

# Managing the “wow factor” at live music performances

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## **Abstract**

The aim of this article is to determine what attendees at live music performances regard as critical success factors for different music genres in order to enhance memorable visitor experiences. Surveys were conducted for various genres at live music performances. A total of 4 110 questionnaires were administered. A general profile of the visitors for the different genres was determined whereafter a factor analysis was performed to determine the critical success factors for the genres. An ANOVA was subsequently applied to compare the critical success factors identified in the factor analysis. The results indicated significant statistical differences with regard to what visitors at the different music genres regard as being important for a memorable visitor experience. Determining the differences with regard to the critical success factors contribute towards event specific education and information for current as well as future live music performance managers.

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

## **1. INTRODUCTION**

Globally, including developing countries, the event industry is growing tremendously and forms an important part in the tourism industry (Craven & Golabowski, 2001:p. 4; Getz, 2007:p. 403). This is evident specifically in live music performances in South Africa (a developing country). Since 1990, arts organisations and companies such as Big Concerts have brought various bands and artists to South Africa after an era of bands being banned from performing in this country (Big Concerts, 2010). Ever since then, these events have become more popular with live music performances of international artists such as U2, Josh Groban, Live, Robbie Williams, James Blunt and 30 Seconds to Mars becoming a more recognisable occurrence on the South African live music event calendar (Big Concerts, 2010). It is

also evident that there is an increase in the demand for music events in South Africa due to, among others, the boost in popularity of international pop, rock and jazz artists. The live music performance industry is thus still very young and the sight of international artists performing in South Africa is still a fairly new phenomenon. Individuals are thus willing to pay considerably high prices and travel long distances to see international artists perform live and enjoy the experience with relatives and friends.

Events, such as live music performances, attract paying visitors; however, the individuals who attend these live music performances expect the delivery of a promised product or an experience delivered at a high standard (Getz, 2007:p. 192). Experience has always been an important aspect of the entertainment

industry (Pine & Gilmore, 1998:p. 99). However, when referring to a tourism experience, there is currently no universally accepted definition (Tung & Ritchie, 2011:p. 1368). Various authors have attempted to address specific concepts, for example, Clawson and Knetsch (1966), who integrated the influences and personal outcomes that commence before and after individuals have returned from an event; Wang (1999) who focused on the roles of authenticity; Pine and Gillmore (1998) who focused on aspects that include the emotional, physical, spiritual and intellectual impressions experienced by individuals when attending an event; and Cary (2004) who focused on unexpected moments. Page and Connell (2009:p. 648) add that a visitor experience comprises the overall impression, understanding, rating and meaning that a visitor attaches to his or her encounter with a specific place, event, holiday or activity. According to Tung and Ritchie (2011), visitor experience is defined as “an individual’s subjective evaluation and undergoing (i.e., affective, cognitive, and behavioural) of events related to his/her tourist activities which begins before (i.e., planning and preparation), during (i.e., at the destination or event), and after the trip (i.e., recollection)” (p. 1369). This definition can also apply to the experience of attending live music performances. However, according to Manners, Kruger and Saayman (2012), experience does not seem to be sufficient and the focus is shifting towards a memorable experience. Farlex (2012) defines memorable as something worth remembering or being noted. Pine and Gilmore (1998:p. 98) state that an experience occurs when a company intentionally uses services as the stage, and goods as props to engage individuals in a manner that would create a memorable experience. This could be viewed as the wow factor when designing and managing events (Citrine, 1995). Manners et al. (2012) define a memorable experience as an experience that is not only remembered, but also treasured. Certain aspects do influence a memorable

experience when attending a live music performance. In this regard, Manners (2012:p. 44) argues that there are management aspects, also referred to as critical success factors, concerning a location or venue which fall under direct control of the management of the event. According to Davis and Swanson (2009:p. 57), identifying these factors (critical success factors) that are controllable by the different event managers, can be of significant importance to audience members as well as a potentially rich source of aspects to ensure visitor satisfaction at live music performances. Van der Wagen (2005:p. 76) asserts that it is essential to meet the needs of the visitor; it is thus vital to understand what the visitor wishes to gain from the anticipated experience. When determining critical success factors at live music performances, it is also important to bear in mind that different visitors will expect, want or need different things from essentially similar offerings (Yeoman, Robertson, Ali-Knight, Drummond & McMahan-Beattie, 2004:81) and that which they regard as being important for a memorable visitor experience cannot be regarded as being homogeneous (Manners, 2012:p. 20).

