

Attendee Intercept Study

Conducted: Sept. 15-16, 2007



Methodology

Premier Guitar Festival staff conducted intercept surveys among several hundred exiting show attendees chosen at random. The majority of surveyed attendees were asked a series of five questions designed to better understand their demographics, preferences and reactions to the Premier Guitar Festival. The contents of this file are excerpts from these surveys and present a fair and accurate representation of the findings.

Sample

The intercept study was completed by 200 exiting festival attendees. Although not specifically included in the study, anecdotal evidence concludes the sample as predominantly male (over 90% male). Following are other key demographic characteristics of the sample:

Age (N %)

18 and under: 6 (3%)
19 to 24: 32 (16%)
25 to 34: 44 (22%)
35 to 44: 67 (34%)
45 and over: 48 (24%)
Total 197(99.00%)
No Answer: 3

Miles traveled to attend festival (N%)

Under 5: 11(6%)
Under 10: 28 (14%)
10-20: 71 (36%)
20-40: 58 (29%)
40+: 26 (13%)
Total 194 (97.00%)
No Answer: 6

Key Findings and Results by Question Area

How did you hear about the festival?

- Radio: 60 (31%)
- Print advertising: 53 (28%)
- Word of mouth: 48 (25%)
- Online: 26 (14%)

Boston Attendee Intercept Survey Summary

- Direct Marketing: 5 (3%)
- Billboard: 1 (.5%)
- Not sure: 1 (.5%)

Observations:

- Radio, print advertising and word of mouth (specifically through friends) are the top three means by which attendees learned of the festival.
- Among those who cited radio as their source of festival information, only 16 identified the station, while the majority seemed to be trying to recall the specific station and could not.
- Those that heard of the festival through print media specifically noted were: *Premier Guitar* (43) and *Boston's Weekly Dig* (3), the remainder of this group either couldn't identify the publication or didn't consider specific identification.
- Attendees who heard of the show through word of mouth derived their information from one of three general sources: from friends (27), through band members/musicians (3) can't remember who (19).
- All respondents who heard of the festival online referred to grabyourguitar.com or premierguitar.com.
- Only 1% of respondents learned of the festival via billboard advertisement and that respondent volunteered that he saw the web address and visited the www.grabyourguitar.com site (which he addressed by name).

What do you think was the best part of the festival? (Multiple mentions allowed)

- Workshops: 144 (35%)
- Manufacturer demonstrations: 127 (31%)
- The entire show: 111 (27%)
- Vintage gear: 18 (4%)
- Unsure: 8 (2%)

Observations

- The instructional workshops were the clear winner in terms of attendee preference with product demonstrations a very close second.
- Specifically respondents noted the instructional, collaborative and intimate nature of the workshops when describing their preference. Many respondents volunteered that they came to the show specifically to see artists (with "Robben Ford" mentioned 41 times "Stu Hamm" mentioned 28 times. The Little Kids Rock program was mentioned 30 times.
- Respondents citing the entire show as the best part of the festival (27%) - these respondents usually elaborated by noting the array of show offerings, gear display, workshops and artists as the best part of the festival There was a tendency among this group to compare the Premier Guitar Festivals format to that of other "low budget

guitar shows” and respondents were quick to mention their preference for a show with “so many things going on” versus a simple flea market format.

- 31% believe the manufacturer demonstrations to be the best part of the festival. Specifically mentioned were amplifier manufacturers, the customer guitars from Peavey and the new solid body from Taylor.
- 4% cited the vintage gear as the best part of the festival. Specifically noting the wide selection of vintage guitars, the number of vintage dealers and the specific vintage guitars on display.
- 2% were non-committal with answers such as “I don’t know” or “It’s all good”. One such respondent later added that Joe Stump, who appeared at the Dean Guitar booth, was the best part of the festival.

What about the festival do you think could be improved?

- Noise inside festival: 134 (67%)
- Price of ticket: 48 (24%)
- Type of show displays: 10 (5%)
- Acoustic specific: 8 (4%)

Observations:

- A full 67% of respondents felt the noise inside the festival could be improved. Several noted that excessive noise made it difficult to focus attention on single demonstrations. Others noted that extraneous noise made the workshops less enjoyable and effective.
- Of the 24% of respondents who felt the ticket price was too high, the majority gave their answer quickly and easily. Some of these respondents elaborated on this theme with replies such as: “I had to pay for parking and a ticket to get it”, “I came only to check out vintage and it was too expensive”, “I didn’t know about the concert but now I have to pay extra”. Although the majority of this group answered easily, many appeared to have to search for their answer. This subgroup paused before answering or appeared to give their answer hesitatingly with comments such as “I guess the price was a lot”.
- Within the group of 10 respondents that commented on the type of show displays there appeared to be no trend in what specifically could be improved display wise. These comments ranged from more vintage to less vintage; to more manufacturers, more acoustic and more displays in general.
- Although only 42 respondents offered acoustic specific comments as an area of festival improvement, these respondents appeared to have answered very deliberately with comments such as “there needs to be a place for acoustic so you can hear yourself”, to “an acoustic pavilion would improve the festival”, to “I play acoustic I’m not much of an electric guitar guy”. These respondents also noted that they would like more acoustic demonstrations and displays.
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Did you buy any merchandise?

- Yes: 88 (44%)
- No: 112 (56%)
- Some respondents reported they bought and sold gear.

Conclusions:

Overall, festival attendees were remarkably willing to answer our questions and The overwhelming majority spoke positively and enthusiastically about the festival in general. Often times our survey was followed up with casual chatter and many attendees eagerly questioned the festival return dates as well as additional festival locales.

The original version of the survey ended with a request for the respondents e-mail address, however after some respondents voiced concerns over privacy, this question was removed.