and directions to the stadium	0.76			

Effective communication on the day of the event with regard to road closures	0.62			
Adequate security at parking areas	0.57			
Adequate parking arrangements (e.g. park'n'ride, park'n'walk)	0.53			
Adequate information kiosks at the stadium	0.39			
Fast and effective services at the token exchange outlets	0.30			
<b>Factor 6: Amenities and Catering</b>		<b>3.94</b>	<b>0.84</b>	<b>0.35</b>
Concert programme that caters for all ages	0.59			
Variety of food and beverage available (e.g. Halaal, vegetarian)	0.56			
Affordable food and beverages at the stadium	0.48			
Adequate ATM facilities at the stadium	0.46			
Well-known pre-concert artists prior to the main event	0.45			
Affordable prices of transport services	0.39			
Affordable tickets	0.37			
Adequate variety of national and international artists performing	0.32			
Accessibility for the disabled	0.29			
<b>TOTAL VARIANCE EXPLAINED</b>	<b>59%</b>			

Factor scores were calculated as the average of all items contributing to a specific factor so that it can be interpreted on the original 5-point likert scale of measurement. As shown in Table 2.3, the following CSFs were identified:

- **Factor 1: General Management**

Factor 1 was labelled *General Management*, which received the highest mean value of 4.44, with a reliability coefficient of 0.93 and an average inter-item correlation of 0.51. This factor was considered as the most important CSF for a memorable visitor experience at this major music event. *Management* was identified in the study conducted by Appel *et al.* (2011) as the second most important factor for effectively managing hotels in South Africa, while it was the least important CSF in Marais' (2009) study relating to the management of a wine festival. Lade and Jackson (2004) also identified management activities as an additional success factor when managing regional festivals.

- **Factor 2: Souvenirs**

*Souvenirs* (Factor 2) received the lowest mean value of 3.27 with a reliability coefficient of 0.94 and an average inter-item correlation of 0.84. As the literature review here does not identify souvenirs as a CSF, it can be considered as particularly important when managing the visitor experience at major music events such as the Neil Diamond shows.

- **Factor 3: Marketing**

Factor 3, labelled *Marketing* received the third highest mean value of 4.36, a reliability coefficient of 0.91 and an average inter-item correlation of 0.63. Marketing was identified as a CSF in various studies. Market segmentation that forms part of marketing was identified by De Witt (2006) as the fourth most important factor in managing wedding tourism, while Kruger (2006) identified marketing as the fifth most important factor in managing a conference centre. In the case of Marais (2009), Erasmus (2011) and Appel *et al.* (2011), marketing was identified as the second least important CSF in managing a wine festival, an arts festival and a hotel in South Africa, respectively. Marketing was also identified by Lade and Jackson (2004) as an additional success factor when managing regional festivals. It is clear that the importance of marketing varies from event to event, and from one tourism product to the next. Nevertheless, marketing plays an important role in the successful management of various tourism operations including major music events.

- **Factor 4: Venue and Technical aspects**

*Venue and Technical aspects* (Factor 4) was considered as the second most important CSF with a mean value of 4.43. The reliability coefficient was 0.93 and the average inter-item correlation was 0.46. In the study done by Kruger (2006), determining the CSF in managing conference centres, venue was identified as the fourth most important factor while Erasmus (2011) found that venue is the third most important CSF in managing an arts festival. Technical aspects was not identified in the literature review as a CSF. However, and unsurprisingly, it can be considered as particularly important to major music events such as the Neil Diamond shows. The setting and the music environment were identified by Hausman (2011) as an important factor that is common to the environment of live musical performances where visitor satisfaction has the potential to generate managerially relevant outcomes. Bitner (1992:65-66) also identified ambient, space/function and signs, symbols and artefacts as elements that form part of venue and technical aspects.

- **Factor 5: Accessibility and Parking**

Factor 5 was labelled *Accessibility and Parking*. This factor received a mean value of 4.30, a reliability coefficient of 0.88 and an average inter-item correlation of 0.35. Marais (2009) identified accessibility as the fourth most important factor for managing a wine festival while

Erasmus (2011) identified accessibility as the sixth most important CSF at an art festival. Erasmus (2011) also found that parking is an essential CSF at an arts festival where this factor was identified as the fifth most important factor. Therefore, it is clear that management has to consider accessibility and parking for visitors when organising an event to ensure a memorable visitor experience.

- **Factor 6: Amenities and Catering**

This factor was labelled *Amenities and Catering* and received the second lowest mean value of 3.93, a reliability coefficient of 0.84 and an average inter-item correlation of 0.35. In the study done by Erasmus (2011), restaurants, which form a part of catering, was identified with parking as the fifth most important CSF. The literature review does not identify amenities as a CSF but this particular factor forms part of the success for managing the visitor experience at a major music events.

## **2.5. FINDINGS AND IMPLICATIONS**

This study identified the six CSFs for a memorable visitor experience at a major music event, namely *General Management; Souvenirs; Marketing; Venue and Technical aspects; Accessibility and Parking* and *Amenities and Catering*. These findings both support and contradict previous studies and confirm the notion that the CSFs differ from one tourism product to the next. In addition, the results indicate that the type of tourism product, in this case events, determines the importance and relevance of each CSF. Results also identified factors, such as *Souvenirs, Technical Aspects* and *Amenities and Catering*, that were not found in the literature review and were especially important when managing the visitor experience at a major music event.

Based on the results, this study has the following findings and implications.

Firstly, *General Management* was identified as the most important CSF. Thus it is clear that management is perceived as a vital aspect in the memorable experience of visitors at a major music event as also shown in Figure 2.2. Management should focus on human resources and personnel should regularly be trained concerning knowledge about the event aspects, as well as friendliness and performance prior to and after the event (Tanke, 2001:4-5; Saayman, 2009:226). Ablutions are also regarded as an important managerial aspect. Management should ensure adequate and clean/hygienic facilities. Punctuality is another important aspect and implies that management should identify key aspects regarding potential delays in the event programme. This research stresses the importance of quality training in the tourism and events sector as most research supports this notion. It is important, therefore, that events curriculums ensure that significant time is spent on management training.

Secondly, *Venue and Technical aspects* was identified as the second highest factor. Therefore, location plays an important role. Technical aspects are the one major feature that have a direct impact on the quality of the performing artist's/band's/performer's show. Thus, it is clear that management must control this aspect to enhance the memorable experience of visitors that attend a major music event. Lighting, sound, decor and instruments should be of the highest quality. This also implies thorough technical checks before the show. Further, aspects regarding the venue choice such as accessibility, visibility, layout, comfort and adequate seating should be considered as high priority when management decide on a venue.

Thirdly, *Marketing* featured as the third highest factor for a memorable experience at a major music event. By using effective marketing strategies, information regarding the event can be communicated more accurately to visitors raising queries. Thus, marketing should be used to communicate with visitors that attend the event by using easily accessible websites and marketing media such as radio stations, billboards next to highways and television advertisements. Word-of-mouth is an inexpensive method, yet remains one of the most effective marketing strategies. It is important for management to ensure visitors to a major music event leave with a pleasant/memorable experience to ensure the positive overall reputation of management and the event.

Fourthly, *Accessibility and Parking* is another important aspect in the CSFs identified. Management of a major music event should ensure that adequate directions to the event are communicated prior to, and also on, the day of the event by using radio stations, newspapers and roadside information boards as means of communication. Parking arrangements should also be provided with adequate security, not only to help visitors but also to ensure safety during the event.

Fifthly, *Amenities and Catering* is often seen as being of minor importance at major music events and, in most cases, is outsourced. However, this study confirms that catering arrangements are important, and management should ensure that service providers produce good food at an affordable price. ATM facilities should be made available for visitors, as well as easy accessibility for disabled visitors.

Lastly, *Souvenirs* was identified as the lowest CSF and, although this aspect is not seen as being important for creating a memorable experience, it is one of the few tangible items that serve as a memory of the event and creates an opportunity for visitors to spend more money. Therefore, it is important for management to ensure that souvenirs meet the needs of the visitors regarding variety, pricing (affordability) and availability.

## 2.6. CONCLUSION

The purpose of this research was to determine the CSFs for managing the visitor experience at a major music event in South Africa. Six factors were identified that create a memorable visitor experience. These are (in order of importance): *General Management; Venue and Technical aspects; Marketing; Accessibility and Parking; Amenities and Catering; and Souvenirs*. This was the first time that this type of research was applied to a major music event and thus this research contributes greatly to the literature regarding managing events, specifically a major music event, and ways of creating a memorable visitor experience. The results show that the CSFs identified cannot be used at other festivals/events or tourism products as the needs and expectations of visitors to each type of event differ (Yeoman *et al.*, 2004:81). Thus, the CSFs identified in this research should mainly be applied at major music events. These aspects furthermore contribute to a deeper knowledge of the way that visitors experience music events. This enables management to conceptualise the experience to improve on the overall experience of visitors. This, in return, will insure positive word-of-mouth recommendations and repeat visits to major music concerts (Berridge, 2007:79).

Since major music events are usually held at different times and in different locations, (such as the Neil Diamond show that was held in four different cities), it is important to consider the various locations where major music events are held to determine the visitors' profile, needs, and expectations so as to determine what the visitors at the different locations regard as important to create a memorable experience. It is recommended that further research is carried out at various destinations where major music events are held to contribute to the further development of literature and information regarding music events.

### **Chapter 3:**

**Does location play a role in managing the visitor experience at major music events?**

## THE ROLE OF LOCATION ON THE VISITOR EXPERIENCE AT A MAJOR MUSIC EVENT

### ABSTRACT

The purpose of this research was to determine the impact location has on the visitor experience at a major music event such as the Neil Diamond shows held in South Africa. This concert took place at four various locations. They were each analysed based on the differences of the motives for visitors to attend the concert in a specific area, as well as what the visitors regarded as important management aspects, (referred to as CSFs), that work together to ensure a memorable visitor experience. Two-way frequency tables and Chi-square tests as well as ANOVA and Tukey's multiple comparisons were used to investigate any significant differences between the four locations. The results indicated significant statistical differences between the various locations based on visitor profile, economic impact and on what visitors regard as important to a memorable visitor experience. Determining these differences will not only equip major music event managers with the improved knowledge to develop and manage future concerts at various destinations (cities) and locations (venues), but this research also helps management to ensure the creation of a memorable visitor experience. In addition, the results aid management in promoting future events more accurately to the target markets (audiences), in seeking market-appropriate sponsorships and in improving bid documents for organisations aiming at hosting major music events.

**Key words:** *Neil Diamond, critical success factors, location, destination, event management, memorable visitor experience*

### 3.1. INTRODUCTION

The purpose of this research is to determine the influence that location has on the visitor experience at a major music event. This research will specifically focus on the Neil Diamond concerts held in South Africa. Neil Leslie Diamond was born in the Coney Island section of Brooklyn, New York City, on January 24, 1941 (IMDb, 2011). Neil Diamond wrote his first song "Hear Them Bells" for his girlfriend although he only recorded it years later (Sing365, 2011). In 1958, Neil Diamond entered New York University's pre-med program to become a doctor. However, he dropped out at the end of his junior year to work for Sunbeam Music in Manhattan's famous Tin Pan Alley (IMDb, 2011). His career as an artist has continued since 1966 with his first single, "Cherry Cherry", and he is perhaps best-known by various songs such as "Sweet Caroline", "America", "Brother Love" or "You Don't Bring Me Flowers". To date, Neil Diamond has sold over 128 million albums worldwide, set box office records at major venues all over the world, charted a staggering 37 Top 10 singles and 18 Top albums and is a member of the Songwriters Hall of Fame, as well as being a recipient of the Sammy Cahn Lifetime Achievement Award, which is considered one of the highest honours bestowed upon songwriters.

