



The Economical Impact of Music Tourism on Malta

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1900010/1

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Abstract

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|---|---------------------------|
| Author Kimberly Agius | Date 31-05-2022 |
| Programme Level Bachelor's Degree | |
| Research/Project Title The Economical Impact of Music Tourism on Malta | 12,321 words |
| <p>The research will aim to uncover what motivates festivals and concert-goers to attend music events. Moreover, it aims to understand the economical impact music tourism has on Malta. The research methods used will be a questionnaire and an interview to collect qualitative data. The findings of the research revealed there are many motivators and they are specific to each individual. Furthermore, music tourism was found to have an impact on Malta's economy. This suggests that music tourism deserves to be given attention in order to increase the total expenditure on festivals and concerts that happen in Malta. Moreover, such music events allow Malta to gain exposure overseas. It can be concluded that more research should be done on the economical impact music tourism has on Malta as it will allow for a clearer understanding of its impact.</p> | |
| Keywords Music, Tourism, Concerts, Festivals, Economy, Motivators | |

Declaration of Authenticity



Student Name and Surname: Kimberly Agius

Student ITS Number : 1900010/1

Programme : BA in International Hospitality Management

Research Title : The Economical Impact of Music Tourism on Malta

Declaration:

I hereby declare that this research study is based on the outcome of my own research. I, as the author, declare that this research study is my own composition which has not been previously produced for any other qualification.

The research study was conducted under the supervision of Ms. H. Micallef

30/05/22

Date

Student's Signature

Acknowledgements

Firstly, I would like to thank my tutor, Ms. Helena Micallef, for providing assistance all throughout the past few months while I was writing my dissertation.

Secondly, I would like to thank all the individuals who participated in my questionnaire and provided me with the data that was required to carry out my research. Moreover, I would also like to thank the interviewees who provided their insight in regard to my thesis.

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Lastly, I would like to thank my family who has been by my side since the beginning of my academic journey. A special mention goes to my parents and my siblings for the constant support.

Ethics Consideration Form



| | |
|--|---|
| From: (Name, Address for correspondence) Kimberly Agius Marsal 1 Alley 1 Mdina road, Naxxar | Title of Research Project: The Economical impact of Music Tourism on Malta |
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| Year: 2022 | |
| Proposed Data Collection Start Date: 13/04/22 | |
| Proposed Project End Date: 31/05/22 | |

Please give a brief summary of the purpose of the research, in non-technical language.

The research will aim to discover what motivates the individuals to attend festivals and concerts and will also aim to understand what impact music tourism has on Malta.

Research Ethics and Data Protection Self-Assessment

- Please consider your research proposal very carefully and check which sections are relevant in your case.
- Answer all questions within each section that is relevant to your research (Tick with an X).

| | |
|-----------|--|
| Section A | To be completed by those collecting primary data from human participants |
| Section B | To be completed by those collecting secondary data |

| | |
|---|------------------------------------|
| Section C | To be completed by all researchers |
| <p>NOTE:</p> <p>Primary data collection: Gathering information/data directly for your research, example through measurement, observation and asking questions.</p> <p>Secondary data collection: Using data already published or collected by somebody else.</p> | |

Section A

| | | Yes/Unsure | No |
|----|--|--------------------------|-------------------------------------|
| A1 | Will your participants be harmed in any way? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| A2 | Are any of your research participants children, persons in institutions, persons with disability, victims of crime or abuse, substance abusers, or economically or educationally disadvantaged persons? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| A3 | Are the participants in your research identifiable in some way? Choosing "No" means that all the data from your research are anonymous or have been anonymised and that there is little risk that the data can be de-anonymised and linked with identifiable individuals. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| A4 | Do you plan to collect personal data which reveals race or ethnic origin, political opinions, religious or philosophical beliefs, membership of a trade union, health, sex life, sexual orientation, genetic data, or biometric data for the purpose of uniquely identifying a natural person? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

| | | | |
|----|---|--------------------------|-------------------------------------|
| A5 | Do you plan to employ deliberate deception (actively providing false or misleading information or passively withholding information with the intention of misleading subjects about the research)? Note: Incomplete disclosure (providing general but accurate information to participants in order to avoid the potential for biased results) DOES NOT constitute deliberate deception in terms of this question. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| A6 | Do you need permission from a cooperating institution(s), school, hospital, organization, prison, or other relevant organization or another ethics committee? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Section B

| | | Yes/Unsure | No |
|----|--|--------------------------|--------------------------|
| B1 | Have the secondary data you are going to use been published? | <input type="checkbox"/> | <input type="checkbox"/> |
| B2 | Do you have the written permission of the owner of the data that you may use the data for your research? | <input type="checkbox"/> | <input type="checkbox"/> |
| B3 | Have the data you are going to use been collected from human participants? | <input type="checkbox"/> | <input type="checkbox"/> |
| B4 | Have you obtained a copy of the consent form signed by the participants where secondary use, communication and subsequent sharing of data collected is expressly provided for? | <input type="checkbox"/> | <input type="checkbox"/> |

Section C

| | | Yes/Unsure | No |
|----|---|--------------------------|-------------------------------------|
| C1 | Is there significant foreseeable risk that your research can cause physical or psychological harm to people or harm to the environment or be misused by terrorists or military organisations? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| C2 | Is there any conflict of interest - financial or non-financial - that could benefit you or a relative or friend or business associate? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| C3 | Is there significant foreseeable risk to you as the principal investigator? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| C4 | Is there any aspect of the proposed research which might bring the ITS into disrepute? | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Note

Before starting data collection, copies of relevant research materials, including research proposal, consent forms (if used), questionnaires, discussion guides, stimuli, and other related documents are required to be submitted.

Principal Investigator

Supervisor

Signature

Signature

Name Kimberly Agius

Name

Date: 30/05/22

Date:

Table of Contents

| | |
|---|-----------|
| 1. Introduction..... | 1 |
| 1.1 Research Background | 1 |
| 1.2 Research Aim, Objectives and Hypothesis | 1 |
| 1.3 Research Methods, Material and Structure | 1 |
| 2. Literature Review..... | 2 |
| 2.1 The connection between the two concepts | 2 |
| 2.2 Motivators for attending a music festival or concerts | 3 |
| 2.2.1 Dimensions of motivation | 5 |
| 2.2.2 Motivational segments in Malta | 7 |
| 2.3 The economic impact of Music Tourism | 8 |
| 2.3.1 What festivals have happened in Malta | 8 |
| 2.3.1 Prospective Music Events | 8 |
| 2.4 Music event attendance in Malta by locals and tourists | 12 |
| 2.4.1 Attendees' demographics | 13 |
| 2.4.2 Means of Marketing and Ticket Purchasing | 14 |
| 2.4.3 Tourists' choice of stay, locality and length of stay | 15 |
| 3. Methodology | 17 |
| 3.1 Outline | 17 |
| 3.2 Questionnaire | 17 |
| 3.3 Online Interviews | 18 |
| 3.4 Ethical considerations | 19 |
| 4. Results, Analysis and Discussion | 20 |
| 4.1 Questionnaire Results | 20 |
| 4.2 Interview Results | 30 |
| 4.3 Analysis | 32 |
| 5. Final Arguments | 35 |
| 5.1 Conclusions | 35 |

| | | |
|-----|--|-----------|
| 5.2 | Recommendations..... | 35 |
| 5.3 | Evaluation, Reliability and Validity..... | 35 |
| | Bibliography..... | 36 |
| | Appendices | 40 |
| | Appendix 1 : Questionnaire questions | 40 |
| | Appendix 2 : Interview questions..... | 42 |
| | Appendix 3 : Ethics Consideration form | 403 |

1. Introduction

1.1 Research Background

Malta has been hosting music events such as concerts and festivals for many years. Many individuals look forward to attending these events and not only locals but also tourists. Sometimes, tourists happen to be in Malta whilst these events are happening however, some tourists travel solely for these events. This phenomenon known as Music Tourism has been happening in front of us, however, does it get the recognition it deserves? Does it deserve recognition in the first place? Malta has seen many sold-out concerts and festivals with many tourists being the cause.

1.2 Research Aim, Objectives and Hypothesis

The aim of this research is to uncover how economically beneficial music tourism is for Malta. The research will aim to answer two research questions which are 'What are the motivators for music tourism goers?' and 'Is the economic impact of music tourism a positive one?'. The first research question focuses on uncovering what is to be kept in mind when organising such events to attract the maximum number of attendees. This is because, knowing what motivates them, will create a personalised event for them which will have them feeling catered for. The second question aims to reveal if the income generated by these events is a positive one.

1.3 Research Methods, Material and Structure

The research methods that will be used are a questionnaire and an interview. The questionnaire will be shared with the public while the interview will be sent to two specific participants who have insight on these events. The referencing that will be used is Harvard referencing. In the first chapter, the researcher exposed the research questions and in the second chapter, written literature which supported the researcher to answer the research questions was presented. The third chapter showcased the research methodology, and the results and analysis of the collected data was presented in the fourth chapter. The researcher presented their final arguments and suggested further research in the fifth chapter.

2. Literature review:

2.1 The connection between the two concepts

Music and Tourism are two independent concepts that may be combined with one another to become interdependent concepts. Music can be seen as a universal and cultural expression and comes in various shapes and forms. This includes vocal, solo, instrumental, group, acoustic and even live performances. One can even find several genres of music which all derive from human culture and can also depict different meanings and purposes all throughout the historical timeline, geographical locations and social contexts. Moreover, music can be linked to rituality and sociality, especially in 'pre-modern' days where it was involved in performances of belonging and power. This has evolved in comparison to the present day, as music is part of leisure locations, listened to for pleasure, and used for artistic expression. However, music can still showcase itself as a cultural product and to show what power music holds CEO of UK Music in 2011, Feargal Sharkey says *"Is there anything else, other than music that has the power to transform the utterly mundane, like a pedestrian crossing in north London, into an international tourist hotspot?"* (Lashua, Spracklen and Long, 2014).

Tourism is also a product of human culture as tourism starts with the tourists. This happens as soon as an individual travels outside of their surroundings to visit another environment and includes what activities the tourist partakes in can be considered as tourism. In 1976, the Institute of Tourism, which is now the Tourism Society, suggested Tourism to be recalled as the movement of people to destinations which are not where they live or places of work for all purposes (Camilleri, 2014). This allowed tourism to consider the domestic tourists along the temporary visitors. This highlights that there are diverse kinds of travellers and different motives to travel. The two categories of tourists can be divided into business travellers and others who travel for personal motives. The latter can be referred to as leisure travelling and includes travelling to visit friends, family, health reasons and even pilgrimages (Camilleri, 2014). Another reason for leisure travel would be travelling to a specific place to hear music which is called music tourism. And this is how both concepts can be intertwined together.

