What motivates stakeholders’ engagement with music festivals?

Jessica Atkinson

BA (Hons) Events Management

Cardiff Metropolitan University

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Signed Statement

“I declare that this Dissertation has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated”

Jessica Atkinson
This research focuses on what motivates stakeholders to engage in music festivals. Camden Rocks Festival and Camden Lock Live, amongst other music festivals have been used as case studies.

The researcher used both quantitative and qualitative research methods on a marketing manager of a venue in Camden, an events and marketing assistant of Camden Market and attendees of music festivals. Two electronic questionnaires were produced, one for residents of Camden who had attended Camden Rocks, and the other for general attendees of other music festivals. Two semi-structured interviews were also carried out. They both contained questions about their motivations for attending and impacts the event had on them.

After the data had been collected the results were analysed and conclusions were made. The study found that there were many motivational factors influencing an individual to attend a music festival, including 'socialisation', 'uniqueness' and 'entertainment'. There was a clear difference in primary motivations between males and females. Males preferred to attend the music festival to experience something new and different, whereas the females attended because they knew and liked the artists that were playing. There was also a clear distinction between secondary motivations and age groups. Younger people found food and drink to be their secondary motivators, whereas the older age groups found workshops, exhibitions, comedy and spoken word acts to be their secondary motivators. The study also found that event tourism is important for a destination as it benefits stakeholders through increased revenue, destination promotion and building a sense of community.

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Chapter 1: Introduction
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1.1 Background

This first chapter will focus on the topic of the research project, providing a background to the study and why it was chosen. The following paragraphs will provide information on music festivals, Camden and why Camden Rocks and Camden Lock Live were chosen as case studies, the importance of motivational studies, the purpose and content of each chapter, and finally the aim and objectives of the research project will be identified.

There has been a proliferation of festivals over the last decade with over 500 music festivals taking place in the UK in 2012 (Mintel, 2013). Festivals were established in the 1960's with the emergence of Reading and Leeds, the Isle of Wight Festival, and arguably one of the greatest happenings of all time, Woodstock Festival. Since then festivals have continued to grow with the appearance of popular, well established festivals such as Glastonbury Festival, V Festival, T in the Park, Wireless, Download and Bestival, along with many, many others. Festivals of course aren't just these large commercialised events, smaller festivals are also organised with a niche market in mind to celebrate local bands and culture, and to bring communities together.

As an Events Management student who loves music events and a variety of musical genres it was important to choose a topic the researcher was interested in. After having attended the Camden Crawl a couple of times - a music festival established in 1995 which took place in multiple venues in Camden, which “Drowned in Sound” (2011) magazine described as “Undoubtedly the first festival of its kind in the UK”, due to it being a cross between a pub crawl and music festival- the author became aware of how important these events are to every stakeholder involved. The Camden Crawl had elements that were free and open to be attended by the public, which gave people a chance to see new bands that they probably wouldn't have usually heard of. The Camden Crawl was significant for up-and-coming artists which marked a turning point in many of their careers. Artists and bands which are well known now such as Fouls, Snow Patrol, The Kooks, Klaxons, Paolo Nutini, Plan B and Adele- just to name a few, performed at The Crawl prior to their rise to fame. When the researcher attended in 2012, a band called 'Clement Marfo and the Frontline'
played on a small stage under the railway arches in Camden with a fantastic atmosphere. It was the first time they’d ever heard of this band and had heard nothing like it before; elements of rock were fused with grime, hip-hop and funk. Since seeing this band perform at the Camden Crawl and hearing their music the researcher noticed how often their songs were featured on television sports promos, from BBC London Olympics, to Wimbledon and Match of the Day. If it wasn’t for the Camden Crawl they would have been unnoticed and unheard of.

Unfortunately, The Camden Crawl went into liquidation in 2014, thus the author of this research project chose to base their case study on Camden Rocks Festival. A popular music festival that takes place in Camden every year, over one day with a similar format to The Camden Crawl in that it has multiple locations. Camden Rocks offers a mixture of big names and underground talent (Timeout, 2016). Camden Lock Live is also referenced in this research project, a free boutique festival which takes place in Camden Market. The researcher chose to look into these festivals in Camden as the town has such a rich and important musical heritage; it would be interesting to see what event organisers are doing to maintain this legacy, and to discover if the format is working based on the views of the residents who have attended such events. Camden has been named as the 'Rock 'n' Roll Wonderland' (Timeout, 2016) and is the place where music has played a central role in the Camden community for more than a century. Over the years, venues such as the Hawley Arms, Dingwalls and the Roundhouse have played host to The Ramones, The Sex Pistols, The Clash, Foo Fighters, Blondie and many, many other iconic punk bands. After Britpop emerged in the 1990's bands such as Oasis and Blur “adopted the borough as their home-from-home, which cemented Camden's reputation as a hotbed of musical talent” (Camden Rocks, 2016). The recently released documentary called ‘Amy’, about Amy Winehouse demonstrates how much Camden Town meant to her. She told her father: “I feel I can do anything I want in Camden, It’s like my playground” (Plaut, 2014). Even today world class artists such as Prince and Muse go back to Camden to perform secret gigs. This shows that events such as Camden Rocks and Camden Lock Live are relevant and vital to maintaining Camden's musical heritage.
Motivation is the driving force behind why an individual carries out a specific behaviour. Therefore, it is useful for event organisers in the industry to understand what motivates a person to attend a music festival so they can ensure the event is as good as it can be, and as many people attend it as possible. Motivational theories such as Maslow's Hierarchy of Needs (1943) and Hertzberg's Two Factor Theory (1968), which will be further examined in the literature review, are based around work motivation; however, they can also be applied to leisure activities. Further research has also been carried out on motivations, specifically to leisure behaviours and include Iso-Ahola's (1982) Seeking and Escaping Theory and Push and Pull factors; these will also be explored in the literature review. Even though there have been many studies carried out on motivations, research exploring the motivations of music festival visitors is sparse (Bowen and Daniels, 2005). Therefore, there is the capacity to explore this in this research project.

In order to explore why event organisers organise an event and why venues partake in these multiple location music festivals, it is important to look into event tourism. Event tourism can have a considerable impact on the local economy, as well as building and reinforcing a destinations brand and reputation.

1.2 Dissertation Structure

The research project is split into several chapters including a literature review, methodology, results and analysis and conclusion. The following chapter will be based on existing literature which summarises what is already known about the chosen topic and will identify key themes such as music festivals, motivations, stakeholders and event tourism. The methodology will look at how the researcher collected primary research and evaluate the qualitative and quantitative methods chosen with a justification for them. The results and analysis section will analyse the findings of the results of the primary research and identify themes that link back to those identified in the literature review, presenting any similarities or differences. Finally, the conclusion will summarise the whole research project, highlighting the main findings, identifying limitations the researcher faced and will make recommendations for future studies.
1.3 Aims and Objectives

Aim

To explore the motivations of stakeholders for engaging with music festivals: A comparative study of Camden Rocks and Camden Lock Live with other music festivals.

Objectives

1) To critically review the literature surrounding stakeholders, music festivals, event tourism and motivations behind engagement with music festivals.
2) To examine, through primary research using semi-structured interviews and questionnaires, what motivates stakeholders to engage with music festivals.
3) To analyse and review the findings from the primary research methods to evaluate the difference in motivations between stakeholders.
4) To develop theory and offer recommendations to stakeholders which they might adopt in order to improve the attendance and festival experience of music events.
Chapter 2: Literature Review
Chapter 2: Literature Review

2.1 Introduction
This chapter will focus on the existing literature surrounding the research project that relates to the event industry, theories of motivation and the positive and negative impacts of events. This chapter will begin by introducing the concept of what an event is, the different types of events and more specifically, what is meant by the term ‘festival’ and ‘music festival’. The literature based on stakeholders will look into the positive and negative impacts events can have on them. This will lead onto the literature surrounding motivations. Theories of motivation will be examined and possible motivations for managers in the events industry and attendees of music festivals will be highlighted. This will finally lead onto the literature surrounding event tourism. It is necessary to research the impacts of events and how much tourism an event can bring to a destination when looking at motivations, as these will be major influences on the decisions and attitudes of stakeholders.