Thus, the aim of this article is to determine what visitors at live music performances consider to be significant critical success factors at performances of different music genres in order to enhance a memorable visitor experience when attending a specific genre of live music performances. This leads to the question: Do critical success factors differ from one music genre to another in order to create a memorable visitor experience when visitors attend a live music performance? To achieve the aim of this article, a literature review is presented, followed by the method of research, the results, and ending with the conclusions and recommendations.

## 2. LITERATURE REVIEW

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

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

To achieve a successful event resulting in a memorable visitor experience, Singh (2009:p. 243) avers that events can be evaluated based on the critical success factors from the viewpoints of both the visitors and the event organisers. From a visitor's perspective, the impact an event has on the target audience corresponds to the measure of accomplishments and interactions that occur during the event (Singh, 2009:p. 244). Thus, according to

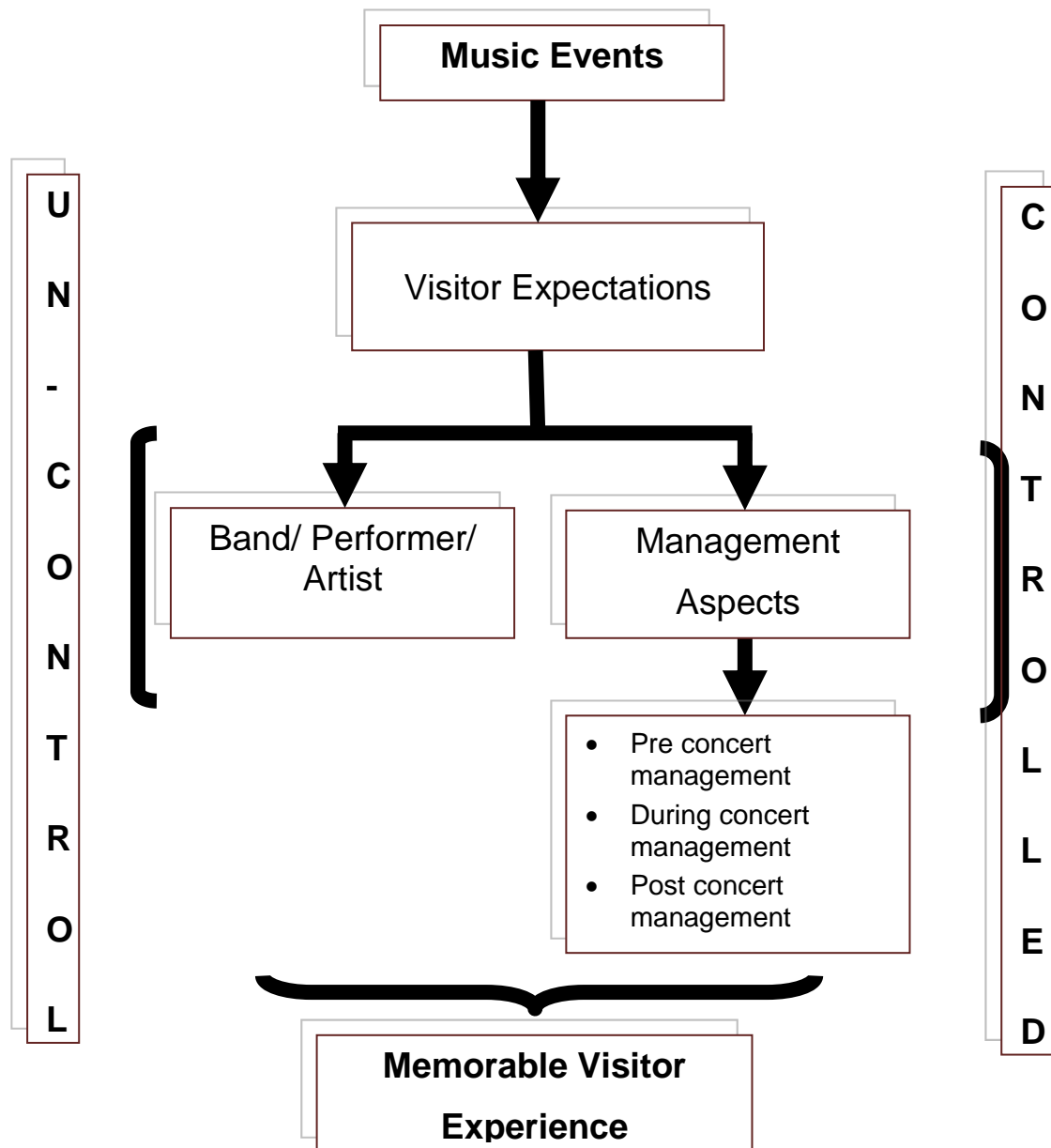
Manners (2012:p. 22), live music performances are simultaneously produced by the performing artist or band and consumed by the audience. As illustrated in Figure 1, live music performances create visitor expectations which result in a memorable visitor experience through the influence of the management aspects of the event and the performing artist or band. When referring to the management aspects, which consist of various critical success factors, it appears that there are aspects that can be controlled and those that cannot be controlled. Either way, this forms part of the management theory that indicates that management in essence comprises four basic functions, namely: planning, organising, leading and control (Murphy & Murphy, 2004:p. 50; Leiper, 2004:p. 175-179; Saayman, 2007:p. 71; Vallen & Vallen, 2005:p. 84). In terms of live music performances, it is important to note that actions in this industry vary with the kind of event that is organised, but the entertainment guide remains general in nature, such as pre-event activities (planning of the event), during-event activities (implementation of the event plans) and post-event activities (feedback and clear away of event) (Singh, 2009:p. 97-98). Critical success factors, according to Fisher, Pearson and Barnes (2002:p. 44), are extremely important to management as live music performances constitute an intangible event which is concurrently produced by the performing artist or band and consumed by the audience.

