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**Event Management of Music Festivals: Determinants of
Visitor Attendance**

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Abstract

Festivals and events are often used by destinations to promote their image, present diverse interests to attract tourists and thereby stimulate tourism development. As the spending power of people across the world increases and people also are becoming more global minded, there is an increase in demand for music festivals. Based on the above assertion, the aim of the current research is to assess visitor motivation from the perspective of event management and identify the relevance of these factors in a specific case study, the Glastonbury Music Festival. The study adopted a secondary data collection approach to identify the primary determinants of event management which promote visitor attendance of the Glastonbury Music Festival. This research has promoted a consumer perspective and identified that the primary determinants of event management at the Glastonbury Festival include the need to examine motivational factors including escapism, novelty, uniqueness, socialisation and family togetherness, and the associated impact of both hedonistic and utilitarian factors of event management. The main themes identified in the research include:

1. The visitors of music festivals give a great deal of importance to the hedonistic attributes of the festival atmosphere and the programme, as it directly relates to their motivation of escapism, novelty and socialisation.
2. The visitors to the music festivals have identified differences in needs based on the type of music genre.
3. The motives of the visitors of the music festival vary based on the demographics.
4. The visitor attendance is also impacted by attributes of festival quality.
5. There is a need to manage festivals and visitor motivation from an event management perspective by adopting a balance between experiential and tangible features.

It is concluded that the event managers of the Glastonbury Festival need to extend their focus beyond the stage event and extend it to the entire festival.

Chapter One: Study Rationale and Methodology

1.1. Study Rationale

There has been significant progress in the evolution of the global festival event industry since the early 1900s (Yeoman et al., 2004). Such a high rate of growth, along with increased consumer awareness, has led to a requirement for a very effective and efficient management in order to ensure sustainable growth and development in the future for this sector. There are a variety of reasons as to why music festivals tend to attract a number of people (Bowen and Daniels, 2005). Music festivals attract a lot of talent which may or may not follow a specific genre. In addition to this, Frey (1994) argues that music is an integral part of human culture and there is always an appetite for music. Furthermore, as the spending power of people across the world increases and people also are becoming more global minded, there is an increase in demand for music festivals. Based on the above assertion, the aim of the current research is to assess visitor motivation from the perspective of event management and identify the relevance of these factors to a specific case study.

1.2. Research Question

What are the primary determinants of event management which promote visitor attendance of the Glastonbury Music Festival?

1.3. Objectives

- To identify from literature the various event management activities which motivate visitors of music festivals.
- To present a theoretical framework which can be tested post event to understand determinants of visitor attendance at the Glastonbury Music Festival.

- To arrive at possible recommendations for the managers of the Glastonbury Music Festival through this research.

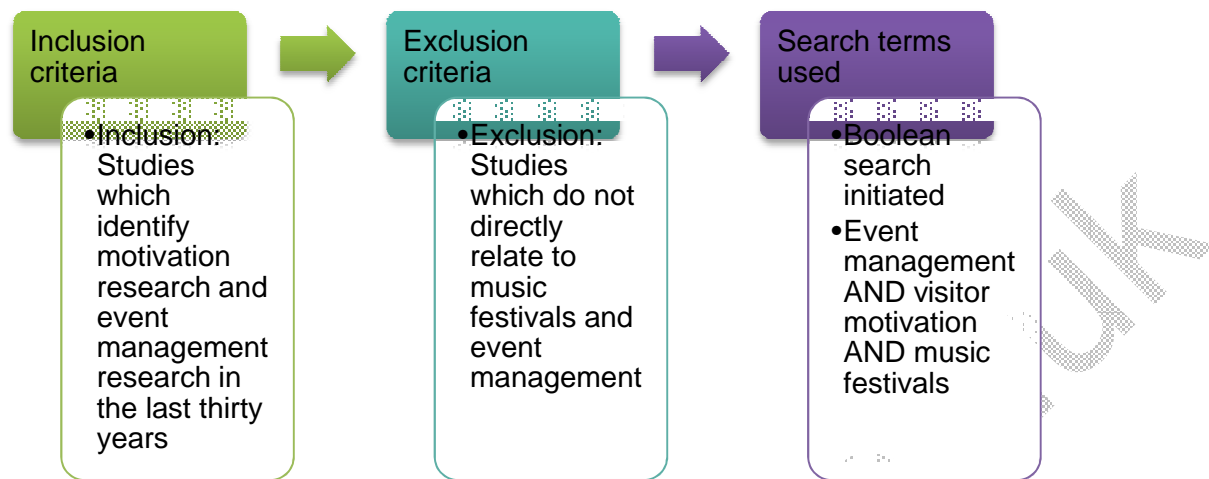
1.4. Methodology

The current research study adopts a qualitative research method. By doing so, the current study will take into consideration qualitative data for the purpose of carrying out the research and answering the research questions. A qualitative research method favours an inductive approach, which is the approach that is taken by the researcher in the current study. The study adopts a single case study analysis of a particular festival. The primary goal of a qualitative research method is to capture subjective experience. In studies that adopt qualitative research, the goals are often descriptive in nature (Saunders et al., 2011).

