

## **DIFFERENT VENUES, DIFFERENT MARKETS, DIFFERENT EXPERIENCES: EVIDENCE FROM LIVE MUSIC PERFORMANCES IN SOUTH AFRICA**

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### **ABSTRACT**

*The purpose of this research was to determine whether visitors who attend the same live music performance at four different destinations/locations vary and whether their needs were the same 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 of the shows. The results indicate significant statistical differences between the various locations based on visitor profile, economic impact and what factors visitors regarded as important for a memorable visitor experience. Determining these differences not only equips 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.*

**Key words:** Neil Diamond concert; Critical success factors; Location; Destination; Event management; Memorable visitor experience.

### **INTRODUCTION**

Hosting major music events has become a significant motivator of tourism and features highly in the development and marketing plans in the majority of destinations (Getz, 2008). South Africa is no exception. The event management sector in South Africa has shown a market expansion since 1994 (Tassiopoulos, 2000). This resulted in a growth in demand for music events in South Africa, as the popularity of international pop, rock and jazz artists, among others, has escalated (Manners, 2012). The sight of international artists performing in South Africa is, however, still a fairly new phenomenon and individuals are willing to pay and travel various distances to see international artists perform live and enjoy the unique experience with relatives and friends.

According to Uysel *et al.* (1993) and Brown *et al.* (2002), there are many reasons to host major music events. These events have the potential to generate a positive image of a destination and they can minimise negative impacts, contribute to sustainable development and foster better host-guest relations. Consequently, it is clear that even single events have the potential of making a significant impact on the host communities where the events are held (Gibson & Connell, 2005). One of the most anticipated live music concerts held in South Africa was that of Neil Diamond. 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 event in South Africa to be held at the newly built stadiums in the four different locations.

Considering the music industry, it is evident that this is an enormous industry (Pidgeon, 1991), and according to Silvers (2012), managing an event, such as a live music performance, is an intense and difficult task that requires common sense, imagination and experience. According to Packer *et al.* (2008), the focus of event organisers often remains on the setting of the location and on the management of the factors, also referred to as critical success factors, rather than catering to the needs of the visitors attending the event and giving them a memorable experience. With the four Neil Diamond performances in mind, two aspects are therefore important to consider, namely visitors' evaluation of the experience at the concerts and the location where the concerts are held.

With regard to the first aspect, experience has always been an important aspect of the entertainment industry (Pine & Gilmore, 1998). According to Andereck *et al.* (2006), the experience of visitors at an event, such as a live music performance, is affected by the setting and by the expectations created by the visitor. Therefore, when referring to a memorable visitor experience, it can be defined as the apprehension of the 'wow factor' at an event, which is worth remembering once the event is over (Manners *et al.*, 2013). Getz (2007) states that events have the ability to attract paying visitors, who will expect delivery of the guaranteed product or experience at a high standard and who are eligible to complain if individuals do not get the perceived money's worth. Apart from this, when individuals attend concerts/events, their expectation is to be entertained and to have fun with like-minded fans in a dynamic social setting (Getz, 2007). However, it is important to keep in mind that different visitors will expect, want and/or need different things from essentially similar offerings (Yeoman *et al.*, 2004). Therefore, visitors to events cannot be regarded as identical in terms of what they view as important factors for a memorable experience.

Regarding the second aspect, Reisinger (2009) explains that the various geographic areas are furthermore characterised by different climates, economies, politics, religious affiliations and customs and, therefore, offer distinct lifestyles, values and cultures. Reisinger (2009) and Walker and Walker (2011), add that the location/area has an effect on the price and that major geographic variables can also affect the buying behaviour of the visitors. These aspects influence the target market and need to be considered when organising events at different locations. In addition, for locations to have a potential tourism impact, Saayman and Slabbert (2002) and Van der Wagen (2005) mention that it is important for a destination to know where the visitors to an event originate from.

