

Motives of attendees at Rain's live music theatre production: A tribute to the Beatles

Prof. Martinette Kruger*

¹TREES (Tourism Research in Economic Environs and Society), Private Bag x6001, North-West
University, Potchefstroom, South Africa,
Email: Martinette.Kruger@nwu.ac.za

Prof. Melville Saayman
University, Potchefstroom, South Africa,

Abstract

Theatre is a popular pastime in South Africa. However, little is known about the visitors attending these productions and what motivates them to attend. The purpose of this research is to determine the motives of attendees at a music theatre production of *RAIN – A Tribute to the Beatles* in South Africa, and, based on these motives, to identify and profile different market segments. A survey was conducted at the show (27-28 August and 4 September 2011) at the Teatro at Monte Casino, Johannesburg where 434 questionnaires were included in the analysis. The factor analysis identified four motives for attending the production: entertainment and artist affiliation, social interaction, group affiliation and unique experience. Based on these motives, the cluster analysis identified two clusters, namely Beatle maniacs and music lovers. The t-tests indicate that the clusters are homogeneous in terms of their socio-demographic profile and the main differences were behavioural. This research makes an important contribution to music and theatre literature and sheds valuable light on the profile of theatre attendees in South Africa.

Key words: theatre attendees; travel motives; South Africa; RAIN – A Tribute to the Beatles.

Corresponding author*



Source: <http://orpheum-memphis.s3.amazonaws.com/img/RainSpotlight3.jpg>

Introduction

Theatre is defined by the Oxford English Dictionary (2000, p. 1239) as 'an edifice in which live dramatic performances, plays or spectacles, regarded collectively as a form of art, are exhibited for the amusement of spectators'. Scollen (2008, p. 2) supports this definition and defines theatre as 'a very special kind of interface where the actions of humans are represented through the actions of performers, which are presented to audiences, who in turn themselves act in relation to the described/given actions of those on stage'. It is widely believed that modern Western Theatre evolved from the Greek Ritual Festivals, prepared for the god Dionysus, 534 BC (Brown, 2001). The theatre of ancient Greece consisted of the three types of drama: tragedy, comedy and the satyr play (Brockett & Franklin, 2003). Today, various theatre productions in the form of drama, musical theatre, dance, comedy and tragedy are held over the world and South Africa is no exception. Theatre created in South Africa by South Africans began with the advent of Johannesburg's Market Theatre in the mid-1970s and has continued to expand since then. Currently, there are more than 100 active spaces across the country offering everything from indigenous drama, music, dance, cabaret and satire to West End and Broadway hits, classical opera and ballet (South Africa Info, 2011).

Well-known and popular theatre productions performed in South Africa include *The Lion King*, *The Phantom of the Opera*, *Mamma Mia*, *Riverdance*, *Fiddler on the Roof*, *Beauty and the Beast* and *Buddy Holly*. These types of shows are usually expensive and held at selected theatre venues in the country. However, despite the cost they have sold out performances at nearly every venue. The popularity of these types of productions raises the following questions: Who are these theatre attendees and what motivates them to travel and attend these types of productions? McCarthy *et al.* (2001) suggest that in order to accurately

identify those individuals who are likely to attend these types of theatre productions, information is needed about their motives in order to devise effective marketing strategies. Swanson *et al.* (2008) agree and indicate that to shape actively and influence consumption behaviour via strategic marketing processes, theatre managers/marketers must first understand why attendees act the way they do. McCarthy and Jinnnet (2001) also note that it is important to understand and know individual's motives, since these differences can help organisers increase the attendance of live theatre performances. This is especially important since, as Swanson *et al.* (2007, p. 317) note, 'with an abundance of entertainment options at attendees' disposal and a finite amount of time in which to enjoy them, understanding the motives driving performing arts attendance is crucial as organisations strive to compete in an increasingly crowded market place'. Scollen (2007) adds that with an ageing population, and fewer of the younger generation attending live theatre performances, audiences are declining, which leads to serious concerns regarding the future sustainability of theatre productions.

Unfortunately, as observed by McCarthy and Jinnnet (2001, p. 11) 'empirical academic research exploring performing arts attendance from an individual motivation perspective is nearly non-existent'. This type of analysis is therefore invaluable. Walmsley (2009, p. 1) provides a possible explanation for the lack of research, stating that 'theatre is a complicated pastime, bridging the fields of arts and leisure and the drivers of aesthetics, hedonics, emotions, education and entertainment, to name but a few'.

Hume *et al.* (2007, p. 136) add 'theatre is also people-oriented, intangible and perishable'. These qualities and complexities perhaps partly explain the persistent lack of insights into audiences' motives for going to the theatre (Walmsley, 2009).

The purpose of this research is therefore to determine the motives of attendees at a music theatre production in South Africa, and, based on these motives, to identify and profile different market segments. This research will specifically focus on attendees at *RAIN – A Tribute to the Beatles*, which coming directly from their phenomenally successful Broadway engagement, made its debut in South Africa at the Teatro at Montecasino, Johannesburg from 23rd August 2011 for a limited season. *RAIN: A Tribute to the Beatles* began as an offshoot of the Broadway production of *Beatlemania*. '*RAIN*' ran on Broadway for 300 shows (and eight preview performances) at the Brooks Atkinson Theatre in New York City from October 2010 to July 2011. In addition to the Broadway engagement, '*RAIN*' has been a hugely successful national tour for years. In 2008, Pollstar listed *RAIN* at number 17 in its yearly 'Pollstar's Hot top 20' for overall tickets sales of a touring show, band, or production. This research will provide valuable insights into the profile and motives of the music theatre market in South Africa.

Literature review

According to Grisolia and Willis (2011), theatres supply a niche market, and need a heterogeneous programme of shows to maintain theatre attendee interest and demand. Analysing theatre attendance in terms of their motives and interests is therefore useful both for marketing and policy (Grisolia *et al.*, 2010). Grisolia and Willis (2011) add that theatre managers can use information about theatre attendance and preferences for the attributes of different productions to determine ticket prices for different types of shows. Other benefits include forecasting of future trends, determining whether theatre engages with all society or just elite sections and also to present information about the sections of society who engage in theatre to public grant awarding bodies (Grisolia *et al.*, 2010).