The current study also takes a secondary data collection approach when it comes to gathering the relevant information that can aid in furthering the current study's research process. Secondary data collection involves gathering data from various secondary sources or established sources. These secondary sources can range from peer reviewed journals to newspapers, magazine articles, the internet, online databases and others. Hence, it can be stated that the current research study conducts a qualitative secondary analysis. The primary goal of qualitative secondary analysis is to reuse existing data that has been collected for prior purposes. This allows for applying a new perspective on an old question (Bryman, 2012).

The primary academic databases used in the current research include: igenetaconnect, EBSCO and Taylor & Francis. These databases were chosen as they had a greater number of journals which focus on festival research. The following Figure 1 presents the study criteria.

Figure 1: Study Search Strategy

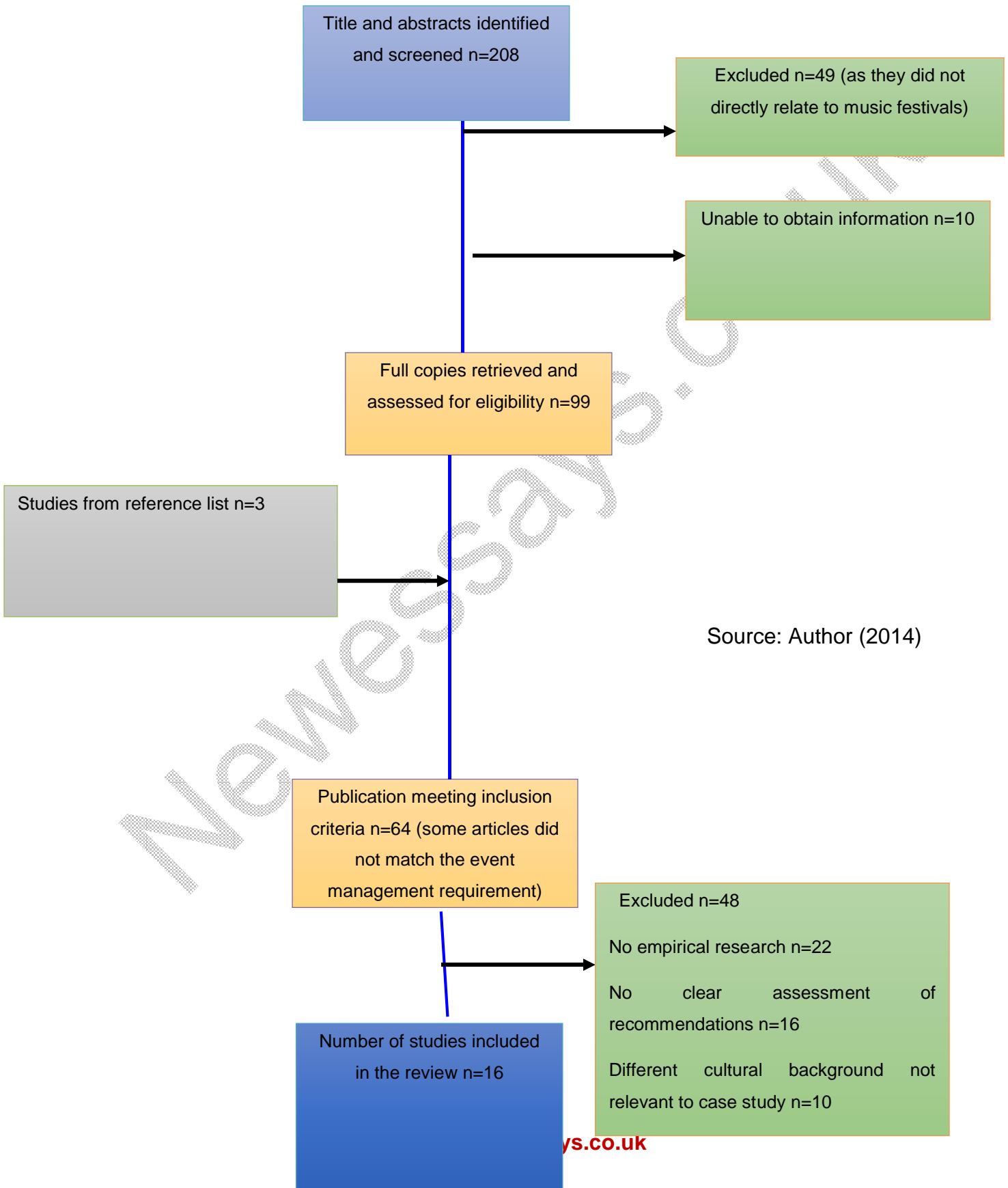


Author (2014)