As presented in Figure 3.1 and stated by Manners (2012:p. 23), the quality performance of the artist or band cannot be controlled by the event management team which adds to the uncertainty of the performance outcomes. However, Manners (2012:p. 23) argues that management can influence the performance by ensuring the implementation of effective management aspects that can be controlled such as good quality sound and lighting. Therefore, it is important that the various

aspects that contribute to the success of the event as well as those that can be coordinated to create a memorable visitor

experience are managed effectively at live music performances.

**Figure 1: Visitor expectations of an experience at music events**



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

According to Deighton (1992), the evaluation of live music performances is uncommon, and research mainly focuses on issues such as tempo, rhythm, timbre or other variables that are more suitable for evaluating a particular piece than an entire performance. However, research based on different music genres can

determine what visitors to these types of live music events regard as being important critical success factors to ensure a memorable visitor experience. This is important because a “genre” can be viewed as a theoretical tool often used to categorise a diversity of cultural products, which fall predominantly in the area of

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

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

The study conducted by Manners (2012) is the only study to date that has been carried out from a demand perspective on a specific music genre at a live music performance. This study identified six important critical success factors for a live music performance held in South Africa. In order of importance, these factors included: *General Management, Venue and Technical aspects, Marketing, Accessibility and Parking, Amenities and Catering and Souvenirs*. Manners (2012) further compared the same critical success factors at the same concerts at different locations. These results indicated that each concert’s visitors, at the different locations, regard different critical success factors as being more important than those at the other locations. This clearly indicates that live music performance

visitors vary not only from location to location but also from what the various location’s visitors from the same genre regard as important critical success factors. Williams and Saayman (2012) also not only conducted research at a music event, but on a two-day festival, where the requirements of visitors to the Cape Town International Jazz Festival were determined. Five factors were identified, namely: *Value and Quality, Quality Venues, Hospitality Factors, Information Dissemination and Marketing and Sales*. This research revealed that different markets have different critical success factors that influence the experience of visitors when attending an event. Critical success factors (from a demand perspective) were also assessed for other tourism operations; this included a study conducted by Davis and Swanson (2009) which identified six factors based on the consumer experience of the performing arts. This study was performed internationally and the factors identified were: *Employee Quality, Experience Value, Access, Ancillary Quality and Visual Aesthetics*. Other studies that determined the critical success factors from a demand perspective within the tourism industry included a wine festival (Marais, 2009) and an arts festival (Erasmus, 2011).