Music tourism is linked with industrialisation and modernity and is a historical phenomenon. An example is the troubadour movement which happened in southern France in medieval times. This is where the distinction between classical music and popular music began since the working class would pay to see travelling performers play popular songs in the music halls, while European elites would see the canonical composers playing at festivals. Nowadays, people

travel to see music as fans and concerts, as well as, festival goers, which shows how listening to live music remained a cultural habit and allows to make distinctions in today's modern world, especially when the local culture is Westernised. Modernising the music scene allowed for music genres to be more specific. The techniques developed were radio Broadcasting and even recording technology. This is how concerts, festivals, tours and music heritage were brought about. These allowed the listeners and the respective performer to be in one place together and connect due to the music (Lashua, Spracklen and Long, 2014).

The relevance of tourism, as a concept and the economic contribution it generates in countries, has increased amongst the years. The clear indicators include the long-term tourism agenda created by world leaders in 2015 and in the same year, 2017 was revealed to be the International Year of Sustainable Tourism for Development. The latter originated from the realisation of the tourism sector's potential to make way for economic growth, social inclusion, cultural and environmental preservation. In addition, the insertion of tourism in the 17 universe goals also continues to highlight this relevance and these include decent work and economic growth, responsible consumption and life below water (Comerio and Strozzi, 2018). Gheorghe, a master student at the Bucharest University of Economic Studies, supports this statement by stating that tourism has become a mass fact and is the most dynamic industry which by time has been able to diverge into specific niches to attract larger numbers of tourists. This has led for tourism to be divided into mass tourism and niche tourism (Gheorghe, n.d.).

2.2 Motivators for attending a music festival or concerts

Kumar Goyal, 2015, an assistant professor at Dayanand Post Graduate College writes how motivation is a process which consists of initiating, guiding, and maintaining goal-oriented behaviours (Kumar Goyal, 2015). This process is a combination of biological, social, cognitive, and emotional forces that allow certain behaviours. It causes us to act upon a certain want or a need. An example could be making a glass of water to reduce thirst. Moreover, Kumar Goyal, 2015, states in more simpler terms, that motivation can describe 'why' a person engages in certain behaviour and these are also referred to as motives. These motives are the needs and/or wants that give an explanation on what we do. They are the inner state which encourage the individual to engage in certain behaviours to meet their goals. Furthermore, motivation is able to be divided into two categories which are extrinsic and intrinsic. Extrinsic motivation emerges from outside an individual and involves certain rewards after completing the goal such as trophies, praise, and social recognition. On the other hand, intrinsic motivation surfaces from within the person and can be seen as completing a goal for personal gratification. Moreover,

motivators can differ from one individual to another, and every situation can require different motivators (Kumar Goyal, 2015).

Although there had been a lack of research regarding event motivators, along the years, many authors started to realise that event management research is growing in importance. This is because it would allow organisers to further understand people's reasons for attending which would create the ability to increase attendance at festivals and events (Georgoula, Chrisidou and Souki, 2021). This is supported by Sayman's theoretical framework on travel motives (2011) which highlights how a further understanding of this topic would allow event organisers to keep up with the changing trends in the festival market, identify different markets, positioning the festival, adapting the program of events according to specific needs, effective planning and promotion of festivals, predicting tourist travel patterns, insight into tourists' decision-making processes and lastly, increase tourist satisfaction and create loyalty (Abreu-Novais and Arcodia, 2013).

To further research about event motivators, several motivational theories were considered. The first one was the push and pull theory by Dann (1977; 1981) which divides motivation into push and pull factors. The push factors consist of the psychological forces which drive an individual to travel which can include but are not limited to rest, escape and relaxation. While the pull factors are external forces which arise from the destination or product itself. These forces stimulate the encouragement to stay in a particular hotel, visit a specific destination and even partake in an activity at a special event. Dann (1977) focused on how the push factors precede pull factors in travel decision-making which meant the individual would initially get the need to travel and then experience pull factors when deciding on the destination. Although, Yoon and Uysal (2005) counteract this statement by stating that the pull factors might encourage push factors. Another theory that was considered was the seek-escape dichotomy. This theory is based on the model of tourism motivation where Iso-Ahola (1980; 1982) states leisure activities have two motivational forces which are escaping from the mundane everyday life and intrinsic rewards. How vigour these motivations are differ from one individual to another. The last theory mentioned is Getz and Cheyne's (2002) theoretical framework for evaluating and researching special even motives and behaviour. This framework captures three main motivators. The first one states how people are attracted to certain events due to generic leisure and travel motives. This corresponds with Iso-Ahola's (1980; 1982) theory about escaping everyday life. The second point states that unique characteristics, interesting themes, and program of events motivate

people to attend festivals. The third and last motivator is extrinsic factors such as business purposes, incentives, and obligation (Abreu-Novais and Arcodia, 2013).

After Abreu-Novais and Arcodia (2013) 's analysis of 29 empirical studies, several dimensions of motivations were identified with the aid of the theories mentioned above. These include socialisation, family togetherness, event novelty, escape and relaxation, excitement and enjoyment, cultural exploration, event specific characteristics and other motivators which cannot be placed under one blanket (Abreu-Novais and Arcodia, 2013).

2.2.1 Dimensions of motivation

Socialisation was the most common dimension, and it refers to the desire to interact with several people. This dimension can be divided into two categories such as external socialisation and known group socialisations. The first category refers to the interaction that takes places between two people who are unacquainted with each other before the commencement of the event. The latter refers to the interaction that happens between friends or individuals who are familiar with each other prior to the event. Van Zyl, & Botha, 2004, noted that young festival goers had a positive relationship with this dimension and (Yan et al., 2005) noted that individuals with lower levels of income also had this same relationship (Abreu-Novais and Arcodia, 2013).

Family togetherness was the second strongest dimension and it differed between age, gender, marital status, nationality, and annual income. In fact, Van Zyl and Botha (2004) stated that family togetherness was ranked higher by the older group of festival goers compared to the younger group. Moreover, the dimension, according to Yolal, Centinel and Uysal (2009), was more popular among female attendees compared to male attendees. Furthermore, Schofield and Thompson (2007) highlight how family togetherness is more important for domestic attendees rather than international visitors. When the dimension was studied in accordance with marital status, Uysal, Gahan & Martin (1993), Backman et al. (1995) and Yuan et al. (2005) all concluded that married individuals gave more importance to family togetherness while Formica & Uysal (1998) concluded with opposite findings. Lastly, an inversely proportional relationship between family togetherness and annual house income was found by Yuan et al (2005) as individuals with a lower income viewed family togetherness with more importance than those with a higher income (Abreu-Novais and Arcodia, 2013).

Event Novelty is the third dimension discovered. Event novelty is being able to provide a one-of-a-kind experience to the attendees by providing a unique experience and satisfying curiosity as it

has a direct link to adventure, discovery and how unique an event is. Uysal, Gahan & Martin (1993) found that older festival goers sought novelty more while Van Zyl & Botha (2005) concluded the opposite findings. Yolal, Çetinel & Uysal (2009) concluded that female attendees were more interested in novelty when compared and it was also concluded that first time attendees were more concerned about an event's novelty when compared to repeat attendees (Abreu-Novais and Arcodia, 2013).

Escape and Relaxation is concerned with escaping from one's everyday life. This dimension was studied in relation to age and gender. This dimension was found to be more popular with the younger festival goers by Van Zyl & Botha (2005) and by Yuan et al (2005) as well. The latter researcher also concluded that this dimension was more important to female visitors when compared to male visitors (Abreu-Novais and Arcodia, 2013).

Excitement and Enjoyment refer to what atmosphere the event provides and what kind of entertainment is provided. Backman et al. (1995) revealed an inversely proportional relationship between age and this dimension. This is because as the attendees age, the less importance they give to excitement and enjoyment as a motivator. They also revealed that single individuals were more concerned with this dimension in comparison to married couples. Besides this, Uysal, Gahan & Martin (1993) revealed that as income increases, the attention paid to this dimension decreases (Abreu-Novais and Arcodia, 2013).

Cultural exploration is related to cultural and historical activities and the want to seek knowledge about diverse cultures and realities. The only meaningful relationship reported upon this dimension was by Schiolfield & Thompson (2007) note how this dimension was most popular amongst the older festival goers and international visitors (Abreu-Novais and Arcodia, 2013). Event Specific Characteristics relates the dimension to the specific theme of the event. At a music festival this would mean the music being played. In addition, other dimensions which were considered include if it is an alcohol-free event, the quality of the food and drinks being provided, and essential and support services found at the location of the festival (Abreu-Novais and Arcodia, 2013).

Lastly, the other motivators which were noted down amongst the other dimensions are learning which concerns learning new skills, extrinsic rewards which could come in the form of cash prizes, community pride, status and local attractions. All of these differ from the other motivators so they cannot be placed with the other dimensions (Abreu-Novais and Arcodia, 2013).

2.2.2 Motivational segments in Malta

The Malta Tourism Authority, releases yearly statistics showcasing the number of inbound tourists by motivational segment (www.mta.com.mt, 2022). Below, is the chart portraying the percentages for years 2016 to 2020. The NSO gathers the figures for Visiting Friends and relatives, businesses and TEFL while the other sectors are calculated from MTA's Traveller Surveys (www.mta.com.mt, 2022). The Culture sector is calculated by the MTA based on an estimate of number of tourists who are purely motivated to visit Malta for 'culture' (www.mta.com.mt, 2022). On the other hand, the 'Culture and Leisure' sector is calculated based on the tourists who chose 'culture' and 'sun and leisure' as prime motivators to visit Malta (www.mta.com.mt, 2022).

| Share of Inbound Tourists | 2016 | 2017 | 2018 | 2019 | 2020 |
|--------------------------------|-------|-------|-------|-------|-------|
| Sun and culture | 48.0% | 49.6% | 50.2% | 49.3% | 48.2% |
| Sun | 15.5% | 15.7% | 15.4% | 15.6% | 13.7% |
| Visiting friends and relatives | 9.4% | 9.2% | 8.1% | 7.6% | 10.5% |
| Culture | 8.6% | 9.0% | 10.1% | 10.8% | 9.9% |
| Business | 7.0% | 7.9% | 6.9% | 6.9% | 7.6% |
| Special occasion | 6.6% | 7.8% | 6.9% | 8.5% | 8.4% |
| Wellness | 5.5% | 4.6% | 4.5% | 4.9% | 5.6% |
| Scuba diving | 5.2% | 5.2% | 4.9% | 4.8% | 5.6% |
| English Language (TEFL) | 3.9% | 3.8% | 3.4% | 3.0% | 2.5% |
| Other sports | 3.0% | 2.9% | 2.8% | 2.8% | 3.1% |

Figure 1. Share of inbound Tourists.

