

Towards a ticket purchase behaviour model for South African arts festivals

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Abstract

With more than 400 annual festivals in South Africa to choose from, arts festival patrons are becoming more selective in their purchase behaviour, resulting in declining festival attendee numbers and tickets sales for some festivals. A better understanding of the influences on ticket purchase behaviour is necessary for the future development of a South African ticket purchase behaviour model. This was accomplished by administering a questionnaire (developed by means of the Delphi technique) among ticket purchasers at two arts festivals. An exploratory factor analysis revealed seven key factors contributing to ticket purchases, and T-tests further revealed findings concerning regular visitors and avid purchasers.

Key phrases

arts/theatre attendance, arts/theatre demand, arts festival, performing arts, purchase behaviour models, ticket purchase behaviour/decision.

1. INTRODUCTION

Consumers have become more demanding and selective in their purchase behaviour (Scheff-Bernstein 2007:143). In the festival industry, the significant changes in ticket purchase behaviour among performing arts patrons can be ascribed to competition in the festival marketplace (Botha, Slabbert, Rossouw & Viviers 2011:142; Scheff 1999:17). As a result, arts festival marketers find it increasingly difficult to predict consumers' responses to different features, benefits, packaging options, information sources, ticket-purchasing outlets, and pricing, to name but a few (Scheff-Bernstein 2007:143).

Purchase behaviour is defined as the factors/aspects that influence consumers' decision-making on whether to purchase something and what to purchase (Bloomsbury 2009:362). Some of these aspects include cultural, social, personal and psychological elements that have an effect on the consumer's characteristics, which influences the consumer's decision-making process at different levels (Ali & Talwar 2010:39).

Furthermore, marketing stimuli, as well as micro and macro environment stimuli, also have an impact on the purchaser's decision. These various influences eventually affect which product is purchased; the brand, the dealer, timing and the amount (Ali & Talwar 2010:40). It is crucial for marketers to understand the processes involved in consumers' decision-making, as well as the influences on these processes, since changes in the aspects that influence consumers' purchasing could affect demand (Ali & Talwar 2010:35-36). Marketers that employ market research to better understand consumers' purchase behaviour and the influences on purchase behaviour can plan marketing strategies accordingly and use the marketing mix to influence consumers towards positive purchase behaviour (Ali & Talwar 2010:35; Scheff-Bernstein 2007:143).

Numerous researchers have focused on aspects influencing ticket purchases/demand for the arts, including Diniz and Machado (2011); Moe and Fader (2009); Scheff (1999); Swanson, Davis and Zhao (2008); Werck and Heyndels (2007); and Willis and Snowball (2009). Some of these aspects include ticket prices, ticket-related discounts, value for money, promotional effort, recommendations from family and friends, size of production, and location of performance.

These existing and, in many cases, very recent research endeavours, emphasise the importance for such research to be conducted; and the need to conduct such studies specifically focussing on attendees to live performing arts events is still prevalent (Barbieri & Mahoney 2010:494). Certain studies, within the same field of research, have distinctively focused on developing frameworks and models pertaining to the purchase behaviour of consumers of arts and cultural products. Researchers that have contributed to the literature by means of frameworks and models relating to demand for, consumption of, participation in, and attendance at the arts include Asai (2011); Borgonovi (2004); Boyle and Chiou (2009); Caldwell (2001); Fernandez-Blanco and Banos-Pino (1997); Frateschi and Lazzaro (2008); McCarthy and Jinnett (2001); and Putler and Lele (2003); and will be elaborated on later.

Amidst these frameworks and models, there seems to be a lack of consensus amongst researchers as to which aspects (and to what extent) are the most significant influencers of ticket purchase behaviour for arts and cultural performances. In addition to this, the participation profiles for the different types of performing arts differ greatly, and it appears that traditional consumer models fail to accommodate the behaviour of certain arts patrons. This could be ascribed to the differences in tastes amongst individuals or differences in the types of performing arts under investigation (Ateca-Amestoy 2008:127). Although these

models and frameworks are helpful, the literature does not specifically make provision for a ticket purchase behaviour model for the South African arts festival market.

2. PROBLEM STATEMENT

The South African festival market has expanded rapidly over the past few years, but this can have repercussions on its sustainability, since the over-supply of these events results in increased competition (Mehmetoglu & Ellingsen 2005:119; Van Zyl 2005:5-6; Van Zyl & Strydom 2007:121).

There are already more than 400 annual festivals in South Africa to choose from, of which arts festivals especially have grown in both number and size (Tassiopoulos 2005:4; Van Zyl & Strydom 2007:121). Two of these arts festivals include the Klein Karoo National Arts Festival and the Innibos National Arts Festival. Competition in the festival industry can result in significant changes in ticket purchase behaviour (Scheff 1999:17) and in addition to this, many of these festivals are currently facing the dilemma of continuous decreases in the number of arts patrons and tickets sales, thus threatening the sustainability of the market. The declines in ticket sales for KKNK and Innibos arts festivals are visible in Figure 1 (Botha 2011:3; Botha, Saayman, Saayman & Oberholzer 2010:15; Kruger, Saayman & Ellis 2011:513; Kruger, Saayman & Saayman 2008:12; Kruger, Saayman, Saayman, Slabbert & Laurens 2010:19; Saayman & Saayman 2006:37; Slabbert, Viviers, Oberholzer, Saayman & Saayman 2011:35).