2.2 The Events Industry
It is necessary to establish what an event is before discussing them in much further detail as there are many characteristics of an event that make it appealing to stakeholders and attendees. An event can be defined as a temporary experience, usually confined to a particular place. They are also unique and cannot be replicated (Getz, 2012). It is this unique and impermanent attribute that makes an event attractive, as it is a once in a lifetime experience.

2.3 Typologies of Events
Events can be split into different classifications; according to Bowdin et al (2006) they are categorized by size, form and content. Common categories of size include: hallmark events, major events, mega events and local/community events. Classifications of content include cultural events, sporting events and business events. However, Jago and Shaw (1998) state that events consist of two types, planned and unplanned. Planned events consist of ordinary and special events. Special events are then split further into minor special events and major special
events. Major special events can then be classified into hallmark events and mega events. This is demonstrated in Figure 1. Below:

![Event Nomological Structure](image)

**Figure 1. Event Nomological Structure (Jago and Shaw, 1998, 25)**

### 2.4 Special Events

Many authors have discussed the definition of a special event; Getz (2012, 46) states that a special event is “a one-time or infrequently occurring event outside the normal programme of the organizing body”. To the customer a special event is also an opportunity for an experience beyond normal occurrences in everyday life. Furthermore, Bowdin *et al* (2011) described special events as performances that are planned to achieve particular social, cultural or corporate goals and objectives. Damster and Tassiopoulos (2005) also suggest special events arouse expectations and motivate by providing reasons for celebration. When relating special events to the research project it is obvious that the infrequent nature of the event can appeal to people.

### 2.5 Festivals

There are many definitions as to what a festival is; Getz (2005, 21) defines them as “a public, themed celebration”. Whereas Gibson *et al* (2011, 3–24) describe a festival as an “Irregular, one-off, annual or bi-annual event with an emphasis on celebrating, promoting or exploring some aspect of local culture”. In the context of this research project, Camden Rocks and Camden Lock Live celebrate not only music but also Camden as a location. Although festivals were originally founded with a religious practice they are evolving, and as Picard and Robinson (2006) point out, there have
been ever-increasing numbers of festivals appearing on the events calendars of destinations around the world since the 1960s. It is possible that the growth of interest in music festivals may have come from a change in motivations of stakeholders, this research project aims to look into this.

2.5.1 Music Festivals

According to Bennett et al (2014, 251), “Music festivals have become an established feature of Britain’s cultural landscape”. They range from the large, such as Glastonbury and Reading and Leeds, to smaller scale, local, community or boutique festivals, such as Leefest and Secret Garden Party. “Throughout the world the number of music festivals has grown exponentially in the last two decades” (Gibson and Connell, 2012, 3). This is supported by the Association of Independent Festivals (AIF) who state that the festival sector has experienced a tremendous growth period between 2000 and 2011. As the number of music festivals grows, so does the research on contemporary pop and rock music festivals, particularly research which focuses on the motivations of stakeholders and attendees (Robinson, 2015). However, it is not substantial in quantity and there is a “problematic lack of academic studies on festivals using the qualitative approach” (Holloway et al, 2010, 74). Therefore, by carrying out primary qualitative research in this project, there is a gap in the body of knowledge that can be filled. Stone (2009) categories pop festivals into seventeen different types of festivals. They can however be simply categorised by genre of music, location or target audience and lifestyle (Anderton, 2011).

2.6 Stakeholders

Bowdin et al (2011) states that stakeholders are people with a legitimate interest in the outcomes of an event. This is supported by Getz et al (2007) who identifies the following as stakeholders; Employees, volunteers who represent the festivals organisation, the suppliers, venues and the host community. The proposed research into the topic is significant as Bladen (2012, 35) proposes that “stakeholder analysis is currently an important topic in events literature” suggesting it is a relevant trend in the events industry today. As this research project focuses on the venue managers and residents, it is necessary to look into their relationship with the event organiser;
why they get involved with the event and their individual needs- which may sometimes conflict. It is their individual needs, interests and expectations which determine their motivations and therefore a successful event manager should be able to manage and balance these to keep everyone happy. It is beneficial to use stakeholders and have their support as they contribute to the development of the event concept and implementation. (Van der Wagen & White, 2010). In addition to this Raj et al (2009) suggests organisations work more efficiently when there are mutual benefits and interaction between its stakeholders, based on confidence, expertise and knowledge. This relationship between stakeholders and events can be seen in Figure 2 created by Bowdin et al (2011). Impacts of an event can either be desirable or disadvantageous to a stakeholder; therefore, this can affect their motivations to be involved and attitudes towards the event. Although there are many reasons for partaking or attending an event there are also many negative impacts, which if not addressed properly will determine the success or failure of an event and if the event will be repeated. With careful planning and effective communication between the stakeholders these can be managed to achieve the best outcome for all parties. Impacts can be split into categories such as social and cultural, political, environmental and tourism and economic (Allen et al, 2011). In relation to this research project, Arcodia & Whitford, (2007) suggest that research has been done on the economic impact of festivals on host communities; however, there are few studies published which focus on the social, cultural, and/or political impacts of festivals and events. Therefore, there is a gap in the body of knowledge that could be filled. The next section of this chapter will explore the different stakeholders further along with positive and negative impacts.
2.6.1 Venue
A venue can be described as “a place where an organised gathering, such as a concert or sporting event is held” (Van der Wagen, 2010, 136) There are many factors to consider when choosing a venue to stage an event. These include location, availability, access, facilities, size, history of events at that venue and what the venue can provide (Bowdin et al, 2011). When an event is held in a purpose-built venue then much of the infrastructure is in place already, however it is still necessary to do a site check. HSE (1999) suggest that the main reason to visit a site when organising a music event is to consider temporary structures, backstage facilities, space for the audience and capacity. A venue manager is the person responsible for the venue.

2.6.2 Event Organiser
An event organiser is someone who “stages the exhibition, locates the exhibitors and markets the exhibition to attract visitors to the event” (Van der Wagen, 2010, 136). This is supported by Richards and Palmer (2010) who suggests that organisers adopt different relationship roles to others with whom they work. They can be categorised into architects, facilitators, engineers and contractors.
2.6.3 Community

A community can be described as “Individuals who share a common interest, demographic feature or social grouping and the organisations that play an active role in the day-to-day life of a specific location” (Rogers and Anastasiadou, 2011). It includes residents and public authorities. Duffy (2000) suggests festivals have been shown to draw communities together to celebrate local cultures. This is supported by Hall (1994) who proposes that events may not only serve to attract tourists, but also assist in the development or maintenance of community or regional identity. This is also mirrored in Raj and Musgrave (2009, 18) work which says “other social benefits are linked to pride in the host city engendered by the hosting of a large-scale event”. Paul Gudgin, Director of the Edinburgh Fringe Festival, cites how the 2002 Fringe Festival sold more tickets and brought in more revenue than the 2002 Commonwealth Games held in Manchester. This proves that festivals are significant economic and cultural drivers for communities and host destinations. It also proves that they compete with major events in terms of economic and sociocultural impacts. On the other hand, pollution, bad behaviour, substance abuse, environmental damage, noise disturbance, traffic congestion, inflated prices, loss of authenticity and financial loss are just a few of the negative impacts that can occur. These can be seen as hygiene factors that could cause dissatisfaction and alter the attitude of residents towards the festival; this will be discussed later on in this chapter in section 2.8.4.

When relating this back to the research project, the host community is an important stakeholder, as the mood, needs and aspirations of them will determine its receptiveness to the event (Allen et al, 2011); Involving the host community in the organisation and implementation of an event can create a positive message and a local atmosphere contributes to the destination brand. This is called public involvement and public engagement. Having community support can result in many positive impacts including building community pride and providing volunteering opportunities. However, not including the community in the planning of an event can result in community alienation, a negative community image and bad behaviour.
An issue the event organiser may have with the host community is maintaining their needs whilst competing with the globalisation of major events.