A motivation is often viewed as an internal factor that directs and integrates an

individual's behaviour (Iso-Ahola, 1980; Park *et al.*, 2009). According to Uysal and Hagan (1993) motivation is a dynamic concept that may vary from one person to another, from one market segment to another, from one event to another, as well as from one decision-making process to the next. Theatre managers and marketers should, therefore, have knowledge of the needs that attendees are seeking to satisfy (Park *et al.*, 2009). Furthermore, Fodness (1994) warns that effective marketing is impossible without identifying, understanding and prioritising attendees' motives. Crompton and McKay (1997) and Van Zyl (2005) state that the enhancement and maintenance of attendees' central motives should be the primary goal of managers and marketers, since identifying and prioritising motives is an essential ingredient in understanding attendees' decision process. An attendee may have several different needs, which s/he desires to satisfy through the attendance of a theatre production. Various visitors may engage in the same theatre element and may each derive different benefits from the experience.

By measuring the primary desires attendees' are seeking to satisfy at a theatre production and which motivational factors lead to the preference for a particular type of theatre production (drama, musical, dance, comedy or tragedy), a more detailed profile of the attendees can be obtained and so allow marketers/managers to better address these needs with a tailor-made marketing programme and production line-up (Crompton and McKay, 1997; Gitelson & Kerstetter, 2000). Understanding the visitor motives for attending a theatre production can ultimately help entice more visitors to attend (Fodness, 1994). Further insights into visitors' travel motivation can benefit theatre production marketing specifically with regard to market segmentation, product development, service quality evaluation, image development, and promotional activities (Fodness, 1994; Crompton & McKay, 1997; Kozak, 2002; Yoon & Uysal,

2005; Kim *et al.*, 2006; Kruger, 2009, 2010; Kruger & Saayman, 2010; Kruger *et al.*, 2011).

Previous research relating to the arts has focused mainly on the motives of visitors to museums (Thyne, 2001; McIntyre, 2007) and art galleries (Bourgeon-Renault, 2000; Arai & Pedlar, 2003; Slater, 2007) while others have focused on the economics of arts (Throsby, 1994; Gérard-Varet, 1995; Angelo *et al.*, 2010; Saayman & Rossouw, 2011), determinants of demand for the performing arts (Colbert, 2003; Chan & Goldthorpe, 2005; Werck & Heyndels, 2007; Willis & Snowball, 2009), audience development (Scollen, 2007) and willingness to pay for theatre (Hansen, 1997; Grisolia & Willis, 2011). Previous research conducted in South Africa has focused on attendees at arts festivals (Kruger, 2009, 2010; Kruger *et al.*, 2009; Kruger *et al.*, 2010), jazz festivals (Kruger & Saayman, 2015), live musical performances (Kruger & Saayman, 2012, 2015; Manners *et al.*, 2015) and classical music performances (Saayman & Saayman, 2011). However, limited research has focused on the South African theatre attendee.

Various studies have attempted to profile theatre attendees and revealed the prevalence of middle-aged, well-educated and high-income earners (Baumol & Bowen, 1973; Throsby & Withers, 1979; Gourdon, 1982; Kotler & Scheff, 1997; Bennett *et al.*, 1999; McCarthy *et al.*, 2005; Saayman & Saayman, 2011). Scollen (2008) argues that it makes sense that those with a high level of education and disposable income would be more inclined to attend theatre productions, since they have the financial ability to purchase tickets and the 'intellectual/aesthetic knowledge to engage'. Bourdieu (1986) agrees and stated that 'theatre composes the field of restricted culture and can only successfully be experienced and appreciated by those with "taste"' while Sayre and King (2003, p. 246) assert 'appearance at these events

reinforces social status and proclaims identity as a member of the elite group'. However the question remains, is this true in all cases?

Looking at the behaviour of theatre and art attendees, in an attempt to determine the relationship between opera and mainstream music, Peterson and Kern (1996) examined the audience participation and tastes of individuals they call 'highbrow', meaning they like both classical music and opera. Their findings revealed increasing enjoyment of 'lowbrow' music by the 'highbrow' audience. Prieto-Rodriguez and Fernando-Blanco (2000) determined the probability of listening to classical and modern music. Results showed that both groups of music listeners have a common background and an 'innate' taste for music. They concluded 'if one is a music fan, one listens to both classical and modern music'. However, Kurabayashi and Ito (1992) as well as Levy-Garboua and Montmarquette (2002) revealed that the attendance of traditional and artistic events may have a negative relationship. Their results showed that since it takes a longer time to develop a taste for artistic performances, attendees' consumption will tend to increase over time in contrast to the consumption of popular events. Research by Kopczynski and Hagar (2003:7) as well as by Montgomery and Robinson (2006) also confirmed that frequent performing arts attendees are also the most frequent attendees of leisure activities, including sporting events, movies, festivals, museums and traditional concerts.

While the profile and behaviour of theatre and arts attendees have, to some extent, been examined, limited research has focused on determining the motives of these attendees. Bergadaá and Nyeck (1995) conducted one of the first studies regarding the motives of theatre goers and theatre makers. These authors found four motivational typologies for theatre going: escapism/entertainment, edutainment, personal enrichment and social hedonism. Swanson *et al.* (2008) found that visitors at

live performances of the arts are motivated by aesthetics, education, escape, recreation, enhancement of self-esteem and social interaction. Walmsley (2009) investigated the motives of visitors to the Melbourne Theatre Company in Australia and the West Yorkshire Playhouse in the United Kingdom. Similar to the findings by Bergadaá and Nyeck (1995), results revealed that the key motivating factor for visitors was the pursuit of emotional experiences and impact, followed by escapism and edutainment. Saayman and Saayman (2011) identified the motives of attendees at a Philharmonic Orchestra Festival in South Africa and the results revealed three motives: event attractiveness, socialisation and escape.

