

Matching Event Attendees Expectations with Events Experience: A Case Study on Exotic Entertainment

Introduction

This project draws its theoretical aspects from the principles of event design and experience and some elements of consumer behaviour/psychology. Event management authors alike, conceptualise event design as an essential domain within the events management process (Berridge, 2007; Ferdinand & Kitchin, 2012; Getz, 2007).

Berridge (2007) & Getz (2007) assert that event design comprises of every single aspect of an event from the planning and organisation stage to the execution. It includes the aims and objectives of the event and the components of the event ceremony itself; the programming, the entertainment, etc. Hence the event designing could be interchanged with event planning as they are both a top to bottom approach to organising an event as they both see the event organising process from start to finish. However, the former is a more thorough process that operates from a creative standpoint while the latter is a managerial process with little or no importance placed on creativity (Allen et al, 2005; Bladen et al, 2012; Brown, 2005; Ferdinand & Kitchin, 2012).

According to Berridge (2008) an event design is executed to create an experience for event goers/consumers. This experience consumers gain from an event would be a key determinant to their level of satisfaction and hence if they would attend the same event again or a similar one. Thus, it is vital for event organisers to create an event experience that would be pleasurable and memorable to their event goers, in order to enhance satisfaction and maintain loyalty. Writers alike have examined the importance of creating memorable experiences, authors of marketing related disciplines like O'Sullivan and Spangler (1998), Schmitt (1999) and Pine and Gilmore (1998) see creating memorable experience from a competitive standpoint. They assert it is a means of differentiating oneself (service/ commodity based organisation) from competitors. According to Pine & Gilmore (1998) the next competitive battleground is in staging experiences. Furthermore, for these businesses to stay competitive they would have to move to the next competitive phase. Although, the above quote relates to service/ commodity based businesses, some angles of it could be related to the events discipline, as stated earlier creating memorable and pleasurable experiences for event attendees is basically a bid to enhance loyalty. This is the same reason other services/commodities organisations have to stay competitive. If these businesses do not stay competitive they could lose their customers (Getz, 2007; Kao et al, 2007; Yoon et al; 2010).

According to Ferdinand & Kitchin (2012, p. 59) 'no event...would be complete without some form of entertainment'. The entertainment aspect of an event has the ability to captivate audiences, draw emotions and thus create memories, of which if pleasurable or satisfactory can lead to consumer loyalty (Henderson & Wood, 2009; Mackellar, 2009; Yie-Fang et al, 2007). Hence the entertainment aspect of an event is vital to the success of the event and a key determinant of consumers' experience at an event. Therefore, this aspect should be given utmost importance when designing an event (Berridge, 2007; Getz, 2007; Silver, 2004). (The stuff about flow)

As implied earlier, designing an event experience is a top to bottom process that starts from the planning stage to the execution stage. According to Getz (2007) any event that has been planned

would surely create an experience, as he argues 'if we cannot clearly articulate what the events experience is, then how it can be planned or designed?' (Getz, 2007, p.170) Hence, all events managers go through this strategic process of planning or designing an event (Morello, 2009; Pettersson & Getz, 2009). According to Berridge (2008) and Ferdinand & Kitchin (2012) most event managers do not have training in designing events experience and sometimes learn how to do so by reflecting on lessons learnt from unsuccessful events. An event is usually classified as unsuccessful if the experience it offers fails to satisfy consumers (Yie-Fang et al, 2007). Brown (2005) and Getz (2007) suggest this is possibly because the consumers' satisfaction has not been put into utmost consideration when designing the event experience. Thus the event would not meet up to their expectation (Yoon et al, 2010).

This project is going to take a case study approach to fulfil its research aim. It is going base its research on a Glasgow University Student Society called Glasgow University African Caribbean Society (GUACS) this a group uses entertainment in the form of social activities and events to spread the awareness of the African culture. This project plans to use their one of their major events for the year called an African Ceilidh which takes place in February as the case study (Saunders et al, 2012; Wilson, 2009). This research will look into the process this society will follow when planning their event which based on the theoretical analysis above could also be seen as designing an event experience (Berridge, 2007; Berridge; 2008; Getz, 2007). Hence the purpose of this project is to investigate the process GUACS undertakes in designing an event experience that would be satisfactory to their event goers. With a particular focus on this establishment's choice of entertainment for their event goers (Locke et al, 2010; White, 2009).

The objectives include:

To investigate the extent to which GUACS incorporates principles of event design and experience into their strategy

To examine the strategic reasons behind this company's choice of entertainment for their event-goers

To investigate if they are successful by examining the extent to which event-goers experience satisfaction

Literature Review

Introduction

This literature review aims to examine the knowledge available about event design and experience and consumer behaviour as doing so will enable it fulfil its aims. Firstly, it will briefly analyse the event industry to gather an understanding of the types and scales of events and how they have an effect on event attendees' expectations. Then it will examine some key marketing experiential theories as they underpin the knowledge behind event design and experience. Then it will examine literature on event design and experience which will see how marketing experiential theories can be extrapolated to event settings. This area will also examine event design and show how key the design of an event environment is in creating a pleasurable and memorable event experience for event attendees. Then, lastly this research will examine some consumer behaviour articles as this

would enable it a better understanding of consumer/event-goers needs, preferences and motivation and thus how to satisfy them.

Introduction to Events Industry

From the beginning of time events have had a place in society they were usually used to celebrate a significant date or period. For example Christmas carol to commemorate the birth of Christ or St Andrew's day to celebrate the life of St. Andrew. In the past some of these celebrations had religious connotations behind them. However, in recent times many of them have lost most of their religious significance as they have moved along generations (Bowdin et al, 2010; Shone & Parry, 2004). Today these religious celebrations have become a means of commercial gain for businesses, thus there is a heavier focus on the celebratory side of these significant dates and less on their religious significance. In the UK, events have been built into a multi-million pound industry that comprises of events of different sizes and economic magnitude. These range from small scale events like local/community events to a mega event like the Olympics which is usually expected to generate economic wealth for the host country (Bowdin et al, 2010). Between these events of different scales there are various types of event ceremonies which are made of particular types of rituals like sport events where some form of competition can be expected or festivals which can range from a small local/community music festival to a major music festival like Glastonbury festival (Bowdin et al, 2010; Shone & Parry, 2012; Van der Wagen, 2005). According to Berridge (2007) these different types of events have particular rituals that differentiate them from one another. Furthermore, event-goers build their expectations of their event experience from these rituals like a basic expectation of a sport event is some level of competition, if this is not offered event attendees might leave disappointed or unsatisfied. Another determinant that builds up event-goers' expectations is the perceived value they place on the event. Perceived value could be defined as the price or level of sacrifice a consumer is willing to give for a product or service, in the case of an event it would be the ticket price (Getz, 2007; Yoon et al, 2009). For example a local/community sport event would usually be inexpensive hence event attendees would probably expect the basic ritual (some level of competition which could be amateur at best) but perhaps they would not expect the same level of customer service or the professional sports experience an event attendee at the Olympics games would. Thus, it could perhaps be posited that different scales and types of event could somewhat offer different ranges of experiences and perhaps would need to be designed according to the type and scale (Berridge, 2007; Bowdin et al, 2010; Shone & Parry, 2004).