2.7 Culture of Camden

As briefly mentioned in the introduction, Chapter one, page 2, Camden has a rich history in musical heritage with famous musicians such as Madness, Amy Winehouse, Blur, Oasis and many more having roots there. It has been said that “If you were visiting London for the music, you’d come to Camden...it has a history” (Billboard, 1997, 76). Music, arts and cultural events are an integral part of the borough’s life and therefore it is important to retain this. In order to keep the culture and legacy of Camden alive “there has been an increase in the commodification of culture and attempts to preserve the historical fabric of city centres” (Gibson & Connell, 2005, 1). This is shown from the organisation of events such as Camden Rocks, held year after year in famous historic venues throughout the town. Before the event organiser can establish how to preserve this heritage they must first identify what culture is, Schultz and Lavender (2005) cited (Getz, 2012, 74) define culture as “sets of learned behaviour and ideas that human beings acquire as members of society”. Furthermore, it can be defined as “the mechanism through which individuals, communities and nations define themselves” (Yeoman et al, 2004, 5). Councillor Jonathon Simpson, Mayor of Camden 2010-2011 defines the town as “The undisputed rock and roll capital of the UK and possibly the world”. It is this destination brand that appeals to visitors and stakeholders. Culture can also be categorised into ‘High’ culture or ‘popular’ culture. High culture is associated with ballet, theatre and opera whereas popular culture comprises the likes of sports and entertainment. It is the later that most people prefer and take part in, and therefore, in the context of this project appeal to people as they can relate to it on a day to day basis.

2.8 Theories of motivation

In order to understand the motivations of venue managers for partaking in an event and the attitude of residents the author must first explore different motivational theories to discover what the term means.
2.8.1 Mullins
Mullins (2007) states it is concerned with why people make the decisions that they do instead of taking another course of action. Mullins (2007, 250) also identifies four characteristics which underlie the definition of motivation:

“Motivation is typified as an individual phenomenon”
“Motivation is described usually, as intentional”
“Motivation is multifaceted”
“The purpose of motivational theories is to predict behaviour”

By defining it is an individual phenomenon it suggests that every person is unique and there is a driving force within the individual by which they want to fulfil a need or expectation. Within the context of this project it suggests that one person will have different motivations for being involved with a particular music festival rather than another. Bloisi et al (2003) also identified three elements of motivation: 1) A need, motivation, or goal that triggers action. 2) A process that directs the choice of action and lastly, 3) A level of effort that is applied. Research into people’s needs and expectations at work has shown that they can be categorised into two groups, intrinsic and extrinsic. Although this is relevant to work motivations it can still relate to the context of this project. For instance, a venue manager may be intrinsically motivated due to the opportunity for a challenge and achievement or positive recognition. A venue manager may also be extrinsically motivated because of the economic benefits the event could bring to the business they work for.

2.8.2 Content and Process theories
There are various opposing theories that attempt to explain the nature of motivation which can be split into content theories and process theories. For this research project only content theories will be explored as process theories are based on employees being treated fairly and rewards. With this being the case they cannot be related to the study. “Content theories assert that a person has a need- a feeling of deprivation- that then drives the person towards an action that can satisfy that need” (Allen, 2011,243). Similarly, Mullins (2013) suggests content theories are concerned with the nature of needs and what motivates.
2.8.3 Maslow’s Hierarchy of Needs

The ‘Hierarchy of Needs Theory’ which was developed by Abraham Maslow (1943) cited Robinson (2009) explained the idea that needs are the basis of motivation. He proposed that humans’ needs are arranged in a hierarchy of importance and the lower level of needs must be fulfilled before people are motivated to satisfy the next level of needs. This can be seen above in Figure 3. They are categorised as follows:

- **Physiological needs** which are the basic needs of food, water and sleep.
- **Safety** is the need for security and stability in the events of daily life.
- **Social needs** is the third level and suggests the need to be loved and have a sense of belonging.
- **Esteem** which relates to having respect from others as well as self-esteem and a personal sense of competence.
- **Self-actualisation needs** suggest a person should use their abilities to their fullest.

When relating this theory to the motivations of venue managers and attitudes of residents they may want to fulfil social needs, esteem or self-actualisation. If this is the case it means the model is not in a fixed order as Maslow proposes and some higher levels may be fulfilled before the lower levels.

2.8.4 Herzberg Two Factor Theory

Another content theory which challenges the hierarchy of needs is Herzberg (1968) cited (Allen, 2011) ‘Two Factor Theory’. He believed that hygiene factors such as working conditions, job security and pay can trigger dissatisfaction if they are absent. Herzberg further argues that other factors such as achievement, recognition and responsibility called motivators can lead to goal directed behaviour. According to Getz (2007) in the context of event studies, hygiene factors causing dissatisfaction
could include parking problems which may alter the attitude of a resident living in Camden.

2.9 Event motivation

When relating motivations to events it is clear to see that different types of events will result in different motives for different people. Shone and Parry (2004) propose that these motives can be primary or secondary. Law (1996) cited (Saayman, 2012) identifies secondary motives as other factors which are important to the experience of the tourist such as hotels, shops and attractions which are unlikely to be the cause of the visit. Shone and Parry (2004) also suggest that motives can be social, organisational, physiological and personal. Even though they propose that Maslow’s theory of motivation does not provide us with a real picture of why people attend events this can be argued against as social motives such as social interaction and status of recognition or achievement would fall into Maslow’s lower level of needs. Similarly, personal and organisational motives can be closely linked to Maslow’s self-actualisation level. There have been a significant number of studies focused on festival attendee’s motivations. Most of which identify five generic motivational factors. Backman et al (1995) identified excitement, external, family, socialising and relaxation as five dimensions of motivation. Similarly, Schneider and Backman (1996) identified five factor groupings: family togetherness, socialisation, festival atmosphere, escape and event novelty/excitement. Within the context of this project a venue manager’s primary motives for partaking in an event may fall under the organisational category for community support and the need to make sales. Their secondary motives may be social for social interaction, creation of community spirit and achievement.

2.9.1 Seeking and Escaping

Iso- Ahola (1982) devised the theory of Seeking and Escaping. The desire to escape relates to the individual wanting to get away from routines and the stresses of everyday life. Seeking relates to the desire to seek personal rewards and experience something new and different. This is supported by Getz (2007, 241) who stated “in
escaping our everyday environment we seek change and novelty, especially new experiences”.

2.9.2 Push and Pull Factors
Motivational factors can also be split into two categories: push and pull factors. Push factors are the “psychological benefits that the individual perceives they will gain from attending the event” (Wale et al, 2010, 141). They include aspects of the event such as the entertainment, socialisation, ambience, education and escape. Pull factors are tangible event specific attributes such as the climate, facilities and food and drink, and can be linked to Herzberg’s hygiene factors where, if absent could cause dissatisfaction.

2.10 Event tourism
Event tourism is used by destinations seeking to develop strategies to increase visitation (Bowdin et al, 2010). The tourism revenue generated by an event is one of the most important impacts. Not only will attendees spend money at the event but external visitors will also be likely to spend money on travel, accommodation and goods and services in the host destination. With Camden having a variety of large retail markets with stalls, shops, pubs and restaurants this “expenditure can have a considerable impact as it circulates through the local economy” (Allen at el, 2011, 68). This is supported by Williams and Shaw (1998) who suggest tourism is considered of value in economic development for its considerable income generating properties and its ability to provide jobs.

2.11 Destination Branding
The definition of a brand accepted by most marketers is that “It consists of any name, design, style, words or symbols, singly or in any combination that distinguish one product from another in the eyes of the consumer” (Brassington and Pettit, 2006, 301). Davis and Baldwin (2006) also state that branding today represents more than a product and offers a set of values, a vision and an attitude. In other words, seeing or hearing the brand brings to mind certain associations about the product or company for the consumer.
Branding can not only be applied to products but also to destinations as well. Places have been around for generations and are defined by their history, culture, topography, way of life, built and natural environments, and people. Destination branding “is about identifying a destination’s strongest and most competitively appealing assets in the eyes of its prospective visitors” (Buncle, 2005). According to Blain (2005) the most cited reasons for creating a destination brand include image, recognition, differentiation, consistency, brand messages, emotional response, and expectations.

When looking at destination branding it is important to look at a destination’s reputation. Morgan et al (2012) devised the virtuous circle of destination reputation, which can be seen in Figure 4. It has six elements which will “mark out tomorrow’s strong brands – a place’s tone, traditions, tolerance, talent, transformability, and testimonies” (Morgan et al, 2012, 11).