Source: NSO, MTA Traveller Survey

From the above chart, one can note that 'Sun and Culture' is the main motivator each year for inbound tourists to visit Malta. This sector reached its peak in 2018 where it had a percentage of 50.2 per cent, seeing a 2.2 per cent increase compared to 2016. Culture ranks fourth in the year 2016, with 8.6 per cent and in 2017 it remained the fourth motivator, but it increased to 9.0 per cent. The following year, this sector increased to 10.1 per cent and became the third most motivating segment for inbound tourists. This segment maintained this position and increased in percentage by 0.7 per cent. However, in 2020 this segment went back to being the third most motivating segment as it decreased to 9.9 per cent (www.mta.com.mt, 2022).

2.3 The economic impact of Music Tourism

2.3.1. What festivals have happened in Malta

Todd M. Gabe and Nicholas A. Lisac, 2013, stated that music festivals and concerts are tourism events which create economic activity (Gabe and Lisac, 2013). This is because they can attract fans from outside the local area which apart from ticket spending, spend money on lodging, food, and retail purchases (Gabe and Lisac, 2013). Malta has hosted many festivals and music events along the years which include choir concerts, the Jazz Festival, Glitch festival, Tomorrowland, Lost and Found, Bubble Fest, Summer Daze, concerts, Malta Song Festival, Rockestra and Isle of MTV.

In 2013, the fifth edition of The Malta International Choir Festival was held between the 31st of October and the 3rd of November at the Catholic Institute, Floriana (Tourism.gov.mt, 2013b). This festival takes place biennially and the jury consisted of ten international experts (Tourism.gov.mt, 2013b). The Ministry for Tourism, Malta Tourism Authority and Interkultur of Germany were responsible for organising the festival (Tourism.gov.mt, 2013b). Interkultur of Germany are an entity which hold choral festivals worldwide. Malta hosted twenty-eight foreign choirs and five Maltese choirs which was a record-breaking number (Tourism.gov.mt, 2013). The competition started with a religious ceremony at St. John's Co-Cathedral and then continued with choirs singing choral compositions from all over the world. The genres performed in the competition ranged from secular to sacred (Tourism.gov.mt, 2013). On the final day of the festival, several concerts took place throughout the day. During the afternoon, Concerts took place in open spaces such as De Valette Square, the Upper Barrakka Gardens and the Grand Master's Palace (Tourism.gov.mt, 2013). Later in the evening, a Grand Concert took place at the Mediterranean Conference Centre, Valletta. Moreover, apart from the one thousand choristers, the public also attended this festival which also consisted of tourists who happened to be in Malta (Tourism.gov.mt, 2013).

Another festival that took place the same year was the Malta Arts Festival (Tourism.gov.mt, 2013a). This festival was closed by a concert by the European Union Youth Orchestra which was their first one in Malta (Tourism.gov.mt, 2013a). Moreover, this concert also inaugurated the opening of the redesigned Pjazza Teatru Rjal in Valletta (Tourism.gov.mt, 2013a). Jose' Herrera, who was the parliamentary secretary for culture and local government, noted before the concert that during the following five years, the theatre would host several activities which include the hosting of the Presidency and those that relate to the Capital of Culture (Tourism.gov.mt,

2013a). Furthermore, the Joseph Calleja concert was announced to be free of charge for the first time since it took place (Tourism.gov.mt, 2013b). The concert took place on the Granaries in Floriana on the 1st of August and the reason behind removing the fee to watch the festival was to attract more attendees. In fact, Karmenu Vella who was the minister of tourism, noted how this event is awaited by many locals and tourists who visit during the summer season (Tourism.gov.mt, 2013b). The tenor Joseph Calleja was also accompanied by other singers such as Zuccherò, a famous Italian singer, Gianluca Bezzina who represented Malta in the 2013 Eurovision Song Contest, and Tenishia, who are a Maltese duo who experienced international success with their music (Tourism.gov.mt, 2013b).

Continuing, Malta has hosted the Malta Song Festival since the year 1960 thanks to 'Zaghzagħ Haddiema Nsara' (Festivals Malta, 2021). This festival is a prestigious platform for Maltese songs of a variety of genres, including ballads, jazz, R'n'B, rock, country, pop and many more (Festivals Malta, 2021). However, the official recognition for this festival was in 1981 surrounding the idea that the Maltese music scene should aim to be recognised internationally (Festivals Malta, 2021). During this phase of the festival, international artists were encouraged to participate with Maltese compositions which were adapted to their style and language (Festivals Malta, 2021). Moreover, the top three winners would also be given the opportunity to compete in festivals abroad (Festivals Malta, 2021). There were instances where even non-winners were presented with this opportunity and international artists included Maltese compositions on their albums (Festivals Malta, 2021). After twenty consecutive years, the festival stopped in 2002 and made a return in 2013, eleven years after (Festivals Malta, 2021). Although this return was welcomed by many various artists, composers and authors, the festival did not continue apart from once in 2016 under the name 'L-Għanja tal-Poplu' (Festivals Malta, 2021). After five years, the long-awaited festival was able to happen again with a different branding. The name now stands at 'Muzika Muzika'. Due to this new branding, the festival will once again feature authentic Maltese songs by featuring solely Maltese authors, composers, and singers (Festivals Malta, 2021).

Another popular live music event that took place at the granaries in Floriana is the BBC Concert Orchestra. This was held on the 24th of September 2021 (Oh My Malta, 2021). This concert was titled 'It's a Kind of Magic – The Queen Story' and featured Queen's hit songs alongside other music legends' songs to tell the band's story (Oh My Malta, 2021). These music legends consisted of John Lennon, Jimi Hendrix, Aretha Franklin, and Led Zeppelin (Oh My Malta, 2021). Moreover, the orchestra, which was accompanied by a rock band, also recreated the Live Aid

set that was performed by Queen at Wembley Stadium (Oh My Malta, 2021). This was not the BBC Concert Orchestra's first appearance in Malta. In 2019, a performance with the title of 'Lights! Camera! Malta!' took place at the granaries in Floriana as well (Times of Malta, 2019). The seventy-piece orchestra was featured on the longest running live music radio show which featured numerous genres and was hosted on BBC radio 2 for over sixty years. The concert had a music repertoire filled with several film songs and some of these films include 'Mary Poppins returns' and 'The Greatest Showman'. These songs were interpreted by several singers including Bradley Jaden and Louise Dearman. This concert was open to the public, free of charge (Times of Malta, 2019).

The 'Isle of MTV' is another festival held on the Maltese Islands. This massive concert has been running annually for 13 years where international artists play on the Granaries in Floriana where the physical crowd reaches around fifty thousand festival goers (Tourism.gov.mt, 2015). It is sponsored by the Malta tourism Authority and is considered a major event on their events calendar (Tourism.gov.mt, 2016). This four-hour live concert is open to the public free of charge and some artists who have performed include Lady Gaga, Jason Derulo, Jess Glyné, Tori Kelly, and DJ Martin Garrix. 'Isle of MTV' attracts many tourists mostly the younger generation, not only from European countries but from all over the world. This aids Malta in maintaining its position as a tourism destination for entertainment and encourages the country to be one of the top attractions in the music world (Tourism.gov.mt, 2015). In 2006, the market share for the age group of tourists between the ages of 15 to 24 was at 10.3 per cent from the total inbound tourists (Tourism.gov.mt, 2016b). In the span of ten years, since its first appearance in 2006, 'Isle of MTV' has allowed this number of visitors from this specific age group to increase by 112.3 per cent (Tourism.gov.mt, 2016b). This means that the number of visitors was more than doubled. As of 2015, 19.9 per cent of tourists were dependant on this age group (Tourism.gov.mt, 2015). Compared to this percentage, the age group increased by 3.3 per cent in 2016 (Tourism.gov.mt, 2016b). Moreover, it is made into a sixty-minute show as an 'Isle of MTV Malta special' which is later aired across twenty MTV channels in Europe (Tourism.gov.mt, 2015). In 2016, the minister for tourism, Edward Zammit Lewis, stated that this festival has an incredibly positive impact on Malta's economy and increases visibility to other countries (Tourism.gov.mt, 2016).

2.3.2 Prospective Music Events

The 'Isle of MTV Malta' will continue to run its yearly arrival in Malta on the 19th of July 2022 (Isle of MTV Global, 2022). According to the official Isle of MTV website, this event is Europe's largest free music event and this year it will feature international artists and the headliner is 'Marshmello' who is not only a producer but a Grammy –nominated DJ (Isle of MTV Global, 2022).

Moreover, the 'Lost and Found' festival will be happening in Malta as a 4-day festival starting 1st of June 2022 and is presented by Annie Mac (Visit Malta, 2022). The genres found at this festival include garage, house, grime and techno and the festival locations include boat parties, open-air clubs, and beach parties as well (Visit Malta, 2022).

Another long running festival includes 'Earth Garden Festival'. This alternative festival will be celebrating its 15th anniversary upon its return on June 3rd, 2022 (Visit Malta, 2022b). Some of the genres one can expect at this festival include a range of reggae, psychedelic trance, house, techno, gypsy, and blues (Visit Malta, 2022b). This three-day festival will be held in Ta' Qali with over a hundred artists performing, a camping area and five music areas (Visit Malta, 2022b). The area will also feature an ethnic market, environmentally- friendly waste management and healing fields (Visit Malta, 2022b). As an act of appreciation to festival goers, the entrance will be free of charge (Visit Malta, 2022b). This also serves as a celebration of the road to freedom (Visit Malta, 2022b). However, attendees are being encouraged to donate to the festival's environmental NGO of choice (Visit Malta, 2022b). This festival aims to celebrate diversity, music and life and promises an unforgettable line-up of both foreign and local performers (Visit Malta, 2022b). The festival is expecting to cater for 25,000 attendees (Visit Malta, 2022b).

Furthermore, on the 3rd of June 2022, the Malta Concert Orchestra will be putting up a concert titled 'A Night at the Musicals '22' (Visit Malta, 2022c). The orchestra, under the direction of Maestro Paul Abela will be accompanied by local singers to provide their rendition of musical songs (Visit Malta, 2022c). The musical numbers will be taken from Broadway, West End, and even smaller production shows (Visit Malta, 2022c).