Collectively, the results of the studies above show that theatre attendees can be regarded as a niche market with particular characteristics and motives. However, these studies have not focused on the attendee at a distinct theatre genre, for example drama or comedy attendees. Profiling and determining the motives of theatre attendees has also not previously been examined in South Africa. The present research will determine the profile and motives of attendees at a music theatre production in South Africa and will therefore significantly contribute towards the knowledge base regarding theatre attendees in the country and particularly for a particular type of theatre production.

Methodology

A structured questionnaire was used to collect the data. This section describes the questionnaire, the sampling method and survey, and the statistical analysis conducted.

The questionnaire

The questionnaire was based on the works of Bergadaá and Nyeck (1995), Swanson *et al.* (2007), Walmsley (2009) and Kruger and Saayman (2012, 2015) and was divided into

three sections. Section A captured demographic details (gender, home language, age, occupation, home province, country of origin, level of education, marital status, and when the decision was made to attend the event), and spending behaviour (number of persons paid for, length of stay and expenditure). Section B captured motivational factors, measuring 23 items on a five-point Likert scale, where 1 = not important at all; 2 = less important; 3 = important; 4 = very important and 5 = extremely important. This section also requested information specific to visitors' behaviour during the event (preferred accommodation, initiator of attendance, times attended, mode of transport), as well as their music preferences (preferred type of music, attendance of other music festivals, and sources of information about the event). Section C captured preferred leisure activities, sports participation and favourite holiday destinations.

Sampling method and survey

A destination-based survey was undertaken and questionnaires were distributed at six of the *Rain – A Tribute to the Beatles* shows held at the Teatro at Monte Casino, Johannesburg (27-28 August and 4 September 2011, two shows per day). The venue is divided into blocks, which determined the value of the different tickets purchased. For example, seats near the stage had a separate entrance from the attendees who bought a cheaper ticket for the gallery and from those who sat further from the stage. A stratified sampling method was therefore used and in order to limit bias, a simple random sampling method was used within the stratified sample, where the trained fieldworkers followed specific guidelines as questionnaires were handed out to different non-homogeneous age groups, gender groups and ticket holders. Questionnaires were distributed to all visitors who were willing to participate before the concerts while they were waiting outside the venue and during the break. Fieldworkers approached the respondents

and explained the goal of the survey and the questionnaire to ensure that visitors participated willingly and responded openly and honestly. A total of 450 questionnaires were administered and 434 completed questionnaires were included in the analysis. In a population of 100 000 (N), 398 respondents (n) would be seen as representative. Therefore, since approximately 50 000 visitors attended the event, the number of completed questionnaires (n = 434) was more than adequate.

Statistical analysis

Microsoft[®] Excel[®] was used to capture the data and SPSS (SPSS Inc., 2007) to analyse it. The analysis was done in three stages: a factor analysis, a cluster analysis and an analysis of significant differences between motivational clusters of visitors at the *RAIN* concert.

First, a principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, was performed on the 23 motivation items, to explain the variance-covariance structure of a set of variables through a few linear combinations of these variables. The Kaiser-Meyer-Olkin measure of sampling adequacy was used to determine whether the covariance matrix was suitable for factor analysis. Kaiser's criteria for the extraction of all factors with eigen values larger than one were used because they were considered to explain a significant amount of variation in the data. All items with a factor loading greater than 0.3 were considered as contributing to a factor, and all items with loadings less than 0.3 as not correlating significantly with this factor (Steyn, 2000). Any item that cross-loaded on two factors with factor loadings both greater than 0.3 was categorised in the factor where interpretability was best. A reliability coefficient (Cronbach's alpha) was computed for each factor to estimate its internal consistency. All factors with a reliability coefficient above 0.6 were considered as acceptable in this study. The

average inter-item correlations were also computed as another measure of reliability – these, according to Clark and Watson (1995), should lie between 0.15 and 0.55.

Second, a cluster analysis, using Ward's method with Euclidean distances, was performed on the scores of the motives to attend the concert. A cluster analysis is a multivariate interdependence technique, whose primary objective is to classify objects into relatively homogeneous groups based on the set of variables considered, and is mostly an exploratory technique (Hair *et al.*, 2000). Hierarchical clustering makes no assumptions concerning the number of groups or group structure. Instead, the members are grouped together based on their natural similarity (Johnson & Wichern, 2007). This research did not take an *a priori* view of which data points should fall into which segment. Rather, a hierarchical cluster analysis was used to explore the natural structure of the data, by means of Ward's method with Euclidean distances.

Third, independent *t*-tests, two-way frequency tables, and chi-square tests were used to investigate any significant differences between the motivational clusters of *RAIN* visitors. The study used demographic variables (gender, home language, country of origin, age, occupation, and province of origin) and behavioural variables (length of stay, type of accommodation, transport, preferred type of music, expenditure, other festivals attended, initiator of attendance, and when the decision to visit was made) to examine whether there were statistically significant differences between the groups. The results of the statistical analyses are discussed in the next section.

Results

This section discusses the results of the factor analysis (travel motives), and presents the results of the *t*-tests and cross-tabulations with chi-square tests to investigate significant differences.

Results from the factor analysis

The pattern matrix of the principal axis factor analysis using an Oblimin rotation with Kaiser normalisation identified five factors and these were labelled according to similar characteristics (Table 1). These factors account for 65% of the total variance. All factors have relatively high-reliability coefficients, ranging from 0.67 (the lowest) to 0.92 (the highest). The average inter-item correlation coefficients of between 0.34 and 0.55 also imply internal consistency for all

factors. Moreover, all items loaded on a factor had a loading greater than 0.3, and the relatively high factor loadings indicate a reasonably high correlation between the factors and their component items. The Kaiser-Meyer-Olkin measure of sampling adequacy (0.84) shows that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005). Bartlett's test of sphericity reached statistical significance ($p < 0.001$), supporting the factorability of the correlation matrix (Pallant, 2007).