At the centre of the model is creative destination. A creative destination is an “urban or rural place which enhances the well-being of their populations through tourism and embraces new ways of thinking and sustainable living” (Morgan et al, 2012, 10). The other interconnected elements build on each other to create an ever-improving virtuous circle of creative destination reputation. Tone relates to the place’s ambience and character, which provides clues to its culture. Tradition relates to a destination’s recognition of its culture and history. Tolerance is concerned with conveying “openness to difference, to new ideas, thinking, and ways of living”
(Morgan et al, 2012, 13). Talent is vital for any creative destination. For a place seeking to enhance its economic or tourism competitiveness, it needs to support incoming talented human capital. Transformability is about being forward looking and embracing what is best in new practices and ways of living. Testimonies are the stories told by tourists, residents and businesses of the destination. If the destination experience is memorable this will enhance a destinations reputation.

When relating this back to the research project, these brands can be created or reinforced with the assistance of events. Camden has a strong destination brand and reputation. With the help of these music festivals this can continue.

2.12 Summary

The researcher has learnt that there are many factors that can motivate and alter the attitude of a stakeholder. Not only can the concept of the event be appealing but the impacts of an event can be desirable too. These impacts can offer benefits and fulfil the needs of not only the destination as a whole but to the individual stakeholders such as the venue managers, residents and attendees.
Chapter 3: Methodology
Chapter 3 Methodology

3.1 Introduction

This chapter will focus on the research methods used throughout this project by the researcher in order to collect data. Primary methods will be discussed explaining the research instruments used such as qualitative and quantitative research, sampling and data analysis. Secondary research methods will then be discussed which will explain how the researcher collected secondary research to back up the application of the theory to the project. Finally, ethics, reliability and validity will be discussed, along with any recommendations for future projects.

3.2 Primary research

Two types of research have been used in order to complete this research project; primary research and secondary research. This section will discuss primary research. Secondary research will be discussed later in this chapter. Primary research is where the research has to be done from scratch as the required information does not already exist in any available form (Brassington and Pettitt, 2006). The research is carried out for a specific purpose and this can be favourable as the instruments used are tailored to the issue being addressed. As no research has previously been done into music festivals in Camden, primary research was appropriate for the project. The researcher must decide from what source they can most effectively get the information needed; these can include questionnaires, interviews and focus groups. These can then be split further into qualitative and quantitative research which will be explained in the following section.

3.3 Qualitative research vs Quantitative research

Qualitative research is the process of “using language to understand concepts based on people’s experience” (Brennen, 2013, 4). Qualitative research can include focus groups and interviews “in all forms of qualitative research, some and occasionally all of the data are collected through interviews” (DeMarrais, 2004, 51). Whereas quantitative research “Attempts to isolate specific elements and it uses numbers and numerical correlations within value-free environments to measure and analyse the causal relationships between variables” (Denzin and Lincoln, 1998, 8). Methods used in this type of research include questionnaires and surveys. In relation to this project,
questionnaires were carried out. The qualitative method used in this research project was interviews. Both research instruments will be discussed further in this chapter.

3.4 Sampling
The sample chosen to take part in this research project were residents of Camden who have attended music festivals in the town, the marketing manager of Proud, (which is a venue that has partaken in Camden Rocks), the events and marketing assistant of Camden Market, and attendees of music festivals in general.

When focusing on the interviews done for this project the researcher sent emails to fifteen different venues in Camden that have all taken part in Camden Rocks. This is called purposive sampling which is preferable to select a sample based entirely on one’s knowledge of the population and objectives of the research. This kind of sampling makes assumptions that the samples represent all venues that have partaken in the event however there is no assurance that a purposive sample is actually representative of the total population (Powell and Connaway 2004). The venue manager forwarded the contact details of the Camden Rocks event organiser to the researcher which is known as snowball sampling. This is “used when the members of a special population are difficult to locate. Selected member of the target population is asked to provide the information needed to locate other members of that population they happen to know” (Rubin and Babbie, 2009, 149).

Originally the aims and objectives of the research project were surrounding venue managers, however as people became increasingly difficult to get hold of (after numerous emails and even visiting Camden), the direction of the dissertation changed. The author decided to reach out and research a broader demographic of professionals in the industry. This included a marketing manager and an events and marketing assistant. This has in turn lead the researcher to not only look into Camden Rocks Festival but also Camden Lock Live, a boutique festival held in Camden Market.

When focusing on the electronic questionnaire the researcher distributed the link to the survey on the social media sites Facebook and Twitter. This is known as
Convenience Sampling where “members of the target population will be selected for the purpose of the study if they meet certain practical criteria, such as geographical proximity” (Dornyei, 2014).

By using a mixture of residents, attendees, an events and marketing assistant and a marketing manager then the samples relate back to the research project’s aim and objectives. Motivations of residents can be compared with those of the marketing manager, events and marketing assistant and general attendees.

3.5 Semi-structured Interviews

Interviews are particularly useful for getting the story behind a participant’s experiences. It means the interviewer can pursue in-depth information around the topic (Phillips and Plesner, 2013). Interviews can take the form of structured, semi-structured and unstructured. For this research project Semi-structured interviews were used. These “Involve the use of some pre-formulated questions, but there is no strict adherence to them, new questions might emerge during the conversation and such improvisation is encouraged” (Myers, 2013, 122). Using individual interviews allowed the researcher to gain more detailed information and in turn a depth of understanding. The researcher chose to use this research instrument as open questions lead to different kinds of responses and therefore have more flexibility; there is a lack of flexibility in a structured interview where questions and responses are pre-coded. (Mukherjee, 1997). Disadvantages to this method include that the quality of the research collected can be dependent on the researcher’s skills, particularly in the case of interviews where active and interpretative listening is required, as well as writing, maintaining the conversation and thinking about the next question. As qualitative data is often more time consuming than quantitative data it is necessary to select a smaller sample size which means fewer people being studied. As a result of a smaller sample size it is less easy to generalise results to that of the population.

A telephone interview was carried out with Sevan Sarkissian, a previous employee of Proud Camden. On reflection, although the information he gave was great, his accent made it hard to understand and transcribe some of the interview that was recorded. Other negatives of carrying out a telephone interview are that it is difficult
to build a rapport with the participant “this is due to the lack of visual cues, which provide much of the richness and nuance that is possible in face-to-face interaction” (King and Horrocks, 2010, 82). The interviews are also generally shorter. On the other hand, there are benefits to doing a telephone interview. Gubrium and Holstein (2002, 537) describe telephone interviews as “Reducing fieldwork time”. They also mean that individuals can be more flexible and it can be more convenient as participation can occur at home.

An email interview was carried out with Jordan Crowley, the events and marketing assistant of Camden Market. Advantages of email interviews are that “they allow for participants’ thoughts, attitudes, ideas, memories and anecdotes in their own words and at their own pace” (Sappleton, 2013, 312). They are also low cost due to there being not travelling costs and it is more convenient for the participant.

Disadvantages of email interviews include that the researcher may have to wait days or weeks for a reply from the participant. They also “provide a limited register for communication” (Bampton and Cowton, 2002, 10) making them shorter than face-to-face interviews.

Once the interviews had been carried out, data analysis needed to be done to look for re-occurring themes.

3.6 Thematic analysis

The most common form of analysing qualitative data is through thematic analysis-this is what was used to analyse the interviews for the research project. This is where patterns or themes throughout the interviews are identified and recorded. The researcher chose to use this method of qualitative analysis as it is a relatively easy form of analysis. Braun and Clarke (2006) describe thematic analysis as a six phase process. It includes the researcher familiarising themselves with the data by reading over it repeatedly, starting to take notes and transcribing the verbal data into a written format. What is important at this stage is that the transcript is reflected in a way which is ‘true’ to its original nature (e.g., punctuation added can alter the meaning of data - for example 'I hate it, you know. I do' versus 'I hate it. You know I do', (Poland, 2002, 632)). Secondly, initial codes are generated where features in the data that appear interesting are identified. Thirdly, these codes are then sorted into
potential themes, which are patterns in the data that are particular to the research question. Fourthly, the themes are reviewed. Fifthly, these themes are then further defined and named and finally a report is then produced.