The current research study will follow the ethical guidelines associated with qualitative secondary data analysis. According to Bryman and Bell (2007), the researcher has an important duty towards the academic community to ensure that proper ethical protocols are followed. These responsibilities include describing the methodology used to allow for future replication of findings, being open about the limitations of research and maintaining the integrity of the discipline.

The following Figure 2 presents an analysis of the different studies chosen for this research.

Figure 2: Flow Chart of Study Selection Process



Chapter Two: Preliminary Review of Literature

2.1. Introduction

According to researchers, festivals and events are often used by destinations to promote their image, present diverse interests to attract tourists and thereby stimulate tourism development (Quinn, 2010; Reid, 2006; Richards and Palmer, 2010). According to Getz (2008), events are considered to be important motivators of tourism and therefore are identified as being important factors which drive the development and marketing plans of destinations as part of their tourism development plan. The aim of this chapter is to identify the importance of festival related research, the role of event management in festivals and the underlying theories of visitor motivation.

2.2. Importance of Festival Research

Researchers identify that festivals are found to provide a multitude of benefits to local communities as they help improve the local economy (Gets, 1993 ; Thrane, 2002) as well as promoting social cohesion within communities (Getz, 2012). Felsenstein and Fleischer (2003) argue that the benefits offered by festivals are tremendous, which accounts for the growing festival oriented research by leisure researchers. Furthermore, Getz et al., (2012) argue that local festivals, including music, art or food festivals, are found to boost sustainable tourism in the region by facilitating learning about the unique cultural heritages and local customs.

According to Gelder and Robinson (2009), there are a small number of studies which focus on music festival attendance related factors, and most of them have looked at different factors. For instance, Saleh and Ryan (1993) examine the festival attributes impacting visitor attendance of a jazz festival in Canada and argue that the quality of the programme, accessibility and value for money were the primary attributes. Faulkner et al. (1999), on the other hand, studied the Storsjoyran Music Festival and concluded that

the measurement of tourist motivation was related to cultural identity, local attraction, socialisation and ancillary activities. Thrane (2002), on the other hand, conducts a research on the Kongsberg Jazz Festival and identifies that the most important factor which determines attendance motives is the musical interest. Given the differences in motives to visit music festivals, this review will examine the motives of research.

2.3. Visitor Motivation Research

Backman et al. (1995) argue that motivation can be defined as the state of need or a condition which acts as the primary force to display different kinds of behaviours towards specific activities and help in the development of preferences arriving at specific satisfactory outcomes. Lee and Beeler (2009) contend that the study of visitor motivation is considered to be key to understanding the segmentation and positioning of the festival product market. Chang and Yuan (2011) also argue that the identification and prioritisation of visitor motives helps glean information on the visitor decision making process with regard to specific festivals and events. Therefore, it can be argued that understanding the visitor motivation can help identify the determinants of visitor behaviour to help plan and market the festival accordingly. This section of the review will examine the primary theories of motivation which drive visitor attendance of festivals.

According to Crompton and McKay (1997), there are three primary factors which can help in understanding tourist motivation, including Maslow's needs theory, the escape seeking dichotomy proposed by Iso-Ahola, and push-pull factors. The Maslow hierarchy of needs classifies human needs into five different sections, with safety being the most fundamental physiological need, leading on to social needs and esteem needs to self-actualisation. Getz (1991) and Crompton and McKay (1997) argue that the needs of tourists can be examined from the social needs, esteem needs and self-actualisation needs perspective. Getz (2012) and Prentice and Andersen (2003), who cite the theoretical framework of Crompton and McKay (1997), argue that the determinants of visitor motivation can be examined based on push-pull factors. Push factors are

identified to be those which govern the intrinsic and personal motivations of individuals. On the other hand, pull factors are those attributes of an event which satisfy the visitor push desires. Finally, Uysal et al. (1993) and Crompton and McKay (1997) argue that tourist motivation can be explained based on the Iso-Ahola framework, which argues that the visitor need to 'escape' or 'seek' determines their decisions.