Table 1: Results of factor analysis of RAIN concerts – attendee' motives

MOTIVATION FACTORS AND ITEMS	FACTOR LOADING	MEAN VALUE	RELIABILITY COEFFICIENT	AVERAGE INTER-ITEM CORRELATION
Factor 1: Entertainment and artist affiliation		3.92	0.92	0.54
To enjoy the music	0.84			
To hear my favourite Beatles song	0.82			
I grew up with the Beatles' music	0.79			
To relive the music of one of the worlds' greatest bands	0.75			
To have fun	0.62			
I always wanted to see the Beatles perform live and this tribute gives me that opportunity	0.58			
For nostalgic reasons/memories	0.56			
These concerts are entertainment at its best	0.55			
Because I enjoy these types of special events	0.53			
It is an exciting thing to do	0.48			
Factor 2: Social interaction		2.87	0.67	0.34
Because I got tickets for free or as a present	0.83			
To meet new people	0.76			
It is a sociable event	0.42			
To spend time with family and friends	0.28			
Factor 3: Group affiliation		3.66	0.69	0.52
To share the event with someone special	0.48			
For a chance to be with people who are enjoying themselves	0.39			

Factor 4: Unique experience		3.43	0.90	0.55
It is a once-in-a-lifetime experience	0.82			
The concert is a unique experience	0.75			
<i>RAIN</i> is a well-known international act	0.75			
To experience new things	0.74			
I try to attend as many of these music events as possible	0.57			
This concert is value for money	0.49			
To be part of this unique and exciting event	0.48			
TOTAL VARIANCE EXPLAINED	65%			

Factor scores were calculated as the average of all items contributing to a specific factor in order to interpret them on the original five-point Likert scale of measurement. As Table 1 shows, the following motives were identified: *Entertainment artist affiliation* (Factor 1), *Social interaction* (Factor 2), *Group affiliation* (Factor 3) and *Unique experience* (Factor 4). *Entertainment and artist affiliation* (Factor 1) obtained the highest mean value (3.92), was considered the most important motive for attending the concert, had a reliability coefficient of 0.92 and an average inter-item correlation of 0.54. *Group affiliation* (Factor 3) had the second highest mean value (3.66), followed by *Unique experience* (3.66). *Social interaction* (Factor 2) had the lowest mean value (2.87) and was rated as the least important motive.

Compared to previous research, *social interaction* and *entertainment* were identified by Bergadaà and Nyeck (1995), Swanson *et al.* (2007) and Saayman and Saayman

(2011). None of the other three motives was previously identified as motives for art attendees, since the grouping of items differs significantly compared to previous research. *Entertainment and artist affiliation*, *Group affiliation* and *Unique experience* can thus be regarded as individual motives to attend a musical theatre production.

Results from the cluster analysis

An exploratory cluster analysis based on all cases in the data was performed on the motivational factors. A hierarchical cluster analysis, using Ward's method of Euclidean distances, was used to determine the clusters' structures based on the motivation factors. A two-cluster solution was selected as the most discriminatory (Figure 1). The results of the multivariate analyses were used to identify the two clusters and to indicate that significant differences existed between them ($p < 0.05$).

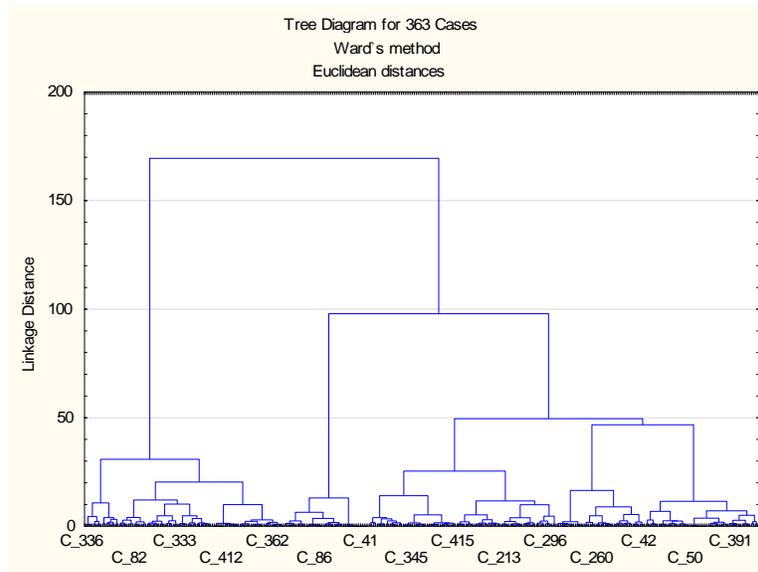


Figure 1: Two cluster solution: Ward's method with Squared Euclidean distance measures

Identification of segmented clusters

differentiating between the two motivational clusters ($p < 0.05$).

As shown in Table 2, *t*-tests indicate that all four motivational factors contributed to

Table 2: T-test results for motivational factors in two clusters of RAIN concert attendees

Travel motives	Cluster 1 Beatle maniacs			Cluster 2 Music lovers			t-value	p
	Mean	Std. Dev.	N	Mean	Std. Dev.	N		
Entertainment and artist affiliation	4.23	0.589	256	3.03	0.733	107	16.452	< 0.05
Social interaction	3.04	1.053	256	2.32	0.766	107	6.389	< 0.05
Group affiliation	4.15	0.672	256	2.46	0.732	107	21.185	< 0.05
Unique experience	3.78	0.835	256	2.47	0.656	107	14.489	< 0.05

Cluster 1 contained the largest sample of respondents (256) and this cluster is characterised by having the highest mean scores across the four motivation factors, especially for *Entertainment and artist affiliation* and *Group affiliation*. This cluster was thus appropriately labelled the *Beatle maniacs*. Cluster 2 was labelled the *Music lovers*, and contained 107 respondents. Although this cluster had the lowest mean values across all four motivational factors,

respondents in this cluster also placed a high importance on the motive *Entertainment and artist affiliation*.

Results from the independent t-test

Independent *t*-tests were conducted to determine whether there are significant differences between two clusters of concert attendees. The significant results are discussed in this section.