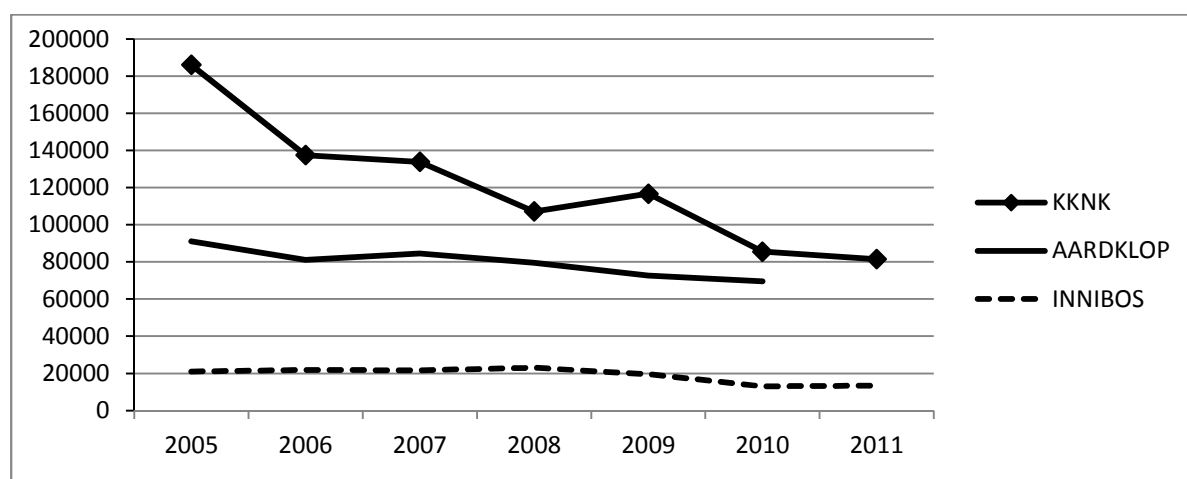


FIGURE 1: Decline in South African arts festival ticket sales

Source: Botha 2011:3

These declines in ticket sales are worrying since arts festivals do not only showcase/sustain different forms of art and contribute to the livelihood of artists; they also stimulate the growth of regional and local economies; and promote specific destinations (Saayman, Slabbert & Saayman 2005:7).

Therefore, in this article the ticket purchase behaviour of attendees at South African arts festivals is investigated and illustrated in a diagram which aims to contribute towards the development of a ticket purchase behaviour model in the future. This will be beneficial since it will to some extent assist marketers in better understanding and addressing the changes in ticket purchase behaviour and declines in tickets sales, thus empowering them to focus their efforts on the key factors that contribute the most to art patrons' ticket purchases. This will ultimately contribute to festival revenue and the sustainability of the arts festival market (Shah & De Souza 2009:127; Smith 2007:185; Walo, Bull & Breen 1997:96).

3. LITERATURE REVIEW

In the literature, models and frameworks estimating the demand for, consumption of, participation in, and attendance at the arts and similar performances are evident. For instance, Fernandez-Blanco and Banos-Pino (1997) estimated demand for cinema performances in Spain by means of a finite mixture model. Boyle and Chiou's model of demand (2009) estimated the impact of a Tony Award nomination and win on the demand for a Broadway production and on the duration of a production's Broadway run. This discrete choice model accounts for the strength of competition in a given week, and it allows the impact of a Tony nomination or win to vary across the weeks of the Broadway season.

Caldwell (2001) proposed a consumption system model of buying-consuming experiences, whereby the attendance at performing arts is based on lived experiences of consumers and the social, cultural and physical settings in which they live. Frateschi and Lazzaro (2008) introduced a model based on the Italian population that estimated the influence that a married person's preferences and characteristics (such as education and cultural background) can have on the cultural consumption (including cultural activities such as visiting a museum/exhibition, theatre, and opera and classical music concerts) of her/his partner.

Asai (2011) constructed a music demand model with variables representing quality in order to conduct an empirical analysis of popular music as a cultural good in Japan. The demand function was estimated, using the data by title of CD's that appeared on the Top 100 single and album charts in two consecutive years. The RAND model of participation (McCarthy &

Jinnett 2001) is a model for developing participation in the arts, and is based on the belief that an individual's decision to participate develops across four stages; and that each stage is affected by certain aspects. These aspects are based on the individual's background, their perceptions, practicalities and the experience.

Borgonovi (2004) estimated a model of participation based on a measure of frequency of attendance. This basic logistic regression model uses participation rates in theatre as well as variables including art education, prices and standard socio-economic characteristics. Differences in participating behaviour among non-attendees, occasional and frequent attendees were constructed. Putler and Lele (2003) presented a framework for modeling ticket sales to performing arts and entertainment events, that makes provision for events that consist of more than a single performance, accounts for the influence of promotional effort on ticket sales, and accounts for "sellouts" of some performances.

For purposes of this study, Caldwell's model (2001) and the RAND model of McCarthy and Jinnett (2001) will be elaborated upon, since these models make provision for a wide variety of influential aspects, as opposed to only a few aspects relating to one particular theme (such as aspects based only on economic principles, or socio-demographic variables alone). Finding an approach whereby various aspects across a broader scope are taken into account in a single model is necessary since "an individual's decision to take a specific action involves a complex mix of attitudes, intentions, constraints and behaviours, as well as feedback between past experiences, and the mix of attitudes and intentions" (McCarthy & Jinnett 2001:23).

3.1 Caldwell's consumption system model

Caldwell's (2001) consumption system model of buying-consuming experiences specifically focuses on attendance at the performing arts (Figure 2). It is a systems-based model that presents variables considered most relevant to understanding the thoughts, feelings and actions, associated with attending performing arts; and is based on a close examination of the performing arts literature, psychology, sociology, consumer behaviour and leisure literatures (Caldwell 2001:499).

The model encompasses three broad influential components. The first component, 'behavioural triggers and constraints', comprises intrapersonal aspects (social class, age and cultural capital); interpersonal aspects (number of companions and content, frequency and timing of the interaction); product aspects (facilities, atmosphere, price and reputation of

the performer/s); and situational aspects (availability of time, money, childcare and transport).

The second component, 'consumption motives', involves multiple consumption motives that underpin attendance and include enrichment (enjoyment, curiosity, and understanding); reduction (avoiding negative experiences of decreased arousal, relaxing, recuperation, escapism); communion (seeking positive experiences relating to people, things and events); and distinction (superiority, social comparison, status and prestige).