According to Getz (2007) and Berridge (2007), the expectations, moods and attitudes of visitors will always be innovative and, therefore, the experiences of visitors will fluctuate, regardless of the line-up and setting. According to Saayman (2007), 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 renowned international artists, such as Neil Diamond, would be much larger and could extend to neighbouring towns

and regions, which suggests 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 the visitors at each location regard as important for the critical success factors making it a memorable visitor experience.

## PURPOSE OF THE STUDY

The purpose of this research was to determine whether the visitors, who attend the same live music performance (that of Neil Diamond), at four different destinations/locations, vary and whether their needs are the same for a memorable visitor experience.

## LITERATURE REVIEW

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). According to Allen *et al.* (2005), 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, judging by the definition, event management is a complex phenomenon and the complexity of managing live music events is clear.

Kruger and Saayman (2012:183) 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 of 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 account when staging an event.

Music events create visitor expectations regarding the experience those visitors will have in the event. These expectations should also be managed. Expectations are 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. Silvers (2004), Bowdin *et al.* (2006) and Matthews (2008), all indicate that management 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 venues themselves to name the most obvious factors.

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 and influences their perception of the general success of the event.

According to Packer *et al.* (2008), the focus of event organisers often remains on the setting of the location and on the management of the critical success factors, rather than catering to the needs of the visitors attending the event. However, in the case of major music events, the setting of the location along with knowledge regarding the needs of the visitors play a significant role in the overall experience of visitors (Walker & Walker, 2011). Page and Connell (2009) 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. The location chosen for an event should offer the potential to deliver specific production and technical needs within budgetary expectations (Booth, 2010). Therefore, the location of an event (global, local and venue choices), places the event within the public context. Events take into account 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). Nevertheless, within a geographic location, there may be a variety of factors that influence visitors' experiences at each venue, as indicated in Figure 1.

Figure 1 illustrates that certain management aspects concerning the location/venue are under the direct control of the event 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 (critical success factors), the 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 and, therefore, it is vital to understand what the visitor wants to achieve from the anticipated experience (Van der Wagen, 2005).

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), something that makes the event different and unique. According to Minor *et al.* (2004), 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. Therefore, 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. Van der Wagen (2005) believes that it is, therefore,

important to research and understand the characteristics of different client populations at different locations.