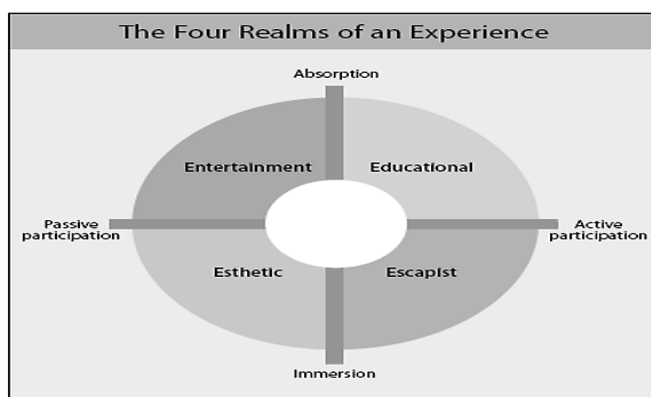
Experiential Frameworks/Theories

Towards the new millennium authors like Schmitt (1999), O'Sullivan and Spangler (1998) and Pine and Gilmore (1998) published texts about the importance of creating a pleasurable and memorable experience for customers in order to increase satisfaction to enhance loyalty. The experiential frameworks of these authors are marketing based, they examine how to infuse brands with experiential qualities through different elements of their marketing mix like their place- retail store and promotion-adverts (Ref.). Schmitt (1998) implies that brands are increasingly proliferated on every possible medium like TV, billboards and the internet. Hence, for brands to firmly differentiate themselves from one another and be cognizant in the memory of consumers, they would have to infuse their brands with pleasurable and memorable experiences, through the aforementioned

elements of their marketing mix. Pine and Gilmore (1998) concur with Schmitt (1998) as they both have experiential frameworks that tie into one another. Pine and Gilmore's Experience-Design Principles (EDP) prescribes a framework on how to design a pleasurable and memorable experience for customers. It instructs experience providers/businesses to Theme the experience, Harmonize impressions with positive cues, Eliminate negative cues, Mix in memorabilia and Engage all five senses. While Schmitt's Strategic Experiential Module (SEM) proposes a framework that gives a window into the different functional domains of the mind (of their customers) to enable experience providers create a memorable image of their brand through adverts or other forms of promotion. This framework entails engaging domains of the mind which Schmitt (1998) terms Sense, Feel, Think, Act and Relate qualities. Both frameworks have elements that encourage experience producers to engage their customer's senses. However, Pine and Gilmore (1998) stipulate the engagement of all five senses while Schmitt (1999) does not specifically state if all five senses should be engaged. Furthermore, these are experiential frameworks based on different strategies Pine and Gilmore's framework is proposing experience-design principles retail stores or similar establishments like restaurants could use to create a memorable and pleasurable experience for their customers while Schmitt's SEM is proposing a framework that enables experience providers create a memorable image of their brand through adverts or other forms of promotion. O'Sullivan and Spangler (1998) assert that participation and involvement are two important elements in the consumption of an experience which ties into Pine and Gilmore's Experience Realm Model (ERM) which is divided into the educational, entertainment, esthetic and escapist experiences. This model is made up two sectors, one segment is divided into level of customer participation this depicted on the vertical axis moving from the esthetic dimension clockwise the level of participation increases thus the escapist element has the highest level of involvement and participation. The other divide is depicted on the horizontal axis; it measures the extent to which customers are engaged in an experience. In this model immersion sees the highest level of engagement whilst absorption sees the lowest. The four types of experiences could be categorized as entertainment (passive/absorption); educational (active/absorption); escapist (active/immersion); and esthetic (passive/immersion) (Hosany and Witham, 2009) (see figure1). Csikszentmihalyi (1975) (of the psychology discipline) acknowledges the quality of immersion; he proposed a theory that being thoroughly involved in an activity could lead to a state of immersion. Where consumers pay attention to an activity and filter out unrelated thoughts or perceptions and forgetting the passing of time. Experience providers are encouraged to design escapist experiences as immersive experiences increase the chances of a memorable and pleasurable experience and in turn satisfaction. These above frameworks, like Pine and Gilmore's EDP and ERM and Schmitt's SEM are of importance in the event management discipline because in order to satisfy event-goers event organisers would need a window into their psychology which is what these frameworks provide. Furthermore, key authors of the event management discipline like Berridge and Getz use an array of these experiential frameworks to examine the methods of designing an event experience. This would be analysed in detail in the next section. Altogether, it could be posited that these frameworks encourage experience providers to design experiences that are thoroughly engaging, by making the experience multisensory and participatory as this could guarantee a high level of immersion. As Berridge (2012) and Pine and Gilmore (1998) assert the higher the level of immersion the greater the possibility of giving customers/event-attendees' a pleasurable and memorable experience. Thus, it could be suggested that pleasurable and memorable event experiences are highly immersive and multisensory. However, these frameworks are somewhat limited in their scope as they were created for brands, their retail stores and similar

establishments. The examples used with these frameworks include brands like Harley Davidson and restaurants' like Planet Hollywood and Hard Rock Café. The major issue these frameworks bring about includes; they cannot be easily extrapolated for a smaller brand with limited resources. Pine and Gilmore (1998) EDF framework encourages experience providers/businesses to Theme the experience, Harmonize impressions with positive cues, Eliminate negative cues, Mix in memorabilia and Engage all five senses. Extrapolating this framework into an event; the event would firstly have to be themed. For a retail store or restaurant a theme would be a recurring element that is based on a particular setting or motif. For example the restaurant Hard Rock Café's theme is based on Rock and Roll motifs- music and memorabilia. The elements harmonising impressions with positive cues and eliminating negative cues asserts that to increase the chances of a memorable experience an experience provider would have to be thoroughly consistent with the motifs that make up the theme. Furthermore, if there are any negative cues present (any inconsistencies) the customer's experience might end up not being pleasurable and memorable. Berridge (2012) agrees with this framework as he asserts that if there are any inconsistencies in the theming/design of an event it could affect the event-goer's event experience in a negative way. However, for a small scale event due to financial constraints and limited expertise the idea of theming could be classified as a tall order especially when it comes to consistency. For example Berridge (2012) examined a case of a small scale themed event that lacked consistency in their event theming this was mostly due to financial constraints of course it did have a negative effect on their event-goers experience. These inconsistencies reduced their chances of immersion and thus made their experience less memorable. However, as stated earlier event attendees expectations of an event depend on the type and the scale of the event (Bowdin et al, 2010). Hence, for a small scale event they would probably not have very high expectations of their event experience. According to Berridge (2012) the event goers in this case did not have high expectations and were not surprised by the inconsistency, this could be because they placed a relatively low perceived value on this event (Yoon et al, 2009). Thus, these types of frameworks would require flexibility as they are not tailor made for every event size or scale.

Figure 1



Source: Pine and Gilmore, 1998, p102

The key authors that will lead this discussion will be Berridge (2007) and Getz (2006). As stated earlier these authors use an array of experiential framework and environmental psychology to frame methods and approaches to designing an event experience. Both authors acknowledge an events experiential framework propounded by Ralston et al (2007) Experience Factor Model (EFM). This is a breakthrough model that combines Pine and Gilmore's EDF with a model called SERVQUAL which is based off of service qualities. The latter framework is used to measure the extent to which a customer's expectation of a service offering matches their perception of the service received. This framework was designed to help managers (of service based organisations) reduce customer dissatisfaction. It goes about the latter by offering five possible reasons (which it terms gaps) for customer service dissatisfaction. Each of these gaps sees a mismatch between managements' perception of customers' expectation and customers' actual expectation. These gaps are brought about by customers over expecting or management under delivering. It uses five dimensions of analysis which include: assurance, empathy, responsiveness, reliability, and tangibles to measure a service organisation's service quality. However, this framework examine only service qualities which according to Berridge (2012) is limited when attempting to design an event experience as it does not look into the intangibles like the atmosphere which is a key experiential quality. In addition, Getz (2008) and Pine and Gilmore (1998) suggest that in events the service factors have a lower impetus on satisfaction compared to the intangibles of the event experience like the ambience, music volume and layout. Another issue with the EFM is that it falls into the same category as the marketing experiential frameworks mostly because of its use of Pine & Gilmore's EDF model which as explained earlier might be difficult to extrapolate for smaller scale events/businesses due to financial constraints and limited expertise (Berridge, 2012). Ralston et al (2007) propounded and examined this model using a major baseball sport event. According to Bowdin et al (2007) a major event would usually attract significant public interest both national and international, in the case of this sport event it drew over 10,000 event attendees. For an event of this grand scale there would be a higher level of expectation especially compared to a local/small event. Furthermore, events of a size like this usually offer different ticket prices and seat packages with the VIP suite being the most expensive. According to Yoon et al (2010) event goers' perceived value would determine the price they would pay and additionally their level of satisfaction would be determined by extent to which their event experience matches their perceived value. Hence, VIP ticket holders would expect to have a high level of service and experience quality to guarantee a pleasurable and memorable experience and in turn satisfaction, especially, compared to an event attendee at a smaller scale sport events. Hence, experiential models like the EDF model which have high demands for creating an experience would be appropriate as based on the event attendees perceived value their experience has to be as immersive and engaging as possible in order to guarantee a satisfactory experience. In corroboration, Ralston et al (2007) found this major sports event did attempt to offer an event experience that measured up to the EDF model by theming the sport arena with baseball motifs and enabling event-goers customise their experience by selling baseball memorabilia. They also showed good attention to detail as they attempted to eliminate negative cues although it did have little inconsistencies. None of them detracted much from the total experience as guests felt it surpassed their expectations. Berridge (2007) and Getz (2006) offer a more flexible approach as they assert that event organisers have different motives for their event attendees and the type of experience they should have. According to Berridge (2012) an event attendees might view their experience as satisfactory however the organiser might not feel their experience did not meet up with his intended motives which could be to enhance social integration or educate participants