Additionally, Malta will also be hosting an event by a UK-based global brand called Days Like This (Visit Malta, 2022BC). This fast-growing brand will be bringing 'DLT:Malta' to the island for a 4-day premium music experience (Visit Malta, 2022BC). The event will start on the 16th of June

and last until the 20th of June 2022 (Visit Malta, 2022BC). This event will be held in various parts of the island including Uno Malta, Café del Mar Malta, and Gianpula Village (Visit Malta, 2022BC). Moreover, 'Days Like This' is also offering curated packages which include hotels you can reside in during the stay (Visit Malta, 2022BC). Some of the international artists that will be performing include Shenseea, Wizkid and Rema (Visit Malta, 2022BC).

2.4 Music event attendance in Malta by locals and tourists

The Malta Tourism Authority gathered statistics about the share of tourists who attend events, concerts and feasts while in Malta from the year 2016 until the year 2020 (www.mta.com.mt, 2022). Below is the chart with all the percentages.

| Share of tourists attending events/concerts/feasts | 2016 | 2017 | 2018 | 2019 | 2020 |
|---|-------------|-------------|-------------|-------------|-------------|
| Attend theatre/musical/opera/dance | 2.9% | 2.4% | 2.9% | 2.7% | 3.2% |
| Attend live music event/concert | 4.7% | 4.5% | 5.2% | 5.2% | 4.0% |
| Attend local festival/event | 14.0% | 13.5% | 14.3% | 12.4% | 7.3% |
| Attend traditional religious feast | 6.3% | 6.6% | 5.5% | 5.2% | 2.5% |
| Attend visual arts event | 2.6% | 2.2% | 3.4% | 2.6% | 1.7% |

Figure 2. Share of tourists attending events/concerts/feasts

Source: MTA Traveller Survey

In 2016, 4.7 per cent of tourists attended live music events and concerts which made it the third most attended activity compared to the others. Moreover, local festivals and events were the most attended activities with a 14 per cent of tourists attending. The year after, both activities remained in the same position however they both dropped in percentage. Attendance of live music and concerts dropped to 4.5 per cent and attendance for local festivals and events dropped to 13.5 per cent. In 2018, both activities increased in percentage and surpassed what they were in 2016. This is because tourists attending live music events and concerts increased to 5.2 per cent and tourists attending local festivals and events increased to 14. per cent. In 2019, the former activities remained at the same percentage while the latter activities decreased to 12.4 per cent. In 2020, the attendance for live music events and concerts decreased to 4.0 per cent and attendance for local festivals and events decreased significantly to 7.3 per cent. On the other hand, the MTA has also published figures from the NSO showing the total expenditure generated by inbound tourists for the same years. These figures are showcased in a chart below (www.mta.com.mt, 2022).

In addition, the Malta Tourism Authority Research Unit partnered with the Valletta Baroque Festival organisers to carry out a questionnaire for the festival's attendees. The festival was the

eighth edition and took place during the 10th and 25th of January 2020. The programme consisted of 31 performances in 17 different venues. They distributed a questionnaire consisting of 18 questions which focused mostly on close-ended questions with the aim of identifying socio-demographic profile and behavioural characteristics of attendees. The sample size that was collected included 501 valid questionnaires with a margin of error of 4 per cent and a confidence level of 95 per cent (www.mta.com.mt, 2022).

2.4.1 Attendees' demographics

The Matla Tourism Authority also discovered that the festival attracts both locals and tourists as 36.9 per cent of attendees were residents while the other 63.1 per cent were tourists. From the total number of attendees, it was discovered that 42.8 per cent were repeat visitors while 57.2 per cent were first time goers. Most first-time goers originated from tourists with a percentage of 71.2 per cent while many repeat visitors were from residents which marked a percentage of 67 per cent. The socio-demographic profile for residents revealed that most festival goers were female with 51.1 per cent, male attendees reached a percentage of 48.3 per cent and the remaining 0.6 per cent identified as 'X'. These findings were remarkably similar to the findings from the tourist socio-demographic profile. Female attendees reached 54.8 per cent, male festival goers reached 44.9 per cent and the remaining 0.3 per cent identified as 'X'. Furthermore, there were some similarities and differences in age between the two profiles. In the local attendees' profile, 1.1 per cent were under 18 years of age while none were reported in the tourists' profile. The 18–29-year age group of locals saw a dominance with a 3.1 per cent difference as the tourists' profile reported a 6.6 per cent attendance from this age group. This dominance was seen again in the 30-49-year age group and 50-64-year age group. The locals' profile noted a 28.4 per cent attendance from the former age group and a 31.3 per cent from the latter age group. On the other hand, the tourists' profile reported a 13.9 per cent attendance from the former age group and 26.2 per cent from the latter age group. The largest gap is found between the percentages reported for the last age group which is the 65+ age group. The locals' profile reported a 29.5 per cent of attendees from this age group while the tourists' profile reported a percentage of 53.3 per cent which notes most tourists that attended. This shows that local attendees were younger than tourist attendees (www.mta.com.mt, 2022).

It was revealed that the average number of performances attended per person was 3 for both tourists and residents. In total, 36.2 per cent attended 1 performance per person which consisted of 33.9 per cent of residents and 37.1 per cent of tourists. Moreover, 26.1 per cent of total attendees attended 2 to 3 performances per person. This was made up of 32.2 per cent of locals

and 22.5 per cent of tourists. Furthermore, 4 to 5 performances per person were attended by 13 per cent of total attendees which is equivalent to 12.4 per cent of locals and 13.4 per cent of tourists. 18.4 per cent of total attendees attended 6 to 10 performances per person while attending the festival. This total consisted of 14.7 per cent of locals and 20.8 per cent of tourists. Lastly, 6.3 per cent of total attendees attended 11 performances and over which was accumulated from 6.8 per cent of locals and 6.2 per cent of tourists. The survey also revealed how likely the attendees were to recommend attending this festival. The net promoter score refers to the willingness of attendees to recommend the festival to others and this was calculated by subtracting the promoters from the detractors. The net promoter score for total attendees was 63 per cent which mirrored the score for that of the total tourists. The total score for local attendees was 62 per cent, 1 per cent lower than the score for tourists. Overall, the score is considered a highly positive one according to global NPS standards. The reported areas for improvement include more seating at venues and comfortable room temperatures. Moreover, some of the tourist attendees were not aware that certain performances would happen outside of Valletta so during the marketing phase, it should be noted clearer about the events happening (www.mta.com.mt, 2022).

2.4.2 Means of Marketing and Ticket Purchasing

There were numerous means of marketing for this event which include word of mouth, website, social media, outdoor advertisement, tour operator, newspaper, magazines, TV and Radio. 35.4 per cent of locals heard about the Valletta Baroque Festival due to word of mouth, which was the most popular marketing method while for tourists, websites were the most popular and 24.8 per cent of tourists found out about the festival this way. Moreover, many communication channels were mentioned by both locals and tourists. In term of social media, 'Facebook' and 'Instagram' were mentioned while only the former platform was mentioned by tourists. In terms of websites, residents mentioned 'Manoel Theatre', 'Valletta Baroque Festival' and 'Malta Philharmonic Orchestra' while tourists, alongside the first two websites mentioned by residents, mentioned as well 'Visitmalta', 'Google', 'Bachtrack' and 'Whatson'. On the other hand, newspapers mentioned by residents included 'Times of Malta' while tourists also mentioned 'The telegraph', 'Opera World Magazine', 'BBC Music', 'Oh My Malta' and 'Buhne Magazine' (www.mta.com.mt, 2022).

Continuing, the purchasing of tickets happened by several means. Most of the tickets were purchased directly from the Valletta Baroque Festival website, in fact 61 per cent of total attendees made use of the website. From a unique perspective, 74.7 per cent of total residents and 54.8 per cent of total tourists made use of the website. The second most popular way tickets

were purchased from the total attendees was at the ticket office which includes purchasing tickets at the door. 25.4 per cent of total attendees made use of this method which was made up of 19.9 per cent of total residents and 27.4 per cent of total tourists. Residents only made use of those two methods while tourists made use of the hotel they were staying at. In total, 1.7 per cent of total tourists made use of this methods which accumulated to 1 per cent of total attendees. This shows that 3 of 4 locals purchased their tickets online while 3 of 10 tourists purchased their tickets at the door (www.mta.com.mt, 2022).

2.4.3 Tourists' choice of stay, locality and length of stay

Focusing on the tourist attendees, it was revealed that for 28.1 per cent of tourist attendees, the festival was the main reason for visiting Malta. Furthermore, for 36.8 per cent of these attendees, the festival was one of the reasons for visiting Malta and for 35.1 per cent, the festival was not one of the reasons for visiting Malta. On the other hand, 26.5 per cent of tourist attendees booked their trip through a tour operator, 46.4 per cent booked their trip directly with suppliers and the remaining 30.9 per cent booked with an internet-based operator. The survey also found the type of accommodation used, the locality of accommodation used and the length of stay. The most common type of accommodation used was 4-star hotels with a percentage of 27.5 per cent. In second place, with a percentage of 20.2 per cent was 5-star hotels and in third place was self-catering accommodation with a 16.2 per cent. Other accommodation types included 3/2-star hotels, own private residence, boutique accommodation, guesthouse/hostel, friends'/relatives house and host family, respectively. Regarding the locality of accommodation used, Valletta/Floriana was the most stayed in locality with 50 per cent of tourists residing there. The second most resided locality was Sliema/Gzira area with a percentage of 18.9 per cent and next in line was St. Julian's/San Gwann/Swieqi with a percentage of 10.3 per cent. Other localities mentioned were The Three Cities/Kalkara, St. Paul's Bay, South (other), Rabat/Mdina/Attard, Centre (Other), Mellieha/Golden Bay and Gozo, respectively. Furthermore, it was found that the average length of stay was 8.5 nights for the tourists attending the festival. 32.2 per cent of the total tourists stayed for 4 to 6 nights in total. The second most common length of stay was that of 1 to 3 nights at a percentage of 15.9 per cent. Next, was a stay of 7 nights which reached a percentage of 21 per cent. Other lengths of stay were 22 nights and over, 8 to 10 nights, 15 to 17 nights, 21 nights, 11 to 13 nights, 18 to 20 nights, and 14 nights. This was grouped into 85.5 per cent short-haul tourists and 14.5 per cent long-haul tourists. Most tourists derived from the UK with a percentage of 33.9 per cent. The other countries include France, Italy, USA, Germany, Israel, and Spain. The above percentages exceeded those

noted about tourists visiting in January which allowed them to conclude that the festival attracts a higher quality of tourists (www.mta.com.mt, 2022).