Table 3: T-test results

Variables	Cluster 1 Beatle maniacs			Cluster 2 Music lovers			t-value	p
	Mean	Std. Dev.	N	Mean	Std. Dev.	N		
Age	44.54	15.036	239	43.94	14.92	102	0.337	0.736
Group size	3.45	1.965	255	3.60	1.705	106	0.698	0.485
Number of people paid for	2.31	1.439	238	2.24	1.916	94	0.342	0.732
Nights in area	0.57	0.866	53	0.92	1.730	12	1.026	0.309
Number of tickets purchased	2.86	2.057	242	2.70	1.966	99	0.654	0.514
Number of music concerts attended	3.08	2.404	222	3.32	3.434	95	0.709	0.479
Spending per person	R671.13	2445.33	222	R654.31	1557.91	82	0.058	0.954

* indicates significance at the 5% level

As shown in Table 3, there are no significant differences between the *Beatle maniacs* and *Music lovers* based on the socio-demographic variables number of tickets purchased ($p = 0.003$) and number of music concerts attended ($p = 0.001$). Both clusters of attendees were an average of 44-years-old, travelled in groups of three to four people, were financially responsible for an average of two people, purchased an average of three tickets, previously attended similar music concerts an average of three times, spent an average of one night in the area where the show was held and paid between R671.13 and R2654.31 during the event.

Cross-tabulations and chi-square test results

As Table 4 shows, there are statistically significant differences between the two motivational clusters in terms of initiator of attendance ($p = 0.038$) and rock and roll ($p = 0.042$), country ($p = 0.014$), folk/traditional music ($p = 0.016$) as well as Afrikaans ($p = 0.006$) as preferred type of music. Staying closer than 30 km from the concert venue ($p = 0.067$), adventurous ($p = 0.063$) as a type of personality and dancing ($p = 0.088$) as preferred leisure activity also indicate significant differences at the 10% level of

significance. These significant differences are discussed below.

- **Initiator of attendance:** More *Beatle maniacs* initiated the attendance at the RAIN concert themselves (39%) while more *Music lovers'* attendances were initiated by family (30%) and friends (27%).
- **Preferred type of music:** More *Beatle maniacs* also prefer rock and roll music (70%), country (42%), folk/traditional music (28%) and Afrikaans music (34%) compared to *Music lovers*.
- **Staying closer than 30 km to the concert venue:** More *Beatle maniacs* lived further than 30 km from the concert venue (53%) compared to *Music lovers*, who lived closer to the venue (57%).
- **Personality type:** More *Beatle maniacs* describe themselves as adventurous (40%).
- **Preferred leisure activities:** More *Beatle maniacs* prefer dance (34%) as a leisure activity compared to *Music lovers*.

There are no statistically significant differences based on other socio-demographic and behavioural characteristics. Both groups are female, English-speaking, in a professional line of

occupation, were local residents from Gauteng Province, married with a high level of education, heard about the concerts from the radio, newspapers, magazines and Computickets' website, attend other similar

music events, prefer pop music, describe themselves as sociable and their preferred leisure activities are reading, watching movies/DVDs and listening to music.

Table 4: Chi-square test results of attendee characteristics (n=434)

Characteristics	Motivational clusters		chi square value	df	sig. level	phi-value
	Cluster 1 Beatle maniacs	Cluster 2 Music lovers				
Gender			0.253	1	0.615	0.027
Male	48%	45%				
Female	52%	55%				
Home language			3.972	2	0.137	0.105
Afrikaans	35%	35%				
English	64%	62%				
Other	1%	3%				
Occupation			10.618	10	0.388	0.173
Professional	39%	40%				
Self-employed	20%	18%				
Technical	4%	8%				
Sales	8%	4%				
Work at mine	0%	1%				
Civil service	1%	2%				
Housewife	4%	8%				
Pensioner	6%	4%				
Student	8%	8%				
Unemployed	1%	1%				
Other	9%	5%				
Province			3.191	8	0.922	0.094
Gauteng	89%	90%				
Western Cape	0%	0%				
Eastern Cape	0%	0%				
North West	2%	3%				
Mpumalanga	6%	6%				
Northern Cape	0%	0%				
KwaZulu-Natal	1%	1%				
Limpopo	0%	0%				
Free State	1%	0%				
Outside RSA borders	0%	1%				
Staying closer than 30 km to concert venue			3.344	1	0.067**	0.096
Yes						
No	47%	57%				
	53%	43%				
Marital status			0.909	4	0.923	0.050
Single	27%	26%				
Married	58%	57%				
Living together	7%	8%				
Divorced	4%	7%				
Widow/er	4%	4%				
Level of education			4.874	5	0.432	0.117