about a social cause. Furthermore, instead of focusing on using just one experiential model like Ralston et al (2007). They offer a mixture of all both psychology and marketing based models, to perhaps enable event organisers some level of flexibility. Hence, it could be argued that their approach perhaps realises there are different types and scales of events, which would thus offer different experiences.

Pine & Gilmore's EDF model deem theming an experience mandatory in order to guarantee a pleasurable and memorable experience and in turn satisfaction. However, Berridge (2007) suggests that it is the design of the event that is key to guaranteeing satisfaction. According to Getz (2007) to guarantee a satisfactory event experience every component of the event would have to follow a particular sequence. These components include the usual cues like the programming, décor, catering, stewards, entertainment etc. it also includes other aspect of the event planning process like the marketing. According to Berridge (2008) the outcome of an event experience should be as result of all factors and components that would influence the event-goers experience, thus parts of the marketing mix like the price of the ticket or the methods of promotion (which usually have an effect on event-goers perception of the event) should be considered among the event design elements. Design elements help create the experience and can be used to manipulate event attendees. "The ultimate success of the event depends on this ability...to follow a design-led approach that allows the creation of the environment to meet and satisfy guests' expectations" (Berridge, 2008, p 284). An event organiser following this approach would enable he/she satisfy guests and thus theming an experience might not be of utmost importance if guest are not expecting that type of experience from the event. As Pegg and Patterson (2010) argue that the focus should not be on creating a particular setting as Getz (2007) sees that as art for its own sake with no consideration of who is consuming it. The focus should be on catering to the event attendees' needs or expectations.

Taking the focus back to the main category event design; Key environmental psychology frameworks like servicescape and atmospherics offer approaches on how to manipulate event goers' emotions through the design of their environment. These framework look into intangible qualities of an event environment like the ambience- lighting, music volume, scent, it also looks at the use of space and the layout of the event environment. Additionally, the layout and spacing of an event environment can encourage socialisation or reduce its chances and it can also affect event attendees' enjoyment the entertainment (Bitner, 1992; Kotler, 1973; Nelson, 2009). Caru and Cova (2006) found that seating arrangements enhanced immersion, if the seats at an event are poorly arranged then some of the event attendees might not get a good view of the entertainment and this might negatively affect their level of satisfaction as it could reduce their level of immersion. Event attendees having a good view of the entertainment should be considered an important prerequisite because part of the reason why seating arrangements could enhance immersion is because of the entertainment. According to Ferdinand & Kitchin (2012, P. 59) 'no event...would be complete without some form of entertainment', Furthermore, Nelson (2009) asserts that the entertainment aspect of an event has the ability to captivate audiences, draw emotions and thus create memories. Thus, it could be deemed to have qualities that can lead to immersion and thus a pleasurable and memorable experience. However, Pine and Gilmore (1998) assert that these types of entertainment like a music gig or theatre performances cannot facilitate the same level of immersion as a participative form of entertainment like a music quiz. Furthermore, all the event attendees might not find an entertainment immersive as it is possible it might not fit in with every event-goers taste

and preferences. As Berridge (2008) asserts there is difficulty in comprehending all variable and multiples of experience groups of individuals could attune to, therefore, event organisers should design an event experience that would attune to all attendees at least at some point during the event. Thus, an event organiser could design a program that would attune to different guests taste and preferences at different junctures of the event. However, this does not take away the importance of knowing event attendees different tastes and preferences as this generic approach might reduce their level of satisfaction for the attendees who most of the programming or entertainment does not attune to. Furthermore, as Getz (2007) assert that the event design process (in order to create a satisfactory experience for consumers) needs to put potential event attendee's preferences and taste into consideration.

Consumer Behaviour/Psychology

This literature review is going to use consumer psychology/behaviour literature to examine the importance of considering consumers' taste and preferences when designing event experiences' (Oakes, 2005; White, 2009; Wilson, 2014). When hiring an entertainer or creating a form of entertainment for an event. The event goers have to be put into consideration and as stated earlier this aspect has an utmost effect on event goers experience and hence satisfaction. As authors alike have asserted the form of entertainment or the entertainer draws and satisfies a certain type of psychographic and also demographic (Ferdinand & Kitchin, 2012 Kao et al, 2007; Mackellar, 2009; Silver, 2004). For example Oakes (2005) found the most Jazz festival attendees were predominantly well-educated male baby boomers. Yoon et al (2010) while a Ginseng festival found that most of their attendees were over 40 and married. Further strengthening this point authors like Yie-Fang et al (2007), Oakes (2005) and Mackellar (2009) stress the importance of using event audiences' profiles when creating an event programme as it has an effect on their level of satisfaction. The above analysis demonstrates the importance of using consumer psychographics when designing an event experience. However, authors like Henderson & Wood (2009), Yoon et al (2010) and Hausman (2011) also noted from the statistics of their researches that most event attendees put more emphasis on the quality of the entertainment than the form of it and that is what gets them immersed in the performance or entertainment and thus making them satisfied with their event's experience. This is a key aspect Berridge (2012) advocates in event design. In a case he examined he found that due to the subpar quality of some design elements/cues at an event the event-goers found it difficult to get immersed into the event. Hence, it could be posited that the quality of all design elements have an effect on event-goers level of immersion. However, this still does not take away the importance of examining consumers' needs and wants to ascertain what would truly attune to them. As stated earlier an event design should not be curated for its own sake there has to be some consideration of event attendees' expectation/wants (Berridge, 2007; Getz, 2007). Pegg and Patterson (2010) imply that the knowledge of event attendees psychographic is not enough for an event organiser to thoroughly satisfy their expectations. They suggest that is the knowledge of their motives for attending an event that is primary to guaranteeing satisfaction. For example according to Pegg & Patterson (2010), Yoon et al (2010) and Henderson & Wood (2009) two of the primary motives for attending an event are to socialise and to be entertained. Although there are other motives that vary according to the event type and ritual, for example according to Crompton and McKay (1997, p430) event attendees at food events are highly motivated by event novelty -'a desire to seek out new and different experiences' than other motives like entertainment and socialising. These are motives that would have to be considered when designing the event. As stated

earlier the layout or spacing will encourage or discourage socialisation and the level of immersion event attendees attain from the entertainment. Hence, being that this is their key reason for attending event organisers will have to fulfil this expectation (to be entertained or/and socialise) to keep guest satisfied. Furthermore, research conducted by Berridge (2012) and Oakes (2005) shows that people of the same psychographic can attend an event with similar but different motives. For examples Oakes (2005) found that Jazz fanatics all attend the event for the entertainment (jazz music). However, he found that people from the community placed a greater emphasis on socialising with friends compared to people from out of town who placed a greater emphasis on the entertainment. Altogether, the above arguments show the importance of understanding event attendees' motivations for attending events.