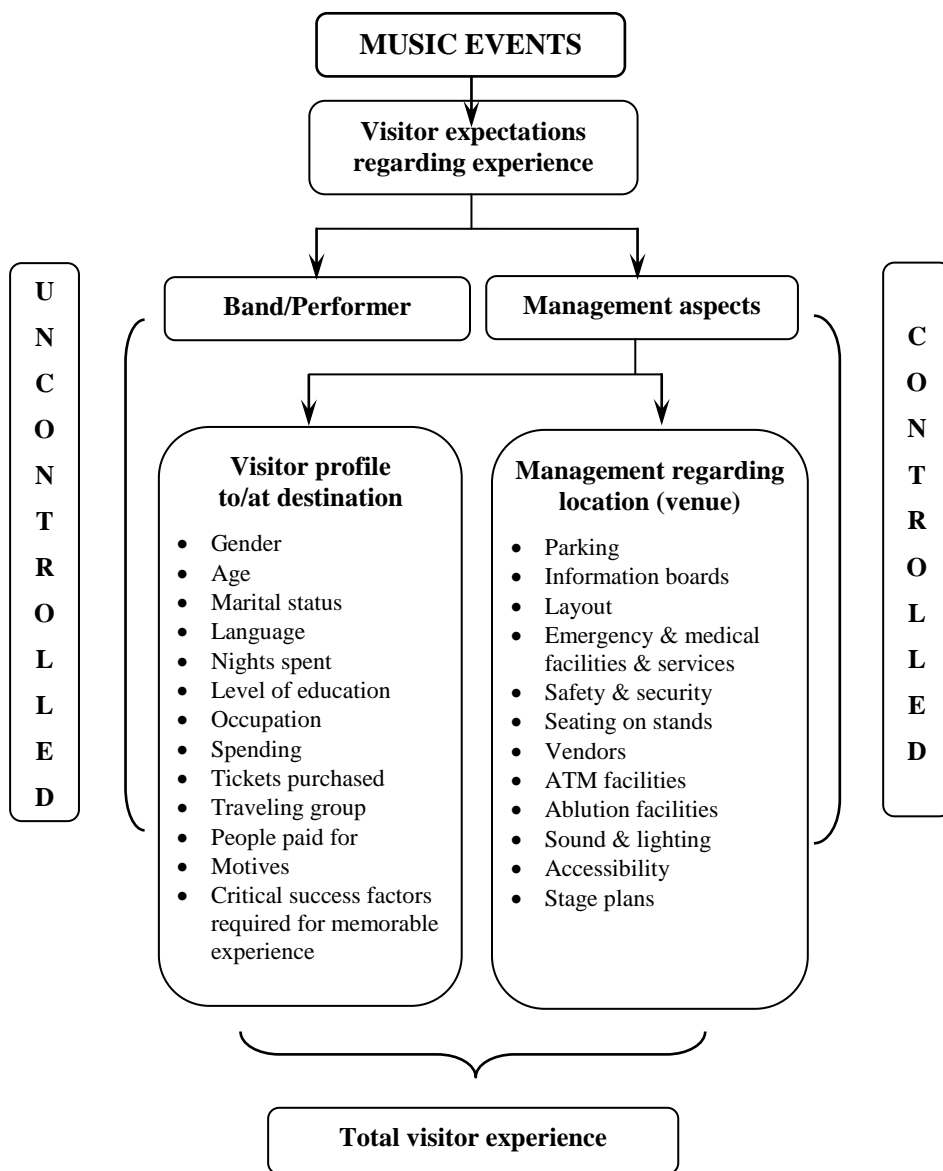


FIGURE 1. VISITOR EXPECTATIONS BASED ON LITERATURE REVIEW

The place where the event occurs has an influence on visitors profile and behaviour, which has been determined by various authors within the tourism literature. However, only limited research has focused on this aspect specifically at events. Saayman and Saayman (2006)

conducted a study on 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 of a number of aspects that influence the magnitude of the economic impact.

Other studies relating to location have also focused mainly on its influence on visitors' spending patterns at various tourism operations, including arts festivals and nature-based destinations. However, the influence of location on spending is inconsistent. Kruger (2010) found that the province of origin had no influence on higher spending in South Africa. This contradicts the findings by Saayman *et al.* (2007b), Saayman and Saayman (2008), Kruger (2009), Saayman *et al.* (2009), as well as those of Slabbert *et al.* (2009), who all found that visitors who travel from Gauteng in South Africa spend more. Cannon and Ford (2002) established that spending patterns also relate to visitors' place of residence, as expenditure levels increase for international visitors. Saayman *et al.* (2007a), Saayman and Saayman (2008) and Kruger (2009), 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), Lee (2001) and Saayman *et al.* (2007a, b), showed that the distance travelled to visit tourist attractions affects expenditures positively.

In addition, Deighton (1992) states that 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. Consequently, minimal research has focused on music events, or specifically, on live music events. Therefore, research fails to address issues of one artist performing at different venues in one country, as well as the interactions between the consumers who attend a live music performance (Deighton, 1992). The only study found that focused on the critical success factors at an event was that of Lade and Jackson (2004). These authors determined the critical success factors of regional festivals in Australia and found that the creative and unique programme development each year, as well as appropriate response to the feedback from patrons, are considered important. No studies have previously focused on major music events in South Africa. The critical success factors determined for the management of the visitor experience in previous research conducted in South Africa largely focused on other types of tourism operations and festivals. These critical success factors that have been determined for other tourism operations in South Africa include those of 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 hotels (Appel, 2011). The results from these studies showed that each tourism operation requires different and unique critical success factors to be managed successfully.