No school	0%	0%				
Matric	32%	31%				
Diploma, degree	34%	41%				
Postgraduate	16%	14%				
Professional	15%	14%				
Other	3%	0%				
Initiator of attendance			14.844	7	0.038*	0.203
Self						
Friends	39%	21%				
Media	16%	27%				
Spouse	2%	5%				
Family	11%	11%				
Work	26%	30%				
Boyfriend/girlfriend	1%	2%				
Other	3%	2%				
	2%	3%				
Preferred type of accommodation			5.178	4	0.270	0.131
Local resident	76%	85%				
Family or friends	9%	8%				
Guesthouse or B&B	3%	0%				
Hotel	7%	4%				
Other	6%	4%				
Main sources of information						
Television	Yes=21%;No=89%	Yes=18%;No=82%	0.412	1	0.521	0.034
Radio	Yes=30%;No=70%	Yes=32%;No=68%	0.156	1	0.693	0.021
Big Concerts' Website	Yes=6%;No=94%	Yes=4%;No=96%	0.684	1	0.408	0.043
Magazines						
Newspapers	Yes=6%;No=94%	Yes=8%;No=92%	0.333	1	0.564	0.030
Word-of-mouth	Yes=22%;No=78%	Yes=22%;No=78%	0.014	1	0.907	0.006
Facebook	Yes=20%;No=80%	Yes=23%;No=77%	0.540	1	0.462	0.039
Twitter	Yes=4%;No=96%	Yes=1%;No=99%	1.876	1	0.171	0.072
Internet blogs	Yes=2%;No=98%	Yes=1%;No=99%	0.482	1	0.488	0.036
Computickets' website	Yes=5%;No=95%	Yes=6%;No=94%	0.136	1	0.713	0.019
	Yes=21%;No=79%	Yes=26%;No=74%	1.111	1	0.292	0.055
Attendance at other music festivals and events			0.332	1	0.565	0.031
Yes						
No	55%	52%				
	45%	48%				
Preferred type of music						
Pop						
Punk rock	Yes=66%;No=34%	Yes=63%;No=37%	0.299	1	0.584	0.029
Classical	Yes=23%;No=77%	Yes=19%;No=81%	0.703	1	0.402	0.044
Instrumental	Yes=40%;No=60%	Yes=41%;No=59%	0.025	1	0.875	0.008
Jazz	Yes=32%;No=68%	Yes=27%;No=73%	1.001	1	0.317	0.053
Blues	Yes=30%;No=70%	Yes=23%;No=77%	1.683	1	0.194	0.068
Heavy metal	Yes=27%;No=73%	Yes=22%;No=78%	0.949	1	0.330	0.051
Rap	Yes=20%;No=80%	Yes=25%;No=75%	1.073	1	0.300	0.054
Rock and roll	Yes=15%;No=85%	Yes=10%;No=90%	1.346	1	0.246	0.061
R & B	Yes=70%;No=30%	Yes=59%;No=41%	4.141	1	0.042	0.107
Reggae	Yes=27%;No=73%	Yes=22%;No=78%	1.188	1	0.276	0.057

Country	Yes=24%;No=76%	Yes=17%;No=83%	2.175	1	0.140	0.077
Folk/traditional music	Yes=42%;No=58%	Yes=28%;No=72%	6.080	1	0.014	0.129
Afrikaans	Yes=28%;No=72%	Yes=16%;No=84%	5.766	1	0.016	0.126
	Yes=34%;No=66%	Yes=20%;No=80%	7.443	1	0.006	0.143
Personality type						
Sociable	Yes=75%;No=25%	Yes=68%;No=32%	1.758	1	0.185	0.070
Outgoing	Yes=50%;No=50%	Yes=46%;No=54%	0.440	1	0.507	0.035
Adventurous	Yes=40%;No=60%	Yes=30%;No=70%	3.446	1	0.063**	0.097
Shy	Yes=15%;No=85%	Yes=16%;No=84%	0.123	1	0.726	0.018
Leisure activities						
Reading	Yes=65%;No=35%	Yes=66%;No=34%	0.042	1	0.838	0.011
Hiking	Yes=31%;No=69%	Yes=30%;No=70%	0.011	1	0.915	0.006
Watching movies/DVDs	Yes=68%;No=32%	Yes=64%;No=36%	0.788	1	0.375	0.047
Listening to music	Yes=79%;No=22%					
Horse riding	Yes=10%;No=90%	Yes=71%;No=29%	2.340	1	0.126	0.080
Dancing	Yes=34%;No=66%	Yes=14%;No=86%	1.124	1	0.289	0.056
Fishing	Yes=18%;No=82%	Yes=25%;No=75%	2.913	1	0.088**	0.090
		Yes=15%;No=85%	0.610	1	0.435	0.041

* indicates significance at the 5% level and ** indicates significance at the 10% level

Findings and implications

Based on the results, this research has the following findings and implications. Firstly, with the exception of social interaction and entertainment, the motives identified in this research have not previously been identified in the literature review. Four motives were identified for attendees at a music theatre production: *Entertainment and artist affiliation, Social interaction, Group affiliation and Unique experience*. This finding emphasises the complexity of theatre attendees and that the motives of attendees at one type of theatre (music in this case) cannot be applied to attendees at other types of theatre (for example drama and comedy). This highlights the importance of continued research in this area and implies that theatre and event organisers should be aware of the differences.

Secondly, it seems that the profile of attendees at this music theatre production is homogeneous since the main differences are based on behavioural characteristics rather than socio-demographic. Two clusters of attendees were identified and in support of the findings by Baumol and Bowen (1973); Throsby and Withers (1979);

Gourdon (1982); Kotler and Scheff (1997); Bennett *et al.* (1999); McCarthy *et al.* (2005) and Saayman and Saayman (2011), both clusters are middle-aged, well-educated and high income earners. The age profile supports Scollen's (2007) concern that theatre attendees are an ageing market and more should be done to attract young people to theatres. Results of this research confirm the findings by Koczynski and Hagar (2003) and Montgomery and Robinson (2006) that both clusters are frequent attendees of music events and festivals as well as leisure activities. Both clusters are furthermore supporters of a variety of music genres and this corresponds with the finding by Prieto-Rodriguez and Fernando-Blance (2000). The greatest differences between the clusters are their preferred type of music and the initiator of attendance. This implies that, since the socio-demographic profiles of the two clusters are similar, the same marketing campaign can be used to attract both markets when it comes to pop, classical, country and especially rock and roll music. Music theatre productions showcasing these genres can therefore be included in the marketing campaigns to encourage both clusters to attend theatre productions.

Conclusion

The purpose of this research was to determine the motives of attendees of RAIN's theatre production – *A tribute to the Beatles*. It was the first time that such a survey was conducted on a music production of this nature in South Africa and revealed four key motives, of which three, *Entertainment and artist affiliation*, *Group affiliation* and *Unique experience*, have not previously been found in theatre literature. Therefore, the article makes an important contribution to music and theatre or tourism literature.

The paper made another important contribution by clustering attendees into two clusters, namely *Beatle maniacs* and *Music lovers*. These clusters show that attendees are homogeneous in terms of their socio-demographic profile and the main differences were behavioural. This in itself was an interesting finding since most similar research clearly indicated socio-demographic differences.

A major challenge arising from this research is the fact that this study, as with all similar research, showed that few young people attend the events targeted. Although it is expected that young people will not know the Beatles and therefore attend such a production, this implies that theatre managers/organisers and academics need to determine what is it that young people enjoy, in other words, what motivates young people so that theatres can attract them. Further research on this is therefore recommended.