There are other views which have been proposed since then to understand visitor motivation. For instance, Chang (2006) and Thompson and Schofield (2009) argue that the role of visitor motivation can be considered from a socialisation and an escape/equilibrium recovery approach. Similarly, Yolal et al. (2012) argue that excitement and novelty govern visitor tourism. Another important aspect which needs to be identified as part of visitor motivation is the need to examine the role of event specificity and the difference in visitor type. According to Faulkner et al. (1999), there is a significant difference between the motivations of local and non-local visitors. A good example, which relates to the current research topic, is the review by Formica and Uysal (1996), who study the Umbria jazz festival and identify that out of region visitors give importance to entertainment while within region visitors attach significance to socialisation. According to Matheson et al. (2014), event specific motivations vary based on the type of event like music, food and beverage or sports attraction.

Lee et al. (2004) summarise this perception effectively by arguing that visitor motivation across different tourism products, including festivals, is found to have some recurring motives which are irrespective of the themes and locations. However, Nicholson and Pearce (2001) contradict this view by arguing that there is limited evidence of generic event motivations. The authors are of the opinion that though there is a broad pattern which determines why people go to different events, there is a lack of a general consensus on the determinants of a specific event.

2.4. Event Management of Festivals and Visitor Motivation

This review argues that the visitor motivation to attend a music event can therefore be based on common motives as well as specific ones. For instance, as Li and Petric (2006) argue, the presence of generic motives directly relates to some basic expectations of the visitors which can be linked to event management. Similarly, Harris et al. (2001) argue that while the event management focus on festivals has been restricted to the economic developmental aspects, it is important to identify how event management motivates visitor tourism. Yoon et al. (2010) reflect on this view and argue that the measurement of festival quality and value as identified based on programme management, food, facilities, souvenirs and other factors helps identify visitor satisfaction and motivation to attend a festival. Other researchers who have examined event management features of festivals include Baker and Crompton (2000) and Lee et al. (2007). According to Baker and Crompton (2000), the relationship between festival quality, visitor satisfaction and event management is found to be positively associated with the behavioural intent of the visitors. Lee et al. (2007), on the other hand, argue that the visitor motivation to attend festivals can be conceptualised as 'festivalscape', which is a general atmosphere experienced by the festival patrons to guide their decision making.

This research argues that most of the frameworks which have been examined in the past link visitor motivation to specific festival quality factors in terms of pre attendance behaviour rather than post attendance behaviour. Therefore, the current research will examine the dimensions of event management which are likely to enhance the visitor motivation from the perspective of post visit perceptions.

Chapter Three: Study Results

3.1. Case Study

The current research targets Glastonbury Festival in the UK. This festival was first held in 1970 with an attendance of 1500 participants and an admission fee of £1. Since then, the festival has grown extensively in size and reputation and is currently the largest and most respected music festival in the UK (Skelton and Valentine, 2005). According to Mintel International Group (2005), the Glastonbury Festival is one of the largest performing arts festivals in the UK and aims at promoting multiple forms of music including pop, jazz, folk music, dance music, rock and others. The festival takes place in Somerset on Worthy Farm. In the year 2007, the festival was named as the international festival of the year, and over the last five years it has shown tremendous increase in visitor strength. According to GFL (2010), who conducted a visitor survey at the festival, it was seen that almost half (46%) of the attendees were from London alone and were in the age group 20-40. In another study by Gelder and Robinson (2009), it is noted that most of the respondents who visited the festival were in the age group of 20-24, clearly indicating that there is a shift in the dynamics of attendees to a younger group. This may be associated with an increase in music diversity.

This research focuses on two years of the festival, 2008 and 2011. These two years are considered because the organisers attempted some unique events in these festivals. This section highlights some of the unique features of the festival in those years.

- In 2011, the festival was held over a period of five days in the month of June. All tickets to the event were sold within four hours of tickets being made available for sale. The 2011 event was considered to be an important change in the contemporary music festival as the festival headliners included people from different genres including Coldplay, U2 and Beyoncé. The total number of

people who visited the festival in 2011 included 135,000 attendees over the weekend, with a ticket price of £195 (Glastonbury Festivals, 2011).

- In 2008, the festival was marked by many controversies and this was the year which showed a lower sale of tickets. The tickets were made public in April and of the 130,000 tickets, only 100,000 were purchased, resulting in a re-opening of registration a few days later. This was largely associated with the headline event by Jay-Z. The headline event by Jay-Z showed a change in the festival focus to include hip-hop music, which many older people were unwilling to attend. This may have accounted for a change in the demographic profile of the festival. However, the festival tickets sold out before the event and there was complete attendance. The show had 134,000 attendees for the weekend and tickets were priced at £155 (Glastonbury Festivals, 2008).

From the above description, the primary assumption is that there is a change in visitor demographic profile due to the inclusion of modern music including rap, making the festival a diverse expression of contemporary music. The current research will establish a framework to understand the event management attributes which may have impacted visitor motivation during these times.