The results from previous research concerning critical success factors and location collectively show that location has a significant influence on visitor behaviour, especially their spending patterns and that critical success factors differ from one tourism operation to

the next. In the case of Neil Diamond who presented four shows, each in one of the major metropolitan cities in South Africa, it can be assumed that the critical success factors (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 thereby exceeding 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 contribute to improving the bid processes when an organisation wishes to host major music events in different locations.

## **METHODOLOGY**

### **Sampling method and survey**

Surveys were conducted at the Neil Diamond concerts in Johannesburg (1 April, 2011), Durban (5 April, 2011), Port Elizabeth (8 April, 2011) and 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. The willing participants had to evaluate what they consider vital at the specific event in order to ensure a memorable visitor experience that is they rate their expectations regarding the aspects and not evaluate the items. Israel (2009) 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 (443 questionnaires were completed) and 37 000 attended the Green Point stadium in Cape Town (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.

## Questionnaire

A structured questionnaire that was divided into 3 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 for a memorable visitor experience at each destination, where the statements measured were based on questions used in the studies of 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 the inclusion of 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, and were also evaluated on a 5-point Likert scale of importance.

## Statistical analysis

Microsoft® Excel® was used for data capturing, while SPSS (SPSS Inc, 2010) was used for the analysis of data. The data from the 4 shows were pooled in order to compare the results. This study comprised 2 stages. Firstly, 2 principal axis factor analyses, using an Oblimin rotation with Kaiser normalisation, were performed on 22 motivation items and the 50 critical management factors for a memorable experience, 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 were 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 less than 0.3 were considered as not correlating significantly with this factor (Steyn, 2000). Any item that cross-loaded onto 2 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 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).

Secondly, the 4 locations where the Neil Diamond concerts were held were analysed based on the differences regarding the motives of visitors to attend the specific concert in that area and on the management aspects (critical success factors), visitors regard as important for a memorable visitor experience. An ANOVA and Tukey's multiple comparisons were used to investigate any significant differences between the 4 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 locations.

## RESULTS

### 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 4 motivational factors that were labelled according to similar characteristics (Table 1).

TABLE 1. MOTIVATIONAL ASPECTS FOR VISITORS ATTENDING THE NEIL DIAMOND CONCERT

Motivation factors and items	Factor loading	Mean value	Reliability coefficient	Ave.inter-item corr.
<b>Factor 1: Excitement and group affiliation</b>		3.81	0.83	0.49
To experience new things	0.68			
For a chance to be with people who are enjoying themselves	0.64			
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>		2.78	0.81	0.41
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 &amp; unique experience</b>		4.36	0.82	0.39
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>		4.20	0.79	0.57
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>			

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 onto 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). Barlett's test of sphericity also reached statistical significance ( $p < 0.001$ ), supporting the factorability of the correlation matrix (Pallant, 2007).

Factor scores were calculated as the average of all items contributing to a specific factor in order to interpret them on the original 5-point Likert scale of measurement. As Table 1 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).

### **Factor analysis: Critical success factors for a memorable visitor experience**

Regarding the critical success factors in creating a memorable visitor experience, the pattern matrix of the principal axis factor analysis using an Oblimin rotation with Kaiser normalisation identified 6 management factors (critical success factors). 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 onto 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). Barlett's test of sphericity also reached statistical significance ( $p < 0.001$ ), supporting the factorability of the correlation matrix (Pallant, 2007).

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). *General 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 critical success factor (Table 2).

TABLE 2. FACTOR ANALYSIS OF CRITICAL SUCCESS FACTORS TO MANAGE VISITOR EXPERIENCE AT A MAJOR MUSIC EVENT

CSFs and items	Factor loading	Mean value	Reliability coefficient	Ave. inter-item corr.
<b><i>Factor 1: General management</i></b>		4.44	0.93	0.51
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 (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><i>Factor 2: Souvenirs</i></b>		3.27	0.94	0.84
Availability of a variety of souvenirs	0.99			
Affordable souvenirs (caps, t-shirts, posters)	0.90			
Adequate stalls available for the purchasing of souvenirs	0.85			
<b><i>Factor 3: Marketing</i></b>		4.36	0.91	0.63
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 (date, time, venue, transport options)	0.53			
<b><i>Factor 4: Venue and technical aspects</i></b>		4.43	0.93	0.46
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			

TABLE 2. FACTOR ANALYSIS OF CRITICAL SUCCESS FACTORS TO MANAGE VISITOR EXPERIENCE AT A MAJOR MUSIC EVENT (cont.)