3.7 Questionnaires

Questionnaires are the “Most common method of collecting data on attitudes and opinions from a large group of participants” (Mackey and Gass, 2005, 92). Originally only one questionnaire was designed specifically for residents of Camden who had attended Camden Rocks. However, due to a lack of responses, a new questionnaire was devised for anyone who had attended a music festival. This meant the project researcher could obtain more data to compare against previous research, to ensure the results were more valid. Both questionnaires designed for the research project used open and closed questions. Open questions asked for information on opinions, views, expectations and facts or demographics about the individual such as their occupation. Whereas closed questions allowed the participants to choose an option appropriate from the given list. Response rates for questionnaires vary considerably from an unacceptably low 20% to 90% (Monette et al, 2013, 168). Only two people took part in the first questionnaire that was produced for residents of Camden, however twenty-five people participated in the second questionnaire which was aimed at anybody who had attended a music festival.

The questionnaires were designed using a piece of online software called Qualtrics. In terms of quantitative data collection, the internet is now the single most important tool for data collection. “On a global scale, internet data collection has moved ahead of postal, face to face and telephone data collection modalities in just a few years” (Poynter, 2010, XIV). The internet has benefited from a number of advantages such as being easy to distribute online through a web link. The design could be edited to look attractive with the option of changing fonts and colours. Respondents can select from a predefined range of answers and simply ‘submit’ the completed form at one keystroke. By posting the questionnaires on an online forum it meant the researcher had the opportunity of gathering a large amount of data, of operating at a global level and getting information quickly. In addition to this it meant the responses could be read automatically into a spreadsheet or database,
which has the benefits of speed and accuracy in terms of data collection. It also
doesn’t cost anything to produce or distribute and isn’t time consuming, making it an
effective research instrument (Katsirikou and Skiadas, 2010). Another advantage
according to O’Neill (2004) is that evidence suggests the response rates are higher
on electronic questionnaires than paper based questionnaires. The disadvantages
are that there can be a low response rate meaning there is a limited amount of
control over the completion of the questionnaire. In addition to this, pre-set answers
may not necessarily reflect how the participant really feels about the topic forcing
them to decide on a closest match. This criticism was addressed by having a text box
which allowed the participant to add any further comments they would like to make.
Once the questionnaires were completed and the data was collected the next stage
was to put the research into frequency tables and charts which will be discussed in
the next section.

3.8 Quantitative data analysis
Quantitative analysis is used to assess whether there are similarities or differences
between responses and to determine if there is a relationship between what is being
studied. When analysing the quantitative data, it was firstly put into order and then
the researcher tallied the frequencies to give a clearer picture of what was the most
and least common. Microsoft Excel was used to make sense of the data and put it
into charts and tables. An appropriate type of table was then chosen to be used for
the issue at hand. Finally, the findings were compared against each other and to the
secondary research assessed in the literature review.

3.9 Mixed Methods Approach
As the research took a quantitative and qualitative approach this is also known as a
Mixed Methods approach. It is the approach to inquiry involving collecting both
quantitative and qualitative data, integrating the two forms. This form of inquiry
assumes that the combination of both types of research will provide a more
complete understanding of the issues being researched for the project than either
approach alone (Creswell, 2013, 4).
3.10 Secondary research

The secondary research was collected for the literature review (chapter 2, page 7), to gain background knowledge in the areas being researched, as well as to support ideas with theory. In addition to this it allowed the researcher to see gaps in the body of knowledge, which link to the research projects aims and objectives, which could be filled through this research. Some of the different topics that have been researched consist of motivation theory, event tourism and stakeholders. The different tools that have been used in order to collect this information include textbooks, eBooks, news articles, databases such as Mintel and websites.

3.11 Ethics

Before any primary research could be undertaken by the researcher an ethics application form had to be submitted and approved by the Cardiff Metropolitan Universities Ethics Committee. The form was broken down into sections which contained information relating to what research instruments were planning on being used, information on the sample and sampling techniques, what analytical techniques were going to be used and any risks the researcher foresaw to themselves or the research project.

Included in the ethics application were draft documents of research instruments planned on being used for primary research that also needed approval from the ethics committee. These comprised of a pilot electronic questionnaire, pilot interview questions and participant information sheet and consent forms for both the venue managers and event organiser, an online participant information sheet and consent form for the questionnaires and finally email confirmations from the venue managers, event organiser and a resident stating their agreement to participate in the research project.

By completing an ethics application form it ensures that all the research planned on being carried out by the researcher is appropriate and will not offend members of the public. It also ensures that all the correct documents are produced. Consent forms are a vital piece of information that need to be included as these are documents that provide participants with a clear statement of the research aims and the reasoning for their involvement. They also inform participants of their right to
confidentiality and to withdraw at any time, as well as any risks associated with the participation. This is supported by the research ethics guidebook which states that “research subjects must be informed fully about the purpose, methods and intended possible uses of the research, what their participation in the research entails and what risks, if any, are involved” they also state that ‘the confidentiality of information supplied by research subjects and the anonymity of respondents must be respected’ (The Research Ethics Guidebook, 2016).

Each of these draft documents are displayed in the appendices along with the approved ethics application form. All elements of the pilot documentation are listed below along with their appendix number.

Appendix 1- Example of Participant Information Sheet- Interviews
Appendix 2- Example of Participant Information Sheet- Questionnaire
Appendix 3- Example of Consent Form
Appendix 4- Example of signed consent Form
Appendix 5- Example of Questionnaire
Appendix 6- Ethics Application Form

3.12 Reliability and validity

Validity is concerned with whether or not researchers have actually discovered what they claim to have found and the extent to which what they have learnt can be generalised to other populations (Schensul et al, 1999). By distributing questionnaires to residents of Camden it ensured that the research aims were met. If a general questionnaire was handed out to anybody who had attended a music festival, it wouldn’t be able to address the issue of attitudes of residents in Camden.

Reliability is defined as the “stability of research results and their ability to be replicated by other researchers” (Schensul et al, 1999, 271). Any experiment that uses human judgment is always going to be questioned when it comes to reliability. Human judgment can vary a lot between researchers and the same individual may rate things differently depending upon such things as the time of day and current mood. This issue was addressed by interviewing more than one venue manager to
ensure the research was representative of the data the researcher was trying to collect.

**3.13 Conclusion**

Throughout this chapter the researcher has addressed what research instruments were used and why, as well as discussing the disadvantages and advantages involved with these. The following chapter will look at the results, analysis and discussion of the data that has been collected.
Chapter 4: Results and Analysis
Chapter 4: Results and Analysis

4.1 Introduction

This chapter will focus on the results and analysis of the two different questionnaires distributed and the two interviews carried out by the project researcher. Both qualitative and quantitative results will be combined in this chapter as through conducting interviews and questionnaires common themes were identified in both. The discussion of the results will be broken down into these several themes which are as follows and can also be found in the literature review: motivations, which will be further categorised into primary and secondary motives. Primary motives are then split into entertainment, social, uniqueness and festival atmosphere. Event tourism is another theme that is explored and stakeholders, which is broken down into community and venue. The researcher hopes to establish the motivational factors that influence an individual to attend a music festival, as well as the effects music festivals have on tourism and the benefits to stakeholders. This will be done by finding similarities between previous research explored in the literature review and both types of primary research.

4.2 Motivations

To ensure the answers given in the second questionnaire were more specific and detailed, participants were asked to choose one festival they had attended and tailor their answers specifically to this music festival. Out of the twenty-five participants that took part there were a variety of music festivals chosen. This can be seen in Figure 5 below.

![Figure 5. Music Festivals Attended by Participants from Questionnaire 2.](image)
As discussed in the literature review in chapter one, page 16, many theorists have established frameworks which give way to five generic motivational factors. Backman et al (1995) identified excitement, external, family, socialising and relaxation as five dimensions of motivation. Similarly, Schneider and Backman (1996) identified five factor groupings: family togetherness, socialisation, festival atmosphere, escape and event novelty/excitement. This mirrors Getz (2012) theory which suggests three motivational categories: essential, generic and specific. These secondary research theories can be compared and contrasted to the motivational factors found in the primary research.