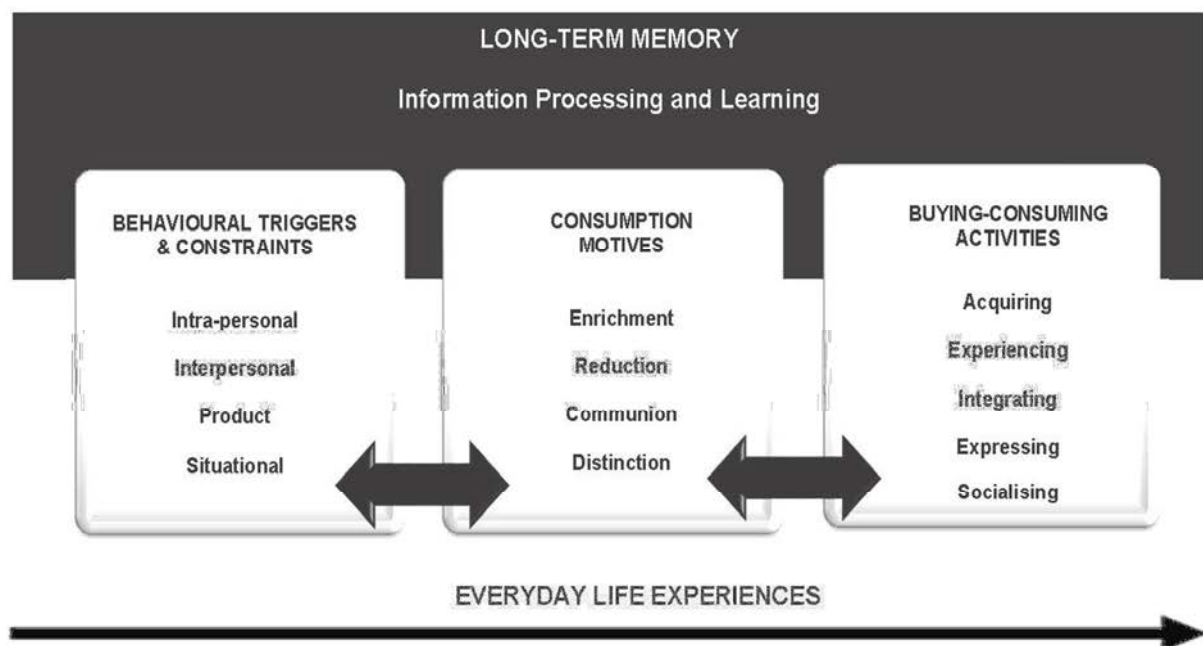


FIGURE 2: Attending performing arts: a consumption model of buying-consuming experiences

Source: Caldwell 2001:500

The third influential component, 'buying-consuming activities', encompasses the practice of acquiring (reading critics' reviews, subscribing to membership, perusing advertising for a show); experiencing (assessing the skill of a performer, appreciating a symphony, sensing the excitement of other patrons); integrating (reading a press article about a performer, contributing to the show by giving a standing ovation); expressing (exchanging ideas with companion, affiliation with the audience, buying a box seat); and lastly socialising (chatting with friends about the show).

As a result of information processing and learning, these three components are embedded in the consumer's long-term memory, and are considered useful in explaining and predicting the buying-consuming experiences associated with attending performing arts.

3.2 The RAND model of participation

The RAND model of participation (McCarthy & Jinnett 2001) is a model for developing participation in the arts, and it is based on the belief that an individual's decision to participate develops across four stages, and that each stage is affected by certain aspects (Figure 3).

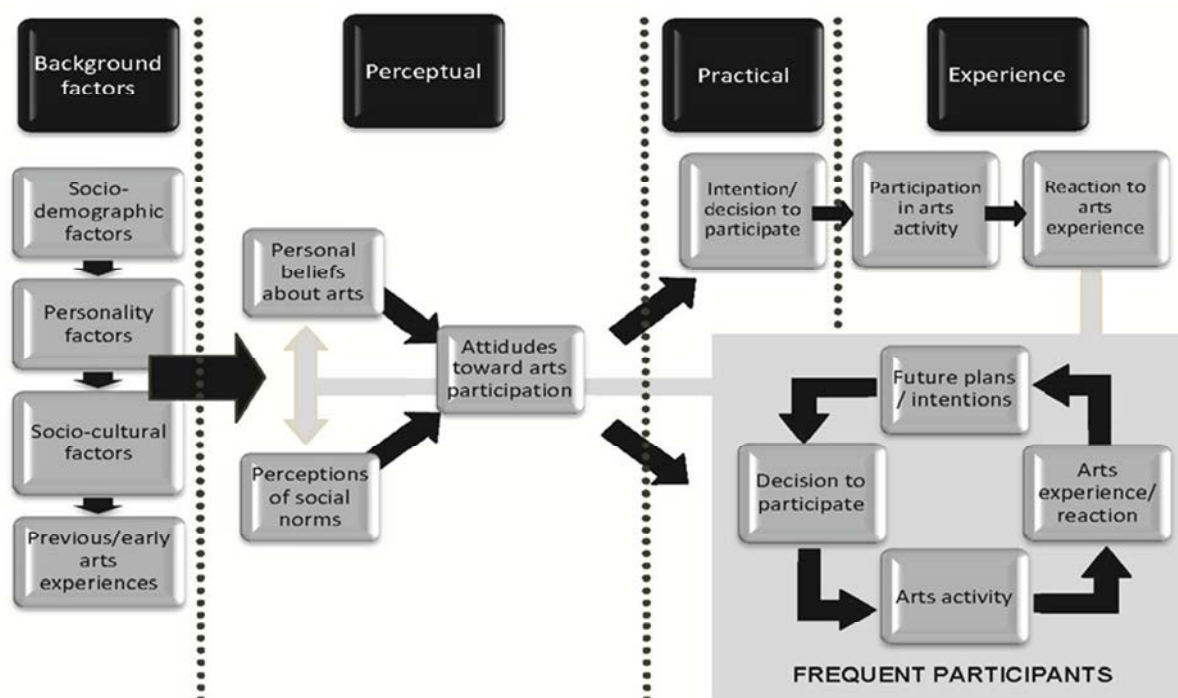


FIGURE 3: RAND participation model

Source: Elicks 2010:27; McCarthy & Jinnett 2001:35

In the first stage, 'the background stage', the individual decides whether or not to consider the arts as a potential leisure activity based on background aspects that shape an individual's general attitude towards the arts (Elicks 2010:11; McCarthy & Jinnett 2001:36). These aspects can be classified according to socio-demographic aspects (education, income, occupation, age, gender and life-cycle stage); personality aspects (aspects unique to the individual for example certain preferences); their prior experiences with the arts; and socio-cultural aspects (group affiliations and identities) (McCarthy & Jinnett 2001:36).