The following sections of the chapter will summarise the different views expressed in literature with respect to factors which impact the visitor motivation and attendance and those which need to be highlighted by event managers.

3.2. Festival Programme and Atmosphere

Blesic et al. (2013) assess the motives of visitors to ethno music festivals in terms of demographics and age structures. The authors identify that the festival programme and atmosphere has a greater impact on younger participants when compared to older

participants. The study also shows that the socialisation of event attendees is greater amongst the younger crowd, along with an increase in the number of new visitors in the age group 15-25. The authors argue that the motivation to visit a specific genre of music festival and explore newer attributes is greater amongst the younger crowd.

Another study by Ballantyne et al. (2013) focused on the Woodford Folk Music festival in Queensland. The authors assessed the psychological and social benefits associated with the attendance of this music festival. The study results were quite similar to those presented by Blesic et al. (2013). The authors conclude that music festival management strategies which aim at bringing in younger crowds should look at diversification and novelty as part of their approach. The authors conclude that the possibility of improving visitor satisfaction with an event is by improving the overall design of the festival experience and atmosphere by targeting the artistic, musical and social needs of the attendees.

The study by Jamison-Powell et al. (2014) attempted to identify the motivational factors of music festival attendees by adopting a new methodology, i.e. the use of social media posts made by visitors. This research is ideal in assessing the visitor motivation factors as it often identifies real time perception. From the thematic analysis presented by the authors, it is observed that most of the attendees were focused on the festival atmosphere, the type of music performance and the degree of socialisation. This clearly shows that these factors were the ones which were given most importance by the respondents.

3.3. Multiple Motivations

Gelder and Robinson (2009) present an important contribution to the current research as their focus was also on attributes which promote visitor motivation. The authors identify that multiple motivations come into play when it comes to the assessment of

music festivals and that there is a difference in expectation across different festivals. For instance, their study clearly identifies that the respondents of the V Festival identify directly with the theme of the event and identify the desire to watch the artists perform. However, the researchers identify that in the Glastonbury Festival, the focus of the visitor motivation was equally on both music and socialising. The respondents of the study clearly identify that they would come to the festival for the diverse festival programme as well as the atmosphere created by the organisers.

Tkaczynski and Rundle-Thiele (2013) attempt to identify the factors which promote audience visitor attendance to an Australian Christian music festival. From the study it was concluded that apart from the expectation of religion, other attributes include festival quality, festival atmosphere and the socialising factor, which helped festival attendees connect with likeminded individuals.

Similarly, Li et al. (2009), in their assessment of a rural music festival which promoted folk music, identify that there are six motivational factors which directly impact the visitor attendance, including the need for escape, socialisation, novelty, nostalgia, family togetherness and event excitement. The authors conclude that escape and novelty were the primary determinants compared to the other factors, and conclude that to promote these attributes there is a need to focus on the festival design, festival quality and festival price to help meet the requirements of different segments of visitors.

The study by Williams and Saayman (2013) set out to determine the key success attributes of visitor attendance in the jazz music festival. From the study results, it is observed that there is a significant impact of socialisation, escape, jazz enjoyment and quest for excitement as part of the visitor motivation.

3.4. Festival Quality and Perceived Value

This section identifies study results which examine the role of visitor motivation in terms of festival quality and its associated value.

The study by Formica and Uysal (1996) identifies the visitor motivation of a jazz festival in Italy, and concludes that the motivational dimensions of excitement, socialisation and event novelty are guided by the attributes of festival quality and festival perceived value.

Similarly, Faulkner et al. (1999) identify that the motivation and satisfaction levels of visitors to the Storsjorran Music Festival in Sweden was categorised into eight main attributes, of which the foci were perceived value, informational service, souvenirs and festival quality.

The study by Nicholson and Pearce (2001) focused on examining the visitor motivation to attend four different events in New Zealand, of which one event was a music festival as is the focus of the current research. The respondents of the study clearly identified that the primary attractions to the event, apart from the actual activities of the event, were the enjoyment of music and the need for novelty.

Bowen and Daniels (2005) in their assessment of the Celebrate Fairfax festival in Virginia identify the need for utilitarian factors including food, souvenirs, price, perceived value and the overall festival quality as factors which impact attendance. However, it is important to acknowledge that most of the above items identified by the author were low score items, with hedonistic attributes of festival atmosphere and the programme rating the highest.

3.5. Visitor Motivation from an Event Perspective

The study considers the views of some researchers who aim at presenting the perceptions of multiple authors from the perspective of event management studies.

The study by Pine and Gilmore (1999) argues that the positive visitor experience needs to be constructed and cannot be considered as an amorphous construct. The authors argue that there is a need to offer the event and stage it in a manner which promotes experiential involvement from the visitors.