Neil Diamond performed for the first time in South Africa during April 2011 when he headlined four shows at the new stadiums built for the 2010 FIFA Soccer World Cup. His tour began at the FNB Stadium (Johannesburg), then went to Moses Mabhida Stadium (Durban). This was followed by a performance at Nelson Mandela Bay Stadium (Port Elizabeth) and ended at Green Point Stadium (Cape Town) (Big Concerts, 2010). This was the first live major music events in South Africa to be held at the newly built stadiums in the four different locations. Corresponding with the repute of the four host cities and provinces of the Neil Diamond concerts, according to Tassiopoulos (2000:27) the top four event regions in South Africa, in order of importance, are Gauteng, Western Cape, KwaZulu-Natal and the Eastern Cape. He adds that event distribution is polarised in terms of the geographic distribution of events within the regions as most events such as arts, music and dance festivals in Gauteng take place in the Greater Johannesburg region. However, the development of sports facilities have been designed in Johannesburg to attract tourism while events in the Western Cape are mostly organised in and around Cape Town. In KwaZulu-Natal, they are found largely in Durban where events mainly focus on sport and conventions seeking to attract tourists; while in the Eastern Cape events take place for the most part in and around Port Elizabeth (Tassiopoulos, 2000:27-28).

Ritchie and Crouch (2003:234) state that the physical location of a destination or in this case, an event) can have a significant impact on the event's ability to compete for and attract tourist markets, as a more favourable location can be equated with a location that is closer to the most

important origin markets. These cities offer the highly sophisticated facilities, quality service, infrastructures, suprastructures and organisation required for local performances (Saayman & Slabbert, 2002:1). Reisinger (2009:298) explains that the various geographic areas are furthermore characterised by different climates, economies, politics, religious affiliations and customs and thus offer distinct lifestyles, values and cultures. Reisinger (2009:298) and Walker and Walker (2011:480) add that the location/area has an effect on the price and that major geographic variables can also affect visitors' buying behaviour. In the context of this study, location refers to the venue where the concerts where the concerts occur and destination refers to the geographical area in which the location is situated.

There are thus various aspects that influence the target market that need to be considered when organising events at different locations. For locations to have a potential tourism impact, Saayman and Slabbert (2002:29) and Van der Wagen (2005:79) state it is important for a destination to know where the visitors to an event originate from. According to Getz (2007:18) and Berridge (2007:73), the expectations, moods and attitudes of visitors will always be innovative, thus the experiences of visitors will fluctuate, regardless of the line-up and setting. It is therefore important to keep in mind that different visitors will expect, want and/or need different things from essentially similar offerings (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004:81).

According to Saayman (2007:219), the variety or attractiveness of national artists only has an effect within a small radius, usually within the town/area surrounding the event venue. However, the impact of reknowned international artists, such as Neil Diamond, will be much larger and could extend to neighbouring towns and regions which indicates that more visitors will be prepared to travel further to attend the event. Therefore, it is important to determine the various profiles of visitors to each Neil Diamond concert, as well as to determine what each location's visitors regard as important critical success factors (CSFs) making a memorable visitor experience. Even though the Neil Diamond concerts are similar in form and context, it is important to determine what the various aspects are that the visitors at the different locations regard as important for a memorable experience, since this may differ significantly from one market to the next. Aspects to consider are whether location plays a role in the effective management of a major music event at different locations and if there are any significant differences in profile amongst the various visitors and what each areas' visitors regard as important managerial aspects (also known as CSFs) for a memorable experience. Event managers need to take note of these potential differences in order to better create a memorable experience for visitors at various locations (venues). In order to achieve this, the chapter is structured in a literature review, followed by a discription of the survey conducted, a discussion of the results and the implications and conclusions.

### 3.2. LITERATURE REVIEW

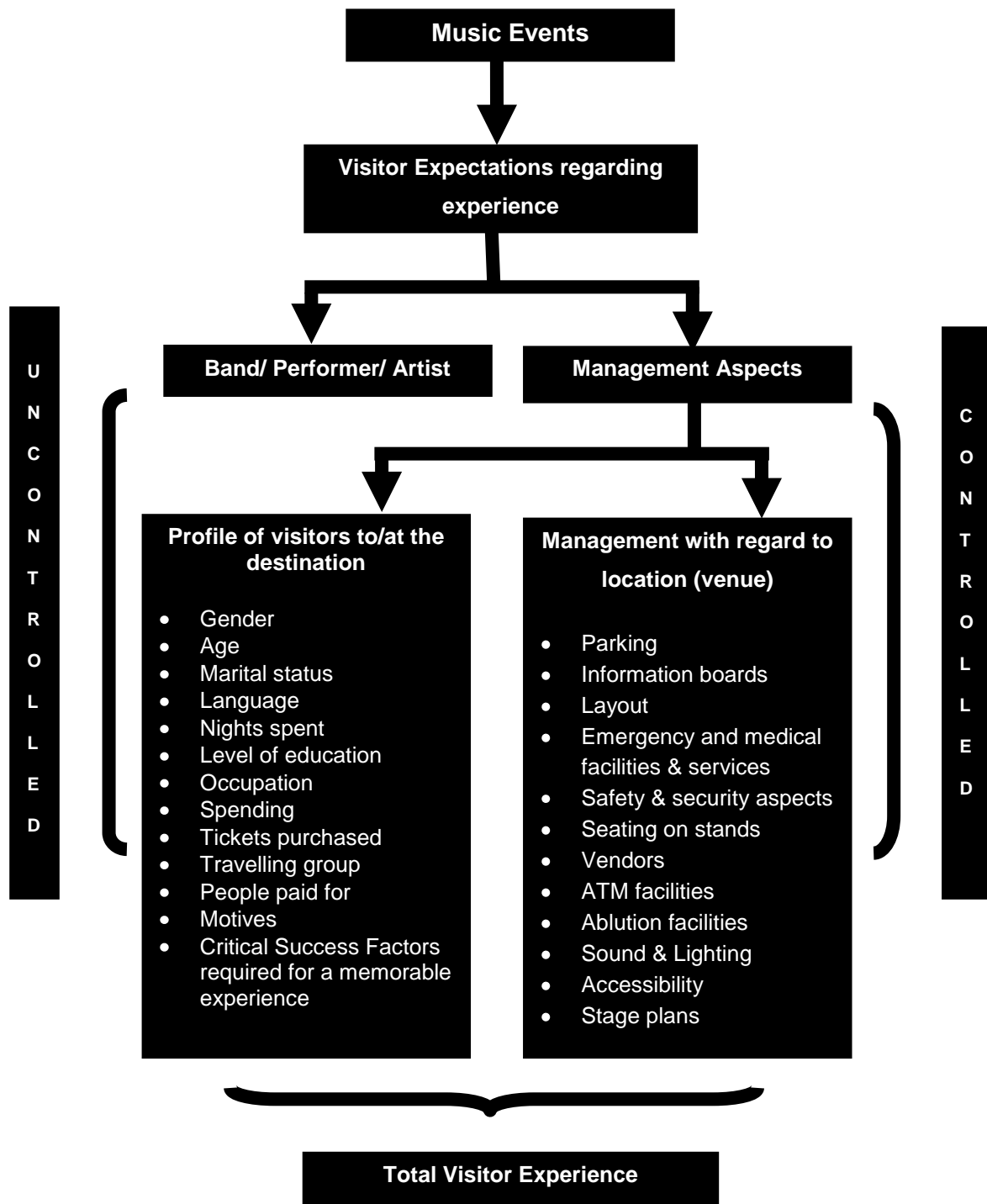
Hosting major music events has become a significant motivator of tourism and feature highly in the development and marketing plans in the majority of destinations (Getz, 2008:403). South Africa is no exception. According to Uysel, Graham and Martin (1993) as well as Brown, Var and Lee (2002:273), there are many reasons for hosting major music events. These events have the potential to generate a positive image of a destination, they can minimise negative impacts, contribute to sustainable development and foster better host-guest relations. Major events of this nature can help preserve sensitive natural or social and cultural environments while generating capital for the local economy. Hence, it is clear that even single events such as the Neil Diamond shows have the potential for making a significant impact on the host communities where the events are held (Gibson & Connell, 2005:105).

Page and Connell (2009:642) define event management as “the practical aspects of preparing for and staging an event”. According to Tassiopoulos (2000:40), “event management is designed to manage or control event resources on a given activity, within time, cost and performance requirements”. Therefore, event management is used to signify the production of an event (Singh, 2009:97). According to Allen *et al.* (2005:160), event management is made up of numerous management areas, which include planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation. However, event management is a complex phenomenon and the complexity of managing live music events is clear in its definition. Kruger and Saayman (2011:3) define a major music event or live music performance, such as the Neil Diamond concerts, as: “a performance event comprising one live performance (or an additional live performance, usually in the form a supporting artist or band) of a specific music genre (such as rock, pop and classical, to name but a few), 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”. There are, therefore, various significant aspects that event managers need to take into consideration when staging an event.

Furthermore, music events create visitor expectations regarding the experience those visitors will have at the event. These expectations too should be managed. This expectation is often influenced by two key aspects, namely, (1) the performing band/performer/artist and, (2) management aspects regarding the organisation of the event. These aspects are also referred to as Critical Success Factors (CSFs). Silvers (2004:41), Bowdin *et al.* (2006:353) and Matthews (2008:151) all indicate management aspects including entertainment; technical aspects; food and beverage; marketing; stalls; entrance; 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 to name the most obvious factors. Thus, certain management aspects can be controlled, as

different individuals in the organisation team are held responsible for certain aspects of the event. As such, it is clear that these aspects can be, and are, directly controlled by management. These key aspects form part of the fundamental experience by visitors of their expectations that influence their perception of the general success of the event.

According to Packer, Small and Darcaay (2008:13-14), the focus of event organisers often remains on the setting of the location and on the management of the CSFs, rather than catering to the needs of the visitors attending the event. However, in the case of major music events, the setting of the location along with knowledge regarding the needs of the visitors plays a significant role in the overall experience of visitors (Walker & Walker, 2011:92). Page and Connell (2009:641 & 644) indicate that there is a distinct difference between a destination and location; they offer the definition that a destination is the combination of different tourism components (that is, attractions, accommodation, transport, resources and infrastructure) in a geographical location, promoted by a tourism organisation, whereas they believe that location is the site or specific place at which a business or, in this case, an event takes place. In the case of the present study, the various cities where the Neil Diamond concerts were held are referred to as the destination and the stadiums at the various destinations are referred to as the location of the event. According to Booth (2010:23), the location chosen for an event should offer the potential to deliver specific production and technical needs within budget expectations. Thus, the location of an event (global, local and venue choices) places the event in the public context. Events take account of the site that is chosen to meet the event requirements, including the purpose, stakeholders and event design elements. However, the choice of venue is often a compromise between organisational needs and that of attracting an audience (Booth, 2010:23). Even so, within a geographic location, there may be a variety of factors that influence visitors' experience at each venue selected for a live music event, as indicated in Figure 3.1.



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

**Source: Author's own figure based on the literature review**

Figure 3.1 illustrates that certain management aspects concerning the location/venue are under the direct control of the event's management. 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/practical stage plan, to name but a few. In addition to

influencing certain managerial aspects (CSFs), location also influences the profile and needs of the visitors attending the event. For event managers, it is essential to meet the needs of the visitor, thus it is vital to understand what the visitor wants to achieve for 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), something that makes the event different and unique. According to Minor, Wagner, Brewerton and Hausman (2004:10), the physical setting (in this case, the location) represents the milieu for the musical performance and the interaction connecting the musicians and the audience with one another. Thus, it is evident that location may have an influence, not only on the economic impact and travel behaviour of visitors, but also on what visitors consider as important for a memorable experience. According to Van der Wagen (2005:76) it is therefore important to research and understand the characteristics of different client populations at different locations.