In the second stage, 'the perceptual stage', an assessment is made of the benefits and costs associated with participation in the arts. It is suggested that an inclination towards arts as a leisure activity is shaped as a result (Elicks 2010:11; McCarthy & Jinnett 2001:36-37).

The third stage entails the evaluation of specific opportunities for participation in the arts. Individuals who are strongly inclined to participate are not likely to be dissuaded by practical obstacles (such as a lack of programme information, high cost, lack of time, inconvenience) and instead, are strongly inclined to seek out extensive information on what is available, at what cost, and when (Elicks 2010:11; McCarthy & Jinnett 2001:38).

The last stage, 'the experience stage', refers to the participation itself. The arts experience can vary in type, depending on the individual's familiarity with the arts and involvement with an arts community. The experience is also influenced by the individual's knowledge of the particular type of art, the social value they consider it to be and the personal fulfilment they experience through the arts. Their experience consequently influences future participation decisions, since the individual reassesses the benefits and costs relating to the experience. Frequent positive experiences can stimulate an individual to participate more often and in a greater variety of art forms (Elicks 2010:11; McCarthy & Jinnett 2001:38-39).

Aspects that influence purchase behaviour/demand for the arts is abundant in literature and Caldwell and the RAND model have succeeded in making provision for many of these aspects in their work. Their models also feature the level or extent of participation. Caldwell's model (2001) explains how consumers' lived experiences can either act as behavioural triggers or constraints. Positive experiences can therefore not only trigger consumptive behaviour, but also contribute to future participation or a higher level of consumption/participation. The RAND participation model (2001) incorporates an additional cycle within the model that distinguishes the frequent participants (higher level of participation) from ordinary participants.

This featured 'level of participation' is also present in other empirical literature on participation and it is from this literature that three distinct participation groups can be identified; namely rare participants, occasional participants and frequent participants (McCarthy & Jinnett 2001:29; McCarthy, Ondaatje & Zakaras 2001:21-22). Findings in the literature suggest that the participation behaviour of rare, occasional and frequent participants may be influenced by different aspects (McCarthy & Jinnett 2001:23); including costs, availability, information, scheduling, level of knowledge about the arts, likelihood to participate in multiple arts forms, level of education and socio-demographic variables such as age (Ford Foundation 1974; McCarthy & Jinnett 2001:29; National Endowment for the Arts 1998; Peters & Cherbo 1996; Peterson 1977; Robinson 1985; Robinson 1993).

These findings suggest several important considerations that arts institutions should take into account when developing strategies to increase participation (McCarthy & Jinnett

2001:29). Since most arts institutions (especially South African arts festivals) have a common goal to increase both the number of participants and the frequency with which they participate (McCarthy *et al.* 2001), the level of participation is important to incorporate in a purchase behaviour model for arts participants. Changes in the frequency of participation indicate changes in the behaviour of participants and how it has changed (McCarthy *et al.* 2001:21).

A variety of measures can be used to determine participation levels, of which frequency of participation is a typical measure (McCarthy *et al.* 2001:21). In the context of arts festivals, the frequency of participation would be the number of tickets purchased for performances at an arts festival that year, and the number of times an arts festival was previously visited.

The aim of this article is to investigate and visually illustrate the results of the ticket purchase behaviour of attendees at South African arts festivals, which intends to contribute to the development of a ticket purchase behaviour model in the future. Such a model, specifically for South African arts festivals, does not currently exist. This investigation will be achieved by determining the key factors that contribute to ticket purchases (dependent variables); and the way these key factors relate to two independent variables that indicate the level of attendees' participation ('number of tickets purchased by the attendee' and 'the number of times the attendee has previously visited the festival').

This research will contribute to a better understanding of the ticket purchase behaviour of attendees at South African arts festivals; as well as provide festival marketers with insights regarding the engagement strategies necessary to increase participation among attendees who purchase many (as opposed to few) tickets for performances, and attendees who are more loyal with regards to attending the festival many times (as opposed to attending the festival fewer times). Increasing participation translates into increased ticket sales and related income, which is necessary in addressing the current declines in South African arts festival ticket sales; and ultimately the sustainability of these festivals in a competitive marketplace.

4. RESEARCH METHODOLOGY

The item pool for the questionnaire was generated from the literature, whereby 81 items were identified; and then tested by means of the Delphi technique over three rounds. This entails a series of questionnaires in which feedback is provided on the group's distribution of

opinions between question rounds while preserving the anonymity of the respondents (Landeta 2006:469; Topper 2006:3).

Thirty-two academic and industry experts (internationally and in South Africa) in the field of events and marketing were involved. Thirty-two of the eighty-one items were considered as important and were included into the questionnaire. The questionnaire was divided into Section A, mainly consisting of closed questions regarding behavioural elements; and Section B, consisting of items/aspects that contribute to ticket purchases. A five-point Likert scale of measurement was used in Section B, ranging with options from: 1 – Made no contribution to 5 – Made a maximum contribution. These questionnaires were distributed at the KKNK (April 2011) and Innibos National Arts Festivals (July 2011).

These two festivals were selected since they differ in years of existence (KKNK established in 1994 and Innibos established in 2004); location (KKNK situated far south and Innibos far north in SA); duration of days (KKNK- 8 days and Innibos-4 days); and time of year. This makes provision for relatively diverse South African arts festivals scenarios.

For the duration of the two festivals, a purposive sampling method was used to conduct the surveys, based on a screening question to target ticket purchasers. The self-administered questionnaire was dispersed at different on-site locations (to limit response bias) where ticket-purchasing attendees were present (show venues and ticket offices). From a population of 1,000,000 (N), 384 respondents (n) are considered representative and result in a 95% level of confidence with a ± 5 sampling error (Crecy & Morgan 1970:608). A valid sample size of 635 useable questionnaires at KKNK and 512 at Innibos was collected. Data capturing (Microsoft Excel) and analysis (SPSS Inc. 2007) was done.