The above mentioned studies collectively indicate that by identifying the critical success factors from a demand perspective, management can ensure the successful operation of, and increase the sustainability of events or tourism businesses. This notion is supported by Williams (2012) who maintains that organisers should make use of the results obtained from studies on critical success factors in order to ensure that the most important requirements of visitors attending events are addressed. In addition, these studies also indicated that the critical management factors vary between tourism operations, highlighting the fact that the type and nature of the tourism operation determines the specific critical success factors required to

successfully manage it. Furthermore, these authors also indicated the significance of determining the critical success factors from the perspective of the visitors, indicating that determining these factors for managing the visitor experience at major music events will result in contributing towards their improvement, effective management, successful marketing, safety, accessibility and entertainment based on what the visitor considers to be important for a memorable experience.

### 3. METHOD OF RESEARCH

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

#### 3.1. The Questionnaire

A structured questionnaire served as the instrument for collecting the data at six concerts for different live music performances. The questionnaire used in the survey was divided into three sections. Section A ascertained the socio-demographic information of visitors to the music event and included questions to determine their gender, age, home language, marital status and province or residence. Section B determined the critical management factors for a memorable visitor experience and the statements measured were based on the work of Marais (2009), Erasmus (2012), Manners (2012) and Williams (2012). Various aspects relating to general management, human resource management, layout, parking, security, accessibility, ticket sales, and food and beverages were modified from a questionnaire first used for arts and wine festivals so as to relate more specifically to a major music event. This resulted in questions on 30 management aspects pertaining to the creation of a visitor experience. The importance of a major music event was measured on a 5-point Likert scale, where 1 = not at all important,

2 = slightly important, 3 = important, 4 = very important and 5 = extremely important. Section C determined the visitors' behaviour and musical interests, and included 23 questions concerning the reasons why visitors attended the various concert genres, which were also evaluated on a 5-point Likert scale. This section further established the type of music they preferred, their all-time favourite artist or band and how respondents had heard about the concert.

#### 3.2. Sampling Method and Survey

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

According to Israel (2009:6), in a population of >100 000(N), 1 111 respondents are considered to be representative with a confidence level of 3 %. Table 1 furnishes a clear indication of the various live music concerts covered, including the number of people who

attended the concerts as well as the total number of questionnaires used in the analysis. Where there were two concerts such as in the case of the classical, rock, blues and pop performances, the aim was to collect 450 questionnaires per performance, which resulted in a total of 900 questionnaires for those particular genres. However, in the case of the R&B and the Afrikaans genre, only one performance occurred and the aim was to obtain 450 questionnaires at those two specific genres. Thus, in Table 1 it is evident that for the total of 4 110

questionnaires administered in the research, a 3% confidence level was sufficient. However, when examining Table 1, it is evident that the sampling sizes differ from one music genre to another. In this study, a 5% level of confidence was used to collect the questionnaires at the live music performances for the various genres due to the significant difference in the number of people who attended the various concerts where the research was conducted.

**Table 1: Questionnaires collected and analysed at the live music performances for the various music genres**

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

### 3.3 Statistical Analysis

Microsoft® Excel® was used to capture the data and SPSS (SPSS Inc, 2012) was employed to analyse the data. The statistical analysis comprised three stages. During stage one, the data were pooled and a general profile of the respondents who attended the various genres of the live music performances were compiled with the help of two-way frequency tables. The second stage entailed a principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation on the 30 aspects of management to explain the

variance-covariance structure of a set of variables by means of a few linear combinations of these variables. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy and Bartlett's Test of Sphericity was used to determine whether the covariance matrix was suitable for a factor analysis. Kaiser's criteria for the extraction of all the factors with eigenvalues larger than one were used; these criteria were considered to explain a significant amount of variation in the data. In addition, all items with a factor loading above 0.3 were considered to contribute to a factor,

whereas all items with a factor loading lower than 0.3 were considered not to correlate significantly with this factor (Steyn, 2000:p. 1). In addition, any item that cross-loaded on two factors with a factor loading greater than 0.3 was categorised as the factor where its interpretability would be the best. A reliability coefficient (Cronbach's alpha) was computed for each factor in order to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered to be acceptable in this study. The average inter-item correlations were computed as another measure of reliability. The average inter-item correlation should lie between 0.15 and 0.55 (Clark & Watson, 1995:p. 316).