The influence of location on visitors' behaviour has been determined by various authors such as Kruger (2010); Slabbert, Kruger, Viviers, Saayman and Saayman (2009); Saayman, Saayman, Slabbert and Viviers (2007); Saayman and Saayman (2008); Kruger (2009) as well as Saayman, Van der Merwe and Pienaar (2009) within the tourism literature. However, only limited research has focused on this aspect specifically at events. Saayman and Saayman (2006) conducted a study regarding the influence of location on the magnitude of the economic impacts of arts festivals in South Africa. They found firstly that the location of an arts festival determines the origin of visitors to the festival; secondly that visitors from different provinces spend different amounts and influence the magnitude of the economic impact in the festival area; thirdly the better the infrastructure and suprastructure of the location, the easier it is to host events; and finally, that the location is just one or a number of aspects that influence the magnitude of the economic impact.

Other studies relating to location have also mainly focused on its influence on visitor's spending patterns at various tourism operations including arts festivals and nature-based destinations. However, the influence of location on spending is inconsistent, as Kruger (2010) found that the province of origin had no influence on higher spending in South Africa. This contradicts the findings by Saayman, Saayman, Slabbert and Viviers (2007); Saayman and Saayman (2008); Kruger (2009); Saayman, Van der Merwe and Pienaar (2009) as well as those of Slabbert, Kruger, Viviers, Saayman and Saayman (2009) who all found that visitors who travel from Gauteng province in South Africa spend more. Cannon and Ford (2002:263) established that spending patterns also relate to visitors' place of residence, as expenditure levels increase for international visitors. Saayman, Krugell and Van der Merwe (2007:18), Saayman and Saayman (2008) and Kruger (2009:28) also found that the province of origin (location) plays a significant

role in the spending of visitors at arts festivals and national parks in South Africa. These results each indicated that visitors originating from more affluent provinces, particularly Gauteng and the Western Cape, tend to be higher spenders. Research by Long and Perdue (1990:12), Lee (2001:663) and Saayman, Krugell *et al.* (2007:185) showed that the distance travelled to visit tourist attractions affects expenditures positively.

In addition, 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 more suitable for evaluating a particular piece than an entire performance. Thus, minimal research has focussed on music events, nor specifically on live music events. Therefore, research fails to address issues regarding the venue and performer characteristics as well as the interactions between the consumers who attend a live music performance (Deighton, 1992). The only study found that focused on the CSFs at an event was that of Lade and Jackson (2004). These authors determined the CSFs of regional festivals in Australia and found that the creative and unique programme development each year, as well as appropriate response to patrons' feedback, are considered important. No studies have previously focused on major music events in South Africa. The CSFs determined for managing the visitor experience in previous researches conducted in South Africa largely focussed on other types of tourism operations and festivals. These CSFs that have been determined for other tourism operations in South Africa include those for a wine festival (Marais, 2009), a guesthouse (Van der Westhuizen, 2003), a conference centre (Krugger, 2006), wedding events (De Witt, 2006), an arts festival (Erasmus, 2011) and for hotels (Appel, Kruger & Saayman, 2011). The results from these studies showed that each tourism operation require different and unique CSFs to be managed successfully.

The results from previous research concerning CSFs and location collectively show that location has a significant influence on visitor behaviour, especially their spending patterns, and that CSFs differ from one tourism operation to the next. In the case of Neil Diamond, who gave four shows – each in one of the major metropolitan cities in South Africa - it can be assumed that the CSFs (that is, the needs, wants, preferences and, particularly, what visitors consider as important for a satisfactory experience) will differ, and that location will therefore influence the expectations of visitors as well as their experiences. Determining these differences will not just enable management to develop and manage future concerts, but will also improve and enable superior management decisions at the various destinations (cities) and venues, specifically to satisfy the needs of the various visitors and so exceed their expectations. This will ensure a memorable visitor experience and aid management in promoting future events more accurately to various target audiences and sponsorships. This knowledge will also aid in improving the bid processes when an organisation wants to host major music events in different locations.

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

In this section, the (i) questionnaire, (ii) sampling method, (iii) the survey and the (iv) statistical analysis will be discussed.

#### **3.3.1. The Questionnaire**

A structured questionnaire which was divided into three sections served as the instrument for collecting the data for this research. Section A determined the socio-demographic information of the respondents (gender, age, home language, marital status and province of residence). Section B determined the critical success factors (CSFs) for a memorable visitor experience at each destination, where the statements measured were based on previous questions used by Marais (2009) and Erasmus (2011). Various aspects relating to general management, human resource management, layout, parking, security, accessibility, ticket sales and food and beverages were adapted from the art- and wine-festival's questionnaire to relate to a major music event. This resulted in 50 management aspects pertaining to the creation of a memorable visitor experience. A 5-point Likert scale of importance was used to measure a major music event where 1 indicated not at all important, 3 neither important nor unimportant and 5 extremely important. Section C determined the visitors' behaviour and musical interests, where 22 questions concerning the reasons that visitors attended concerts such as those of Neil Diamond were evaluated on a 5-point Likert scale of importance.

#### **3.3.2. Sampling Method And Survey**

Surveys were conducted at the Neil Diamond concerts in Johannesburg (1 April, 2011), at Durban (5 April, 2011), at Port Elizabeth (8 April, 2011) and at Cape Town (11 April, 2011). The various stadiums had been divided into blocks determined by the value of the different tickets purchased. For example, the seats on the field and close to the stage were more expensive than the seating further away. Each block had its own entrance. A stratified sampling method was therefore used where trained fieldworkers distributed questionnaires to a range of Neil Diamond concert visitors at each of the four occasions. To limit bias, a simple random sampling method was used within the stratified method where the trained fieldworkers followed specific guidelines as questionnaires were distributed to different, non-homogeneous age groups, gender groups and ticket holders. Visitors at the various stadiums were also asked to complete questionnaires at the gates as they waited to enter the venue. Willing participants completed the questionnaire prior to the event as fieldworkers explained the purpose of the survey before any questionnaires were completed. Israel (2009:6) indicates that, in a population of 100 000 (N), 398 respondents (n) are seen as representative. According to the event organisers, Big Concerts, approximately 52 000 visitors attended Neil Diamond at the FNB stadium, 613 questionnaires were completed, 21 000 attended the Nelson Mandela Bay stadium in Port Elizabeth and 443 questionnaires were completed and 37 000 attended the Green Point

stadium in Cape Town where 522 questionnaires were completed. However, in the case of Durban, a total of 288 questionnaires were completed with 25 000 visitors attending the concert at the Moses Mabhida stadium. In this case, a sampling error of 7% was permitted due to adverse weather conditions that hindered the survey at the event. The total number of completed questionnaires at each show was therefore more than adequate. A total of 2 000 questionnaires were administered and 1 866 questionnaires were received back. This resulted in a 93% return rate. Of the 1 866 questionnaires received back, 1 820 completed questionnaires were included in the analysis.

### **3.3.3. Statistical Analysis**

Microsoft<sup>®</sup> Excel<sup>®</sup> was used for data capturing while SPSS (SPSS Inc, 2010) was used for the analysis of data. This study comprised two stages. Firstly, a principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, was performed on 22 motivation items, 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 considered as contributing to a factor, whereas all items with factor loadings lower than 0.3 were considered 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 interpretability was 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 of 0.6 were considered as 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).

Secondly, the four locations where the Neil Diamond concerts were held were analysed based on the differences regarding the motives for visitors to attend the specific concert in that area and on the management aspects (CSFs) visitors regard as important for a memorable visitor experience. Two-way frequency tables and Chi-square tests as well as ANOVA and Tukey's multiple comparisons were used to investigate any significant differences between the four locations. The study employed demographic variables (gender, home language, age, occupation and province of origin), behavioural variables (length of stay, expenditure per person, people paying for, amount of tickets purchased and size of the travelling group) as well as motivational factors (heard about the concert, type of music preferred and attend music festivals) to examine whether statistically significant differences existed between the two

groups. Cross tabulations with Chi-square tests were furthermore employed to profile these groups demographically. The results of the statistical analyses will be discussed in the next section.

### 3.4. RESULTS

In this section the results for the factor analysis (travel motives) will be discussed, as well as the results of the ANOVA comparisons and cross tabulations with Chi-square tests.

#### 3.4.1. Results Of The Factor Analysis: Travel Motives Of Visitors To The Neil Diamond Concerts

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 3.1). These factors accounted for 59% of the total variance. All factors had relatively high reliability coefficients, ranging from 0.79 (the lowest) to 0.83 (the highest). The average inter-item correlation coefficients with values between 0.39 and 0.57 also imply internal consistency for all factors. Moreover, all items loaded on a factor with a loading greater than 0.3, and the relatively high factor loadings indicate a reasonably high correlation between the factors and their component items. The Kaiser-Meyer-Olkin measure of sampling adequacy of 0.92 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 five-point Likert scale of measurement. As Table 3.2 shows, the following travel motives for visitors attending the various Neil Diamond concerts were identified: *Excitement and group affiliation* (Factor 1), *Socialisation* (Factor 2), *Artist affiliation and unique experience* (Factor 3), and *Entertainment* (Factor 4). With a mean value of 4.36, *Artist affiliation and unique experience* was considered the most important motive to attend the Neil Diamond concerts, followed by *Entertainment* (4.20), *Excitement and group affiliation* (3.81) and *Socialisation* (2.78).

**Table 3.1: Motivational aspects for visitors attending the Neil Diamond Concert**

Motivation factors and items	Factor loading	Mean value	Reliability coefficient	Average inter-item correlation
<b>Factor 1: Excitement and group affiliation</b>		<b>3.81</b>	<b>0.83</b>	<b>0.49</b>
To experience new things	0.68			
For a chance to be with people who are	0.64			

enjoying themselves				
To have fun	0.61			
To share the event with someone special	0.52			
It is an exciting thing to do	0.41			
<b>Factor 2: Socialisation</b>		<b>2.78</b>	<b>0.81</b>	<b>0.41</b>
To meet new people	0.88			
It is a social event	0.63			
Because I got tickets for free or as a present	0.57			
Out of curiosity	0.49			
To spend time with family and friends	0.47			
I try to attend as many of these music events as possible	0.41			
<b>Factor 3: Artist affiliation and unique experience</b>		<b>4.36</b>	<b>0.82</b>	<b>0.39</b>
It is a once-in-a-lifetime experience	0.84			
Neil Diamond is a well-known international artist	0.75			
I always wanted to see Neil Diamond perform live	0.75			
The concert is a unique experience	0.60			
To see my favourite artist	0.52			
To be part of this unique and exciting event	0.44			
The concert is value for money	0.32			
For nostalgic reasons/memories	0.32			
<b>Factor 4: Entertainment</b>		<b>4.20</b>	<b>0.79</b>	<b>0.57</b>
Because I enjoy these types of special events	0.80			
These concerts are entertainment at its best	0.66			
To enjoy the music	0.35			
<b>TOTAL VARIANCE EXPLAINED</b>	<b>59%</b>			

### 3.4.2. Results Of The Factor Analysis: Critical Success Factors For A Memorable Visitor Experience

With regard to the critical success factors (CSFs) in creating a memorable visitor experience, the pattern matrix of the principal axis factor analysis using an Oblimin rotation with Kaiser Normalisation identified six management factors (CSFs) as discussed in Chapter 2 (see Table 2.3). These factors accounted for a 59% of the total variance. All factors had relatively high reliability coefficients, ranging from 0.84 (the lowest) to 0.94 (the highest). The average inter-item correlation coefficient, with values between 0.35 and 0.84 imply internal consistency for all factors. Moreover, all items loaded on a factor with a loading greater than 0.3 and the relatively high factor loadings indicate a reasonably high correlation between the factors and their

component items. The Kaiser-Meyer-Olkin measures of sampling adequacy of 0.97 indicate that the patterns of the 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).