Lee et al. (2012), in their assessment of the benefits of visiting a multicultural festival, identify some remarks from an event management perspective. The authors argue that the focus of event management has been on the setting and the atmosphere, with limited focus on the needs of the individual. The authors conclude that while visitors aim to get transformational benefit from attending a festival, they also look for tangible benefits before and during the festival including food, hygiene, price, accessibility and overall festival quality.

The study by Pegg and Patterson (2010) identifies the need to rethink music festivals as staged events by gaining insights into understanding the experience that visitors seek. The study was conducted in Australia at the Tamworth Country Music Festival, and the results show that the differences in visitor motivation and their activity engagement are dependent on their reason for attending the festival, the assessment of festival experiential features and the assessment of tangible benefits provided during the event.

Yolal et al. (2012), in their assessment of research motivations across multiple festival products, identify that attendees of a rock music festival show greater scores of novelty and escape, with a focus mainly on atmosphere and festival programme. On the other

hand, folk music attendees are looking for festival quality to help promote family togetherness.

The study by Lusch et al. (2007) argues that there is a need for events to look beyond being a service and to be examined as a product. The authors argue that there is a need for a service-dominant philosophy, wherein there is a commitment to collaborative processes with due recognition given to the tangible features which promote event value.

3.6. Conclusion

The chapter has presented multiple empirical results which focus on visitor management and motivation research. The purpose of this chapter has been on summarising the sixteen articles chosen from the literature analysis. The following chapter will discuss the relevance and application to the current study.

Chapter Four: Study Discussion and Conclusion

4.1. Primary Themes

The purpose of the above chapter has been to identify the different empirical research which has assessed visitor motivation in attending music festivals and to identify the attributes impacting attendance. The following primary themes are identified from the above research.

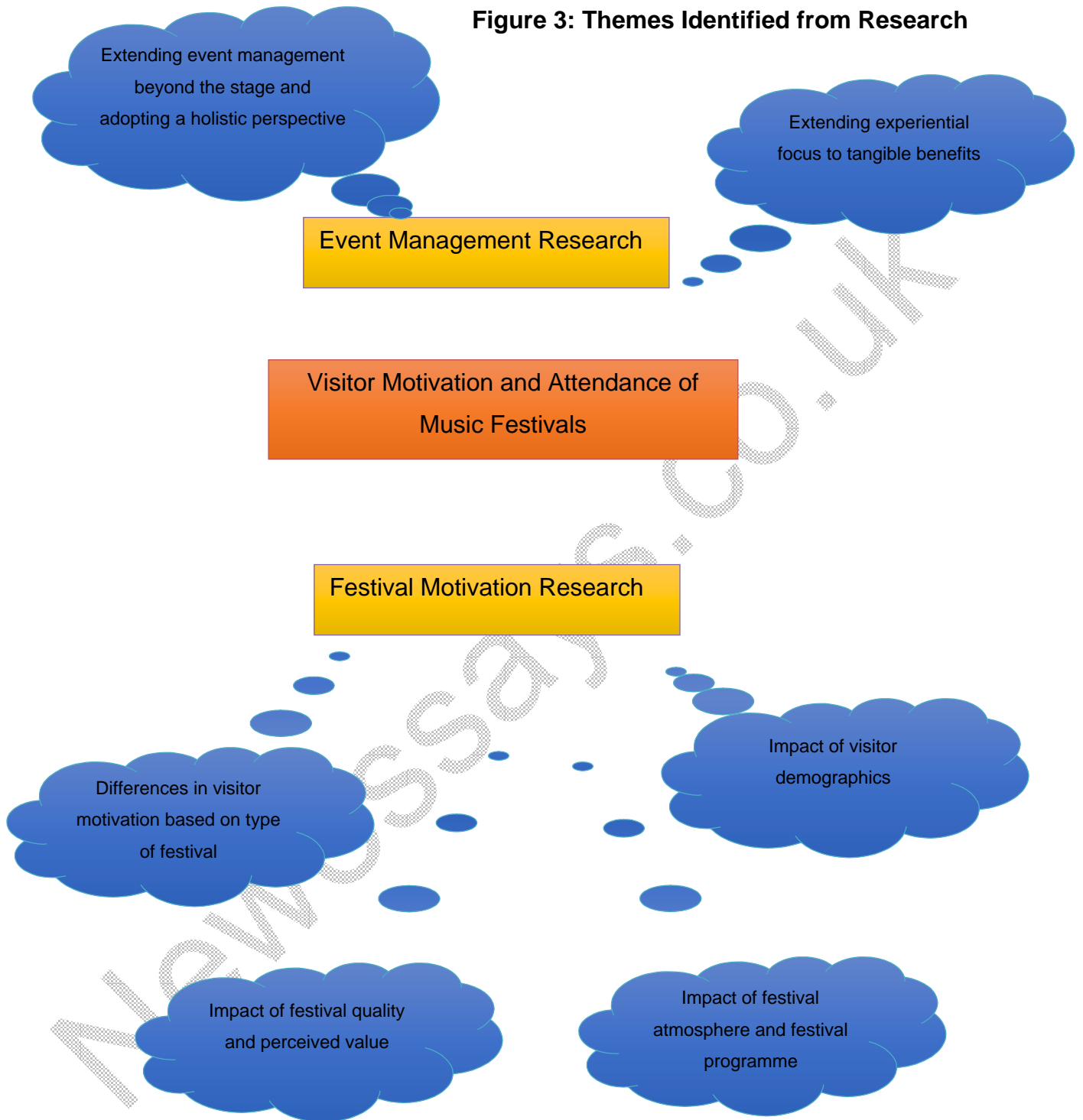
1. Visitors to music festivals give a great deal of importance to the hedonistic attributes of the festival atmosphere and the programme as it directly related to their motivation of escapism, novelty and socialisation. From this perspective, one can argue that there is a need for the event management to identify such aesthetic attributes.
2. Visitors to the music festivals have identified differences in needs based on the type of music genre. For instance, the study has shown that the respondents of rock or hip-hop music give importance to the festival atmosphere and the socialisation aspect, while the respondents of jazz have given greater importance to festival quality.
3. The motives of the visitors of the music festival vary based on their demographics.
4. The visitor attendance is also impacted by attributes of festival quality. It is observed from the above research that perceived value, informational service, food, souvenirs, price and festival quality strongly impact the visitor attendance to the festival.