Literature Review Summary

This literature review has examined the event industry which gave it a brief overview on different scales and types of events and how they affect event attendees' expectation and perceived value of the event. It went on to examine experiential frameworks which gave it an understanding of the importance of designing a pleasurable and memorable experience. Altogether, the frameworks analysed in this area developed a picture that suggests that a pleasurable and memorable event experience is one that is multisensory and participatory or thoroughly engaging. However, it did note that due to financial constraints and limited expertise (which invariably affects the scale of the event and the experience it offers) not all events can offer a thoroughly engaging event environment. This literature review examined articles and literature of event design and experience this area saw its main focus on the works of Berridge and Getz. This segment looked at how these experiential frameworks could be applied to event settings; it examined how these frameworks could be used flexibly and still meet up with event-goers expectations. In addition, it also examined event design principles by looking at environment psychology analysing how the environment can be used to manipulate event-goers emotions and actions in order to give them a pleasurable or enjoyable experience. Lastly, it analysed consumer behaviour literature to give in a better understanding of event attendees needs, preferences and motive. To give this research a clear understanding of how to satisfy event attendees and it found that their motives for attending events had a strong influence on their satisfaction with their events experience.

Methodology

Introduction

To enable this research fulfil its aims it needs to follow a systematic and methodical approach in gathering data. The aim of this research was to investigate the process an event organiser undertakes in designing an event experience that would be satisfactory to their event goers. With a particular focus on this establishment's choice of entertainment for their event goers. To fulfil the above this research will have to pick a research paradigm to underpin the research approach and methods it will follow.

Research paradigms

According to Wilson (2014) epistemology refers to the way knowledge is conceived. There are two major types of research paradigms/philosophy; the positivism and interpretivism. The positivist approach to knowledge believes that a researcher should have little to no contact with their research subjects to reduce the chances of bias and increase the reliability of the research. Quantitative strategies are used in this philosophy; this is because it presents research data in numerical form and thus has a higher chance of being accurate and guaranteeing validity and reliability .i.e. compared to qualitative research strategies which are verbal responses that could be open to different interpretations (Punch, 1998). The latter is the approach interpretivism takes, it is a subjective philosophy that involves the researcher going to the social setting of their subjects as they believe this would enable them an in depth approach in their study of their subjects. However, due its level of subjectivity this research usually experiences issues with reliability and validity (Collins & Hussey, 2010; Saunders et al, 2012). However, the purpose of this approach is not usually to generalise but to provide interesting insights from a particular research setting. Then there is the pragmatic stance which is a flexible philosophy that appreciates both approaches and does not align itself to any one singularly. This was the philosophy that underpinned this study as this research saw the combination of both quantitative and qualitative approaches (Saunders et al, 2012; Wilson, 2014).

Research approaches

As implied earlier this research used a mixed method research strategy as it combined both the qualitative and quantitative strategies. This research bears its roots from a case study research of Berridge (2012) which examined an event organiser's use of principles of event design and experience and event goer's satisfaction. This research also had similar objectives as Berridge, one of the objectives is to examine the extent to which an event organiser applies principles of event design and experience and another was to examine if the event-goers experienced satisfaction. Hence, Berridge's research approach seems appropriate for this research. As most of this research was built for collecting qualitative data from the event organisers to ascertain the type of experience they were designing for their guest and how they planned to execute it. Furthermore, according to Saunders (2012) a qualitative research has the ability to extract in depth meanings and expressions from participants. Thus, being that this research wanted to measure event-attendees level of satisfaction a qualitative strategy suited it better as it enabled the researcher obtain an in depth knowledge of participants feelings and expressions. However, a quantitative approach could also be deemed suitable as it could provide an accurate description of participants feeling compared a

qualitative approach that might provide in depth information but be open to different interpretation (Wilson, 2014). Hence, combining these two approaches will help reduce the bias and subjectivity that comes with qualitative research.

Research methods

Since, this research's aim was ascertain the process an event organiser undertakes in designing an event experience that would be satisfactory to its event attendees. The main criteria used in selecting the event and the company was the level of access it offered this research to the event attendees and the organisers themselves. Another key criterion which stemmed from an objective to examine the strategic reasons behind this company's choice of entertainment for their event-goers was an inclusion of some form of entertainment (Collis & Hussey, 2009). Furthermore, as implied in the literature review the entertainment element could be deemed to have qualities that could lead to immersion; thus a pleasurable and memorable experience and invariably satisfaction. Hence, this element was given utmost consideration as it is vital in enabling this research reach its aims. Glasgow University's African Caribbean Society (GUACS) was chosen for this project, this society's aims includes providing awareness and education to their members and the general public about the social/political issues, culture and achievements associated with Africa and the Caribbean. It aims to do the above by providing entertainment in forms of social events, activities and performances hence, making their events a good fit for this research (Glasgow University Students' Representative Council (GUSRC), 2014). To ascertain if this society had an event that could fit with this research's aim. The researcher attended a GUACS meeting where it was learnt that they had an entertainment based social event called an African Ceilidh to take place on the 7th of February 2015. From the meeting it was found that this was a low-medium budget annual event with a ticket price of £10, which was unveiled the year before. The latter criteria were taken into consideration because of the issues found while conducting the pilot study. A pilot study was conducted on a Strathclyde Union event called End of Exams Red Cup Frat party event this offered access to both the organisers and the participants. In addition, its program had forms of entertainment, however, this event was disorganised it did not present most of the entertainment elements on the program. This posed an issue as entertainment aspect is a key prerequisite needed for this research to fulfil its aim. The reason for this could be attributed to its low budget; this was a free event that had its key theme based on the consumption of alcohol (Appendix.), in addition it being the first time this event was being hosted. Whereas, the event eventually used for this research had a higher budget and had been conducted before, thus it had a higher possibility of being organised.

This research conducted semi structured interviews with event organiser a week to the event and picked out themes from the research that were similar to Berridge's case study. However, being that this event under study is different from Berridge's themed event case this research allowed also the extrapolation of themes that were not found in Berridge's research. This strategy was taken because according to Getz (2007) and Berridge (2007) event organisers usually have certain motives on the type of experience they want for their attendees so it may include fun, enjoyment and satisfaction which are themes that can be found in Berridge's work and in similar articles about event attendees event experience and their expectations of events. However, there might be other motives that would differ from one event to another. For example an event could offer fun and enjoyment to event attendees while also attempting to educate them about the cause of a charity organisation.

Hence, this research allowed a lot of flexibility when collecting interview data and transcribing it to allow for both priori and emerging themes (Saunders et al, 2012; Wilson, 2014).

The sample for this research is a convenience sample, the participants were chosen based on their willingness to participate and their punctuality. Their punctuality was a key criterion because this research needed participants that had experienced every aspect of the program as the interview and questionnaires schedule had questions about each item of the program. This research is using a case study design and according to Wilson (2014) this design tends to focus on small samples as they are intended to investigate into an organisation in the context of one particular research setting. Hence are not designed to make general inferences, thus justifying the approach this research is taking. Furthermore, similar case studies to this research used a small convenience sample (Berridge, 2012).