In England, one can witness the total expenditure generated due to music tourism in the report titled 'Wish You Were Here'. In 2016, East of England calculated the total direct and indirect spend generated by music tourism to be 253 million pounds which included spending from concerts and festivals (UK Music, 2017). Moreover, the total direct and indirect spending generated by music tourism in London reached a total of 1,023 million pounds in 2016 (UK Music, 2017). In the 2017 report of 'We Wish You Were Here', the CEO of UK Music states that music tourism is responsible for a record contribution in England's economy, continuing to support Todd M. Gabe and Nicholas A. Lisac's statement above.

To summarise, the above literature review shows the origins of music tourism. Moreover, it depicts the different motivators for attendees that attract them to these events. Furthermore, the literature also presents what effect music tourism has on the expenditure generated.

3. Methodology

3.1 Outline

In order to conduct the research, two research methods were used which were a questionnaire and online interviews. When choosing which methods were suitable for collecting data, the advantages and disadvantages of each method were considered. The aim for the questionnaire was to reveal the public's views on music tourism in Malta and understand what would motivate them best to attend music events. This method was chosen as it allowed the researcher to ask both open-ended questions as well as close-ended questions. Moreover, the questionnaire allowed the grouping of participants by distinct categories such as by age or by gender. If a survey were to be chosen as a method, the latter would have been possible, however, the participants would only be able to be asked close-ended questions and this would not bring forward their full thought process within the answer. Furthermore, the aim of the interview was to gather the perspective of music events managers and ambassadors about these events. An interview allowed the researcher to ask them direct questions and get direct answers as well. Moreover, the methods of analysis that were used throughout include content analysis and textual analysis.

3.2 Questionnaire

The questionnaire included twelve varying questions. When the original questionnaire was created via SurveyMonkey however, there was a number limit which only allowed ten questions on each questionnaire. This limitation was avoided by changing the platform that was being used to Google Forms. It was checked to make sure that all questions will provide significant information that can be used towards the research questions. The questionnaire was shared via a link on different social media platforms and directly between participants. The duration of the collection process lasted two weeks as to ensure that the questionnaire is answered by the maximum number of participants. The questionnaire was first sent to five individuals to serve as a pilot study, to make sure that the questions can be clearly understood. Certain wording was altered in the questions after receiving the feedback and then published it online. First, the questions were arranged to focus more on the music events in Malta as it was noted that the questions asked were not focused enough on Malta. This is what caused the platform to change from SurveyMonkey which is mentioned above, as an extra question was to be added, however, Survey Monkey limited this from happening. One of the questions asks the participants to rate certain motivators according to their preference and when the answers were being inputted in Google Forms, it was noted that the formatting would be different from that of SurveyMonkey.

However, a Likert scale was able to be used, which made it easier for the participants to answer the question. While working with this research method the researcher had to keep in mind not only the advantages, however, the limitations as well.

One of the advantages was there was the ability to ask close-ended questions and open-ended questions which allowed the researcher to obtain more insight from the participants (Cornell, 2020). Moreover, the shareability of an online questionnaire is more efficient than physical questionnaires (Cornell, 2020). This is because one can share the questionnaire to several people with a single link (Cornell, 2020). Furthermore, they are cost effective since there are multiple online platforms that allow you to create questionnaires for no fees (Cornell, 2020). Continuing, questionnaires allow respondents to answer anonymously, and this encourages the participants to answer questions more sincerely (Examples.com, 2019). Next, there is no time limit to answer questions on an online questionnaire (Examples.com, 2019). Therefore, participants do not feel pressured to answer within a specific timeframe and can properly focus on their answers (Examples.com, 2019).

On the other hand, a questionnaire does not guarantee honest questions as participants can give dishonest answers which can occur if they want to give an answer that is socially accepted (Cornell, 2020). Moreover, participants can choose to leave certain answers blank which can be a result of the question not being clear enough for them to answer (Cornell, 2020). However, this was avoided as Google Forms allows an individual to mark questions as mandatory meaning the participants are not allowed to submit the questionnaire unless the question is answered. Lastly, individuals will have different interpretations of the questions so answers might not always be accurate (Cornell, 2020). To avoid this, the questionnaire was created with simple questions that are straight forward

3.3 Online Interviews

The second research method used was online interviews. The interviews were conducted via email by sending the respective individuals the questions and the answers were sent back. Unfortunately, face-to-face interviews were not viable however, the questions were asked and if more detail was required, the interviewees were able to be contacted again to provide a more in-detail answer. There were seven questions in total which slightly mirrored the questions of the questionnaire mentioned above. The questions were proof-read by the tutor to make sure they will reveal significant information. Next, the interviewees were chosen to be able to send the questions to. Two individuals were contacted via email and explained that the research was being conducted for educational purposes and required their perspective on my topic. The

questions were sent and then the answers were analysed below. The process lasted around two weeks, the same as the questionnaire. With this research method, certain advantages and disadvantages present themselves.

An advantage is that it provides flexibility as it can be done in many ways such as a face-to-face meeting or over the phone as well (Sociology Group, 2019). For the purpose of this academic research, the interviews were conducted via email. Moreover, the participant can choose the time to complete the interview, so it avoids the questions to be answered in a rushed manner (Sociology Group, 2019). Moreover, interviews are not limiting, meaning the interviewee does not need to answer the specific questions only however, they can elaborate and give more details as they wish (Sociology Group, 2019). On the other hand, there were limitations that needed to be kept in perspective. Firstly, one needs to be able to find respondents who are willing to participate which is not always viable (Sociology Group, 2019). Moreover, bias can arise in an interview (Sociology Group, 2019). This is because one is collecting data from one individual (Sociology Group, 2019). Therefore, two different individuals were contacted for this research.

3.4 Ethical Considerations

Being ethical was a main priority while the data was being collected. It was made sure that the questionnaire's front page stated the purpose of the questionnaire, that the data collected will only be used for educational purposes and that the questionnaire was completely anonymous. Moreover, while conducting the interviews, the intention was clearly stated once again and how the data collected will be used. The interviewees were also provided with the option of choosing if they prefer for the interview to be kept anonymous or not.

4. Results, Analysis and Discussion

4.1 Questionnaire Results

Question 1.

How old are you?
65 responses

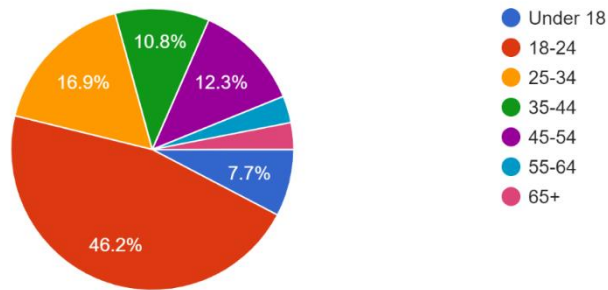


Figure 3. How old are you?

This question asked the participants to choose their appropriate age group. The majority of the participants are between the ages of 18 years and 24 years old with a percentage of 46.2 per cent which is equivalent to 30 responses. The following age group, which is from 25 years to 34 years old, was the second most popular one with a percentage of 16.9 per cent meaning 11 responses. 8 respondents which marks 12.3 per cent of total participants, are part of the 45 years to 54 years age group which made it the third most popular age group. Moreover, 7 respondents chose the 35 years to 44 years age group which resulted in a percentage of 10.8 per cent and the under 18 age group had 7.7 per cent which is equivalent to 5 participants. Lastly, both the 55 years to 64 years age group and the 65+ age group were chosen by 2 participants each which means both had a percentage of 3.1 per cent.

Question 2.

What is your gender?
65 responses

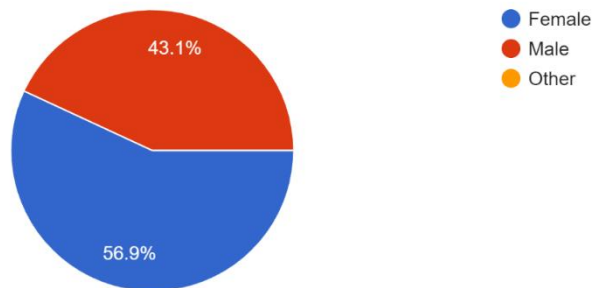


Figure 4. What is your gender?

The second questions asked the participants to choose their respective gender. The above pie chart showcases the results. More than half of the participants were female with a percentage of 56.9 per cent. The remaining 43.1 per cent were male as no one chose the 'other' option.

Question 3.

Have you travelled to a country to attend a concert/festival?
65 responses

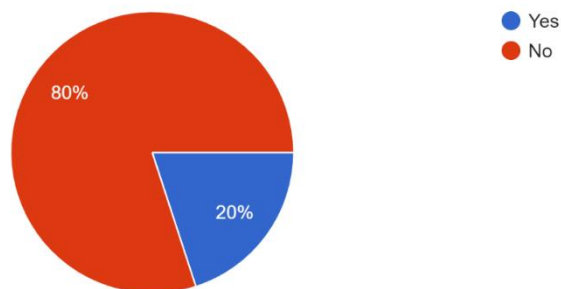


Figure 5. Have you travelled to a country to attend a concert/festival?

The third question asked respondents if they had ever travelled to a country specifically to attend a concert or a festival. 80 per cent of respondents which means 52 respondents have never done this. However, the other 20 per cent which is equivalent to 13 respondents have participated in music tourism.

Question 4.

The fourth question was an open-ended question which asked participants to express their interest in attending concerts/festivals. 50 respondents said that they are interested in travelling abroad to experience a concert/festival there, 14 respondents said they are not interested, and 1 respondent wrote that they would maybe be interested. The reasons that were listed include that it would be a new and exciting experience for them, and even an adventure. Some also stated that it would be enjoyable. The most common answers included that those concerts/festivals that happen abroad are different than those that happen in Malta, they can see different artists that have never performed in Malta and that they enjoy seeing new cultures. On the other hand, those who were not interested mentioned different reasons. One participant mentioned that they do not travel and another mentioned that they had just moved to Malta, so they were not financially stable to travel for a festival/concert. Furthermore, one participant stated they are not interested in travelling solely for attending a concert/festival. Similarly, one of the participants also stated that he is more interested in family holidays. While another participant stated that although they used to travel for concerts/festivals, they are not interested now.