An exploratory factor analysis was then performed for purposes of data validity and Cronbach alpha values were determined to test reliability. Thereafter *t*-tests were performed to analyse the differences in the mean values of different independent variables relating to the factors identified in the factor analysis. These results are then visually illustrated in a diagram, intending to contribute to a prospective ticket purchase behaviour model for South African arts festivals in the future.

5. RESULTS

The results will be discussed in three sections. Firstly, an overview of the profile of the ticket purchasing festival attendees will be presented; followed by the results of the exploratory factor analysis, and lastly the results of the *t*-tests.

5.1 Profile of ticket purchasers

Table 1 indicates that most respondents are middle-aged / older adults (average age 47); mostly from the Western Cape (32%); Mpumalanga (25%) and Gauteng (23%) provinces; mostly repeat visitors (79%) and have visited the festivals an average of 5 times. They stay an average of 4 days at the festivals; purchase 4 tickets per person; and prefer drama (66%); comedy (42%); and music theatre and cabaret (27%).

TABLE 1: Profile of ticket purchasers

Variable	Percentage (%) N = 1147	Variable	Percentage (%) N = 1147
AGE:		DAYS SPENT AT FESTIVAL	
<26	11%	1-2 days	22%
26-35	12%	3-4 days	43%
36-45	21%	5-6 days	20%
46-60	37%	7+ days	15%
61+	19%	Average days spent	4 days
Average Age:	47 years		
PROVINCE OF ORIGIN		*GENRE OF ATTENDED SHOWS	
Western Cape	32%	Drama	66%
Mpumalanga	25%	Comedy	42%
Gauteng	23%	Music theatre & cabaret	27%
Eastern Cape	7%	Classical music	8%
Free State	3%	Choir & ensemble	7%
KwaZulu-Natal	3%	Rock	6%
North West	3%	Dance	6%
Limpopo	2%	Visual arts & exhibitions	5%
Northern Cape	1%	Theatre discussions	4%
Outside RSA borders	1%	Word art, poetry	4%
		Children's theatre	3%
		Jazz	2%
PREVIOUS VISITS TO FESTIVALS		AVERAGE NUMBER OF PEOPLE FOR WHOM TICKETS WERE PURCHASED	3 people
First time	21%		
2-4 times	36%		
5-7 times	18%	AVERAGE NUMBER OF TICKETS PURCHASED PER PERSON	4 tickets per person
8+ times	25%		
Average visits	5 times		

* Can attend more than one genre

Source: Authors' compilation from the survey results

5.2 Results of the factor analysis

Initially two separate exploratory factor analyses on each of the datasets for KKNK and Innibos was done, revealing very similar outcomes. In both cases, seven factors each with exceptionally similar items were identified; and of which all the Cronbach Alpha coefficients indicated reliability. Thus the data was pooled and an exploratory factor analysis on the combined dataset of the two festivals was done.

This resulted in all 32 items (with values of 0.3 and above) loading on seven factors (Table 2); labelled as Media (Factor 1); Monetary facets (Factor 2); Quality facilities (Factor 3); Internal motives (Factor 4); Festival experience (Factor 5); Production credentials (Factor 6); and Festival programming (Factor 7). The Cronbach's Alpha coefficients for the factors were above 0.5, which is considered as acceptable for exploratory research (Field 2000:437; Nunnally 1967:226). Therefore reliability was confirmed with CA values between 0.67 and 0.86.

TABLE 2: Factor analysis (KKNK and Innibos)

Factor label	Factor 1: Media	Factor 2: Monetary facets	Factor 3: Quality facilities	Factor 4: Internal motives	Factor 5: Festival experience	Factor 6: Production credentials	Factor 7: Festival programming
Television interviews/discussions of shows	0.85810						
Radio interviews/discussions of shows	0.83297						
Television advertisements	0.73756						
Written reviews of shows in newspapers/magazines	0.61424						
Festival website	0.60165						
Festival newspaper	0.58726						
Festival guide	0.48751						
Word-of-mouth	0.36921						
Award winning shows	0.33385						
Ability to afford tickets		0.92881					
General ticket prices		0.87137					
Willingness to pay the ticket prices		0.82334					
General accessibility of the venue			0.83696				

Factor label	Factor 1: Media	Factor 2: Monetary facets	Factor 3: Quality facilities	Factor 4: Internal motives	Factor 5: Festival experience	Factor 6: Production credentials	Factor 7: Festival programming
Standard and quality of the venue-facilities (ventilation/visibility/sound)			0.81090				
Accessibility of ticketing systems/services at festival			0.65944				
Efficiency and user-friendliness of ticketing systems via internet			0.57665				
Value for money received for shows			0.45113				
Desire to support a colleague, friend or family member performing in show/s				0.69262			
As an avid fan, the urge to see a specific performer in "real-life"				0.65827			
Desire to take a family member/ friend to attend a specific show/s				0.57244			
Love for the arts and desire to see as many productions possible				0.42987			
Follow up shows				0.40511			
Ability to schedule shows in advance					0.78195		
Sufficient leisure time at hand					0.69154		
Atmosphere/spirit experienced at the festival					0.63258		
Festival image/brand					0.37931		
Familiarity/reputation of actor/cast/artist/musician						0.84711	
Familiarity/reputation of the playwright/author/composer						0.84003	
Personal preference for a specific genre							0.70954
Timeslot of show/s							0.70329
Overall compilation of festival programme							0.57214

Factor label	Factor 1: Media	Factor 2: Monetary facets	Factor 3: Quality facilities	Factor 4: Internal motives	Factor 5: Festival experience	Factor 6: Production credentials	Factor 7: Festival programming
A "once-off" / "special edition" show/production							0.33794
Cronbach Alpha's	0.864	0.851	0.784	0.684	0.725	0.862	0.674
Mean Value	2.88	2.81	3.21	3.09	3.57	3.91	3.41

Source: Authors' compilation from the survey results

The mean values indicated that 'Production credentials' is the most important factor contributing to arts festival ticket purchases with a mean value of 3.91, followed by the 'Festival experience' with 3.57. Although still a contributing factor according to its mean value, 'Monetary facets' (2.81) qualifies as the least important contributing factor.