CSFs and items	Factor loading	Mean value	Reliability coefficient	Ave. inter-item corr.
<b>Factor 4: Venue and technical aspects (cont.)</b>		4.43	0.93	0.46
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>		4.30	0.88	0.35
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>		3.94	0.84	0.35
Concert programme that caters for all ages	0.59			
Variety of food and beverage available (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>			

### Differences between visitors at the four different stadiums

ANOVAs and Tukey's post hoc multiple comparisons were employed to determine the differences between visitors at the 4 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, there are statistically significant differences between the 4 different locations, 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 *groupaffiliation* ( $p=0.039$ ), *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 (R1 327.70), followed by visitors at Cape Town (R1 159.90) and then at Port Elizabeth (R1 058.70).

### ***Spending categories***

*Accommodation:* Johannesburg differs statistically from the other 3 cities because 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 to 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 to 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 1 132.90 and R1 130.50, 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 4 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**

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 4 visitors, whereas visitors to Durban had a group size of 3 attendees travelling together.

### **Travel motives**

*Socialisation* and *Entertainment* as motives differ statistically between the 4 locations. Based on the mean values, visitors to both the Johannesburg and Port Elizabeth concerts regarded *Socialisation* as an important motive to attend the event (2.87) compared to visitors at the Durban and Cape Town concerts who regarded this motive as only slightly important (2.76 and 2.60 respectively). With regard to *Entertainment*, although visitors at all 4 concerts consider this motive as important; visitors at the Durban concerts regarded it as less important when compared to the other 3 locations, and especially when compared to visitors at the Port Elizabeth concert who considered it a very important motive.

There were also statistically significant differences based on *Excitement* and *group affiliation*: once again, however, Tukey's post hoc test indicated no significant differences. It is clear that Port Elizabeth (3.87) regarded *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 regarded 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 the 4 concerts regarded all 6 critical success factors as important for a memorable visitor experience. Corresponding with the findings of the factor analysis, *General management* was considered the most important critical success factor, whereas *Souvenirs* was regarded as the least important aspect. The differences between the 4 locations with regard to the critical success factors are discussed below (Table 3).

### ***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 critical success factor (4.39), between the 4 cities but, still considered it as very important.

### ***Souvenirs***

According to the results in Table 3, of the 4 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 4 destinations regarded *Venue* and *technical aspects* as important; however, it was not regarded as statistically significant. Visitors to the Durban concert regarded this aspect as very important because here it had 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 regarded 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 4 locations were all high for *Amenities*; however, visitors to the Johannesburg concert had the highest mean value of 4.00 concerning *Amenities*, while visitors to the Cape Town concert had the lowest mean value of 3.88.