Question 5.

Have you ever attended a concert/festival in Malta?
65 responses

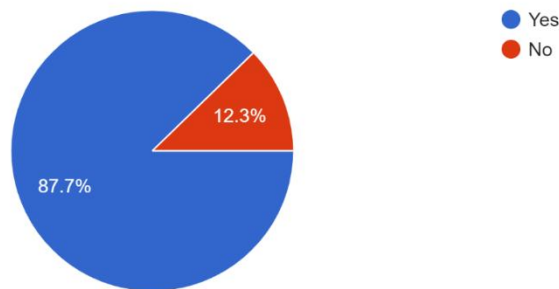


Figure 6. Have you ever attended a concert/festival in Malta?

The fifth question asked participants if they have attended concerts/festivals in Malta. Fifty-seven respondents have attended, and this reached a percentage of 87.7 per cent. The remaining 12.3 per cent have never attended such events. This percentage is equivalent to 8 respondents.

Question 6.

The sixth question was an open-ended question asking the participants if they were happy with the standard of concerts/festivals happening in Malta and what they think should improve. 16 participants stated that they were happy with the standard and that they do not think improvement is required while 10 participants stated that they were happy with the standard however, there are still certain aspects that need to improve. 5 respondents were not able to give their input for this question as they have never attended a concert/festival and the remaining 34 respondents were not satisfied with the standard. The most common issue that the respondents mentioned was regarding the artists. Two respondents mentioned how there have been repetitive artists when they would prefer if new artists came to perform. Moreover, one respondent mentioned how not many mainstream artists come to Malta. The other respondents agreed with the previous respondent as they mentioned how they would like more international artists visiting Malta to perform. Another issue mentioned was that concerts/festivals in Malta do not happen as often as they should. The other issues mentioned were related to the event itself. These included utilising the venue properly, more safe environments and required security. Furthermore, one respondent wrote how they would like more standing areas as opposed to seating areas, more public convenience facilities and improve the cleaning process.

Question 7.

The seventh question asked the participants if they believe that hosting music tourism events such as Isle of MTV is one of the main ways Malta increases the number of visiting tourists and if not, what do you think influences tourists to come to Malta. Seven of the respondents stated that it is not one of the main ways Malta attracts tourists while the remaining forty-nine respondents stated that it is one of the main ways however, there are other aspects which can attract tourists. The respondents who said it was not a main way to attract tourists stated that the sea, warm weather and history are the reasons tourists. One respondent mentioned that tourists are attracted due to the cheap flights from across Europe and because of certain places being used as filming locations for blockbuster movies and TV shows. Furthermore, they also mentioned the night life that takes place on the island and one respondent mentioned that younger tourists come to Malta to study English.

Question 8.

Have you attended Isle of MTV in Malta?
65 responses

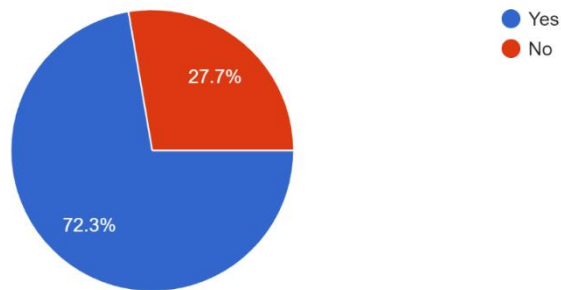


Figure 7. Have you attended Isle of MTV?

The eighth question asked participants whether they have attended Isle of MTV. Forty-seven participants answered yes which is equivalent to 72.3 per cent while the remaining number of participants answered with no.

Question 9.

The ninth question asked participants to list all the concerts/festivals they have attended in Malta apart from Isle of MTV. Nine respondents stated that they have not attended any concerts while three respondents stated that they have not been to any other concerts apart from Isle of MTV. The most mentioned festival was 'Summer Daze' which was mentioned by fourteen respondents. The second most mentioned concert/festival was the Joseph Calleja concerts which were attended to by 7 attendants. Moreover, Glitch Festival was mentioned by 5 respondents. Furthermore, the Farsons Beer Festival, Earth Garden, Lost & Found, Rockestra and Malta Jazz Festival were each mentioned by four respondents. Two respondents also mentioned, 'Il Volo Concert', 'Elton John Concert', 'Eros Ramazotti Concert' and 'Rod Stewart Concert'. The other concerts/festivals that were mentioned are as follows:

Tina Turner Concert, Brian Adams Concert, Rock the south, Malta pride festivals, Robert Plant Concert, Duran Duran Concert, Zuccero Concert, Alchemy festival, Modern talking Concert, Serbian Concerts, Ghaxaq Music Festival, Liam Callager Concert, 'Celine Dion Concert', Creamfields tribute Concert, Queen tribute concert, BBC orchestra Queen tribute, Muzika Muzika, Red electrick concert, Bryan Adams Concert, Akon Concert, Marco Masini Concert, Annie Mac Festival and the Valletta Baroque Festival.

Question 10.

The tenth question was an open-ended question asking participants if Malta established itself as a music tourism location. Twenty-six respondents stated that they do not think Malta has established itself as such a location while the remaining thirty-nine respondents agreed that it has become a music tourism location. Some arguments against this statement that were mentioned include that there are not enough concerts/festivals happening and not enough marketing that promotes the island as such a destination is present. In fact, one respondent stated that if Malta is encouraged to be portrayed as a music tourism location, Malta's economy would be greatly impacted and would most likely benefit from more tourists visiting the country. Moreover, one respondent stated that they believe Malta should not only be promoted as such a country and that cultural aspects should be given importance. In addition, the respondent also mentioned that the aftermath of the concert/festival should be kept in mind due to the impact it has on residents which include noise pollution and un-hygienic locations. Two respondents mentioned that there is a lack of locations where Malta can hold concerts/festivals and they also mentioned the lack of artists that perform in Malta. On the other hand, one respondent agreed that for certain genres such as techno music, Malta has established itself as a music tourism location. Moreover, three respondents mentioned how the festivals/concerts are held in strategically chosen locations which allow attendees to enjoy Malta's weather.

Question 11.

The eleventh question asked the participants to rate the below factors to show which would motivate you most to attend a concert/festival. Rate by selecting any number from 0 to 10, where 0 means not motivating and 10 means very motivating. The participants were able to do so by means of a Likert scale. Moreover, the results were compiled in bar charts as seen below.

Socialisation

65 responses

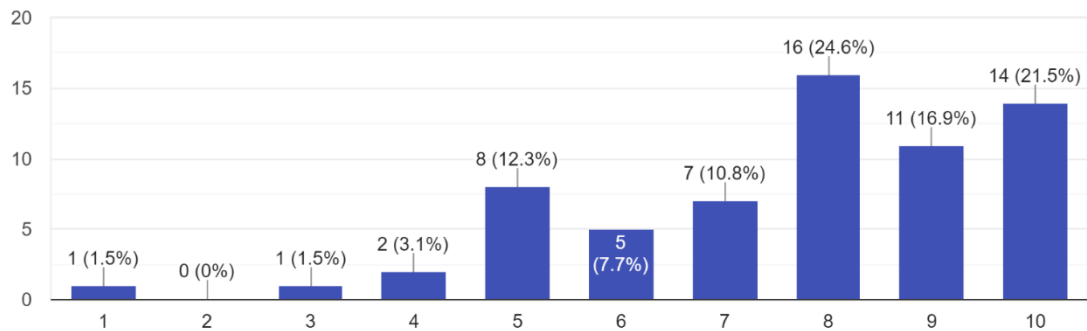


Figure 8. Socialisation

Sixteen participants gave 'Socialisation' as a motivator, a score of eight out of ten. Fourteen participants gave it a score of 10 out of ten which eleven participants gave it a score of nine out of ten. Eight participants scored it a five out of ten while seven participants scored it at seven out of ten. Furthermore, five participants gave it a score of six out of ten. Lastly, two participants gave it a score of four out of ten, one participant gave it a score of three out of ten and the remaining respondent gave it a score of one out of ten.

Family Togetherness

65 responses

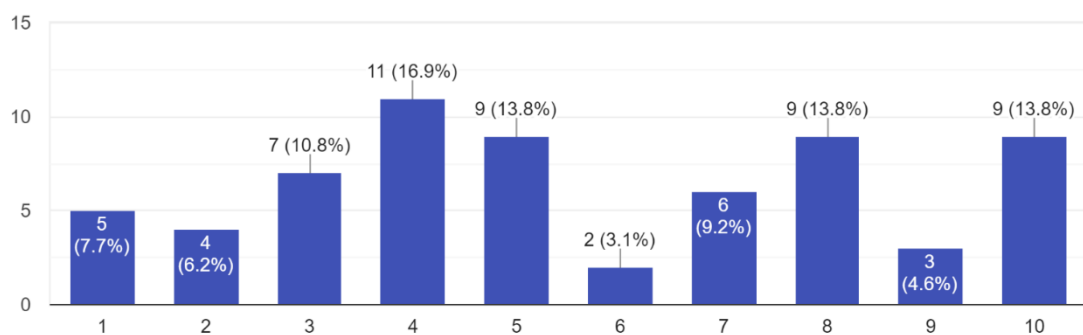


Figure 9. Family Togetherness

The most rated score for 'Family Togetherness' was four out of ten which was chosen by eleven participants. Moreover, the scores of five out of ten, eight out of ten and nine out of ten were chosen by nine participants each. Seven respondents chose to score it at three out of ten and six respondents scored it at seven out of ten. Five respondents rated it at one out of ten, four respondents rated it at two out of ten and three respondents rated it a nine out of ten. The remaining two respondents gave it a score of six out of ten.