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

#### 4. RESULTS

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

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

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

Table 2: Profile of different music genre visitors at different live music performances

CATEGORY	PROFILE OF GENRE RESPONDENTS					
	CLASSICAL	R&B	ROCK	BLUES	POP	AFRIKAANS
<b>DEMOGRAPHIC INFORMATION</b>						
<b>Gender</b>	Female (66%); Male (34%)	Female (66%); Male (34%)	Female (59%); Male (41%)	Female (69%); Male (31%)	Female (67%); Male (33%)	Female (73%); Male (27%)
<b>Age</b>	46 years	28 years	40 years	37 years	32 years	42 years
<b>Marital</b>	Married	Single	Married	Married	Married	Married



<b>Status</b>	(56%)	(46%)	(61%)	(53%)	(37%)	(64%)
<b>Language</b>	English (52%)	English (64%)	English (68%)	English (68%)	Afrikaans (59%)	Afrikaans (94%)
<b>Education</b>	Diploma/Degree (39%)	Diploma/ Degree (44%)	Diploma/ degree (38%)	Diploma/ Degree (40%)	Diploma/ Degree (40%)	Matric (35%)
<b>Province of residence</b>	Gauteng (49.8) Western Cape (34%)	Gauteng (81.2) KwaZulu- Natal (8%)	Gauteng (47.9) Western Cape (42%)	Gauteng (44.0) Western Cape (41%)	Gauteng (32.3) KwaZulu- Natal (27%)	Gauteng (93.9); Northwest (2%)
<b>ECONOMIC INFORMATION</b>						
<b>Total</b>	R1 599	R 1 565	R 1 509	R 3 025	R 1 480	R614
<b>Spending per Group</b>						
<b>Nights Spent</b>	1 night	1 night	2 nights	2 nights	1 night	0.4 night
<b>Occupation</b>	Professional (45%)	Professional (47%)	Professional (51%)	Professional (51%)	Professional (45%)	Professional (49%)
<b>Travelling group</b>	3 people	5 people	3 people	3 people	3 people	3 people
<b>People paid for</b>	2 people	3 people	2 people	2 people	2 people	3 people

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

The pattern matrix of the principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, identified four motivational factors that were labelled according to similar characteristics (Table 3). These factors accounted for 64% of the total variance. All the factors had relatively high reliability coefficients, ranging from 0.85 (the lowest) to 0.89 (the highest). The average inter-item correlation coefficients with values between 0.47 and 0.65 also imply internal consistency for all the factors. Moreover, all the items loaded on a factor with a loading greater than 0.3, and the relatively high factor loadings indicate a reasonably high correlation between the factors and

their component items. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy of 0.96 also indicates that the patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640). Barlett's test of sphericity also reached statistical significance ( $p < 0.001$ ), supporting the factorability of the correlation matrix (Pallant, 2007:p. 197).

Factor scores were calculated as an average of all the items, thereby contributing to a specific factor in order to interpret it on the original 5-point Likert scale of measurement. As Table 3 indicates, the following critical success factors for visitors who attended the various live music genre performances were identified: *General management (Factor 1)*, *Venue and Technical Aspects (Factor 2)*, *Amenities (Factor 3)*, *Marketing (Factor 4)* and *Accessibility (Factor 5)*.

With a mean value of 4.68, *Venue and Technical Aspects* was considered to be the most important critical success factor

**SEE TABLE 3 AT END**

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

ANOVAs were employed to determine the differences between the factors that visitors regard as being important for a memorable experience at the six live music performances relating to different genres. As indicated in Table 4, there are statistically significant differences ( $p < 0.05$ ) between the six music genres (Classical, R&B, Rock, Blues, Pop and Afrikaans) used in this study, based on all the critical success factors identified in the factor analysis.

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

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

*General Management:* Visitors to the Pop music concert obtained the highest mean value (4.46) followed by visitors to the Blues (4.38), Classical (4.35), Rock (4.30) and Afrikaans (4.28) music concerts. All the visitors to the six music genre concerts considered *General Management* to be extremely important with visitors to the R&B concert obtaining the lowest mean value of 4.20.

*Venue and Technical Aspects:* According to Table 4, visitors who attended the Blues

for visitors, followed by *Accessibility* (4.39); *General Management* (4.36); *Marketing* (4.00) and *Amenities* (3.86).

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

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

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

*Accessibility:* Table 4 clearly indicates that visitors to the Pop music concert regarded *Accessibility* as being more important compared to the other music genres, with the highest mean value of 4.47. Blues music visitors also regarded *Accessibility* as being important with the second highest mean value of 4.40, followed closely by Classical music with the third highest mean value (4.39), Rock (4.35) and Afrikaans music (4.24). The R&B concert obtained a mean value of 4.18 which was the lowest mean of all six music genres.