The following management factors for visitors attending the various Neil Diamond concerts were identified: *General Management* (Factor 1), *Souvenirs* (Factor 2), *Marketing* (Factor 3), *Venue and Technical aspects* (Factor 4), *Accessibility and Parking* (Factor 5), and *Amenities and Catering* (Factor 6). *Management* (4.44) was considered the most important management factor to enhance the visitor experience at the Neil Diamond concerts, followed by *Venue and Technical aspects* (4.43), *Marketing* (4.36), *Accessibility and Parking* (4.30), as well as *Amenities and catering* (3.94). *Souvenirs* (3.27) obtained the lowest mean value and was regarded as a less important CSF.

### **3.4.3. Results From The ANOVA And Tukey's Post Hoc Multiple Comparisons**

ANOVAs were employed to determine the differences between visitors at the four different stadiums where the Neil Diamond concerts were held (Johannesburg (1 April, 2011), Durban (5 April, 2011), Port Elizabeth (8 April, 2011) and Cape Town (11 April, 2011)). As shown in Table 3.3, there are statistically significant differences between the four different locations (Johannesburg, Cape Town, Durban and Port Elizabeth), based on age ( $p=0.001$ ), accommodation ( $p=0.001$ ), food ( $p=0.001$ ), beverages ( $p=0.041$ ), transport ( $p=0.001$ ), souvenirs ( $p=0.001$ ), tickets ( $p=0.001$ ) and parking ( $p=0.001$ ) as spending categories, expenditure per person ( $p=0.001$ ), tickets purchased ( $p=0.010$ ), nights spent ( $p=0.001$ ), people paying for ( $p=0.004$ ), travelling group ( $p=0.005$ ), *Excitement and group affiliation* ( $p=0.039$ ), *Socialisation* ( $p=0.001$ ) and *Entertainment* ( $p=0.006$ ) as travel motives, and *General Management* ( $p=0.010$ ), *Marketing* ( $p=0.001$ ), *Accessibility and Parking* ( $p=0.007$ ) and *Amenities* ( $p=0.032$ ) as critical success factors. The significant differences are discussed below.

- **Age:** Johannesburg had the youngest visitors (an average age of 44 years) whereas Durban had the oldest visitors (an average of 51 years). Visitors at each of the Cape Town and Port Elizabeth shows were an average age of 48 years.
- **Spending per person:** Visitors attending the concert in Johannesburg had the lowest average spending (R786.76) while visitors at the Durban concert had the highest average spending (R1327.70) followed by visitors at Cape Town (R1159.90) and then at Port Elizabeth (R1058.70).

- **Spending categories:**

- Accommodation: Johannesburg differs statistically from the other three cities for visitors at this concert spent the least on accommodation (an average of R132.14). Visitors at the Durban concert spent the most on accommodation with an average of R710.14 while visitors at Cape Town spent an average of R492.42 on accommodation. This was followed by visitors at the Port Elizabeth concert (an average of R473.55).
- Food: Similar to the accommodation results, Johannesburg differs from Cape Town, Durban and Port Elizabeth. Visitors at the Johannesburg concert spent the least on food during the concert (an average of R200.88). It is clear that visitors at the Durban concert spent the most on food with an average of R464.17, followed by visitors at the Cape Town concert (R395.66) and by the visitors at the Port Elizabeth concert (R337.98).
- Transport: Visitors to the Durban concert spent the highest average on transport (R537.71), followed by visitors at the Port Elizabeth (R464.90) and Cape Town (R318.30) concerts. Visitors at the Johannesburg concert spent the least on transport (an average of R190.48).
- Souvenirs: Visitors at the Durban concert spent the most on souvenirs with an average of R101.53 whereas visitors at Johannesburg spent the least (an average of R33.39). Visitors at the Cape Town concert spent an average of R69.85 on souvenirs while visitors at the Port Elizabeth concert spent an average of R55.41 on souvenirs.
- Tickets: Visitors at the Johannesburg and Cape Town concerts spent the most for tickets (an average of R 1132.90 and R1130.50, respectively) followed by visitors at the Durban concert (an average of R826.17) and Port Elizabeth (an average of 808.69) concert.
- Parking: Visitors to the Johannesburg concert spent the most on parking (an average of R45.76) whereas visitors to the Port Elizabeth concert only spent R11.40 on parking. Visitors at the Cape Town concert spent an average of R42.19 and visitors at the Durban concert spent an average of R35.43 on parking fees.
- Beverages: There are statistically significant differences between the four cities regarding beverages; however Tukey's post hoc test indicates no significant differences. Nevertheless, it is clear that visitors at the Durban concert spent the most on beverages (an average of R229.84) whereas visitors to the Port Elizabeth concert spent the least (an average of R141.12). Visitors at the Johannesburg concert spent an average of R186.12 followed by visitors at the Cape Town concert who spent an average of R141.12 on beverages.

- **Number of tickets purchased:** Corresponding with their higher spending on tickets, visitors at the Johannesburg concert purchased the most tickets (an average of 2.92 tickets) while visitors at the Cape Town concert purchased an average of 2.60 tickets. Visitors at the Durban and Port Elizabeth concerts do not differ significantly from Cape Town, Johannesburg or each other and visitors to these concerts purchased an average of 2.58 tickets.
- **Length of stay:** Visitors to the Durban concert spent the longest time in the area (an average of 4 nights) whereas visitors to the Johannesburg's Neil Diamond concert spent only an average of 1 night (the least amount of nights). This explains the low average spending of visitors to the Johannesburg concerts, particularly on accommodation and transport. Visitors to Cape Town spent an average of 3 nights, and Port Elizabeth visitors spent an average of 2 nights, in the area.
- **Number of people paying for:** Visitors to the Johannesburg concert were financially responsible for more people (an average of 2.5 persons) compared to visitors to the Cape Town concert who were financially responsible for an average of 2.1 persons. Visitors at the Durban and Port Elizabeth concerts were financially responsible for an average of 2.3 persons.
- **Travelling group:** The size of the travelling group to Johannesburg, Cape Town and Port Elizabeth contained four visitors whereas visitors to Durban had a group size of three attendees travelling together.
- **Travel motives:** *Socialisation* and *Entertainment* as motives differ statistically between the four locations. Based on the mean values visitors to both the Johannesburg and Port Elizabeth concerts regard *Socialisation* as an important motive to attend the event (2.87) compared to visitors at the Durban and Cape Town concerts who regard this motive as only slightly important (2.76 and 2.60 respectively).

With regard to *Entertainment*, although visitors at all four concerts consider this motive as important, visitors at the Durban concerts regard it as less important when compared to the other three locations, and especially when compared to visitors at the Port Elizabeth concert who consider it a very important motive.

There are also statistically significant differences based on *Excitement and group affiliation*: once again, however, Tukey's post hoc test indicates no significant differences. It is clear Port Elizabeth (3.87) regard *Excitement and group affiliation* as a

slightly more important motive when compared to visitors at the Johannesburg (3.84), Durban (3.83) and Cape Town (3.70) concerts.

Concerning *Artist affiliation and unique experience*, visitors to both the Durban and Port Elizabeth (4.40) concerts regard this motive as extremely important while the visitors at the Johannesburg (4.35) and Cape Town (4.32) concerts regarded it as only important.

- **Critical success factors:** Visitors to all four concerts regard all six CSFs as important for a memorable visitor experience. Corresponding with the findings of the factor analysis, *general management* was considered the most important CSF whereas *souvenirs* was regarded as the least important aspect. The differences between the four locations with regard to the CSFs are discussed below:
  - *General Management:* Visitors to the Durban concert obtained the highest mean value (4.52) and considered *General Management* as extremely important, whereas visitors at the Port Elizabeth concert had the lowest mean value for this CSF (4.39) between the four cities but still considered it as very important.
  - *Souvenirs:* According to Table 3.2, of the four locations, visitors at the Johannesburg concert regarded *Souvenirs* as important with the highest mean value of 3.32, whereas visitors at the Durban concert had the lowest mean value of 3.18.
  - *Marketing:* Visitors at the Durban concert had the highest mean value of 4.44, visitors to this concert regarding this factor as very important when compared to visitors at the Cape Town and Port Elizabeth concerts who recorded the lowest mean values (4.30), respectively.
  - *Venue and Technical aspects:* Visitors at all four destinations regard *Venue and Technical aspects* as important; however, it is not regarded as statistically significant. Visitors to the Durban concert regarded this aspect as very important for here it has the highest mean value of 4.49, followed closely by visitors to the Johannesburg and Port Elizabeth concerts; whereas visitors to the Cape Town concert had the lowest mean value of 4.40.
  - *Accessibility and Parking:* Visitors at the Johannesburg concert regard this management aspect as very important with the highest mean value of 4.37 whereas visitors to the Cape Town concert had the lowest mean value of 3.24.
  - *Amenities:* The mean values between the four locations were all high for *Amenities*; however, visitors to the Johannesburg concert had the highest mean value of 4.00 of the four cities concerning *Amenities* while visitors to the Cape Town concert had the lowest mean value of 3.88.