5.3 Results of the *t*-tests

Following the factor analysis, *t*-tests were performed to analyse differences in the mean values of two different independent variables (the number of tickets purchased and the number of times the festival was previously visited) regarding each of the seven key factors .

From Table 3, descriptive and inferential statistics indicate statistically significant differences between the mean values of the KKNK and Innibos ticket purchasing groups based on 'Monetary facets' and 'Production credentials' at a 5% level. There is a statistically significant difference regarding 'Media' at a 10% level. Although these differences are only based on three of the seven factors, these two festivals are different on many levels, such as size (number of visitors, ticket sales and number of productions); location, time of year; years of existence, and duration, among others.

TABLE 3: Results of descriptive statistics and t-tests between KKNK and Innibos

Variable	Mean KKNK	Std.Dev. KKNK	Mean Innibos	Std.Dev. Innibos	P-Value	df
Media	2.83	0.92	2.92	0.92	0.097*	1101
Quality facilities	3.19	0.99	3.24	0.94	0.359	1102
Monetary facets	2.72	1.06	2.91	1.05	0.003**	1100
Internal motives	3.05	0.99	3.13	0.90	0.180	1099
Production credentials	3.99	1.01	3.81	1.02	0.004**	1096

Variable	Mean KKNK	Std.Dev. KKNK	Mean Innibos	Std.Dev. Innibos	P-Value	df
Festival experience	3.59	0.85	3.53	0.87	0.261	1103
Festival programming	3.39	0.87	3.43	0.84	0.523	1101

Note: ** p < 0.05; * p < 0.1

Source: Authors' compilation from the survey results

Since the number of festival productions in the KKNK and Innibos festival programmes differ substantially, and since the number of times the festival could be visited also differs substantially because of the longer existence of KKNK (17 years) as opposed to Innibos (8 years); lower and upper quartiles were used for the number of tickets purchased and number of times the festival was previously visited (Table 4).

TABLE 4: Descriptive statistics for number of tickets purchased and number of times the festival was previously visited

Variable	Mean KKNK	Std.Dev. KKNK	Lower Quartile KKNK	Upper Quartile KKNK	Mean Innibos	Std.Dev. Innibos	Lower Quartile Innibos	Upper Quartile Innibos
Number of tickets	13.508	15.326	4.00	16.50	7.288	9.581	2.00	8.00
Times	6.655	5.025	2.00	10.00	3.391	2.327	1.00	5.00

Source: Authors' compilation from the survey results

For the variable “number of tickets purchased” recoding into the upper and lower quartiles for KKNK were 4 tickets and 16.5 tickets respectively. Therefore, attendees who purchased fewer than 4 tickets were classified as ‘few’; and those who purchased more than 16.5 tickets were classified as ‘many’. For Innibos, the upper and lower quartiles were 2 tickets and 8 tickets respectively, thus classifying less than 2 tickets or 2 tickets and less) as ‘few’, and more than 8 tickets (or 8 tickets and more) as ‘many’.

The upper and lower quartiles for the recoded variable “number of times the festival was previously visited” was 2 times and 10 times respectively for KKNK; and once and 5 times respectively for Innibos. Therefore 2 times and less was considered as ‘few’; and 10 times and more was considered ‘many’ for KKNK visitors. Innibos visitors who only visited once, was considered as ‘few’ times; and those who visited 5 times and more, was considered as ‘many’ times (Table 4). Independent sample t-tests were conducted between attendees who

purchased many tickets and those who purchased few regarding each of the seven key factors (Table 5).

TABLE 5: Results of descriptive statistics and t-tests between few and many tickets purchased for both festivals

Variable	Mean Many tickets	Std.Dev. Many tickets	Mean Few tickets	Std.Dev. Few tickets	P-Value	df
Media	2.82	0.92	2.84	0.88	0.785	583
Quality facilities	3.17	0.98	3.15	1.00	0.846	584
Monetary facets	2.59	1.13	2.85	1.00	0.004**	584
Internal motives	3.05	0.90	3.03	0.95	0.729	582
Production credentials	4.01	0.98	3.83	1.04	0.035**	580
Festival experience	3.69	0.83	3.44	0.87	0.000***	585
Festival programming	3.40	0.82	3.35	0.88	0.463	585

Note: *** $p < 0.001$; ** $p < 0.05$; * $p < 0.1$

Source: Authors' compilation from the survey results

At a $p < 0.001$ level, the two groups were statistically significant based on 'Festival experience' and, at a 5% level, statistically significant regarding 'Monetary facets' and 'Production credentials' (Table 5). Even though 'Monetary facets' is considered a stronger contributor to ticket purchases of attendees who purchase few tickets; the mean value of the factor is the lowest amongst all the other factors (2.81).

Table 6 reveals Statistically significant relationships at $p < .05$ level are evident between loyal (many times) visitors to the festival and visitors who attend the festival few times, regarding Internal motives and Production credentials. Statistical significance at a 10% level regarding festival experience was also evident.

Table 6: Results of descriptive statistics and t-tests between few and many times the festival was previously visited for both festivals

Variable	Mean Many times	Std.Dev. Many times	Mean Few times	Std.Dev. Few times	P-Value	df
Media	2.95	0.89	2.85	0.98	0.181	605

Variable	Mean Many times	Std.Dev. Many times	Mean Few times	Std.Dev. Few times	P-Value	df
Quality facilities	3.22	0.97	3.27	0.98	0.504	606
Monetary facets	2.82	1.08	2.89	1.08	0.428	604
Internal motives	3.19	0.88	3.00	1.05	0.016**	607
Production credentials	3.98	1.01	3.78	1.06	0.017**	603
Festival experience	3.63	0.84	3.51	0.89	0.075*	607
Festival programming	3.45	0.84	3.38	0.88	0.294	605

Note: ** p < 0.05; * p < 0.1

Source: Authors' compilation

6. THE VISUAL ILLUSTRATION OF THE RESULTS

From the above results, a visual illustration regarding the ticket purchase behaviour of South African arts festival attendees is presented (Figure 4). The seven key factors that contribute to arts festival ticket purchases, with their accompanying listed items, are displayed in ascending order according to mean values. The contribution that these factors make specifically to frequent and less frequent visitors; as well as visitors who purchase many and those who purchase few tickets, are also indicated.