**Table 4: ANOVA results – Genre variables at various live music performances**

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

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

\*Statistically significant difference: 5 % level.

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

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

## 5. FINDINGS AND IMPLICATIONS

Based on the results, this research leads to the following findings and implications. Firstly, this study identified five critical success factors for a memorable visitor experience at live music performances of different genres. The five factors were identified in order of importance as: *Venue and Technical Aspects*; *Accessibility*; *General Management*; *Marketing* and *Amenities*. These factors differ significantly from the findings of research conducted by Marais (2009), Erasmus (2011), Manners et al. (2012) and Williams (2012). Therefore, when referring to previous research conducted on critical success factors at events, it is important to note that they differ from one tourism product or event to another. Based on this study, it is also evident that critical success factors differ from one genre to another. Thus, it is imperative for managers of live music performances not to consider management strategies of other events to

improve their live music performances, as it is evident that visitors to different events regard different aspects as being more important than others; these differences can also be event specific. In addition, it is important for management to continuously evaluate events so as to ensure that the event in itself satisfies visitors' requirements when they attend live music performances.

Secondly, *Venue and Technical Aspects* was identified as the most important critical success factor in this study. Thus, it is evident that the choice of venue and the quality of the technical aspects are

particularly important to ensure a memorable visitor experience when attending a live music performance. This factor included aspects such as good all-round visibility, good quality sound and lighting, good layout of the venue and comfortable seating as well as punctual starting time of the concert. These are all aspects directly related to the quality of the

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

Moreover, this study was the first to identify *Accessibility* as one of the top critical success factors considered to be important for a memorable experience from a demand perspective. This can be explained in light of the large number of people who have to access and exit the venue within a short period. These individuals have to be managed effectively in order to avoid disasters and also to add to the memorable experience of individuals attending these live music performances, as accessibility is the first and the last aspect with which individuals are faced when they attend these performances. *General Management* was also identified as one of the critical success factors for a memorable visitor

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

Thirdly, the results of the ANOVA (see Table 4) indicate that the critical success factors differ from music genre to music genre. A comparison of the different music genres identified the following differences amongst the various critical success factors: *Venue and Technical Aspects* was identified as being the most important critical success factor by the attendees of all the six music genres. However, significant differences amongst the various music genres were identified and genres such as classical, rock, blues and pop music identified Factor 2 (*Accessibility*) as the second most important critical success factor, whereas R&B and the Afrikaans music genres regarded this factor as being the third most important one. The same applied to Factor 1 (*General Management*) where R&B and Afrikaans music genre visitors identified it as being the second most important aspect. This differs from the overall factor analysis and the visitors of other music genres (classical, rock, blues and pop music), who identified this factor as being the third most important critical success factor. *Marketing* (Factor 4) was

regarded as being of minor importance for the different genres at the live music performances. However, interestingly, pop music was the only genre for which this factor was regarded as the least important aspect for a memorable visitor experience. *Amenities* was considered to be the least important critical success factor for music genres classical, R&B, rock, blues and Afrikaans, whereas pop music visitors regarded this factor as being more important than marketing and identified it as the fourth most important critical success factor for ensuring a memorable visitor experience at a live music performance. Therefore, management should adapt their guidelines to include specific genre orientated management strategies, as the audiences of each genre of live music performance regard the different factors as being more important than those of other genres.

Lastly, Table 3 clearly indicates that differences occur between the various music genres with regard to the demographic profile of individuals who attend live music performances. There is a distinct difference between the profiles of visitors to the various genres with regards to age. R&B attracted the youngest admirers which were 28 years old, whereas classical music attracted the oldest admirers among the various genres (46 years). The majority of the visitors to the various genres of live music performances were mainly married except for those of the music genre R&B, and the majority of the visitors obtained a diploma or a degree as their highest qualification, except for those of the Afrikaans music genre who indicated Matric as their highest qualification. However, all the individuals from all the music genres indicated that they are professionals and travel in groups of two except for those attending the Afrikaans music performance who tended to travel in a group of three people. Certain results correspond with previous research conducted by Prieto-Rodríguez and Fernández-Blanco (2000), and Kruger and Saayman (2012) and confirm that certain