References

Angelo, F. D., Furia, D., Crociata, A., & Castagna, A. (2010). Education and culture: Evidence from live performing arts in Italy. *Procedia-Social and Behavioral Sciences*, 9(2010), 1373-1378.

Arai, S., & Pedlar, A. (2003). Moving beyond individualism in leisure theory: a critical

analysis of concepts of community and social engagement. *Leisure Studies*, 22(3), 185 -202.

Baumol, W., & Bowen, W. G. (1973). The Audience-Some Face-Sheet Data'. *Sociology of Literature and Drama*

Bennet, T., Emmison, M., & Frow, J. (1999). *Accounting for tastes: Australian everyday cultures*. Cambridge University Press, UK.

Bergadaá, M., & Nyeck, S. (1995). Quel marketing pour les activités artistique: une analyse qualitative compare des motivations des consommateurs et producteurs de theatre. *Recherche et Applications en Marketing*, 10(4), 27-46.

Bourdieu, P. (1986). *Distinction: A social critique of the judgement of taste*. Routledge & Kegan Paul, London.

Bourgeon-Renault, D. (2000). Evaluating consumer behaviour in the field of arts and culture marketing. *International Journal of Arts Management*, 3(1), 4-18.

Brockett, O. G., & Franklin, J. H. (2003). *History of the Theatre* (9th ed.). Allyn & Bacon, Boston.

Brown, J. R. (2001). *The Oxford illustrated history of theatre*. Oxford University Press, Oxford.

Chan, T. W., & Goldthorpe, J. H. (2005). The social stratification of theatre, dance and cinema attendance. *Cultural Trends*, 14(3), 193-212.

Clark, L. A., & Watson, D. (1995). Constructing validity: basic issues in objective scale development. *Psychological Assessment*, 7(3), 309-319.

Colbert, F. (2003). Entrepreneurship and leadership in marketing the arts. *International Journal of Arts Management*, 6(1), 30-39.

Crompton, J. L., & McKay, S. L. (1997). Motives for visitors attending festival events. *Annals of Tourism Research*, 24(2), 425 - 439.

Field, A. (2005). *Discovering statistics using SPSS* (2nd ed.). Thousand Oaks: SAGE Publications, London.

Fodness, D. (1994). Measuring tourist motivation. *Annals of Tourism Research*, 21(3), 555-581.

Gérard-Varet, L-A. (2000). On pricing the priceless: comments on the economics of the visual art market. *European Economic Review*, 39(3), 509-518.

Gitelson, R., & Kerstetter, D. (2000). A new perspective on the decision-making process of arts festival visitors. <http://www.uts.edu.au/sites/default/files/Eventsbeyond2000.pdf#page=185>

Grisolia, J. M., & Willis, K. (2011). Heterogeneity in willingness-to-pay for theatre productions: Individual specific willingness-to-pay estimates for theatres, shows and their attributes. *Scottish Journal of Political Economy*, 58(3), 378-395.

Grisolia, J. M. M., Willis, K., Wymer, C., & Law, A. (2010). Social engagement and regional theatre: patterns of theatre attendance. *Cultural Trends*, 19(3), 225-244.

Gourdon, A. M. (1982). Théâtre, public, perception. Éditions du Centre national de la recherche scientifique. <http://id.erudit.org/iderudit/29310ac>

Hair, J. F., Bush, R. P., & Ortinau, D. J. (2000). *Marketing research: A practical approach for the new millennium*. Irwin Professional Publishing, Burr Ridge, Illinois.

Hansen, T. B. (1997). The willingness-to-pay for the Royal Theatre in Copenhagen as a Public good. *Journal of Cultural Economics*, 21(1), 1-28.

Hume, M., Mort, G. S., & Winzar, H. (2007). Exploring repurchase intention in a performance arts context: who comes? And why do they come back? *International Journal of Nonprofit and Country Sector Marketing*, 12(2), 135-148.

Iso-Ahola, S. E. (1980). *Social psychological perspectives on leisure and recreation*. Charles C. Thomas, Springfield, IL.

Johnson, R. A., & Wichern, D. W. (1992). *Applied multivariate statistical analysis*. Prentice hall, Englewood Cliffs, NJ.

Kim, H., Borges, M. C., & Chon, J. (2006). Impacts of environmental values on tourism motivation: the case of FICA, Brazil. *Tourism Management*, 27(5), 957-967.

Kopczynski, M., & Hagar, M. (2003). *The value of the performing arts in five communities: A comparison of 2002 household survey data*. Retrieved September 14, 2011, from: <http://www.operaamerica.org.parcl/>.

Kotler, P., & Scheff, J. (1997). *Standing room only: strategies for marketing the performing arts*. Harvard Business School Press, Massachusetts.

Kozak, M. (2002). Comparative analysis of tourist motivations by nationality and destinations. *Tourism Management*, 23(2), 221-232.

Kruger, M. (2009). *Spending behaviour of visitors to the Klein Karoo National Arts Festival* (Master's dissertation). North West University, Potchefstroom.

Kruger, M. (2010). *A critical evaluation of market segmentation at national arts festivals in South Africa* (Doctoral thesis). North West University, Potchefstroom.

Kruger, M., & Saayman, M. (2010). Travel motives to Kruger and Tsitsikamma National Parks: A comparative study. *South African Journal of Wildlife Research*, 40(1), 93-102.

Kruger, M., & Saayman, M. (2015). Attendance at the U2 concert – is it a case of ‘this is a man’s world’? *Event Management*, 19(1).

Kruger, M., & Saayman, M. (2012). Listen to your heart: motives for attending Roxette live. *Journal of convention and event management*, 13(3), 181-202.

Kruger, M., Saayman, M., & Ellis, S. (2010). Does loyalty pay? First-time versus repeat visitors at a national arts festival. *Southern African Business Review*, 14(1), 79-104.

Kruger, M., Saayman, M., & Ellis, S. (2011). A motivation based typology of open water swimmers. *South Africa Journal for Sport, Physical Education and Recreation*, 33(2), 59-80.