7. FINDINGS AND IMPLICATIONS

From the results and visual illustration in Figure 4, the following findings and implications can be made:

- The factor analysis revealed that 'Production credentials' is the most important factor contributing to arts festival ticket purchases. Studies supporting this include Akdede and King (2006:223); Gemser, Van Oostrum and Leenders (2007:51); Urrutiaguer (2002:186); and especially the study by Willis and Snowball (2009:167) which was also based on a South African arts festival. Since 'the name says it all', festival organisers must ensure that the renowned actors, musicians and playwright are included the festival programme, and that the production credentials are emphasised in marketing.

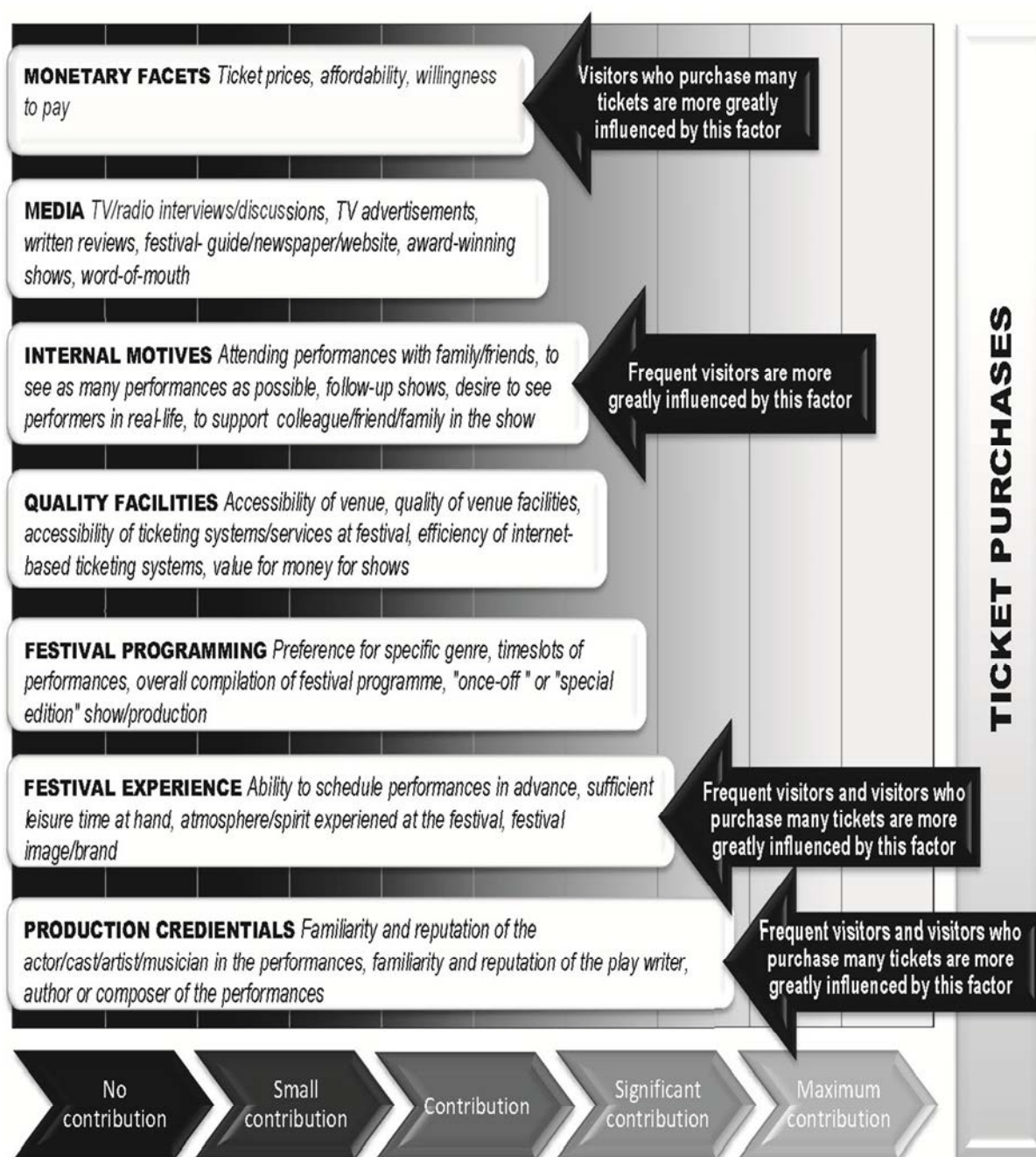


FIGURE 4: Basis for a ticket purchase behaviour model for South African arts festivals

Source: Authors' compilation from the survey results

- The factor 'Festival experience' was the second most important contributor to ticket purchases. The separate items/aspects within this factor are also identified in the findings of other research; however, none of the studies had the same grouping of items in one factor. The ability to schedule shows in advance is supported by Moe and Fader

(2009:74) and Swanson et al. (2008:303). Sufficient leisure time at hand is supported by Ateca-Amestoy (2008:133) and Werck and Heyndels (2007:26).