4.2.1 Primary motivations

![Figure 6. Primary Motives for Residents of Camden Attending a Music Festival](image)

![Figure 7. Primary Motives for Attendees of Music Festivals](image)
4.2.2 Entertainment

Throughout both questionnaires one of the most important primary motivators was the entertainment at music festivals. Individuals attended the music festivals due to them liking the artists and the bands that played, as well as being interested in music events. The festivals also lived up to the peoples expectations because the music was good. This supports Getz (2012) who says event specific experiences such as the entertainment are a motivational factor. What surprises the researcher from the results of the second questionnaire is that only 50% of males said they attended music festivals because they liked the artists performing, compared to 75% of females. This suggests that although males attend for the music, it may not be the most influencing factor.

4.2.3 Socialisation

The majority of participants who attended the music festivals, attended them with their friends. This can be seen in Figure 8 and Figure 9 below, where 100% of participants from questionnaire one and 81% of participants from questionnaire two attended with their friends. This suggests that individuals prefer to go to these events for the socialisation aspects, rather than the family togetherness motivator from Schneider and Backman (1996) study.

Figure 8. Peer Group Residents of Camden Attended with

Figure 9. Peer Group Individuals Attended with (General Attendees)
Participants who took part in the first questionnaire for residents of Camden also believed another important primary motivator for attending a music festival is to socialise with their friends and to be with and meet people of similar interest.

Looking at the results from the second questionnaire produced for general attendees of music festivals a similar pattern occurred with one of the most common primary motivators being socialising with their friends. Between the males and females, and different age ranges there wasn’t much difference in percentage for this motivator, they all found it to be an influencing factor. This shows that friendship groups must have a considerable influence on individuals. Even if a person may not necessarily like the entertainment they will still go to feel part of a group. One of the participants stated how Download festival lived up to their expectations as “It’s a place where people who are into metal and rock can go and unwind with like-minded people”. Another participant also said how it was a fun weekend away with their friends, along with another individual who said “It was so much fun to get drunk with my friends”.

Evidence of this was also shown in the interview carried out with Sevan Sarkissian (see appendix 7) who said Camden Rocks creates this experience that brings like-minded people together. He also said how the festival really gives a platform for the people and for them to feel part of a community.

This demonstrates Shone and Parry’s (2004) theory that an individual’s primary motives can be social; this draws parallels to Maslow’s work which highlights social needs. The third level on the hierarchy of needs relates to love and belongingness which suggests social relationships are an important motivator. By attending music festivals people will gain a sense of belongingness and communitas through either being with their friends, or being around people who share the same common interests. It gives attendees an opportunity to feel connected with people who care about the same thing, creating a shared experience. A shared experience was one of the most common positive impacts of music festivals highlighted in both questionnaires. This can be related back to Getz (2012) generic motivators including
communitas and social experiences. From the second questionnaire only 25% of males believed the music festival gave them a sense of a shared experience, compared to 86% of females. This suggests that males experience something different compared to females at music festivals.

4.2.4 Uniqueness

Another popular primary motivator in both questionnaires was the fact the music festivals were unique and people wanted to experience something new and different. This relates back to Getz (2012) who states that events can be defined as being unique that cannot be replaced. One of the participants from the first questionnaire said that what differentiates Camden Rocks from others is that they had the “chance to see lots of bands in one evening and in a relatively small area”. This is supported by Sevan who says “there is not much large scale city rock events in London. You have arena shows but live venues don’t have something in the whole area for a day”. Results from the second questionnaire highlighted common factors which differentiated the music festivals they attended from other of its type. These included the location, type of music and size of the festival. These statements acknowledge that people attended the event to take part in a new experience; this can be closely linked to Iso-Ahola (1982) study which identifies two types of motivations, seeking and escaping. Escaping is the desire to leave the everyday environment in search of new experiences. Getz (2007, 241) stated “in escaping our everyday environment we seek change and novelty, especially new experiences”. This can also be compared with Schneider and Backman (1996) study that identified escape as a motivating factor. People attend events like music festivals to escape from work, whether it be full time work or educational studies. They act as a release from stresses of everyday life, due to it being an experience out of the everyday activities of an individual. It is believed that this motivational force can influence an individual’s leisure behaviour. From analysing the results of the second questionnaire only 52% of females said they attended the music festival to experience something new and different compared to 100% of males. This suggests that’s the females attend the event for different reasons than the males.
4.2.5 Festival Atmosphere

Finally, the festival atmosphere which has been highlighted by Schneider and Backman (1996) as a motivator, was identified as a popular reason as to why the event lived up to an individual’s expectations. This shows that although talent plays an important role in making the festival first-class, a festival is far more than the sum of its line-up. What matters a lot to attendees is the overall festival experience itself.

4.2.6 Secondary motivations

![Secondary motives for residents of Camden attending a music festival](image1)

*Figure 10. Secondary Motives for Residents of Camden Attending a Music Festival*

![Secondary motives for attendees of music festivals (General attendees)](image2)

*Figure 11. Secondary Motives for Attendees of Music Festivals (General Attendees)*

Although the entertainment, social aspect, uniqueness and atmosphere of the music festivals were the prominent motivators, other factors called secondary motivators...
also influenced participants of both questionnaires to attend. These included workshops and exhibitions, showing that attendees and residents go to events not just for the entertainment and social aspect, but to also gain knowledge and learn. Another positive impact which was highlighted in this questionnaire was the individual’s expansion of cultural perspectives, showing their desire to learn. One participant from the second questionnaire who attended Secret Garden Party stated how there was much more theatre, activities, workshops and education activities at the festival which differentiated it from other festivals. Maslow’s self-actualisation stage on the hierarchy of needs model can be related to this need for learning. It demonstrates how individuals have a need for seeking fulfilment with personal growth and discovery. This mirrors Lee (2000) work which suggests four motivational factors which include festival participation and learning. From the results of the second questionnaire only 33% of females believed the event expanded their cultural perspectives, compared to 75% of males. This shows that the way females and males engage and interact with a festival can be different.

A common theme as to why the music festivals lived up to people’s expectations was because they had so much to offer and there were lots for them to do. One participant who attended Bestival said how there was “so much do to, see and experience other than the music”. The most common secondary motivator on the second questionnaire was the food and drink; surprisingly both participants from the first questionnaire didn’t select food and drink as a secondary motivator. This clearly shows that secondary motivators are just as important as the music and entertainment and will influence a person to attend. An obvious difference in the second questionnaire is the secondary motivators between age ranges. 100% of participants between the ages 25-34 found their secondary motivators to be comedy and spoken word acts, workshops and exhibitions. This is a considerable difference between the 82% of 18-24 year olds whose secondary motives were food and drink. This demonstrates how younger attendees are much more interested in drinking, than maybe learning and partaking in activities that the festival has to offer, that will teach them something new.
4.3 Positive and Negative Impacts of Music Festivals

*Figure 12. Positive Impacts of the Music Festival (Residents of Camden)*

*Figure 13. Positive Impacts of the Music Festival (General Attendees)*
Positive and negative impacts of an event can alter an individual’s motivations to attend the event again. Some positive impacts have already been discussed throughout this chapter. Negative impacts that the participants identified included bad behaviour, environmental damage, noise disturbance and inflated prices. A common element that participants felt could be improved were the facilities at the music festival. Traffic congestion was a popular answer for general attendees of the second questionnaire, however it wasn’t chosen by the participants of the first questionnaire. This is surprising as Camden Rocks takes place in one small location.
and therefore the researcher would expect an increased amount of traffic throughout Camden on the day of the event. It begs the question how the event organisers of these events control the levels of traffic in the area. The facilities and negative impacts act as hygiene factors which are absent. According to Herzberg’s two factor theory (1968) cited Allen (2011) if hygiene factors aren’t present or not up to standards it can cause dissatisfaction and de-motivate individuals. This mirrors Getz (2012) who identifies essential elements, also known as hygiene factors, as motivational factors. Motive is linked to satisfaction and satisfaction will lead to repeat visits.