demographic behaviour remains homogeneous such as occupation, gender and education. However, comparing this with previous research, it is evident that classical music attracts older individuals (46 years) and this finding contradicts the general analysis conducted by Prieto-Rodríguez and Fernández-Blanco (2000:p. 148) who argue that classical music performances attract middle-aged individuals with an average age of 37 years. Kruger and Saayman (2012d) aver that the majority of visitors in their study were mainly single, which also contradicts the findings of this research where most of the visitors for all the genres were married except for those who attended the R&B performance, who were mainly single. Another contradiction ensued with regards to gender. In this study, the majority of the individuals who attended the different genres of music concerts were female. This contradicts the findings of the study conducted by Kruger and Saayman (2012c) who report that male visitors purchase more tickets and attend more music shows per year than females do. Comparing the demographic results of this research with previous research, it is evident that certain similarities and differences do exist among the different genres of live music performances. This supports Yeoman, Robertson, Ali-Knight, Drummond and McMahan-Beattie (2004:p. 81) and Manners (2012:p. 20) who maintain that individuals who attend a live music performance cannot be viewed as being homogeneous. Therefore, it is important to consider each music genre as an individual concert that can cater for the requirements of a specific demographic group attending a live music performance for a genre of their choice. Knowing the profile and preferences of the visitors to each genre, management should use this information to improve their market orientated marketing strategies as well as incorporate aspects that would enhance the overall experience for these individuals who expect diverse approaches from the performances that they attend.

## 6. CONCLUSION

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

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

the memorable experiences at live music performances. These factors will not only differ from one music genre to another, but also from one venue to another. This makes the music industry complex and difficult to manage as various factors influence the kind of experience that visitors regard as being memorable. This may vary from that which visitors are offered compared to the price they paid for the ticket to attend the live music performance and the buildup created by marketing strategies prior to the event. Thus, future research should focus on various aspects to improve memorable visitor experiences. These may include determining whether the visitors of the same music genre would regard the same aspects as being more important at a stadium performance compared to an indoor venue. Furthermore, important aspects can also be compared for visitors standing (golden circle and general standing) while attending live music performances versus those with tickets for different types of seating. This will ensure that specific, genre and venue orientated management strategies can be implemented to enhance memorable visitor experiences when attending either a big live music performance or a smaller indoor performance.

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**Table 3: Critical Success Factors for visitors to ensure a memorable visitor experience**

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



Adequate, clean and hygienic ablution facilities inside or outside the venue, or both.	0.65			
Communication of the adequate safety measures and precautions in place during the concert in case of an emergency (e.g., evacuation plan and emergency exits)	0.64			
<b>Factor 2: Venue and Technical Aspects</b>		<b>4.68</b>	<b>0.87</b>	<b>0.65</b>
Good all round visibility and stage layout	0.85			
Good quality sound and lighting	0.80			
Good layout of the venue and comfortable seating	0.70			
Punctuality of concert starting time	0.38			
<b>Factor 3: Amenities</b>		<b>3.86</b>	<b>0.89</b>	<b>0.47</b>
Freebies from sponsors	0.76			
Adequate ATM facilities	0.70			
The opportunity to meet the artist after the show, for example, for photos, autographs	0.69			
Affordable food and beverages at venue	0.69			
Variety of food and beverages (e.g., Halaal, vegetarian, wines, soft drinks)	0.67			
Affordable, variety, good quality and easily accessible merchandise	0.58			
Adequate information kiosks at concert venue	0.41			
Affordable tickets	0.41			
Adequate pre-concert performances or pre-show entertainment	0.38			
<b>Factor 4: Marketing</b>		<b>4.00</b>	<b>0.88</b>	<b>0.59</b>
Variety of marketing media used, e.g. magazines, radio and posters	0.85			
Adequate and effective marketing prior to the event	0.80			
User friendly and accessible information regarding the concerts, for example, websites, radio advertisements, and posters	0.64			
Communication about parking and transport options prior to the event	0.56			
Correct information provided through marketing (e.g., date, time, venue, transport options)	0.45			
<b>Factor 5: Accessibility</b>		<b>4.39</b>	<b>0.85</b>	<b>0.54</b>
Adequate parking at the concert venue	0.68			
Adequate security at parking areas	0.62			
Effective regulated traffic flow after the concert	0.45			
Effective signage and directions to concert venue	0.38			
Effective ticket sales prior to the concert, for	0.34			

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<b>example, online bookings</b>	
<b>Total variance explained</b>	<b>64 %</b>

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