**Table 3.2: ANOVA Results - Destination variables at various locations**

Characteristics	Neil Diamond Concert Destinations				F-Ratio	Sig. Level
	Johannesburg (N=613)	Cape town (N=522)	Durban (N=288)	Port Elizabeth (N=443)		
<b>Age</b>	44 <sup>a</sup>	48 <sup>cb</sup>	51 <sup>b</sup>	48 <sup>c</sup>	18.110	0.001*
<b>Spending per person</b>	R786.76 <sup>a</sup>	R1159.90 <sup>b</sup>	R1327.70 <sup>b</sup>	R1058.40 <sup>b</sup>	11.264	0.001*
<b>Spending categories</b>						
Accommodation	R132.14 <sup>a</sup>	R492.42 <sup>b</sup>	R710.14 <sup>b</sup>	R473.55 <sup>b</sup>	36.512	0.001*
Food	R200.88 <sup>a</sup>	R395.66 <sup>b</sup>	R464.17 <sup>b</sup>	R337.98 <sup>b</sup>	33.347	0.001*
Beverages	R186.12	R141.12	R229.84	R169.01	2.763	0.041*
Transport	R190.48 <sup>a</sup>	R318.30 <sup>ab</sup>	R537.71 <sup>c</sup>	R464.90 <sup>b</sup>	25.979	0.001*
Souvenirs	R33.39 <sup>a</sup>	R69.85 <sup>ab</sup>	R101.53 <sup>b</sup>	R55.41 <sup>ab</sup>	10.986	0.001*
Tickets	R1132.90 <sup>a</sup>	R1130.50 <sup>a</sup>	R826.17 <sup>b</sup>	R808.69 <sup>b</sup>	17.753	0.001*
Parking	R45.76 <sup>a</sup>	R42.19 <sup>a</sup>	R35.43 <sup>a</sup>	R11.40 <sup>b</sup>	25.453	0.001*
<b>Tickets purchased</b>	2.92 <sup>a</sup>	2.60 <sup>b</sup>	2.58 <sup>ab</sup>	2.58 <sup>ab</sup>	3.810	0.010*
<b>Nights spent</b>	0.5 <sup>a</sup>	2.7 <sup>b</sup>	3.5 <sup>b</sup>	1.9 <sup>c</sup>	46.900	0.001*
<b>People paying for</b>	2.5 <sup>a</sup>	2.1 <sup>b</sup>	2.3 <sup>ab</sup>	2.3 <sup>ab</sup>	4.500	0.004*
<b>Travelling group</b>	4 <sup>a</sup>	4 <sup>b</sup>	3 <sup>b</sup>	4 <sup>ab</sup>	4.340	0.005*
<b>Motivations<sup>†</sup></b>						
• <i>Excitement and group affiliation</i>	3.84	3.70	3.83	3.87	2.793	0.039*
• <i>Socialisation</i>	2.87 <sup>a</sup>	2.60 <sup>b</sup>	2.76 <sup>ab</sup>	2.87 <sup>ab</sup>	7.609	0.001*
• <i>Artist affiliation and unique experience</i>	4.35	4.32	4.40	4.40	1.475	0.219
• <i>Entertainment</i>	4.17 <sup>ab</sup>	4.11 <sup>a</sup>	4.29 <sup>ab</sup>	4.28 <sup>b</sup>	4.166	0.006*
<b>CSFs<sup>†</sup></b>						
• <i>General Management</i>	4.46 <sup>ab</sup>	4.40 <sup>a</sup>	4.52 <sup>b</sup>	4.39 <sup>c</sup>	3.810	0.010*
• <i>Souvenirs</i>	3.32	3.26	3.18	3.25	0.932	0.424
• <i>Marketing</i>	4.42 <sup>a</sup>	4.30 <sup>b</sup>	4.44 <sup>ab</sup>	4.30 <sup>b</sup>	5.200	0.001*
• <i>Venue and Technical aspects</i>	4.42	4.40	4.49	4.42	1.480	0.218
• <i>Accessibility and Parking</i>	4.37 <sup>a</sup>	4.24 <sup>b</sup>	4.34 <sup>ab</sup>	4.26 <sup>ab</sup>	4.091	0.007*
• <i>Amenities</i>	4.00 <sup>a</sup>	3.88 <sup>b</sup>	3.93 <sup>ab</sup>	3.91 <sup>ab</sup>	2.940	0.032*

† Respondents were asked to indicate how they evaluate each motivation 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</sup> is indicated.

For example, in terms of age, Johannesburg<sup>a</sup> differs statistically from Cape Town<sup>cb</sup>, Durban<sup>b</sup> and Port Elizabeth<sup>c</sup> while Port Elizabeth<sup>c</sup> differs significantly from Durban<sup>b</sup> and Johannesburg<sup>a</sup>.

#### 3.4.4. Cross Tabulations And Chi-Square Test Results

According to Table 3.3, there were statistically significant differences between visitors to the Johannesburg, Cape Town, Durban and Port Elizabeth Neil Diamond concerts based on home language ( $p=0.001$ ), occupation ( $p=0.001$ ), province ( $p=0.001$ ), local residents ( $p=0.001$ ), decision to attend ( $p=0.001$ ), type of accommodation ( $p=0.001$ ), friends ( $p=0.013$ ) to initiated attendance, radio ( $p=0.001$ ) and newspapers ( $p=0.008$ ) as marketing mediums of the event as well as punk rock ( $p=0.011$ ), classical ( $p=0.006$ ), instrumental ( $p=0.001$ ), jazz ( $p=0.002$ ) and heavy metal ( $p=0.001$ ) as preferred type of musical genre. At the 10% level, attendance of other music festivals ( $p=0.057$ ) also shows significant differences.

- **Gender:** The majority of visitors to all four destinations were female.
- **Home language:** Visitors' home language to the Johannesburg and Cape Town concerts were Afrikaans speaking (63% & 67%, respectively), while the visitors to the Durban and Port Elizabeth concerts were English speaking (52% and 47%, respectively).
- **Occupation:** With regard to occupation, it is clear that most of the Neil Diamond concert visitors at all four locations were either in a professional occupation or were self-employed. The Cape Town concert attracted more students, while the Durban and Port Elizabeth concerts attracted more pensioners.
- **Province of origin:** The majority of respondents at each concert, originated from the province where the specific concert was held. Eighty-three (83) percent of respondents to the Cape Town concert came from the Western Cape, 78% of visitors at the Johannesburg concert came from Gauteng, 72% of visitors at the Port Elizabeth's Neil Diamond concert came from the Eastern Cape and 71% of the visitors to the Durban concert came from KwaZulu-Natal. However, it is clear that Neil Diamond also attracted not only visitors from across South Africa, but also international visitors, with the Durban and Port Elizabeth concerts attracting the most non-locals.

- **Local Residents:** Both Johannesburg and Cape Town Neil Diamond concert visitors were mainly local residents (72% and 61% respectively). Visitors to the Durban concert indicated that 50% were local residents, whereas only 40% of visitors to the Port Elizabeth concert were local residents. This indicates that Durban and Port Elizabeth concerts attracted more visitors from other parts of the country than did the Johannesburg and Cape Town concerts.
- **Marital status:** The majority of respondents at the Neil Diamond concerts were married. However, a significant percentage of respondents at each concert were single, especially at the Johannesburg concert.
- **Level of education:** Corresponding with visitors' occupation, the majority of visitors to the four Neil Diamond concerts have either matric, or a diploma/degree as the highest qualification obtained.
- **Decision to attend:** Visitors to all four destinations indicated that they decided to attend the concert more than a month previously. However, visitors at the Johannesburg and Durban concerts (17% each) decided to attend the Neil Diamond concerts on the spur of the moment.
- **Type of accommodation:** The majority of the visitors to all four concerts were local residents, followed by the number of visitors who made use of friends and family's hospitality to accommodate them during the time of the event. However, respondents who made use of paid accommodation at all four shows indicated guest houses, B&Bs or hotels as the preferred accommodation.
- **Initiated attendance:** Visitors to the various Neil Diamond concerts initiated attending the event themselves. However, respondents also indicated that friends and family initiated their attendance to the concert.
- **Heard about the event:** Radio was the main form of marketing medium at all four stadiums, particularly for visitors at the Johannesburg and Port Elizabeth concerts. Newspaper was a more preferred marketing medium for the respondents at the Cape Town and Durban concerts. There are, furthermore, no statistical significant differences based on the other marketing mediums. However, it seems that the Big Concert's (event organisers) website and word-of-mouth both featured as important sources of information concerning the event at all four concerts.

- **Type of music preferred:** The majority of visitors to the various stadiums who attended the Neil Diamond concerts prefer pop, rock n roll and country music. However, only punk rock, classical, instrumental, jazz, heavy metal and rock and roll were statistically significant. Visitors from the Johannesburg concert indicated a preference for punk rock and heavy metal, whereas Cape Town and Durban concert visitors opted for classical and instrumental music. Cape Town concert visitors also indicated a high preference for jazz music.
- **Attendance of other music festivals:** The visitors to Johannesburg (55%), Cape Town (54%) and Port Elizabeth (52%) all indicate that they attend other music festivals. This is in contrast to the 55% of visitors to the Durban's Neil Diamond concert who indicate that no other music festivals have been attended. This is perhaps due to the fact that more major music events are held in Johannesburg and Cape Town each year, which allows individuals to attend more music events.

**Table 3.3: Chi-square test results of visitor characteristics for Johannesburg, Cape Town, Durban and Port Elizabeth Neil Diamond visitors**

Characteristics	Neil Diamond Concert Destinations				Chi-Square Value	DF	Sig. Level	Phi-Value
	Johannesburg (N=613)	Cape Town (N=522)	Durban (N=288)	Port Elizabeth (N=443)				
<b>Gender</b>								
Male	43%	36%	42%	40%	5.293	3	0.152	0.054
Female	57%	64%	58%	60%				
<b>Home language</b>					55.901	6	0.001*	0.174
Afrikaans	63%	67%	47%	52%				
English	35%	32%	52%	47%				
Other (foreign)	2%	1%	1%	1%				
<b>Occupation</b>					157.968	30	0.001*	0.293
Professional	45%	40%	43%	36%				
Self-employed	23%	22%	23%	23%				
Technical	7%	4%	4%	4%				
Sales	7%	5%	5%	6%				
Work at mine	1%	1%	1%	1%				
Civil service	1%	1%	4%	2%				
Housewife	3%	6%	6%	4%				
Pensioner	2%	1%	9%	8%				
Student	5%	13%	2%	6%				
Unemployed	2%	1%	1%	1%				
Other	4%	6%	2%	9%				
<b>Province</b>					1453.171	27	0.001*	0.885
Gauteng	78%	5%	12%	4%				

Western Cape	1%	83%	2%	10%				
Eastern Cape	1%	1%	1%	72%				
North West	6%	1%	2%	2%				
Mpumalanga	5%	1%	3%	1%				
Northern Cape	1%	3%	1%	3%				
KwaZulu-Natal	1%	1%	71%	1%				
Limpopo	2%	1%	3%	1%				
Free State	4%	1%	4%	5%				
Outside RSA borders	1%	3%	1%	1%				
<b>Local Resident</b>					126.366	4	0.001*	0.260
Yes	72%	61%	50%	40%				
No	28%	39%	50%	60%				
<b>Marital Status</b>					24.225	12	0.019*	0.114
Single	21%	19%	11%	17%				
Married	64%	65%	77%	69%				
Living together	6%	6%	5%	5%				
Divorced	7%	6%	4%	6%				
Widow/er	2%	4%	3%	3%				
<b>Level of education</b>					12.708	15	0.625	0.083
No school	1%	1%	0%	1%				
Matric	34%	29%	34%	34%				
Diploma/degree	37%	41%	38%	39%				
Postgraduate	13%	17%	14%	11%				
Professional	13%	11%	13%	13%				

Other	2%	1%	1%	2%				
<b>Decision to attend</b>					55.286	9	0.001*	0.175
Spontaneous decision	17%	2%	17%	14%				
A month ago	5%	3%	7%	4%				
More than a month ago	72%	72%	73%	67%				
Other, specify	6%	13%	3%	15%				
<b>Type of accommodation</b>					222.838	15	0.001*	0.365
Local resident	71%	66%	49%	39%				
Family of friends	14%	12%	11%	18%				
Guesthouse or B&B	5%	7%	9%	25%				
Hotel	5%	8%	12%	10%				
Rent full house	1%	1%	5%	1%				
Other	4%	6%	14%	7%				
<b>Initiated attendance</b>								
Self	Yes=44%No=56%	Yes=48%No=52%	Yes=44%No=56%	Yes=47% No=53%	3.174	4	0.529	0.041
Friends	Yes=19% No=81%	Yes=12% No=88%	Yes=14% No=86%	Yes=15%No=85%	12.685	4	0.013*	0.082
Media	Yes=3% No=97%	Yes=4% No=96%	Yes=6% No=94%	Yes=6% No=94%	3.794	4	0.435	0.045
Spouse	Yes=11% No=89%	Yes=12% No=88%	Yes=13% No=87%	Yes=12% No=88%	0.763	4	0.943	0.020
Family	Yes=22% No=77%	Yes=21% No=79%	Yes=18% No=82%	Yes=19% No=81%	4.447	4	0.349	0.049
Work	Yes=1% No=99%	Yes=2% No=98%	Yes=2% No=98%	Yes=1% No=99%	2.375	4	0.667	0.036