5. Finally, the above study results identify that there is a need to manage festivals and visitor motivation from an event management perspective by adopting a balance between experiential and tangible features. It is argued that there is a need to extend event management beyond the “staged” concept to identify with multiple attributes.

The following Figure 3 identifies the themes associated with the current research.

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Figure 3: Themes Identified from Research



Source: Author (2014)

4.2. Discussion: Relevance to Glastonbury Festival

From the above chapter, many themes associated with factors impacting visitor motivation are identified. The aim of this section is to present an analysis of how the above themes can be applied to the Glastonbury Festival.

1. Visitor motivation varies with respondent demographic, and different music genres have different motivational factors.

From the study results it is clear that there is a significant impact of respondent demographics on their preferences. From the study by Blesic et al. (2013) it is seen that the age of the visitor guides the type of event management promotion. Given the change in the Glastonbury Festival crowd, one can argue that there should be greater focus on pre-event attributes including festival programme and atmosphere at the Glastonbury Festival. Similarly, it is observed in the study by Gelder and Robinson (2009) that at the Glastonbury Festival, the focus of the visitor motivation was equally on both music and socialising, while the respondents of the V Festival show preferences for programme and festival atmosphere. Given that there has been a change or shift in the type of festival which is promoted at Glastonbury - i.e. the introduction of a new genre in 2008 (Jay-Z singing hip-hop) and the introduction of multiple hit singers like Coldplay, Beyonce and U2 in 2011, it is important to understand the profile of the visitors to the event and establish a similar atmosphere. It is observed that apart from such headliners there are many events which focus on jazz and country music. It is argued that the Glastonbury Festival organisers can alter the festival atmosphere based on the type of music and the profile of the visitor.

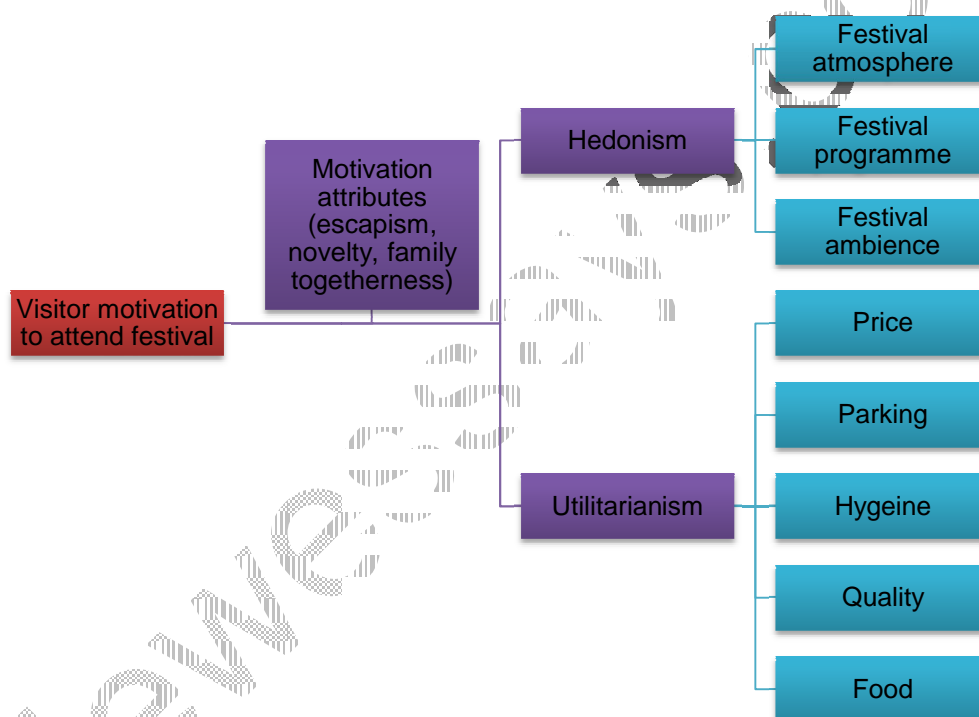
2. Visitor motivation and attendance is linked to both tangible and intangible benefits.