A semi-structured interview was conducted on event attendees. The reason for this choice includes; semi-structured interviews encourage the interviewee to provide extensive answers that could reveal facts, which is a good fit for the objectives of this research as it made data about event-goers' experiential states and satisfaction more accessible compared to a more rigid approach like questionnaires (Saunders et al, 2012). Furthermore, this research needed to align the event organiser's response to the event goers' responses to enable it fulfil its aims, because as stated earlier this research was attempting to investigate the extent to which an event organiser could use principles of event design and experience to design a satisfactory event experience for event attendees. Thus, the alignment of their responses would enable this research to discern the extent to which the event organisers considered event goers' satisfaction during the planning of the event or the extent to which they used the event environment to fulfil their motives. The latter is considered because as stated earlier creating a satisfactory event experience might not be the only aim or goal of the event organisers. Executing the above involved the use of themes from the interview text of both parties (Thomas, 2006; Wilson, 2014). The interview data from both the interviewed parties will be presented using narrative analysis examining the event organiser's intentions for event attendees' experience and the event attendees' perception of their experience to ascertain if the event organisers are successful in executing the experience design (Saunders et al, 2012; Wilson, 2014). Before the themes from both parties were put on the table

The quantitative method used for event attendees were questionnaires because although they are rigid, they are also good for providing accurate and objective answers. Thus, they help make this research valid and reliable. This research will use a bar graph to present their experiential states. It would use a Likert scale (measuring from 0-10) to ask for the extent to which each entertainment on the program meets up with their expectation. The questionnaire would also ask for the extent to which the guests enjoyed each segment of this event. It was conducted this way because there was a possibility that the guest might not know the performances in advance, thus it would be difficult for them to have an expectation. The latter was the question this research was looking to get answers to but to enable a reliable and valid response, it included the question about the enjoyment of each segment, as this question is based on their presence at the event not their expectation (which they might not have). This research will compare both scales for wide discrepancies between them, giving possible reasons for any wide variation between scales. This was culled from Berridge (2012) case study which used close ended questions to ask respondents to rate their experiences at each stage of the event using a scale of 1-10. Berridge (2012) close ended questions measured participants' experience using time intervals whereas this research used each entertainment segment of the

program. This research followed this route because the differences between the two events Berridge's case study was a themed event that was meant to keep event attendees immersed from the beginning to end of the event. Furthermore, part of Berridge's objectives was to measure the extent to which event attendees 'achieved immersion and absorption via an integrated thematic event' (Berridge, 2012, P. 17). Whereas this event did not have a recurring element based on a particular setting or motif although this event had a themed element based on its African twist on a Scottish cultural based on event. It had no theme or motif to depict this. Thus, this was why the project resorted to use the entertainment elements.

Ethical considerations

For this research ethical considerations were limited as this research's remit did not need information that would pry into the respondent privacy. This is research only examined the issues pertinent to the research environment, it was solely looking to gather information about their views and perceptions of the event environment, thus nothing extremely personal or sensitive. Importantly, it informed the participants about their rights as research subjects stressing that they had the right to pull out of the research at any time and that their responses are anonymous (Appendix...). In addition, this research submitted an ethics consent form and the field work tools used to the supervising lecturer which were approved showing that it did take the right ethical procedures

Limitations

This research has attempted to mitigate through the possible bias in the event-attendees responses by combining qualitative and quantitative research methods. However, qualitative research methods were the only instruments used for the event organisers. Thus their response could be open to bias as although some of themes transcribed from their interviews were gotten from similar researches like Berridge's (2012) case study. Being that this research also allowed for emerging themes the validity or reliability of themes gotten from the event organisers cannot be confirmed as no other instrument has been used to measure it. Another issue that might affect the validity of this research could be time error. The event organisers interview was conducted a week to the event, thus there is a possibility that the details/particulars of the event could change during the lead up to the event. This might affect aligning their motives to the event-goers experience as if they change some details of the event, it would inadvertently affect their purported motives which they gave during the interviews and are also going to be used for this research.

Finding and Analysis

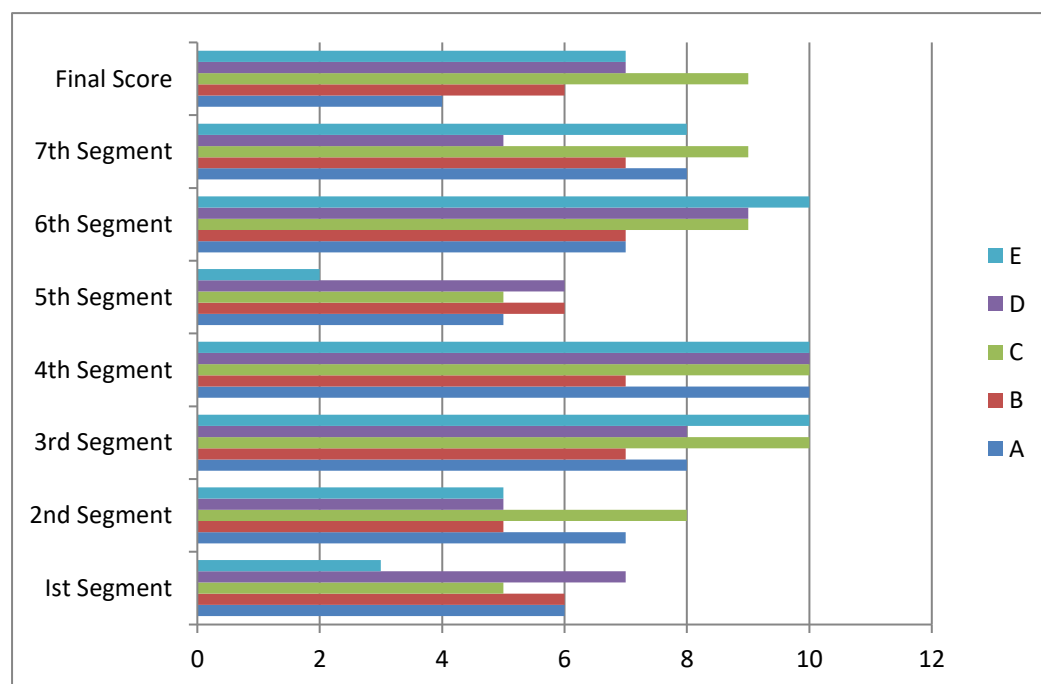
Having gathered the findings from the event organisers and event attendees, this project is now going to analyse the findings by firstly drawing from the literature review key themes that can be collated with the event organisers and event goers' responses.

1. The motives/objectives of the event organisers' .i.e. the experience they intend for event-goers to have and the use of event environment/design to meet their motives;

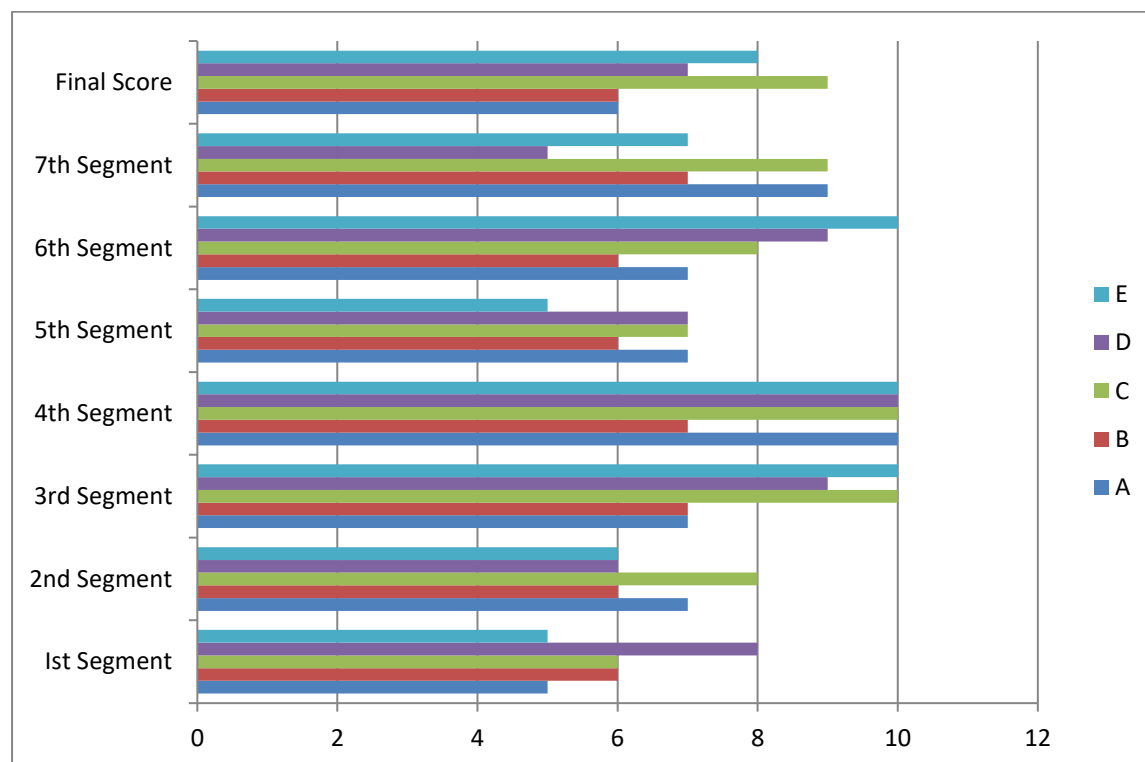
Their objectives and motives included;