Boyfriend/Girlfriend	Yes=2% No=98%	Yes=3% No=97%	Yes=2% No=98%	Yes=2% No=98%	0.935	4	0.920	0.022
<b>Heard about the concert</b>								
Television	Yes=21%No=79%	Yes=17%No=83%	Yes=22%No=78%	Yes=20% No=80%	4.416	4	0.353	0.49
Radio	Yes=56%No=44%	Yes=47%No=53%	Yes=41%No=59%	Yes=62%No=38%	44.030	4	0.001*	0.154
Website	Yes=20%No=80%	Yes=19%No=81%	Yes=21%No=78%	Yes=15%No=85%	5.962	4	0.202	0.56
Magazine	Yes=7% No=93%	Yes=6% No=94%	Yes=6% No=94%	Yes=6% No=94%	1.485	4	0.829	0.028
Newspapers	Yes=16%No=84%	Yes=23%No=77%	Yes=25%No=75%	Yes=22%No=78%	13.687	4	0.008*	0.086
Word-of-Mouth	Yes=29%No=71%	Yes=33%No=67%	Yes=29%No=71%	Yes=26%No=74%	6.682	4	0.154	0.060
<b>Type of music preferred</b>								
Pop	Yes=69% No=31%	Yes=64% No=36%	Yes=65% No=35%	Yes=67% No=33%	7.276	4	0.122	0.062
Punk Rock	Yes=16% No=84%	Yes=11% No=89%	Yes=9% No=91%	Yes=11% No=89%	13.124	4	0.011*	0.084
Classical	Yes=44% No=56%	Yes=52% No=48%	Yes=52% No=48%	Yes=43% No=57%	14.321	4	0.006*	0.088
Instrumental	Yes=25% No=75%	Yes=35% No=65%	Yes=35% No=65%	Yes=31% No=69%	17.636	4	0.001*	0.097
Jazz	Yes=16% No=83%	Yes=24% No=76%	Yes=21% No=79%	Yes=16% No=84%	17.152	4	0.002*	0.096
Blues	Yes=17% No=83%	Yes=22% No=73%	Yes=21% No=79%	Yes=20% No=80%	6.873	4	0.143	0.061
Heavy metal	Yes=15% No=85%	Yes=6% No=94%	Yes=12% No=88%	Yes=10% No=90%	21.306	4	0.001*	0.107
Rap	Yes=6% No=94%	Yes=4% No=96%	Yes=7% No=93%	Yes=5% No=95%	4.629	4	0.327	0.050
Rock n Roll	Yes=61% No=39%	Yes=57% No=43%	Yes=52% No=48%	Yes=54% No=46%	10.078	4	0.039*	0.073
R&B	Yes=16% No=84%	Yes=16% No=84%	Yes=17% No=83%	Yes=15% No=85%	0.778	4	0.941	0.020
Reggae	Yes=15% No=85%	Yes=13% No=87%	Yes=18% No=82%	Yes=15% No=85%	4.225	4	0.376	0.048
Folk/Traditional music	Yes=31% No=69%	Yes=36% No=64%	Yes=30% No=70%	Yes=32% No=67%	4.485	4	0.344	0.049
Country	Yes=49% No=51%	Yes=51% No=49%	Yes=53% No=47%	Yes=51% No=49%	3.798	4	0.434	0.045
<b>Attend music</b>					7.508	3	0.057**	0.064

<b>festivals</b>								
Yes	55%	53%	45%	52%				
No	45%	47%	54%	48%				

\* Statistically significant difference: 5% level

\*\*Statistically significant difference: 10% level

### 3.5. FINDINGS AND IMPLICATIONS

Based on the results, this research leads to the following findings and implications. Firstly, this research set out to determine whether location has an influence on in the profile and behaviour of visitors as well as seeking to determine what the various destinations' visitors regard as important for a memorable visitor experience at a major music event. As the destinations offer different tourism aspects and the locations differ concerning the setting, appearance and accessibility, the same CSFs cannot be used for the same event taking place at different locations. This research specifically focused on the Neil Diamond concerts held at four different locations (the FNB Stadium in Johannesburg, Moses Mabhida Stadium in Durban, Nelson Mandela Bay Stadium in Port Elizabeth and the Green Point stadium in Cape Town). As the four top event regions in South Africa, each destination is developed to host certain events (Tassiopoulos, 2000:27) where certain tourism attributes attract tourists to the area. Agreeing with Saayman and Slabbert (2002:1), Ritchie and Crouch (2003:234), Reisinger (2009:298) and Walker and Walker (2011:480), these locations have a significant influence on the visitors with regard to their socio-demographic profiles, behaviours and what the visitors consider as important aspects (CSFs) for a memorable visitor experience. This again emphasises the fact that event visitors cannot be regarded as homogeneous and therefore each destination's visitors have to be regarded as individual target audiences. Neil Diamond is a well known international artist who has the ability to attract visitors from across the country, and not merely from the surrounding areas where the various events were held (Saayman, 2007:219). Even so, the implication is that event organisers should be aware of visitors' specific needs and preferences, and should organise and market the event and performing artist(s) accordingly.

Secondly, with regard to the CSFs, it is clear that all four locations consider the six CSFs identified (*General Management, Souvenirs, Marketing, Venue and Technical aspects, Accessibility and Parking and Amenities*) as important. However, even though the four Neil Diamond concerts were held at similar venues (stadia designed primarily as sporting venues), significant differences are evident at the various locations. Since these aspects influence the visitor experience and can be directly controlled by management (as shown in Figure 3.1), information regarding these differences is crucial. This also implies that event managers need to take not only the destination (city), but also the location (venue) into consideration when planning and organising live music performances. Management should also understand that CSFs vary from location to location and therefore it is important that the same event in different locations should not be considered as having identical management aspects as visitors to different destinations consider some aspects more important than others for a memorable visitor experience. As mentioned, although the events

and the various locations (stadia) seem similar, there are significant aspects that management need to take into consideration when organising such major events. For instance, the size of the stadiums differ for the FNB Stadium in Johannesburg can accommodate more visitors than, for example, the Moses Mabhida stadium in Durban, and thus more visitors will attend the concert than at the other stadiums. Therefore, traffic, parking, food, seating, crowd control, accessibility and security have all to be controlled according to the stadium's capacity and the surroundings of each stadium as the surroundings of each stadium are quite different.

Thirdly, location has a significant influence on visitors' spending behaviour. Johannesburg (Gauteng) had the lowest spenders when compared to the other destinations. This finding corresponds with that of Kruger (2010) who found that this province of origin had no influence on high spending in South Africa. However, this also contradicts the findings by Saayman, Krugell *et al.* (2007); Saayman and Saayman (2008); Saayman *et al.* (2009); Slabbert *et al.* (2009) as well as Kruger (2009) who all found that visitors who travel from Gauteng province in South Africa spend more. Visitors at the Cape Town concert were the second highest spenders. This supports the findings by Saayman, Saayman *et al.* (2007), Kruger (2009) and Saayman and Saayman (2008), that visitors from the Western Cape are prone to be higher spenders. The Cape Town concert also had the highest number of international visitors who attended the Neil Diamond concert. This corresponds with Cannon and Ford (2002:263), who established that the expenditure levels increase for international visitors. These results also indicate that location has an effect on the price of certain aspects such as accommodation, beverages, parking, and transport and other factors. This supports the beliefs published by Reisinger (2009) and Walker and Walker (2011). The implication is that the different locations must consider ways to enhance tourists' length of stay and thus increase spending, perhaps by offering special packages that include accommodation and transport, marketing of attractions in the area and affordable transport for visitors from other provinces. This is an opportunity for local authorities to work in collaboration with airlines, bus services and railway services. These opportunities could encourage visitors to spend more in the area, resulting in a still-greater economic impact of the event.

Fourthly, from the results it is evident that Durban and Port Elizabeth attracted most tourists from other destinations/regions in South Africa. By hosting major music events opportunities are created to generate a positive destination image, add to the sustainable development of the destination, minimise negative impacts, support a better host-guest relationship, help protect the natural and cultural environments and generate capital for local community (Uysel, Graham & Martin, 1993; Brown, Var & Lee, 2002:273). Thus, major events such as the Neil Diamond Concerts create

opportunities that the local community is able to benefit from. Therefore, the local authorities need to work in collaboration with event organisers to compile packages (as mentioned previously) applicable for the duration of the event which should include accommodation, concert tickets, transport to and from the event and local tours at the destination. These aspects also create great opportunities for the tourism industry. Major music events such as the Neil Diamond concerts can be used to encourage and promote tourism within a city or region. Cities (locations) should therefore include major music events in their overall marketing campaigns to attract visitors to the area. Major music events can also be used to create a wider geographical dispersion of events in South Africa.

### **3.6. CONCLUSION**

The purpose of this research was to determine the impact that a location has on the visitor experience at a major music event. This was the first time that this type of research was applied to four of the same major music events held at four different locations. Thus this research contributes greatly to the literature regarding managing the same event at four different locations to create a memorable visitor experience with regard to each location's unique requirements. Significant differences were found amongst the four locations where the Neil Diamond concerts were held. These findings contribute to a deeper knowledge that the visitors to each location have different expectations and needs that have to be considered and it is therefore important that individual events at various locations should not be regarded as being the same as the performances held in other locations. This will ensure that each individual event is able to tailor the event to the various needs of the visitors at each destination, ensuring a memorable visitor experience. Since the event industry is growing rapidly in South Africa, it is important to consider that visitors to various concert genres (for example, pop, rock, jazz and others) will regard different aspects as important for a memorable visitor experience. It is therefore recommended that further research is done to identify what these different music concert visitors regard as important for a memorable visitor experience in order to compare results. Future research should also focus on the differences between locations (venues) since this research showed that location has a significant influence on the organisation of live music performances. This will ensure that specific management strategies can be developed to enhance the experience visitors will gain at different music concerts held at different locations and venues.

**Chapter 4**  
**Conclusions and recommendations**

## CONCLUSIONS AND RECOMMENDATIONS

### 4.1 INTRODUCTION

The aim of the study was to determine the Critical Success Factors (CSFs) for managing the visitor experience at a major musical event in South Africa. This study specifically focused on the four Neil Diamond concerts held at four different locations in South Africa. To achieve the aim, the following objectives were identified in Chapter 1 and were achieved in their respective chapters:

- The first objective was to conceptualise the event sector and specifically, where do music events fit into the broader event sector, by means of a literature review which was targeted in both Chapters 2 and 3. From the literature reviews, it is clear that event management, and specifically the management of music events, is a complex process which include a large number of aspects that has to be managed effectively to ensure a memorable visitor experience.
- The second objective was to identify the management aspects at major music events using a literature study. This goal too was achieved in Chapters 2 and 3. In this chapter, various management aspects, also referred to as Critical Success Factors (CSFs), have been identified in previous studies. These are all important for the successful management of various tourism organisations and for ensuring a memorable visitor experience. However, it is also important to distinguish between the individual CSFs as the one set of CSFs cannot be applied to all organisations. For example, major music events require their own unique CSFs. In Chapter 3 the literature review also identified that location has a potential influence on the demographic profiles of visitors, on their spending behaviour and on what it is that visitors regard as important managerial aspects creating a memorable visitor experience. Therefore location should specifically be taken into consideration when planning and hosting major music events.
- The third objective was to determine the management aspects that visitors regard as important for a memorable visitor experience, and the influence of location on these aspects using an empirical survey. In Chapter 2, six CSFs were identified through a factor analysis which determined the aspects visitors regarded as vital for a memorable visitor experience. Results in Chapter 3 compared the six CSFs identified in Chapter 2 between the four locations holding the Neil Diamond concerts to distinguish the locations from each another. Differences were identified by means of two-way frequency tables, Chi-square tests, an ANOVA and Tukey's multiple comparisons in Chapter 3 with regard to the demographic variables, behavioural variables, motivational factors and, especially, the CSFs visitors at each location regard as important for a memorable experience.