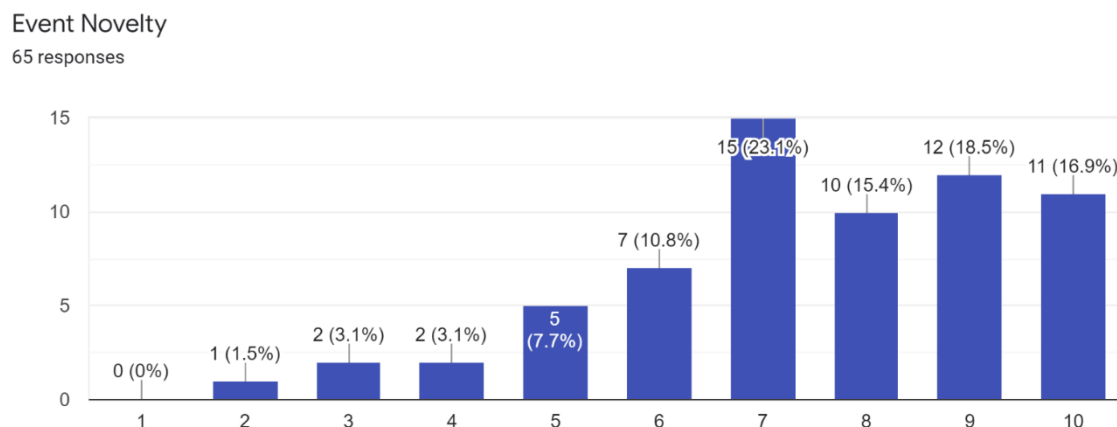


Figure 10. Event Novelty

Fifteen respondents rated 'Event Novelty' at seven out of ten, twelve respondents rated it at nine out of ten, eleven respondents gave it a score of ten out of ten and ten participants scored it at eight out of ten. Seven respondents scored it at six out of ten while five respondents gave it a score of five out of ten. The scores four out of ten and three out of ten were each chosen by two respondents. The remaining respondent gave it a score of two out of ten.

Escape and Relaxation

65 responses

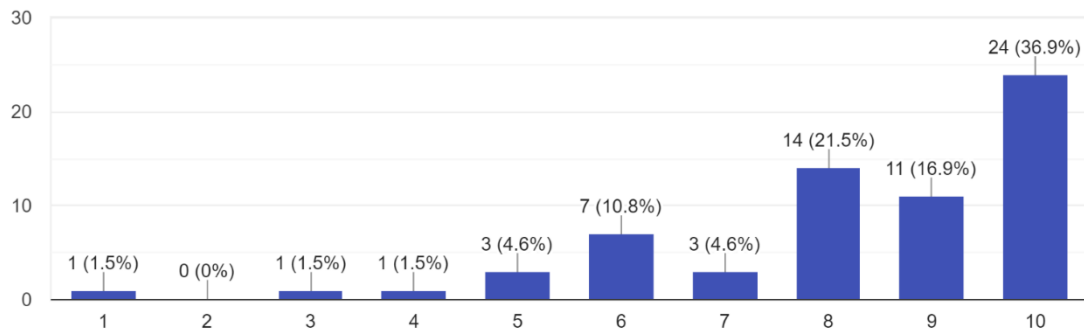


Figure 11. Escape and Relaxation

'Escape and relaxation' received a ten out of ten rating from twenty-four respondents. Fourteen participants voted this motivator at eight out of ten and eleven participants rated it at nine out of ten. Seven respondents rated it with six out of ten. The scores five out of ten and seven out of ten accumulated three respondents each. Furthermore, the scores one out of ten, three out of ten and four out of ten accumulated one respondent each.

Excitement and Enjoyment

65 responses

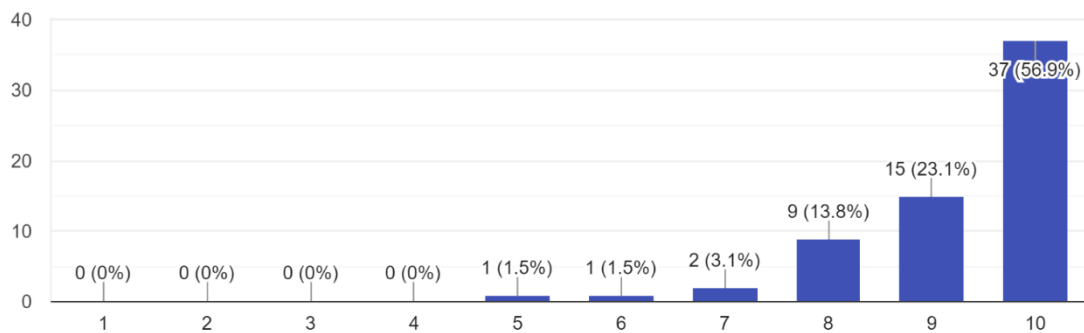


Figure 12. Excitement and Enjoyment

'Excitement and Enjoyment' received a very high scoring as thirty-seven respondents gave it a ten out of ten rating. Fifteen respondents gave it a score of nine out of ten and nine participants

gave it a score of eight out of ten. Two participants chose the seven out of ten score while five out of ten and six out of ten were chosen by one participant each.

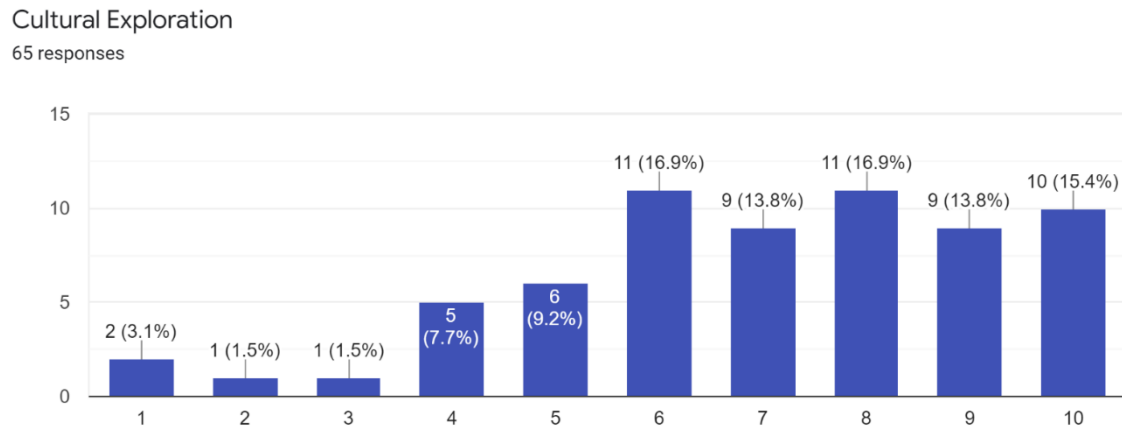


Figure 13. Cultural Exploration

This motivator received an equal rating on the score groups of six and eight out of ten with eleven respondents each. Another tie was found in the seven and nine out of ten score groups as nine respondents chose these groups. Furthermore, ten respondents gave it a rating of ten out of ten. Six respondents chose the six out of ten rating while five respondents chose the four out of ten-score group. Two respondents chose one out of ten score, and another tie was found in the last two remaining score groups. The two and three out of ten score groups were each chosen by one participant.

Event Specific Characteristics

65 responses

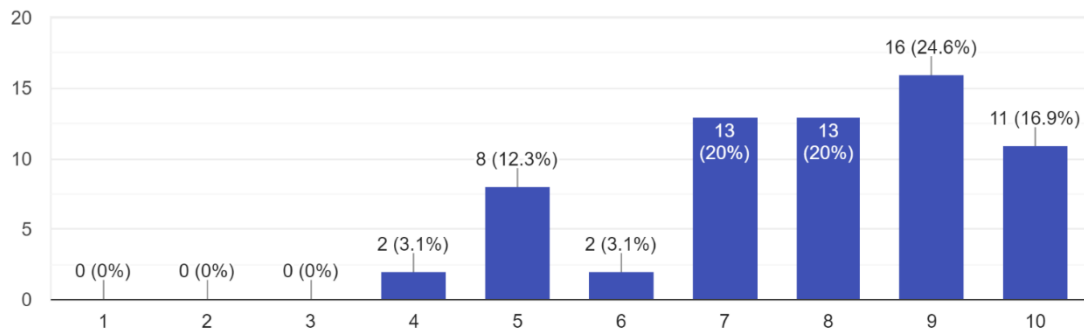


Figure 14. Event Specific Characteristics

The last motivator's nine out of ten score group was chosen by sixteen participants. The seven and eight score groups were chosen by thirteen participants each. Eleven participants chose the ten out of ten-score group. Eight participants gave this motivator a rating of five while the score groups for six and four out of ten were chosen from two participants each.

Question 12.

The last question was an open-ended question asking the participants if there were other motivators, apart from the above-mentioned ones, that would motivate them to attend a concert/festival. Sixteen participants stated that there were no other motivators apart from the above. Seventeen participants mentioned that a motivator for them would include the artists that would be performing. Other motivators that were mentioned included the genre of music playing at the festival, if it is free entrance, and the location of the festival/concert. Moreover, more security measures present at the festival/concert was also mentioned and one participant also express interest in seeing some of the profit generated given to charity.

4.2 Interview results

The interview results showcase an agreement between both interviewees. Both interviewees agreed in the first question that music events in Malta are sought after by tourists from abroad. Interviewee one mentioned how this was instilled by the number of international artists that have performed in Malta over the past few years. As an example, they mentioned 'The Isle of MTV', 'Summer Daze' and 'World Club Dome' and stated that these festivals bring a surge of tourists to Malta thanks to the social media coverage the artists have. The second interviewee mentioned

how these music events appeal to both tourists and locals. They also stated that certain tourists visit Malta for a specific event and many of these events were used as a pull factor to attract tourists to visit whilst other tourists visit certain events while they are already in Malta. In the second question, the first interviewee stated that they do not believe that Malta's economy is dependent on music tourism however, they mentioned that when tourists visit Malta for these events, they also remain on holiday and visit other tourist attractions. They stated that this gives Malta more recognition. Similarly, the second interviewee stated that music events are an important part of the creative industry, and they generate business to various service providers including catering, accommodation and entertainment. Moreover, they stated that tourism expenditure is important for the local community.

In the third question, the first interviewee agreed that Malta has established itself as a Music Tourism destination as Malta offers a good number of clubs and venues that provide weekly or even daily music experiences to tourists. In addition, they also mention that the events they mentioned in the previous questions, allow Malta to be featured internationally. Similarly, the second interviewee stated that several festivals have become part of MTA's yearly calendar of events, and these improve Malta's positioning abroad. They also mentioned how certain events are more established than others in the tourism scenario and used the Joseph Calleja concerts as an example as his concerts contribute to Malta's image overseas. For the fourth question, the first interviewee mentioned how music event organisers were supported by the tourism industry when organising their events and festivals. Although, it does not mean that they are fully supported as organisers mostly rely on how well the music event is executed. However, they state that these events are witnessing a positive turnout and are also gaining popularity. The second interviewee stated that local authorities sponsor and support event organisers to take the experience to the next level for attendees. They also state that this has been successful as MTA research shows that the larger share of attendees was satisfied with the respective music event they attended.