4.4 Changes to motivations

![Chart showing changes to music festival over time](image1)

**Figure 16.** How the Music Festival Has Changed Over Time (General Attendees)

![Pie chart showing changes affect motivation](image2)

**Figure 17.** Would These Changes Affect Their Motivation To Attend (General Attendees)
Participants of the second questionnaire were asked how the music festival they attended had changed over time and if these changes would affect their motivation to return. The most common responses to how the festival had changed were the size, popularity and ticket price. One participant expressed how “The more popular it has got, the more expensive the ticket price has got”. As festivals are continually growing they get bigger each and every year, by size and by the artists performing. In turn festivals then cost more to organise. Festivals find themselves competing for the same bands or artists and therefore have to ensure they offer an attractive price, so artists choose to perform at their particular festival. Event organisers have to make sure they keep a high level of good quality music to keep the festival goers interested. If a festival offers a once in a lifetime chance for an individual to see an artist they love, they are more likely to attend the festival, however the artist will not come cheap. Therefore, the event organisers have to increase the ticket prices to cover their costs. Price contributes greatly to motivation as the majority of the participants said these factors would affect their motivation to attend, however not all of them agreed. This is supported by the next question that was asked, which was “What factors may influence your decision not to attend the music festival again?”.

The popular answers included increased ticket prices, they’d prefer to attend a different music festival and the artists performing aren’t as good live. One
participant said how “I went to these festivals when I was a teenager/in my twenties. I may be a fuddy duddy but it just doesn't appeal to me anymore”. Another participant stated “I like to attend a festival a couple of times but try out others, as everyone is very different!” This demonstrates that another motivational factor that influences an individual to attend an event is age. The festival market is so saturated, - they have so many festivals to choose from. People are opting to attend a music festival once rather than repeating visits to give a different music festival a chance.

All of the above motivators discussed can also be related back to push and pull factors which influence a person to make a decision. Push factors are the psychological benefits the individual perceives they will gain from attending the event (Wale et al, 2010). These include entertainment, escape, socialisation, ambience and education. Push factors are intangible attractions the event site has, these include the facilities, food and drink and climate (Wale et al, 2010). A few people in the second questionnaire mentioned how the event lived up to their expectations because of the good weather they experienced.

4.5 Event Tourism

Participants of the first questionnaire for residents of Camden believed that music festivals bring new visitors to not only Camden but to the venues as well. One participant stated that it lived up to their expectations as “some of my favourite bands played, and I also got to see new acts for the first time and visit a few venues for the first time”. This is supported by the interview with Jordan Crowley (see appendix 8) who states Camden Market organise festivals like Lock Live to “introduce the market to a new audience, who will hopefully return in future to increase sales in the long term”. The interview carried out with Sevan highlighted how Camden Rocks first and foremost creates awareness of the venue. Due to it being such a large scale event it brings a lot of people to Proud Camden, also giving them the opportunity to showcase bands on stage that they wouldn’t usually have. By having different kinds of bands play at Proud Camden it helps to bring in a different crowd to the venue that wouldn’t usually go there. He also said:
“I think it really helps in keeping Camden on the map and rock music...It reaches out to be people far beyond Camden, it definitely helps to remind the rest of London that Camden is very much active and on the map”.

Sevan also believes that people come to Camden for Camden Rocks and the event brings in new money, because the kind of crowds that attend aren’t crowds Proud Camden usually have the rest of the year. In both questionnaires, destination promotion was highlighted as a positive impact music festivals have. One of the participants from the first questionnaire stated how “music events of this quality always bring people into the area”. This supports Bowdin et al (2012) who proposes that destinations implement strategies to increase visitation.

Jordan Crowley mentioned how Camden market showcases Camden’s heritage in a modern day form; Art, fashion and music. This not only promotes the destination but can be closely linked to destination branding. This can be defined as “identifying a destination’s strongest and most competitively appealing assets in the eyes of its prospective visitors” (Buncle, 2015). Camden’s strongest asset is its history and culture- events like Camden Lock Live and Camden Rocks, do well to keep this alive.

By recognizing the destinations culture and history they are on their way to creating an ever-improving virtuous circle of creative destination reputation (Morgan et al, 2011). Testimonies are the stories told by tourists, residents and businesses of the destination. The residents have a positive experience of Camden and this therefore adds to the process of building a creative destination and destination reputation. Talent is vital for a creative destination. By showcasing local bands Camden is supporting incoming talented human capital, which will enhance its economic or tourism competitiveness. Sevan believes one of the reasons why Camden Rocks is successful is because they have local bands playing. Another element of the cycle is tone, which relates to the place’s ambience and character. Sevan described how Camden is a place “that people love to go to because it has so much character, like Bricklane has, or Portobello has”. He also said that when he thinks about Camden and its destination brand he “thinks about music, and about being free, freedom of
mind, freedom of souls, challenging the status quo, daring to be different, not having to fit in”. This is supported by one of the participants from the first questionnaire who stated that the legacy of Camden to them meant “it is-and always has been-an important part of the London music scene, particularly for new bands”. The other participant thought Camden’s legacy was the “home of the rebel”.

Even though Camden clearly has a strong destination brand one of the participants stated how they think it is “beginning to lose heart”. This may be due to the fact that Camden has become a victim to urban redevelopment with new shopping centres and houses being built. Camden will have to be careful that the character, atmosphere and history of the town is not lost to make way for big developers who want to increase house prices, possibly pushing out the people who live and work in the area.

4.6 Stakeholders

Stakeholders are a vital part of any event and as mentioned in the literature review (chapter one, page 9), organisations work more efficiently when there are mutual benefits and interaction between its stakeholders (Raj et al, 2009).

4.6.1 Community

When Camden Market organise events they liaise with the local community to ensure a good relationship between them is kept. Jordan explains how they engage people in the local area:

“Sound monitoring is a must. We have a dedicated phone line which we send letters to all the residents prior to any events. We also work closely with the police and have an in house security service to make sure it is extra safe. We have an extremely strict no drugs or under-age drinking policy, and a team of cleaners who help keep Camden tidy.”

Involving the host community in the organisation and implementation of an event can create a positive message. It will also help improve the receptiveness of the community to the event as they have chance to communicate any issues and exchange views with the event organisers (Bowdin et al, 2012). The community is kept in the loop and this is called
public involvement and public engagement, as effective interactions as well as actions have taken place to establish a useful relationship. Participants of the first questionnaire were residents of Camden however they both said they had no involvement with the implementation of the event. They both had positive experiences and the only suggestions they gave to how Camden Rocks could be improved was through the line-up, facilities and venue. One participant said how “the line-up can always be better on a personal level- but it was very good!” On one hand this suggests that if the event organiser had liaised with them during the organisation of the event these issues could have been eliminated, however on the other hand they are only minor issues, which therefore contradicts the theory that if the community are involved, they are more receptive to the event. In both questionnaires participants believed that festivals helped the building of community pride and increased community participation. This demonstrates that music festivals can have a positive impact on the community as highlighted by Duffy (2000), who suggests festivals have been shown to draw communities together to celebrate local cultures. This is supported by Hall (1994) who proposes that events may not only serve to attract tourists, but also assist in the development or maintenance of community or regional identity. One participant who completed the first questionnaire stated how Camden Rocks differentiated from other festivals of its type due to it being full of pride. This mirrors Raj and Musgrave (2009, 18) work which says “other social benefits are linked to pride in the host city engendered by the hosting of a large-scale event”. This demonstrates that the community benefits through a sense of pride. Camden Rocks offers individuals the opportunity to apply to volunteer at the festival. Volunteers are able to work a shift for one part of the day and in turn are given access to the festival for the remaining half of the day that they are not working. Volunteering offers the opportunity for host communities to be involved with the event and improve their social networks and job prospects.
4.6.2 Venues

Venues participate in events such as Camden Rocks and organise events such as Camden Lock Live to increase sales. Jordan says they organise the event to “drive footfall to the market, to help increase sales on the day”. Sevan also explains how he thinks the event is successful, “if you ask anyone in Camden for your paper they will tell you that Camden Rocks is probably one of the most successful days of the year amongst Camden in terms of revenue”. This is supported by Williams and Shaw (1998) who suggest tourism is considered of value in economic development for its considerable income generating properties and its ability to provide jobs. Theory devised by Allen et al (2011) also mirrors this as he explains how expenditure can have a considerable impact as it circulates through the local economy. According to Sevan, Proud Camden also participated in Camden Rocks because “I think we feel like being in Camden, it’s what we are, it’s who we are. Proud has been in Camden for a long time so the Barfly, Underworld, you know, all those venues have such a key part in making Camden special. When you have such a large scale event, not taking part would be like not going to a family dinner.”