- The atmosphere and spirit experienced at the event, as a contributor of demand, were evident in studies conducted by Smith (2007:190); and Lee, Lee, Lee and Babin (2008:62). The image and brand of the event/festival is a very uncommon item found in the studies by Scheff (1999:25) and Urrutiaguer (2002:186).
- The 'Festival experience' should be managed by marketing the festival and releasing the festival programme well in advance. The festivals should be scheduled during holiday seasons when attendees have more leisure time at hand. The festival management should also ensure that the image and brand of the festival portrays a spirited atmosphere.
- The items in the third most important factor, 'Festival programming', are prominent as contributors of demand for the arts/performances within literature. Timeslots, as a determinant of participation, is evident in the studies by Ateca-Amestoy (2008:133); Boyle and Chiou (2009:51); and Smith (2007:190). The preference for specific genres is emphasised in the research by Ateca-Amestoy (2008:133); Colbert (2003:31) and Willis and Snowball (2009:167). A 'once-off performance' is somewhat supported by Scheff (1999:20) who found that special occasion/celebration performances was among the most important reasons for opera attendance. None of these studies had these items grouped together as one factor. The festival organisers should incorporate into the festival programme well-synchronised timeslots for performances, especially "not to be repeated performances" across genres such as drama, comedy and music theatre and cabaret.
- 'Quality facilities' comprises items rich in the literature. This can be ascribed to the fact the attendees' experience can be directly affected by the general accessibility of the venue (Diniz & Machado 2011:4; Scheff 1999:22; Yoon, Lee & Lee 2010:337,341); and the standard and quality of the venue-facilities (Tkaczynski & Stokes 2010:70; Urrutiaguer 2002:187). Accessibility of ticketing systems/services at the festival is emphasised by Smith (2007:186-187); and efficient internet-based ticketing systems is supported by Beaven and Laws (2007:120; 2004:183).
- Festival organisers/marketers should emphasise quality when marketing the festival; and should ensure that the facility related aspects mentioned above are provided in a practical manner. For example ensuring that the sound and lighting equipment is

suitable for the venues; ensuring optimum seating capacities without compromising comfort and visibility; and employing capable and skilled ticketing office operators.

- The items in the factor 'Internal motives' are also evident in literature. For instance, attending performances with family and friends is mostly considered as a social internal motive (Bowen & Daniels 2005:155; Tkaczynski & Stokes 2010:70). Stigler and Becker (1977:76) support the desire to see as many shows as possible as well as the desire to attend follow-up (sequel) performances, together with Gemser et al. (2007:52). The desire to support a colleague, friend or family member who performs in the show is confirmed by MacArthur (2008:15).
- The desire to see the performers in real-life is backed by the studies of Bowen and Daniels (2005:155); Tkaczynski and Stokes (2010:70); and Willis and Snowball (2009:182). Festival organisers/marketers could develop group package discounts for persons attending performances with family and friends; or loyalty discounts for individuals who attend as many shows as they can. Arranging opportunities whereby attendees can meet the actors/performers or to get an autograph is also recommended.
- 'Media' was the second least important factor. The items in this factor are abundant in studies relating to the arts. Slack, Rowley and Coles (2007:52-53) support radio/television interviews/discussions as well as television advertisements. Gemser et al. (2007:43) and Reinstein and Snyder (2005:27) support written reviews; and the festival guide/programme is an aspect backed by Akdede and King (2006:230) and Lee et al. (2008:58). Research conducted by Nilsson, Nulden and Olsson (2001:36) supports festival newspapers; and Slack et al. (2007:52-53) supports the festival website as an aspect contributing to ticket purchases. Word-of-mouth is evident in the findings of Deuchert, Adjamah and Pauly (2005:161) and Tobias (2004:110).
- According to Nelson, Donihue, Waldman and Wheaton (2001:15), award-winning shows is found to result in greater ticket sales; and perhaps suggests that these shows market the festival as an event hosting quality performances. Festival organisers/marketers should utilise mostly television and radio for advertising and conducting interviews/discussions regarding award-winning productions. Written reviews; the festival guide; festival newspapers; and festival website are also excellent channels through which marketing and information dissemination can be conducted effectively.
- 'Monetary facets' is the least important of the seven factors. However, the items within this factor, namely ticket prices, affordability and willingness to pay; is predominant in the literature (Diniz and Machado 2011:4; Scheff 1999:16; and Snowball 2005:109).

Festival organisers/marketers could possibly expect limited resistance from this market should necessary annual price increases be made in a gradual manner; and in keeping with the needs of this market.

Not surprisingly is the fact that attendees who purchase many tickets are more greatly influenced by 'Monetary facets'. Attendees who purchase many tickets and who are more loyal (having attended the festival many times before), are also more influenced by 'Production credentials' and 'Festival experience'. This implies that should festival organisers/marketers emphasise these factors, they will fulfill not only the needs of the general ticket purchasing market, but the needs of a promising and highly involved market.

Since the results in this study are based on two South African arts festivals which makes provision for varying festival characteristics (location, size, time of year, duration and markets), it supports the likelihood that the findings and implications derived could also apply to other South African arts festivals.

This research contributes significantly to the literature base of purchase behaviour in the arts and associated models. The absence of such research to date has created difficulties in fully understanding the purchase behaviour of South African arts festival ticket purchasers, especially when significant changes in ticket purchase behaviour among performing arts patrons are evident as a result of competition in this market.

The research suggests that from the many aspects that can influence ticket purchase behaviour; there are specific key factors that contribute to South African arts festival ticket purchases. Management implications as those mentioned above, are necessary to satisfy the needs of- and further increase/maintain participation among the ticket-purchasing market. This will in turn secure and/or increase festival revenue by means of ticket sales and ultimately the sustainability of the arts festival market.

8. CONCLUSION

The aim of this research was to investigate the ticket purchase behaviour of attendees at SA arts festivals with declining ticket sales; that would in turn contribute to the development of a model in the future, since no such model exists. The results of this study are visually illustrated, taking into account all the possible influential aspects on purchase behaviour, and subsequently identifies the key factors contributing to arts festival ticket purchases. The illustration also makes provision for an important facet of purchase behaviour in the arts, namely the level of participation. It serves as a valuable tool that will support arts festival

marketers and organisers across South Africa to better understand their ticket-purchasing market; and will assist in addressing the current dilemma of declining ticket sales in this competitive market.

It is recommended that the results of this study be tested at various other South African arts festivals for comparative purposes. Changes in the frequency of participation and ticket purchase behaviour of attendees should continuously monitored, so that festival marketers can make the necessary modifications to their marketing strategies. Ultimately, further research which builds on the foundation of this research is recommended to make provision for the complex processes associated with purchase behaviour.

9. LIMITATIONS OF THE STUDY

The data for this study were collected during April and July 2011, thus the latest developments regarding the related festivals may not be captured. The outcome of this study does not deliver a model, but rather contributes to future research endeavours aimed at developing a ticket purchase behaviour model for South African arts festivals.

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