In the fifth question, the first interviewee stated that locally, there is competition in the music tourism industry as new organisations are forming and each offer their own unique twist to festivals, clubbing and parties overall. Moreover, the second interviewee stated that the government has invested in music tourism, and it has also attracted investment from the private sector. They continue to state that it depends on what kind of music event is being organised as MTA research showed that in 2019, the larger share of tourists visiting Isle of MTV resided in 3-star hotels or self-catering establishments while in 2020, tourists attending the Valletta Baroque Festival resided mostly in 5-star and 4-star accommodations. In the sixth question, the first

interviewee believes that from reviews, tourists have made it seem that attendees appreciate what is being organised and the effort that goes on behind making such events. They continue stating that this can also be seen when an event turnout continues increasing each year and the fact that certain events are including themes to them. An example they used was 'Boozy Bingo' which offers a twist on a regular game of bingo by incorporating songs being played by a DJ which allows individuals to experience a memorable event. On the other hand, the second interviewee stated that festival goers attend an event because they are primarily attracted by the artist. Moreover, according to them, appreciation of the event comes after attending the event. They state that 27 per cent of respondents from a survey MTA had conducted, stated their expectations were exceeded while 73 per cent stated that the event lined up to their expectations.

Lastly, the first interviewee wrote that there are numerous factors that motivate people to attend an event. The main one would be the artists that are performing. The second motivator includes the stage itself as an eye-catching stage will have the crowd advertise it on social media platforms. Moreover, factors such as organisation during ticket purchasing, selling of products and overall hospitality also motivate attendees as they would not want to return to an event that was poorly organised. The interviewee continues stating that the above-mentioned factors alongside layouts, venues and accessibility are thought of when organising an event as they affect the outcome. Every small detail is taken into consideration. The second interviewee agreed with the first interviewee that the artist is one of the factors that motivate attendees. Moreover, they mentioned the genre of music that will be played at the event, the atmosphere, the venue and the popularity of the event. They also stated that all the above factors play a role when planning a music event.

4.3 Analysis

The aim of this research was to answer two research questions. This included 'What are the motivators for music tourism goers?' and 'Is the economic impact of music tourism a positive one?'. This chapter will analyse the results with close reference to the second chapter in order to answer both research questions.

Firstly, although the majority of participants have not participated in music tourism abroad specifically to attend a music event, most of them have attended music events in Malta. This can showcase that they are satisfied with the music events that are happening on the island. Especially since one of the questions revealed that the majority of respondents were interested in going abroad to experience music events there. In fact, from the questionnaire it was revealed

that the larger selection of participants was satisfied with the standard although they did mention what could be improved.

A large section of the questionnaire and interview questions allowed an insight on the public and event organiser's input on what motivates individuals to attend music events. In the literature review, it is reported by Van Zyl, & Botha (2004), that socialisation was given more importance by the younger generation. It was able to be concluded that this is true as the younger age groups in the questionnaire rated socialisation with great importance while the other age groups did not focus on this dimension. Secondly, Van Zyl and Botha (2004) stated that family togetherness was ranked higher by the older age groups. The questionnaire results match with this study as the younger generation rated family togetherness with a low rating. Uysal, Gahan & Martin (1993) found that novelty was sought mostly by the older generation while Van Zyl & Botha (2005) concluded the opposite finding. The results display that all age groups gave importance to this motivator, however this research supports Van Zyl & Botha (2005) as the younger generation mostly rated this dimension with a high score. It was found that this was the case in the remaining motivators however, both generations expressed a liking towards the dimension of Excitement and Enjoyment.

This is because this dimension was rated with high scores from all generations. Backman et al. (1995) concluded that as individuals age, the less importance is given to this dimension. The results that presented themselves from this research noted this to be true. This is because most of the lower ratings for this dimension were from the older generation. However, it is still important to note, once again, that this dimension was the most highly scored dimension overall. Van Zyl & Botha (2005) and Yuan et al (2005) discovered that the dimension Escape and Relaxation was given more importance by the younger generation which corresponded with the results of the questionnaire. Regarding Event novelty, this research agrees with Van Zyl & Botha's (2005) findings as it was found that this dimension was given more importance by the younger generation. Moreover, this was noted in the cultural exploration dimension which contradicted with Schiolfield & Thompson's (2007) findings. Lastly, the researcher was able to conclude that Event specific characteristics was given more importance by the younger generation.

From the research, another important motivator for attendees was discovered, this was the artist that will be performing. This motivator was mentioned by both the questionnaire participants and by the interviewees which showed that which artist is performing at the event plays a significant

role when deciding whether to attend the event or not. This motivator could attract locals and tourists to the event. Moreover, it allows Malta to gain more exposure overseas as the island is shared on the artists' social media.

Moreover, the majority of questionnaire respondents stated that music tourism has a positive effect on Malta's economy alongside other factors that attract tourists to Malta. Furthermore, it was mentioned by the interviewees that when tourists visit Malta, they contribute to the total expenditure generated by tourists as they reside in hotels and eat at different restaurants. In conjunction with what was said about catering for a target audience and festivals attracting different tourists, an interviewee stated that certain festivals attract tourists that will reside in higher rated hotels. In addition, most of the questionnaire participants agree that Malta has established itself as a music tourism location however, there is still room for improvement in order to attract more tourists and market the island as best as possible. The interviewees also agree with the questionnaire participants. This links to what was stated by Todd M. Gabe and Nicholas A. Lisac, 2013, that music events generate economic activity as they have the ability to attract tourists which will contribute to the total expenditure via purchasing tickets, residing in hotels or other lodging and eating at different establishments. Research from the Malta Tourism Authority noted above, clearly shows that there is a share of tourists who visit Malta solely to attend a concert/festival and there are others who attend these events while they are already visiting Malta. In turn, this highlights Malta's ability to establish itself as a music tourism location with the proper exposure and marketing.

From the above, one can conclude that motivators differ from one individual to another which is highlighted from the researchers having contradicting results to one another. This means one researcher might conclude one motivator is favoured by the older generation while another researcher can conduct the same research with different individuals and conclude the opposite. This would mean that event organisers would need to focus on their target audience and cater for their motivators. Moreover, one of the main motivators include the artists that are performing at the event and the excitement and enjoyment an event can offer to the attendee. By properly targeting the target audience and catering for their expectations, Malta can increase its economic activity from the expenditure generated from music events. This would allow Malta to better its reputation as a music tourism location which would put it on the map, gaining more exposure from the world.

5. Final Arguments

5.1 Conclusions

One of the research questions, when answered, was aimed to answer whether music tourism is beneficial to Malta's economy. Unfortunately, the answer is inconclusive as there are no statistics that clearly state whether it has a positive or negative impact. However, from the data collected, one can conclude that there is an impact. To properly conclude this, one would need access to expenditure that is generated through music tourism and what is spent on music events which unfortunately, is not currently accessible to the public. However, the research was able to uncover what motivates attendees to partake in these music events which was the aim for the second research question. This would eventually lead to more expenditure as they would attract a larger market of tourists and locals as well.

As mentioned above, the main implications include that the total expenditure generated by music tourism in Malta is not being calculated. Only the total expenditure is being calculated which does not give any indication as to what is generating the most expenditure from tourists. Knowing what tourists are spending their money on would be beneficial as Malta would know where it should improve as to attract more tourists and increase expenditure.

5.2 Recommendations

To better this dissertation, further research can be conducted. This would include generating a report of how much of the total expenditure from tourists is derived from music tourism and a report of what it being spent on music events. These can be compared and contrasted to give a clear indication if the impact of music tourism on Malta's economy is a beneficial one. Moreover, this research can form a path to further understanding where most of the expenditure is coming from and what innovative ideas can be thought of in order to increase Malta's visibility abroad.

5.3 Evaluation, Reliability and Validity

Through the whole research process, scholarly articles and peer-reviewed articles were used. Each article was evaluated in order to ensure its credibility and the validity of each one. As the thesis was based locally, Maltese authors were given priority and research based on Malta was also made use of.

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Appendix 1 : Questionnaire questions

I am a third year student studying at the Institute of Tourism Studies conducting this research with regards to my thesis. All data collected will be used for educational purposes and every individual will remain anonymous.

Question 1. How old are you?

- Under 18
- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

Question 2. What is your gender?

- Female
- Male
- Other

Question 3. Have you travelled to a country to attend a concert/festival?

- Yes
- No

Question 4. Are you interested in attending concerts/festivals abroad? Explain why.

Question 5. Have you ever attended a concert/festival in Malta?

- Yes
- No

Question 6. Are you satisfied with the standard of concerts/festivals happening in Malta? If no, what do you think should be improved?

Question 7. Do you believe that hosting music tourism events such as Isle of MTV is one of the main ways Malta increases the number of visiting tourists? If not, what do you think influences tourists to come to Malta?

Question 8. Have you attended Isle of MTV in Malta?

- Yes
- No

Question 9. Kindly list all the concerts/festivals you have attended in Malta apart from Isle of MTV.

Question 10. Has Malta established itself as a music tourism location? Meaning the country is a good place for travellers to visit for attending music events? Write your opinion.

Question 11. Rate the below factors to show which would motivate you most to attend a concert/festival. Rate by selecting any number from 0 to 10, where 0 means not motivating and 10 means very motivating.

- Socialisation 1 2 3 4 5 6 7 8 9 10
- Family Togetherness 1 2 3 4 5 6 7 8 9 10
- Event Novelty 1 2 3 4 5 6 7 8 9 10
- Escape and Relaxation 1 2 3 4 5 6 7 8 9 10
- Excitement and Enjoyment 1 2 3 4 5 6 7 8 9 10
- Cultural Exploration 1 2 3 4 5 6 7 8 9 10
- Event Specific Characteristics 1 2 3 4 5 6 7 8 9 10

Question 12. Apart from the above mentioned motivators, is there anything else that would motivate you to attend a concert/festival?

Appendix 2 : Interview questions

Question 1. Do you believe that live music events such as concerts/festivals in Malta are sought after by tourists from abroad?

Question 2. Do you agree that Malta's economy is dependent on music events hosted throughout the year?

Question 3. In your opinion, has Malta established itself as a Music Tourism destination?

Question 4. Are organisers able to provide the best experience for festival/concert goers or are they not fully supported to be able to take the experience to the next level?

Question 5. Do you believe there is healthy competition in the music tourism industry?

Question 6. Do you think concert/festival goers appreciate the effort that goes into planning a concert/festival or are they motivated to attend depending on face value features ex. The theme of the event?

Question 7. What do you think are the biggest motivators for attendees to attend a music event? Do you think these affect certain decisions when planning a music event?

Appendix 3: Ethics Consideration form