Proud Camden also liaises with the event manager after the event to ensure any negative impacts are addressed and feedback is given from both stakeholders. This prevents the same problems occurring the following year and ensures the event continues to grow bigger and better each year, increasing in professionalism.

4.7 Summary

To summarise this results chapter, the main primary motives of attendees of music festivals are the entertainment, socialisation, uniqueness and festival atmosphere. It was identified that males would rather attend to experience something new and different, they may not necessarily know the artists that are performing, however females attend because they like and know the artists that are playing. Females have a greater sense of a shared experience compared to males who have a greater sense of expansion of cultural perspectives. From analysing the secondary motivations, it was found that they vary considerably with age. Positive and negative impacts can
have an effect on an individual’s experience and therefore can alter their motivations to attend the festival again.

Events are organised to not only help venues generate revenue, but to also create awareness of the venue which in turn attracts customers, that will hopefully visit the venue again in the future and increase sales. By creating awareness of the venue it promotes the destination. These events also help to reinforce a destinations brand, which helps places like Camden keep its history and legacy alive. Events can also benefit other stakeholders such as the community by creating and helping to build a sense of community through increased participation and pride.
Chapter 5: Conclusion and Recommendations
Chapter 5 Conclusion and recommendations

5.1 Introduction

This chapter will summarise the findings of the research throughout this study to see if the projects aims and objectives have been met, identify any limitations the researcher experienced during the process and make recommendations for if the study was to be carried out again and make recommendations for event managers in the industry and attendees of music festivals.

5.2 Aims and Objectives Revisited

To explore the motivations of stakeholders for engaging with music festivals:

A comparative study of Camden Rocks and Camden Lock Live with other music festivals.

The aim of the research project has been fulfilled throughout the dissertation process. The motivations of attendees of music festivals have been compared and contrasted, along with the motivations of managers in the events industry, for organising and partaking in music festivals.

1) To critically review the literature surrounding stakeholders, music festivals, event tourism and motivations behind engagement with music festivals.

This objective has been achieved through critically reviewing the literature surrounding stakeholders, music festivals, event tourism and motivations behind partaking and attending music festivals. Theory devised by Maslow (1943) Cited Robinson (2009) and Schneider and Backman (1996) on motivations gave a valuable insight into how a person’s needs or desires for something can motivate them to behave in a certain way. The existing literature on stakeholders also helped the researcher to understand the positive and negative impacts an event like a music festival can have on them, and thus why they get involved.

2) To examine through primary research using semi-structured interviews and questionnaires what motivates stakeholders to engage with music festivals.

Secondly, through primary research, the researcher has been able to examine what motivates the managers to partake in and organise a music festival, as well as the motivations of attendees of music festivals. The research was obtained through
distributing two questionnaires online, and carrying out two semi-structured interviews.

3) **To analyse and review the findings from the primary research methods to evaluate the difference in motivations between stakeholders.**

The findings have then been analysed to evaluate and identify the differences in stakeholder motivations and engagement. This was done by using thematic analysis to identify common themes that occurred throughout the semi-structured interviews and questionnaires. The results were also filtered by age group and gender to provide a more detailed analysis of individuals’ motivations. Graphs were then devised which were used to demonstrate the similarities and differences between stakeholder motivations.

4) **To develop theory and offer recommendations to stakeholders which they might adopt in order to improve the attendance and festival experience of music events.**

In section 5.5 and 5.6 of this chapter, recommendations will be made as to what could be improved if the study was to be carried out again by another researcher. Other recommendations will also be made for how stakeholders such as event organisers and venue managers can use this research to improve attendance at music festivals. In addition to this, recommendations for how attendees can improve their festival experience will be made also.

**5.3 Limitations**

The original questionnaire which was devised and distributed by the researcher for residents of Camden who had attended Camden Rocks only had two respondents. This is because the questionnaire was too niche for most people to fill it out. Had the researcher lived in Camden and known a lot of people from Camden the response rate could have been higher, however the researcher didn’t know many people who did and therefore made the collection of data harder for themselves. By making a second questionnaire for general attendees of music festivals it meant it was targeted at a wider demographic and therefore more people were able to take part in the study.
By the researcher not knowing any of the participants who had agreed to take part in the study, it meant it was harder to get them to co-operate and respond at times. The researcher had a lot of difficulty in trying to get hold of participants who had previously agreed to help and be interviewed, which in turn meant the direction of the dissertation changed quite late on in the process due to finding new participants of a different occupation.

As the participants of the interviews are professionals in the business and live and work in Camden it was difficult to arrange to meet for face-to-face interviews. Therefore, in the end a phone interview and email interview was carried out. This didn’t give as much of a detailed response as the researcher would have hoped for, however at least what the participants did say added value to the research project.

Even with these limitations, the researcher has still been able to meet the objectives of the research project. As there has been no previous research carried out on music festivals in Camden it’s an interesting topic to be researched and adds to a gap in the body of knowledge.

5.4 Summary of Key Findings

The researcher has identified the following key findings from the primary research:

1) Primary motivators of stakeholders include ‘socialisation’, ‘uniqueness’ and ‘entertainment’.

2) Males would rather attend to experience something new and different, however females attend because they like and know the artists that are playing.

3) Secondary motivators of stakeholders include food and drink, workshops and exhibitions and comedy and spoken word acts.

4) These secondary motivators vary considerably with age, younger people view food and drink as motivators rather than activities such as workshops which help them engage with the festival.

5) Positive and negative experiences of this type of event can result in an individual’s motivations to attend being altered.
6) Females have a greater sense of a shared experience compared to males who have a greater sense of expansion of cultural perspectives.

7) Music festivals have many positive impacts for stakeholders such as the community and the venues involved. These impacts include destination promotion, increased revenue and bringing the community together.

5.5 Recommendations for Stakeholders

Stakeholders such as event organisers and venue managers could use this study as a way of successfully identifying and thus, providing what the attendees want. Although entertainment is a primary motivator, it has been found it is not the only one. Therefore, stakeholders in the events industry should look to what else the festival can provide and offer the customer to create a better event experience. In addition to this, it is clear to see from the research carried out that factors such as ticket prices will influence an individual’s decision to attend the music festival again. Therefore, event organisers should try and keep the ticket prices at a reasonable cost to ensure repeat visitation and guaranteed revenue.

A recommendation for the attendees of music festivals would be that younger individuals should become more engaged with the festival experience. Rather than solely enjoying the food and drink as secondary motivators, they should try and use music festivals as a platform for educating themselves and enhancing their cultural perspectives.

5.6 Recommendations for Future Research

Even though it has been a good experience liaising with quite a few professionals in the industry, such as venue managers and event organisers, the researcher would recommend that if the study was to be done again they should use participants that the researcher knows. This would mean that they are not only easier to get hold of to arrange and carry out primary research but also more reliable. Therefore, in turn the researcher would also choose to base the project on a case study they were more familiar with and henceforth had more known connections with.

Further to this the researcher would recommend interviewing more participants and have more individuals fill out the questionnaires. This would result in a greater
amount of data that could be compared and contrasted against each other to possibly identify new motivations for attending, organising and partaking in music festivals. It would also increase the reliability and validity of the results.

5.7 Summary

This chapter has revisited the aim of the research project and each objective that was set at the start of the process, to determine whether or not the project has been successful in achieving them. Each one has been addressed and the key findings have been summarised however, the researcher has encountered limitations throughout the process and recommendations for how these can be reduced for future research have been made. Recommendations for how stakeholders can use this research have been made also.
Appendices

Appendix 1- Example of Participant Information Sheet- Interviews
Appendix 2- Example of Participant Information Sheet- Questionnaire
Appendix 3- Example of Consent Form
Appendix 4- Examples of signed consent Forms
Appendix 5- Example of Questionnaire for general attendees of music festivals
Appendix 6- Ethics Application Form
Appendix 7- Transcript of Phone Interview
Appendix 8- Transcript of Email Interview
Appendix 9- Turnitin Summary Report
References


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