Kruger, M., Saayman, M., & Saayman, A. (2009). Socio-demographic and behavioural determinants of visitors at the Klein Karoo National Arts Festival. *Event Management*, 13(1), 53-68.

Kurabayashi, Y., & Ito, T. (1992). Socio-economic characteristics of audiences for Western classical music in Japan: A statistical analysis. In R. Towse, & A. Khakee (Ed.), *Cultural economics* (pp. 275-287). Springer-Verlag, Berlin-Heidelberg.

Levy-garboua, L., & Montmarquette, C. (2002). *The demand for the arts. Scientific series*. CIRANO, Montreal.

Manners, B., Kruger, M., & Saayman, M. (2015). Managing a live music performance: a supply side analysis. *Acta Commercii*, 15(1), 1-11.

McCarthy, K. E., & Jinnett, K. (2001). *A new framework for building participation in the arts*. RAND, Santa Monica, CA.

McCarthy, K. F., Ondaantje, E. H., & Zakaras, L. (2001). *Guide to the literature on participation in the arts*. Rand, Santa Monica, CA.

McCarthy, K. F., Ondaantje, E. H., Brooks, A., & Szanto, A. (2005). *A portrait of the visual arts: Meeting the challenges of a new era*. Rand Corporation, Santa Monica.

McIntyre, M. H. (2007). *Audience knowledge digest: why people visit museums and galleries, and what can be done to attract them*. Morris Hargreaves McIntyre, Manchester.

Montgomery, S. S., & Robinson, M. D. (2006). Take me out to the opera: Are sports and arts complements? Evidence from the performing arts research coalition data. *International Journal of Arts Management*, 8(2), 24-37.

Oxford English Dictionary. 2000. Theatre. <http://www.oxforddictionaries.com/>

Pallant, J. (2007). *SPSS Survival manual: a step-by-step guide to data analysis using SPSS version 15* (3rd ed). McGraw-Hill, New York.

Park, K. S., Reisinger, Y., & Kang, H. J. (2009). Visitors’ motivation for attending the South Beach Wine and Food Festival, Miami Beach, Florida. *Journal of Travel and Tourism Marketing*, 25(2), 161-181.

Peterson, R., & Kern, R. M. (1996). Changing highbrow taste: from snob to omnivore. *American Sociological Review*, 61(5), 900-907.

Prieto-Rodriguez, J., & Fernandez-Blanco, V. (2000). Are popular and classical music listeners the same people? *Journal of Cultural Economics*, 24(2), 147-164.

Saayman, M., & Rossouw, R. (2011). The significance of festivals to regional economies: Measuring the economic value of the Grahamstown National Arts Festival in South Africa. *Tourism Economics*, 17(3), 603-624.

Saayman, M., & Saayman, A. (2011). Clustering attendees at the Philharmonic

Orchestra's Summer Festival. Paper presented at the 4th International Conference on Advances in Tourism Economics, Lisbon, Portugal.

Sayre, S., & King, C. (2003). *Entertainment and society: Audiences, trends and impacts*. SAGE Publications, California.

Scollen, R. J. (2007). *Regional voices talk theatre: audience development of the performing arts*. *International Journal of Nonprofit and Voluntary Sector Marketing*, 13(1), 45-56.

Scollen, R. J. (2008). Talking theatre: Developing audiences for regional Australia. *International Journal for Arts in Society*, 3(3), 103-114.

Slater, A. (2007). Escaping to the gallery: understanding the motivations of visitors to galleries. *International Journal of Nonprofit and Voluntary Sector Marketing*, 12(2), 149-162.

South African Info. (2011). *South African theatre*. Retrieved September 14, 2011, from:
<http://www.southafrica.info/about/arts/drama.htm>

SPSS Inc. (2007). *SPSS® 16.0 for Windows, Release 16.0.0, Copyright© by SPSS inc., Chicago, Illinois*. Retrieved September 14, 2011, from: www.spss.com.

Steyn, H. S. (2000). Practical significance of the difference in means. *South African Journal of Industrial Psychology*, 26(3), 1-3.

Swanson, S. R., Davis, J. C., & Zhao, Y. (2008). Art for art's sake? An examination of motives for arts performance attendance. *Nonprofit and Voluntary Sector Quarterly*, 37(2), 300-323.

Throsby, C. D., & Withers, G. A. (1979). *The economics of the performing arts*. Edward Arnold (Australia) Pty Ltd, Melbourne.

Throsby, D. (1994). The production and consumption of the arts: a view of cultural economics. *Journal of Economic Literature*, 32(1), 1-29.

Thyne, M. (2001). The importance of values research for nonprofit organisations: the motivation-based values of museum visitors. *International Journal of Nonprofit and Voluntary Sector Marketing*, 6(2), 116-130.

Uysal, M., & Hagan, L. A. (1993). Motivations of Pleasure Travel and Tourism. In M. Khan, M. Olsen & T. Car (Eds.), *VNR's Encyclopedia of Hospitality and Tourism* (pp. 798-810). Van Nostrand Reinhold, New York.

Van Zyl, C. (2005). *Optimum market-positioning models for South African Arts festival scenarios* (Doctoral dissertation). UNISA, South Africa.

Walmsley, B. (2009). *Why people go the theatre: a qualitative study of audience motivation*. Retrieved September 14, 2011, from:
http://www.eventsandfestivalsresearch.com/files/proceedings/WALMSLEY_FINAL.pdf

Werck, K., & Heyndels, B. (2007). Programmatic choices and the demand for theatre: the case of Flemish theatres. *Journal of Cultural Economics*, 31(1), 25-41.

Willis, K. G., & Snowball, J. D. (2009). *Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: the example of the National Arts Festival, South Africa*. Retrieved September 14, 2011, from:
http://eprints.ru.ac.za/1468/1/Consumption_choices.pdf

Yoon, Y., & Uysal, M. (2005). An examination of the effects of motivation and satisfaction on destination loyalty: A structural model. *Tourism Management*, 26(1), 45-56.