- Fuse Cultures and spread awareness about the African culture
 - Create a fun and enjoyable experience for their guest
 - Create an event that offered good value for money
 - Deliver a participatory entertainment filled program through the event design
 - Service Element- The serving of the Buffet
2. Event attendees' actual event experience (See Table 3 for the collation of event attendees and event organisers responses)

A Graph Showing Respondents Scale of Expectation



A Graph Showing Respondents Scale of Enjoyment



Key

1st Segment- Danny the Guitarist

2nd Segment- GU Capoeira

3rd Segment- Ayawara

4th Segment- Ayawara (African Ceilidh)

5th Segment- Comedy Duo

6th Segment- Ayawara (Final Performance)

7th Segment- DJ

N.B about the analysis of the graphs

Being that part of the event organisers aims was to create a 'fun and enjoyable experience' for their event attendees this research will use the scale of enjoyment to measure the extent to which they met up with this aim. Their responses in both graphs are similar with only one figure difference on most of the entertainment segments. The ones that had a difference of more than one have intricate issues with the quality of their performance these were the Comedy Duo and the Guitarist. This will be analysed in detail below.

The interview with the event organisers' revealed that they had key objectives for the event which were firstly to organise an event their members and the public would have fun, enjoy and also to raise money for a Kenyan charity. According to Van der Wagen & White (2010) it is important for event organisers to establish objectives as it keeps them focused on what their event are aiming to achieve. To fulfil their objectives they designed an event that saw the fusion of the African and Scottish culture, which they called an African Ceilidh. In the process of putting on this event they hoped to spread awareness about the African culture and also to introduce both cultures to each other. Thus, following the themes from the literature their key motives could be to create a fun, enjoyable event, to introduce or merge cultures. The organisers did achieve the former however; it was to different extents between event attendees, for example respondent C gave it a 9 while A and B gave it a 6 on the scale of enjoyment (see figure 5.). This is not surprising as according to Berridge (2008) there is a difficulty ascertaining the multiple and variables of experience groups of individuals would attune to. Thus, it is no surprise that each event attendee did not enjoy this event to the same extent. However, it is important to note they all scored this event above average on the enjoyment scale (the final score, see figure 5.), showing that they all enjoyed this event to a reasonable extent and the event organisers did fulfil this aim. Examining their other key objective- introducing and merging cultures, each event attendee did notice that this was an event designed to display the African culture and merge an aspect of the Scottish culture with the latter through the African Ceilidh (see table 3)

When asked about the particulars of the event, organisers said they got the idea from one of the event participants/entertainers. They got the idea from a member of Ayawara (an African drumming band). The event consisted of 7 entertainment segments of which Ayawara was to perform twice. When asked about how they choose their entertainers. They said they believed they thought about it in detail, firstly they choose Ayawara because they performed at their last African Ceilidh and their guest enjoyed it. Next, they chose an Afro-Brazilian drumming band called GU Capoeira because they saw them perform during Glasgow University freshers and found that students liked their performance. Then they had a DJ (who specialises in R&B, Hip Hop and Afro-Beats) to close the night, one they had used for their other events as they felt he had an adequate ability to entertain their guest. It seems like a key criterion used in choosing the entertainment was their ability to entertain their guest or create a performance their guest/target audience would enjoy. It could be implied that their target audience includes; students as according to one of the organisers she felt they were in good position to choose the entertainment for this event as they know what students like them would enjoy. Furthermore, the only new inclusion- GU Capoeira was chosen because their fellow students from Glasgow University had enjoyed their performance. In addition, this event seems to be following an African infused theme, going by the name of the event and the entertainment which all seem to have an African influence. The event organisers knowing their target audience could imply that they understand the importance of targeting a group of people with an understanding of their taste and preferences or variables of experiences they would attune to (Berridge, 2008; Oakes, 2005; Mackellar, 2009). However, as stated earlier the event attendees-target audience enjoyed this event to different extents which could imply that they did not have a firm understanding on who their target audience was. This will be examined in detail later on. This 'ability to entertain' was measured up against clear evidence of what their target audience and former guest had enjoyed in the past. According to the organisers the last year's event was

successful and perhaps the reviews it got were a testament to how successful it was. This could be assumed as the organisers are putting on a similar program as last year's and they seem to be expecting the same guest (perhaps because of their reviews).

Examining the extent to which guest enjoyed these performances; the highest rated performances were by Ayawara (the drumming band). They performed during the 3rd, 4th and 6th segment. A, C, D and E all scored the 4th segment 10; their lowest score across the above segments was a 6 (which was by B on only one segment- the 6th segment). Thus showing their strong 'ability to entertain' these event attendees. Following guest comments (see figure and appendix) none had an issue with their performances. However, this was the only performance where all guest seemed satisfied with across the board going by the above scores and their comments; E called Ayawara 4th segment performance awesome, D felt they were "very very good", C "it was nice and simple", B said "it was nice and soothing", A said "they were good and they seemed like professionals". It is important to note that organisers did not follow their working program as they included two new acts to the program (on the day of the event) a Guitarist and a Comedy duo. As a result of the change in their working program this research was not able to gather comments on Ayawara's 6th segment performance although it did include this segment in the questionnaires. As stated earlier based on their working program Ayawara was only meant to perform twice but on the day of the event a 3rd performance was included. However, this research was able to redrafts its qualitative and quantitative instruments to include the performances of the Comedy Duo and the Guitarist. Going by event attendees' comments and the aggregate ratings of these performances they seemed to not have enjoyed them as much as the others that were part of the working program. The reason for this could be because firstly, the organisers aim as a society is to use entertainment and social activity as a means to promote the awareness of the African and Caribbean culture and the name of this event had an "African" as a prefix in it. Thus it is possible these elements all came together to create an expectation of an African infused entertainment program in the minds event-goers, as based on the above explanation it could be implied that these are the rituals expected of this type of event (Bowdin et al, 2010; Shone & Parry, 2012). Secondly, as stated earlier this event's entertainment seemed to be following an African oriented theme, thus it is also possible that the use of entertainers that did not blend with this theme served as a negative cue to event attendees. According to Pine and Gilmore (1998, p 103) it is important for experience providers 'to eliminate anything that diminishes, contradicts, or distracts from the theme' as they could detract from an enjoyable experience (Ralston et al, 2007). According to guest C she was surprised to see a Comedy performance as she did not expect to see one. In addition, she said part of the reason she did not enjoy their performance was because their jokes were general and not African based. Thus, showing her expectations of this event was influenced by the expected rituals of this type of event and perhaps the theme of the event. While the guest B hinted that the entertainment segment after the Guitarist- GU Capoeira (Afro-Brazilian drumming band) felt more familiar than the Guitarist. The reason for this perception could be because the Guitarist was not her idea of an African infused entertainment or at least compared to GU Capoeira. In addition, when examining the questionnaires scales of expectation and enjoyment between each performance, it could be noticed that compared to the other performances there is a wider discrepancy between the scales of expectation and enjoyment on the Guitarist and the Comedy Duo. Their scales of expectation are much lower than their scales of enjoyment this could be as a result of the event attendees not expecting to see these performances. Altogether, going by the comments of C and B and the respondents' low levels of

expectation on the above performances, it is clear that these performances did not seem congruent to the aims of this society nor the theme. While the highest aggregate scores of both enjoyment and expectation were in the performances of the DJ and Ayawara. This could be because these two performers offered a more African infused performance which the event attendees were expecting. Further, supporting the argument that event attendees' expectation were built from the aims of the society or the theme of the event.