- The fourth objective was to draw conclusions and to make recommendations concerning the CSFs the visitors experience when attending a major music event at various locations in South Africa. This chapter will conclude these findings and will use the research results from Chapters 2 and 3 to make recommendations for the management of future major music events and for further research.

## **4.2 CONCLUSIONS**

The conclusions will be discussed having regard to the literature reviews and the surveys, as reported in the two articles.

### **4.2.1 CONCLUSIONS WITH REGARD TO THE LITERATURE STUDY**

- Event management has grown into a professional field where events have become a motivator of tourism that now form part of the growth and marketing plans of the majority of destinations (c.f. 1.3 & 3.2).
- Events can be grouped into mega-events, hallmark events, major events and local/community events (c.f. 1.3).
- Major music events can have various benefits which include: destination promotion, an increase of first and repeat tourist visits to the area, the promotion of the arts and music of the local community, the creation of business opportunities in the area, help with building community pride and an increase in the transformation of the destination and urban renewal (c.f. 1.3 & 3.2).
- These benefits have resulted in major music events becoming a common occasion held at various locations worldwide (c.f. 1.3).
- Music events are also held across South Africa seeking to attract large number of visitors (c.f. 1.3).
- However, hosting major music events also has an impact on the travel behaviour of visitors. Furthermore, the location chosen for the event can have an influence on the experience that visitors receive in terms of a memorable experience at the event (c.f. 1.3).
- For this reason, it is vital to determine what visitors perceive as important for a memorable visitor experience.
- This is because live music performances have the ability to create a certain perception, in terms of the performance of the artists, and the overall management/organisation of the event for a memorable visitor experience (c.f. 2.1).
- As different visitors expect different things from essentially similar offerings, the expectations, moods and attitudes of visitors are going to be different at each event,

therefore the visitor's experience will fluctuate between events. Thus, in order to create a memorable visitor experience, managers of a major music event need to take note of these differences effectively to create a memorable experience (c.f. 3.1).

- A memorable visitor experience is influenced by two key concepts, namely the performing band/performer/artist where the outcome of the artist's performance cannot be controlled by event management, and those management aspects which are directly controlled by management and the event organisers (c.f. 2.2).
- To determine a general management strategy to ensure a memorable visitor experience, it is important for major music events to be evaluated based on the CSFs seen from both the visitors' and the event organiser's perspective (c.f. 1.4).
- CSFs are business objectives or goals to support the achievement of the desired outcomes specified by a company's objectives or goals. It is, therefore, these factors that most affect the ability of organisations to prosper in the marketplace with regard to product attributes, resources, competencies, competitive capabilities and the business outcomes that spell the difference between profit and loss (c.f. 1.8.4 & 2.1).
- It is important to determine the CSFs at live music events as these aspects are controlled by management and will influence the visitor's experience, either positively or negatively (c.f. 2.2).
- These aspects include: entertainment; technical aspects; food and beverages; marketing; stalls; entrance; visitors; transport; information; layout; accommodation; financial services; parking; community; staff; emergency and medical services; children; safety and security; ticket sales; directions; infrastructure; and the venue (c.f. 2.2).
- Therefore, determining the CSFs for a memorable visitor experience has the potential to generate various benefits. These would include that resources can be optimised, the general approach to a music event can be improved, marketing strategies themselves can be optimised, events can be improved in a continuous way, continuous goals and objectives can be set for future events. The achievement of these objectives will result in a unique and memorable visitor experience created where the visitors needs and expectations are met. The enhancement of services and products will result in positive word of mouth recommendations and repeat attendances (c.f. 2.2).
- Only minimum research has specifically focused on music events, even less so for live music performances. However previous research for music events determined three elements where key success factors have been identified for regional festivals in Australia. These are ambient conditions, space/function, signs, symbols and artefacts.

- CSFs have been determined for other tourism operations in South Africa, such as those for a wine festival, a conference centre, a guesthouse, wedding events, and for arts festival and hotels (c.f. 2.2).
- Results from these studies indicate that, by identifying the CSFs, management is able to ensure the successful operation of an organisation/event and is able to increase the sustainability of events or tourism businesses (c.f. 2.2).
- CSFs furthermore vary from various tourism operations and highlight the fact that the type and nature of the tourism operation determines the CSFs required to successfully manage it (c.f. 2.2).
- In addition, visitors to music events cannot be seen as homogeneous concerning what individuals to various locations regard as important for a memorable visitor experience (c.f. 2.1 & 3.2).
- Geographic locations too have a variety of factors that may influence the visitor experience at the various locations (c.f. 3.2).
- The level of quality service received relates to the enjoyment of the experience. However, this is difficult to determine as the expectations, moods and attitudes of individual visitors vary as the different visitors will expect, want and/or need diverse things from similar offerings (c.f. 1.4).
- A distinction can be made between a destination and a location. A destination is the combination of different tourism components which includes the attractions, accommodation, transport, resources and infrastructure in a geographical location which are promoted by a tourism organisation. On the other hand, the location is the physical site or the specific place at which a business or an event operates (c.f. 3.2).
- A location has the ability to have a significant impact on the event's ability to compete for tourists, thus it is important that a location has the appropriate facilities, quality services, infrastructures, superstructures for local performances to be organised (c.f. 3.1).
- The influence that location has on visitor's behaviour has previously been determined by various authors within the tourism literature. However, only very limited research has focused on what influence the location has on visitors, specifically at major music events (c.f. 3.2).
- Previous research found that location has an influence on spending and that spending patterns relate to the visitor's place of residence (c.f. 3.2).
- Thus, results from previous research indicate that location has a significant influence on visitor behaviour, especially on the spending patterns (c.f. 3.2).

- However, it can be seen that the CSFs will differ at various locations as visitor's expectations will fluctuate from location to location (c.f. 3.2).
- Thus, it is important that these differences need to be taken into account when an event is organised to ensure a memorable visitor experience for visitors to the various locations and also to enhance the benefits management will harvest when the CSFs are implemented (c.f. 1.4).
- These benefits include that management will be able to create a memorable visitor experience; they will help management in promoting future events more accurately to target audiences; and will further aid management in improving the bid process to sponsorships when organisations want to host a major music event in different locations (c.f. 3.2).

#### **4.2.2 CONCLUSIONS WITH REGARD TO THE RESULTS**

The purpose of Article 1 was to determine what visitors regard as CSFs for a memorable visitor experience at a major music event. Six CSFs were identified by means of a factor analysis concerning to what visitors at all four Neil Diamond concerts regarded as important for a memorable visitor experience, namely:

- Factor 1: *General Management* received the highest mean value and was considered as the most important CSF at all four destinations.
- Factor 2: *Souvenirs* received the lowest mean value. However this CSF remains particularly important as it is the only tangible aspect visitors have by which to remember the event.
- Factor 3: *Marketing* was considered as the third most important CSF. Previous studies also indicated marketing as a CSF which varies between different events, but it plays an essential role in the effective and successful management of an event.
- Factor 4: Unsurprisingly, *Venue and Technical aspects* was considered as the second most important factor for a memorable visitor experience.
- Factor 5: *Accessibility and Parking* which received the fourth highest CSF has to be considered as important when organising a major music event.
- Factor 6: *Amenities and Catering* was regarded as the second least important CSF.

The results of this article also showed that it is important to consider that as tourism operations vary; the type, nature and location of the tourism operation will determine the specific CSFs required. Major music events have their own unique set of CSFs that need to be taken into consideration when seeking to create a memorable visitor experience. These CSFs enable management to gain a deeper knowledge regarding the ways visitors experience an event which in

turn contributes to a better conceptualisation of visitor experience, in terms of design and programming ensuring the desired memorable visitor experience (c.f. 2.2 & c.f. 3.2).

With this in mind, Article 2 determined the influence of location as well as the profiles of visitors at each Neil Diamond concert, and what it was that each location's visitors regarded as important CSFs for a memorable visitor experience (c.f. 3.1). A factor analysis was conducted where four factors were identified with regard to travel motives of visitors to the Neil Diamond concerts, namely:

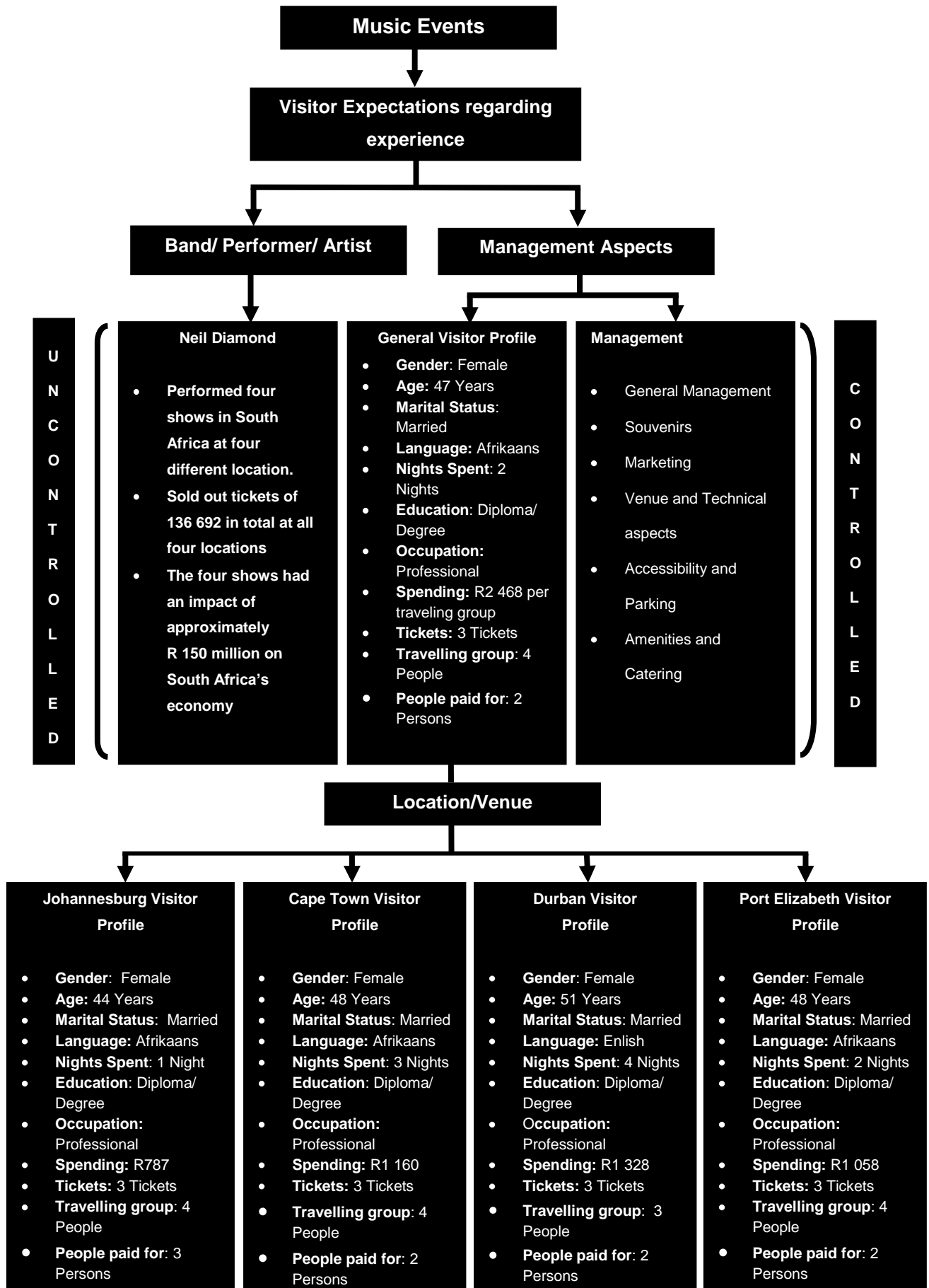
- Factor 1: *Excitement and group affiliation* had a mean value of 3.81 and was considered as the third most important factor.
- Factor 2: *Socialisation* received a mean value of 2.78.
- Factor 3: *Artist affiliation and unique experience* obtained the highest mean value and was regarded the most important travelling motives for visitors attending the major music event.
- Factor 4: *Entertainment* had a mean value of 4.20 and was regarded as the second most important travelling motive for visitors attending the Neil Diamond Concert.