TABLE 3. ANOVA RESULTS: DESTINATION VARIABLES AT VARIOUS LOCATIONS

Characteristics	Neil Diamond concert destinations				F-Ratio	Sign. level
	Johannesburg (N=613)	Cape Town (N=522)	Durban (N=288)	Port Elizabeth (N=443)		
<i>Age</i>	44 <sup>a</sup>	48 <sup>cb</sup>	51 <sup>b</sup>	48 <sup>c</sup>	18.110	0.001*
<i>Spending per person</i>	R786.76 <sup>a</sup>	R1159.90 <sup>b</sup>	R1327.70 <sup>b</sup>	R1058.40 <sup>b</sup>	11.264	0.001*
<i>Spending categories</i>						
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*
<i>Tickets purchased</i>	2.92 <sup>a</sup>	2.60 <sup>b</sup>	2.58 <sup>ab</sup>	2.58 <sup>ab</sup>	3.810	0.010*
<i>Nights spent</i>	0.5 <sup>a</sup>	2.7 <sup>b</sup>	3.50 <sup>b</sup>	1.90 <sup>c</sup>	46.900	0.001*
<i>People paying for</i>	2.5 <sup>a</sup>	2.1 <sup>b</sup>	2.30 <sup>ab</sup>	2.30 <sup>ab</sup>	4.500	0.004*
<i>Travelling group</i>	4 <sup>a</sup>	4 <sup>b</sup>	3 <sup>b</sup>	4 <sup>ab</sup>	4.340	0.005*
<i>Motivations</i>						
Excitement and group affiliation	3.84	3.70	3.83	3.87	2.793	0.039*
Socialisation	2.87 <sup>a</sup>	2.60 <sup>b</sup>	2.76 <sup>ab</sup>	2.87 <sup>ab</sup>	7.609	0.001*
Artist affiliation and unique experience	4.35	4.32	4.40	4.40	1.475	0.219
Entertainment	4.17 <sup>ab</sup>	4.11 <sup>a</sup>	4.29 <sup>ab</sup>	4.28 <sup>b</sup>	4.166	0.006*
<i>CSFs</i> <sup>†</sup>						
General management	4.46 <sup>ab</sup>	4.40 <sup>a</sup>	4.52 <sup>b</sup>	4.39 <sup>c</sup>	3.810	0.010*
Souvenirs	3.32	3.26	3.18	3.25	0.932	0.424
Marketing	4.42 <sup>a</sup>	4.30 <sup>b</sup>	4.44 <sup>ab</sup>	4.30 <sup>b</sup>	5.200	0.001*
Venue and technical aspects	4.42	4.40	4.49	4.42	1.480	0.218
Accessibility and parking	4.37 <sup>a</sup>	4.24 <sup>b</sup>	4.34 <sup>ab</sup>	4.26 <sup>ab</sup>	4.091	0.007*
Amenities	4.00 <sup>a</sup>	3.88 <sup>b</sup>	3.93 <sup>ab</sup>	3.91 <sup>ab</sup>	2.940	0.032*

<sup>†</sup> 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:  $p < 0.05$

<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>.



## FINDINGS AND IMPLICATIONS

Based on the results, this research leads to the following findings and implications. Firstly, this research set out to determine whether the profile and behaviour of visitors to the same concert at different destinations/locations play a role in determining what the visitors at the same concert held at different destinations/locations regarded as important for a memorable visitor experience. As the destinations offer different tourism aspects and the locations differ concerning the setting, appearance and accessibility, the same critical success factors 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), where certain tourism attributes attract tourists to the area. Agreeing with Saayman and Slabbert (2002), Ritchie and Crouch (2003), Reisinger (2009) and Walker and Walker (2011), 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 (critical success factors), 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). 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 critical success factors, it is clear that all four locations consider the six critical success factors 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 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 critical success factors 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 and can accommodate more visitors than, for example, the Moses Mabhida stadium in Durban and, therefore, 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 Gauteng Province had no influence on high spending in South Africa. However, this also contradicts the findings by Saayman *et al.* (2007a, b); 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 spend more. Visitors at the Cape Town concert were the second highest spenders. This supports the findings by Saayman *et al.* (2007a, b), 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), 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 thereby 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 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 the 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 *et al.*, 1993; Brown *et al.*, 2002). Therefore, 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.

## CONCLUSION

The purpose of this research was to determine whether the visitors who attend the same performance at four different destinations/locations vary and whether their needs are the same for a memorable visitor experience. This was the first time that this type of research was

applied to the same major music event held at four different locations. Limitations did occur and determining the aspects for visitors at a live music performance prior to experiencing the actual event can differ from results where visitors have experienced the actual event. However, apart from this aspect, 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 among 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.

## RECOMMENDATIONS

Since the event industry is growing rapidly in South Africa, it is important to consider that visitors to various concert genres (e.g. 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 that visitors will gain at different music concerts held at different locations and venues.

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