The event environment or the venue is a vital aspect of an event as this where the design elements come together and the experience unfolds (Nelson, 2009). When asked about the event environment they said they were going to design it to have small coffee tables to the side of the wall, so to create enough space for people to dance. This event's entertainment and event environment (based on their working program) seemed centred on a theme of participation and involvement. When asked why the program was so participatory with the use of drumming bands (Ayawara & Capoeira) and a DJ which could elicit people to get involved/on their feet. They said it was definitely a dance event and it was meant to be participatory. According to the organisers this was mainly because of the African culture (the central part of its theme) which they said was spontaneous. In addition, they also said that the inclusion of these performances was partly intentional, it could be implied that the organisers chose this type of entertainment because it went along with their aim of creating a fun and enjoyable event. As implied earlier the organisers talked about replicating last year's success because of the good reviews. Thus, it is possible that the last year's event which had similar performances to this year's event was successful because of the use of participatory programs. Which according to Pine & Gilmore (1998) could lead to immersion and could guarantee a fun and enjoyable experience. However, the event organisers saying that the use of these programs was partly intentional could also be as a result of them not understanding the importance of an immersive/participatory program. As if they did they probably would not have included the Comedy Duo and the Guitarist who were not offering a participatory entertainment. This could be another reason why these performances had the lowest aggregate scores on the scale of enjoyment. This assumption is plausible as it were the participatory programs that scored the highest amongst event attendees. However, the aggregate score (scale of enjoyment) between GU Capoeira and Comedy Duo was just a difference of 1. This somewhat invalidates the earlier assumptions about the importance of participatory/immersive entertainment as it seemed like event attendees enjoyed a less participatory program to similar extents as a purportedly participatory entertainment. However, examining event attendees' comments a general consensus about GU Capoeira from A, B and C was that their performance went on for too long. D said he was involved in their performance but reduced his level of involvement because he did not want to sweat. Altogether, this could mean they all got tired of this performance before it finished which could imply that it was not very immersive as according to Csikszentmihalyi (1975) and Pine and Gilmore (1998) when people are highly immersed in a performance they forget unrelated activities and importantly the passing of time. According to the respondents this performance only involved them clapping while they watched the entertainment perform. It could be implied that this performance was not as immersive as Ayawara 3 performances which had the three highest aggregate scores. Going by guest comments each attendee called felt their 4th performance (the African Ceilidh) was the highlight of their night. C called it a dance routine as everyone (the guests and the band) were dancing together and other guest gave similar responses on why this was their favourite performance of the night (see table 2). Thus, showing the importance of a participatory

performance as it seems the higher the level of participation the increased chances of an immersive and in turn enjoyable experience. This assumption springs from the difference between the aggregate scores (scale of enjoyment) on of Ayawara 4th segment performance and GU Capoeira's performance which were both participatory but had a difference of 13 (see table 1). Examining the DJ's performance, this was a participatory performance that had event attendees dancing just like Ayawara's 4th segment performance. Its aggregate score was the 4th highest on the scale of enjoyment after Ayawara's performances which had the 1st, 2nd and 3rd highest on this scale. Guest A, B, C and E all enjoyed his performance. However, D scored his performance average on the scale of enjoyment and called the DJ 'average and inexperienced'. His comments imply that he was not immersed in this performance as if he were he would have probably enjoyed this performances as much as the other respondents who gave the DJ's performance only positive comments (see table 2). Guest D's issues with the DJ although subjective (as the other respondents seemed to enjoy it) could be related to the quality of the DJ's performance. Berridge (2012) and Henderson & Wood (2009) affirm that the quality of a performance has a major impetus on immersion. They assert that it is difficult for event-goers to get immersed in a subpar quality entertainment and this is reason why they probably would not enjoy a performance. This is an interesting incite as examining the comments of the respondents on the Guitarist, the Comedy Duo and the GU Capoeira. It seemed like each of these performances had issues with quality. The general consensus on the Guitarist performance was; his performance had potential but his lack of interaction with the audience made his performance fall short. While the respondents had mainly negative comments for the Comedy Duo, it is important to note the Comedy Duo were made up of 2 individuals who did two separate comedy performances. Going by their comments respondents seemed to have enjoyed the first individual's performance as in their words they called it 'good', 'alright' and "okay" but did not enjoy the second comedian's performance which they said was "horrible", "average" and "sucked". Being that their performance was grouped into one; the second comedian's performance brought the aggregate score of the entertainment slot down (on both scales of enjoyment and expectation) and it got the lowest score overall. There was an interesting comment about GU Capoeira from Guest E he said although he did enjoy their performance he felt they were not very good. Perhaps, it was the subpar quality of their performance that made guest tired of their performance. Other entertainment slots including Ayawara (See program, Appendix..) each had the same amount of time to perform. However this was the only performance the respondents got tired of, in addition to it scoring the 3rd lowest on the scale of enjoyment, just one figure above the Comedy Duo who came in the 2nd lowest.

A question about the price of the ticket was raised to discern if they had considered their guest perceived value of the event. The latter has an invariable relationship on satisfaction as it is built up by consumer expectation. Part of this project's objectives includes measuring the satisfaction of event attendees to ascertain if the organisers have been successful in satisfying them. The scale of enjoyment cannot effectively do this as Love and Crompton (1995) and Yie-Fang (2007) affirm that generally the measurement of satisfaction is the disconfirmation of beliefs between consumer expectation before an experience and their perceptions after the experience. Thus, the scale examining the extent to which this event met their expectations will be used to measure their level of satisfaction. Perceived value could be defined as the price or level of sacrifice a consumer is willing to give for the ticket price (Getz, 2007; Yoon et al, 2009). The organisers believed their event offered good value for money. One of the organisers said it's 'an experience with a buffet' pointing

out that the latter alone would be expensive in a restaurant. Hence they were giving their guest value for money. The organisers called this event an experience because they felt it was something new and different- 'a fusion of cultures'. They felt that it was this difference that would make the experience memorable. As one of the organiser said "it's an experience we want them to take with them'. However, it was only Guest C that seemed to value this event because of this difference (see table 3) as examining the perceived value of this event to respondent A, B and D, they all felt this event was too expensive for the experience it offered. This had an influence on guest A and B's overall satisfaction as B scored below average on the expectation scale and A scored just above average (see figure). Interestingly B felt that culture should be free and if that was the case all she paid for was the refreshments, the opposite of what the organisers where hoping to achieve with their guest. The reason for Guest B dissatisfaction was the 'lack of African decorations to show the theme of the event'. Her expectation of this event could be linked to her perceived value of this event. It seems like based on the amount of money she paid she expected an immersive atmosphere that resonated with the name/theme of the event and the organisation (Berridge, 2012; Pine and Gilmore, 1998). However, D whose motivation to attend was the African theme felt it was worth the price based on the expertise of the organisers and the fact that the profits went to a charity. Altogether, D seemed very knowledgeable about this event compared to A and B, as they made no mention about the expertise of the organisers or the charity angle. Perhaps, that is why he ended up being more satisfied than A and B as he was probably able to frame his expectation better based on what he knew about the organisers and the event. In addition, perhaps, that why he although his motivation was the African theme he did mind not seeing African motifs in the event environment as he understood the financial constraints and limited expertise of the organisers. This resonates with the Berridge (2012) case where the event attendees of an inconsistently themed