Furthermore, an ANOVA and a Tukey's post hoc multiple comparison test together with Cross Tabulation and a Chi-square test result was applied to determine the differences between the four various destinations (Johannesburg, Cape Town, Durban and Port Elizabeth). Four major findings were identified. Firstly, the results indicated that there are statistically significant differences between the four different locations based on socio-demographics and behavioural characteristics. Secondly, there are differences among the various locations with regard to what visitors regard as important factors for a memorable visitor experience. Thirdly, visitor's spending behaviour varies from location to location and, finally, the research identified that major music events have the potential to encourage tourism and create a better geographical dispersion of events. This article therefore proves that location plays a significant role in the creation of a memorable visitor experience at major live music events.

Based on the results from both articles, Figure 4.1 indicates that certain aspects, such as the performing artist's performance, cannot be controlled by management, However certain aspects can be controlled by management to ensure a memorable visitor experience. These include the CSFs: *General Management, Souvenirs, Marketing, Venue and Technical aspects, Accessibility and Parking and Amenities and Catering*.

It is furthermore clear that the various locations where the Neil Diamond concerts were held have different visitor profiles, and that the CSFs vary from location to location. Results indicated that

visitors to Durban were much older when compared to the other locations and spoke English whereas visitors at the other three locations spoke Afrikaans. With regard to spending, visitors to the Johannesburg concert spent less than did the visitors in Cape Town, Port Elizabeth and Durban. It is also evident that visitors to the Port Elizabeth stadium regarded the *Venue and Technical aspects* more important than *Management aspect*. This aspect was considered as the most important CSF at Johannesburg, Cape Town and Durban. With regard to *Marketing*, visitors at the Johannesburg, Durban and Port Elizabeth concerts regarded this aspect as the second most important CSF, whereas Cape Town regarded *Venue and Technical aspects* more important than *Marketing*. Therefore, it is important that management note that the CSFs at each location are not the same, and that management aspects have to be adjusted according to the needs of individual visitors, and to their preferences to ensure that the visitors at the various locations have a memorable experience.





**Figure 4.1: Visitor expectations of experience at music events**

**Source: Author's own figure based on the results**

### **4.3 RECOMMENDATIONS WITH REGARD TO FUTURE LIVE MUSIC PERFORMANCES**

Since event tourism, specifically major music events hosting, is a fairly new form of tourism in South Africa, it is evident that such major events have the potential of attracting big crowds of people which in turn have the potential to result in a major tourism impact on the local community where the event is held. Thus, CSFs need to be considered when hosting major events to ensure that all aspects of the tourism industry at the destination, transport, accommodation and attractions, are used to their full potential during the time of the event. With this in mind, such major events have the potential to result in a considerable economic impact for the local, as well as the national, economy. Thus, it is recommended that local authorities, work in tandem with event organisers to conceptualise ways in which both event organisers and the local community can benefit from these events. Based on the conclusions discussed above and on the research results, the following recommendations are made to the various role players within the tourism industry with regard to the CSFs identified to create a memorable visitor experience:

- **Local Authorities**

- Packages can be developed where accommodation, transport and a concert ticket are included into one price. This will help encourage visitors to the destination to lengthen their stay and will result in visits to other local attractions. These latter should be promoted by including coupons/discount cards when guests arrive at the accommodation.

- It is also recommended that local authorities include major events in their marketing strategy so that they are able to inform potential visitors of planned events and to encourage tourism in the area.
  - To counteract seasonality, authorities from various destinations should consider attracting artists to perform during the off-season period of each year to attract visitors for the time. This would ensure a sustainable economic and tourism flow to the area throughout the year by means of event proposals and bids to major event organisations. The local authority should also consider sponsoring major music events which can form part as the destination product offering for visitors to the area which, in turn, will contribute to tourism growth.
  - The infrastructure of various venues should be regularly maintained and improved to ensure major events are able to take place whenever opportunities occur to host a major event. This will not only insure visitor satisfaction due to comfortability but will also enhance the appearance and repute of the host destination.
- **Local Community**
    - When major events take place, job opportunities are created, for example security staff, vendors, ticket controllers, souveniere and memorabilia sellers and ushers. Therefore, it is the responsibility of the management of an event that they should use the local community's skills, not only to create souvenirs, but also to be trained to fulfill the job opportunities created. Thus it is recommended that the host community produce arts and crafts with the performing artist as the theme in order to generate an income and to provide a variety of souvenirs which would be affordable for all visitors to the concert.
    - Local transport can be used where visitors need to be transported. This will help minimise traffic flow to the venue and will assist in creating a memorable experience for visitors to the major event.
    - With regard to the location where the event is held, management should consider using the local community as temporary staff. As previously mentiond, this creates the opportunity for individuals to be trained as ushers, vendors, security guards, ticket collectors and the like. These workers can then be used on a regular basis to help improve local development and so enhance the community wealth. This may be seen as cheap labour, but it nevertheless encourages the local community to be part of the event experience and offers them the opportunity to see international artists perform which in turn encourages a positive perception regarding events in the area. This again can lead to a positive community outlook to events and to the tourism they attract to the area.

- **Tertiary Institutions, Academics And Researchers**

- It is recommended that research is conducted at various size music events to determine the economic impact of various scales of events, to determine differences between various events and to contribute to the academic literacy. This will contribute to the understanding of the economic and social impact of such major events, not only on the host community, but on a regional and national level as well.
- Research has to be conducted regularly at major music events to help management identify target audiences for the different music genres. This will enable effective marketing as different markets segments can be accurately identified. This will ensure the effectiveness of future marketing for different music genres.
- Determining, through constant research, CSFs at various events will help management to determine consumer behaviour as individuals needs constantly change. With these results, management are able to enhance the relevant management aspects concerning what visitors consider as important at events to ensure a memorable visitor experience.

- **Event Managers**

- When organising a major event, it is important for management to be aware of the various aspects that will contribute to the success of the event and thus create a memorable visitor experience. Therefore, it is recommended that management be aware of the CSFs at major music events which contributes to relevant aspects that can improve the successful accomplishment of hosting major events.
- Managerial skills play a vital role in the success of an event. Thus, it is recommended that event organisations employ staff who are trained and experienced in the tourism industry, specifically focussing on event management. This will ensure all staff remain continuously aware of new trends and of ways of ensuring the success of major events.
- As the results from the research indicate, location plays a vital role to ensure a memorable visitor experience for visitors attending a major music event. As the CSFs vary at the different locations, it important for management to regard each location as unique and so use CSFs applicable specifically at each location. The following recommendations can be made with regard to the CSFs identified for the various locations to ensure a memorable visitor experience:
  - ✓ *General Management* was considered as important for visitors at all four destinations. However, visitors at the Durban stadium regarded this CSF more important when compared to the other destinations. Management should therefore ensure that all aspects regarding general management are well organised. In particular, all staff should

be informed regarding information concerning the show, entrance points, seating arrangements and the times the food and beverage outlets close.

- ✓ *Souvenirs* were regarded as a more important factor by visitors at the Johannesburg stadium. This is an important aspect as *Souvenirs* are the only tangible items visitors can take away to remember the event. Therefore, it is important to supply adequate souvenir stalls that are visible to the majority of visitors attending the event. It is also very important to supply a variety of affordable souvenirs that differ in price range, for example, t-shirts, caps and key rings.
- ✓ With regard to *Marketing*, visitors at the Johannesburg and Durban stadiums regarded this CSF as more important than did visitors at the Cape Town and Port Elizabeth stadiums. The event should be promoted individually at the various destinations and one marketing campaign should not be considered as sufficient. Thus, it is important to target each destination's main target audience accurately, possibly by using a local radio station that is more popular in the area than the national radio stations. Management should also consider advertising in the local newspapers; making use of posters and billboards along the main roads in the destination's area. Based on visitors' travel motives, *Artist affiliation and unique experience* and *Entertainment* should be incorporated into marketing messages.
- ✓ All four destinations regarded *Venue and Technical aspects* as important. Therefore management should ensure that the acoustics and lighting are of good quality and are clear all round the location. It is also important for management to ensure that the stage is visible from all points inside the venue. These aspects also correspond with Figure 4.1 which indicates that venue and technical aspects are important management aspects to ensure a memorable visitor experience.
- ✓ Visitors at both the Johannesburg and Durban stadiums regarded *Accessibility and Parking* as an important aspect. The capacity of the stadiums has an enormous impact with regard to traffic in the area, thus management should ensure that the local authorities are available to control traffic flow, safety and provide information regarding parking and direction. It is also important for management to inform all visitors to such a big event in advance on different ways to access the venue by means of e-mailing and messaging instructions. This will ensure that all ticket holders are informed personally regarding travelling and parking options available on the day of the event.
- ✓ *Amenities* was regarded as a more important factor by visitors at the Johannesburg stadium. Various aspects need be considered, for example, does a larger variety of food need to be available for visitors to choose from. The supporting act artists should

be considered concerning whether or not the audience prefers a nationally-known supporting act, a DJ or no pre-concert act at all. Another important aspect is the accessibility to disabled visitors. It is important to ensure that these individuals have a choice of seating available to them along with the individuals accompanying them.

#### **4.4 RECOMMENDATIONS WITH REGARD TO FUTURE RESEARCH**

Based on the research completed, the following aspects need further study:

- Research with regard to why visitors attend various major events should be conducted. Thus, it is recommended that a comparative analysis can be performed to determine the motives of visitors attending various major music events. This research will determine the motives for visitors to attend various music genres which will then help managers to enhance certain aspects to improve visitor satisfaction and so create a memorable visitor experience.
- An economic impact study can be performed over a period of a year to determine the impact that major events have on the economy of a specific locality, region or country. This analysis will not only be able to determine the local economic impact where the events take place, but also on a regional and a national level.
- The differences amongst various venues with regard to CSFs should also be determined as music events are held at various venues throughout the year. It is therefore recommended that an analysis is done at the various venues where major music events are held. This will determine whether differences exist amongst venues when organising a major music event. Determining these factors will enable managers to ensure a memorable visitor experience as certain aspects become clear regarding what visitors view as important at the various venues.
- No research has been conducted previously with regard to what visitors regard as important for a memorable visitor experience prior to a major music event, and subsequently, whether visitors received what they expected when the event was attended. Thus, it is recommended that a comparative analysis needs to be conducted before and after a major music performance to determine what visitors believe is important, and afterwards, by determining what the visitors experienced by recording their experiences during their attendance. This will enable management to enhance the visitor experience by improving management and marketing aspects, providing what is expected resulting in satisfying the visitors' expectations and also enabling management to identify gaps which can be filled to ensure a memorable visitor experience.

#### **4.5 RESEARCH LIMITATIONS**

This research was faced with a few challenges which also emphasised the need for further research into major music events. In the current literature on music events, there is a lack of definitions, there are no specific criteria regarding whether an event is big (major) or small nor when an artist can be classified as famous or well known. Therefore, it is recommended to conduct further research to analyse these particular aspects to compile definitive criteria for various types of music events which can then be used as references concerning future major music events.

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**Appendixes**