From the study results, it is clear that visitor motivation and attendance are impacted by both tangible factors of festival quality, price, souvenirs, hygiene etc. as well as

intangible factors, including the music performance and atmosphere. This is because multiple motivations of escapism and novelty (which focus on hedonistic benefits) and family togetherness and socialisation (which require tangible benefits) are at play due to the different types of music played at the Glastonbury Festival. It is argued that the festival organisers should take into account these factors while planning the next event.

The following Figure 4 identifies the theoretical framework which can be adopted by the managers of the Glastonbury Festival.

Figure 4: Event Management Assessment Framework



Source: Author (2014)

4.3. Limitations and Recommendations

Study Limitations

A number of limitations are inherent in the design of this study. By its very own nature, a literature review is limited to the analysis of what has happened in the past, and within a context that is different from the researcher's own (Christensen et al., 2010). Due to reasons of logistics, cost and the lack of available translation, this review had to exclude studies published in languages other than English, unpublished research and research that cannot be accessed electronically or obtained through our University Library. This limits the comprehensiveness of the review.

4.4. Study Recommendations

- **Music alone is insufficient and several motivations have to be taken into consideration.**

Bowen and Daniels (2005) are of the opinion that although music is a major motivational factor for which people attend music festivals, there is a need for creating more motivational factors such as festival atmosphere and increased opportunities to socialise, which will act as additional motivational factors. Kyungmi et al. (2002) also support the above statement and argue that there is a need for event organisers to realign their strategies in service delivery to ensure that they also focus on developing an atmosphere that provides ample opportunity for social/leisure events. In line with the above views, the current research argues that the managers of the event should extend beyond a stage event to create a complete experience.

- **Ensure marketing strategies are attracting core markets.**

It is important that event organisers realise that music festivals have to attract younger audiences as it is the only way in which they can survive in the future. It is vital that the

event organisers take decisions that will maximise the potential of their event, and they should strive to diversify their attractions so as to be able to cater to audiences across various age groups (Bowen and Daniels, 2005). Getz (2002) believes that event managers should also observe the emerging trends and should be willing to adapt quickly to changes in order to cater to audiences' demands.

- **Market to broad audiences inclusive of other ethnic groups.**

It is essential to ensure that steps are taken to include performances by different ethnic groups so as to cater for the various ethnic communities belonging to different nationalities. There are a number of studies that have shown that music festivals do not cater for all ethnic groups; however, significantly more research is needed to determine completely the patterns of music festival attendance based on ethnicity.

4.5. Conclusion

According to Oakes (2003), there is not much research that has been carried out in relation to the motivations of music festival, even though they are plenty in number. Crompton and McKay (1997) state that in order to develop and create better products and service and to increase the number of attendees, it is the responsibility of event managers to better comprehend the motives of festival audiences. Understanding motivation is important, as it is a core factor when it comes to consumers' satisfaction and also plays a vital role in their decision making process. Oakes (2003) adds that information pertaining to consumers' motivation can also be used to garner new sponsors who may be willing to contribute to an event. The need for comprehending motivations is reiterated by Schofield and Thompson (2007), who state that understanding motivations is important to measure the performance of festivals from the consumers' perspective.

This research has promoted such a perspective and identified that the primary determinants of event management at the Glastonbury Festival include the need to examine motivational factors including escapism, novelty, uniqueness, socialisation and family togetherness and the associated impact of both hedonistic and utilitarian factors of event management. It is concluded that the event managers of the Glastonbury Festival need to extend their focus beyond the stage event and extend it to the entire festival.

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