-event environment were able experience some level of satisfaction as they had framed their expectation based on the limited expertise of the organisers. While C and E had no qualms with the price, guest E said 'he was satisfied because he got to be with friends' which was actually his motivation for attending. While C who scored the highest liked this event because it was different from what she was used to which shows that she was the exact target audience this event was curated for as the organisers were aiming to create an event their event goers would enjoy because its 'difference'. She even bought some African jewellery to remind her of the event; according to Pine & Gilmore (1998) event attendees' buying a memorabilia (an item to remind her of the event) shows that they are thoroughly satisfied with their event experience. This draws the attention back to the discussion on the importance of event organisers understanding their target audience. According to Crompton and McKay (1997) it is important to understand event attendees' motivations in order to create a satisfactory event experience. There are different motives for attending events as stated earlier the two main motives are to socialise and be entertained. Each guest did mention that they had enjoyed this event because they enjoyed socialising and some entertainment segments. A, C and E motivation to attend was to be with friends and each respondent enjoyed this event because enjoyed meeting or socialising with African and Scottish people. Importantly, guest E said he was satisfied because he got to be with friends and enjoyed Awayara. Thus, showing that their motives influence their level of satisfaction, additionally, C said her motivation to attend was to see new things and people. Crompton and McKay (1997, p 430) term this type of motivation as event novelty- 'a desire to seek out new and different experiences'. People seeking new and different experiences seem to be their target audience as stated earlier they

said people would enjoy this event because of its 'difference'. Thus, perhaps that is why guest C was extremely satisfied with this event and rated it a 9 on the scale of expectation even with its flaws. This is an interesting incite as no other respondent made had a similar motivation to attend this event, so perhaps that is why they did not enjoy it as much as C.

Lastly, they showed that they had considered service elements in the planning of the event as their members were the ones who were going to serve event attendees during Buffet. This according to them was to make sure everyone got fed equally. They said they tell their members to be friendly, make people feel welcome and also communicate with them. No respondent had issues with the customer service. Each guest seemed satisfied with the customer service as they all commented that it was "good" and "okay". The event attendees responses were not surprising as Getz (2008) points out that in event filled with entertainment slots the program or program quality are the main determinants of satisfaction while service elements are like dissatisfiers (factors that enhance the experience but do not guarantee satisfaction) that have no major impetus on satisfaction. Perhaps, that why respondents had no issues with the service element and it had no major effect on their satisfaction.

Table 3

Organisers Objectives'	Guest Experiences
Fuse Cultures and spread awareness about the African culture	<p>A- Acknowledged the cultural offerings and called a performance raw culture</p> <p>B- Felt the cultural offering was not enough, that they needed to theme the environment with African motifs</p> <p>C- Got an African Jewellery to remind her of the event</p> <p>D- Motivated to attend the event for the African theme and was satisfied with his experience</p> <p>E- No themes about culture could be picked from E</p> <p>All 5 respondents enjoyed the 4th segment- learning the African-infused Ceilidh which is a fusion of the African and Scottish Cultures</p>
A fun and enjoyable experience for their guest	Each guest admitted to have had fun and enjoyed the event. Although it was to varying extents.

<p>A ticket price that offered good value for money</p>	<p>A- Felt it offered only culture and refreshments. She felt the latter should be free making it not worth its price tag</p> <p>B- Felt the price was not worth it as she expected to see African motifs in the event environment</p> <p>C- Did not have a problem with the price of the ticket, as she felt it was a different experience from what she was used to</p> <p>D- Felt that although it was a lot of money, it was worth it as the proceeds were going to charity</p> <p>E- He was satisfied with the price as he was there with friends</p>
<p>Deliver a participatory entertainment filled program through the event design</p>	<p>Based on the working program each guest did participate in each entertainment although some required different levels of participation</p>
<p>Service Element</p>	<p>No guest had no issue with the service elements which was primarily the Buffet</p>

Conclusion

The purpose of this project is to investigate the process Glasgow University African Caribbean Society (GUACS) undertakes in designing an event experience that would be satisfactory to their event goers. With a particular focus on this establishment's choice of entertainment for their event goers

Through the collation of the event organisers plans for their event and event attendees' responses on their experience, this research has fulfilled its purpose. The literature review enabled it an idea of the themes to look through when planning an event this was in form of frameworks like Pine and Gilmore's ERM and EDF, Schmitt's SEM experiential frameworks and environmental frameworks like atmospherics and servicescapes. Altogether, themes about participation, immersion, event theming, negative cues and event environment were picked from these frameworks. The literature review also gave a little preview into event attendees' psychology by examining consumer behaviour literature. This was to enable this project an understanding of the factors that lead to event attendees' satisfaction, from this it looked at themes on the importance of quality entertainment, and the motives of event attendees.

This project does not purpose to generalise as it is aim is to provide interesting insights from a particular research setting (Wilson, 2009). From this research it found that the to design an event that would be satisfactory to event attendees the event attendees motives or plans for their event attendees would have to correlate with the event attendees reason for attending the event. As this research found that the guest with the highest rating on the scale of expectation was the guest who motives for attending was the same as the event organisers' motive. Their motive was to create a fun and enjoyable event that offered a different experience from regular offering while guest C's motive was to experience something new and stating that she enjoyed it because it was different from what she was used to.

The objectives include:

To investigate the extent to which GUACS incorporates principles of event design and experience into their strategy-

This research has shown that principles of event design and experience involves understanding the event attendees' psychology so as to enable the creation of a pleasurable or enjoyable event experience. It also involves understanding how to use effectively use components of event design to create a certain experience. In the case of this research it was to create a fun and enjoyable event and in the process the awareness of the African culture. The findings show that GUACS did incorporate principles of event design and experience into their strategy although they did get little side tracked as the experience they gave event attendees did exactly meet up with their motives and objectives. However, they did fulfil each objective and motive to an extent as table 1 shows. Their main shortcomings were not following their working program as if they did the event would have probably been more African-infused and participatory which according to the organisers go hand in hand. In addition, this would have led to a more fun and enjoyable program with less or no negative cues, which was what the 2 added acts the Comedy Duo and the Guitarist brought on.

To examine the strategic reasons behind this company's choice of entertainment for their event-goers

This was an interesting area this research found that the entertainment segment of a program was a vital component in creating a pleasurable event experience. In addition, this research found that understanding event attendees psychology in terms of their needs, preferences and motives were important in choosing an entertainment that would attune to them. The event organisers' seemed to have an idea of their target audience and the experience or entertainment they would attune to and choose the entertainment based on what they perceived this audience would enjoy. Based on the working program the entertainment was African-infused and participatory. The investigations in the findings show that being that this event strived on novelty or offering a difference from regular offering this had an influence on its choice of entertainers- from the working program. Thus, their target audience might have been students but going by the findings it seems like an exact approximate would be students with an affinity for event novelty.

To investigate if they are successful by examining the extent to which event-goers experience satisfaction

The event organisers never really emphasised on satisfying event attendees. However, what was important to them was creating a fun and enjoyable experience for event attendees which they actually did although to different extents. They felt they had offered event attendees value for money with their ticket prices however this was not the case for two of the respondents as the event organisers had seemingly underestimated their perceived value of this event. Both expressed their dissatisfaction on the scale of expectation and their hesitation to return next year. To counteract this situation and meet up with their perceived value the event organiser could perhaps during the promotion of the event communicate not only the entertainment and refreshment packages but also the charity angle. As this will enable event attendees a clear idea of what they are paying for and perhaps reduce dissatisfaction.

Recommendations

The event organisers should stick to the theme of their event to reduce negative cues and create a more enjoyable event. This theme in the case of this event was built up by the name and aim of their society and the name of their event. They should do they above because event attendees expectation is built up by the theme of the event and negative cues could reduce their enjoyment of the event.

Secondly, they should communicate the aims of their event –the charity angle along with the entertainment and the refreshment packages. So event attendees would have a clear image of what expect at the event.

Lastly, they should create more room for socialisation as this was an aspect all respondents seem to enjoy, in addition to it having a major impetus on Guest E's satisfaction. They could do this by creating activities that encourage socialisation or the seating arrangements.

Further Research

The findings and analysis section of this project found that some of the entertainment/performers had issues with quality. However, this is an area it cannot make inferences or recommendations on as due its limited remits. Thus, a future area of research could be to examine entertainment quality and its effects on event attendees' level of satisfaction or enjoyment of event.