

# A comparative analysis of the ticket purchase behaviour of live theatre attendees versus film theatre attendees

\*Prof K Botha

TREES (Tourism Research in Economic Environs and Society), North-West University,  
Potchefstroom Campus, South Africa. E-mail: [karin.botha@nwu.ac.za](mailto:karin.botha@nwu.ac.za), Tel: 018 299 4219,  
Private Bag X6001, Potchefstroom, 2520

Prof P Viviers

TREES (Tourism Research in Economic Environs and Society),  
North-West University, Potchefstroom Campus, South Africa.

Me J Jordaan

TREES (Tourism Research in Economic Environs and Society),  
North-West University, Potchefstroom Campus, South Africa.

\* Corresponding Author

## Abstract

Afrikaans live theatre and Afrikaans film theatre often make use of the same actors, writers and producers; and the sustainability of these industries are dependent on the ticket purchases of a very specific and selective market segment. The purpose of this article was therefore to firstly determine the key factors that contribute to the ticket purchases of Afrikaans film theatre attendees to gain insights that apply to the film-industry specifically. Secondly, these factors were compared with the factors that contribute to Afrikaans live theatre ticket purchases to determine possible differences/similarities between these two types of theatre markets. This was done to explore possible options that better utilises the festival platform to increase the exposure of Afrikaans films. Two datasets were used in this article. The primary dataset for Afrikaans film theatre ticket purchases was obtained from a survey conducted at the KKNK in 2013. A secondary dataset for live theatre ticket purchases at the KKNK was acquired from a study by Botha (2011). An exploratory factor analysis was conducted on 36 aspects contributing to Afrikaans film theatre ticket purchases, revealing five factors: *Proudly Afrikaans*, *Production credentials*, *Quality facilities*, *Marketing* and *Leisure experience*. Thereafter two confirmatory factor analyses consisting of 4 factors (*Media/Marketing*, *Quality facilities*, *Credentials* and *Experience*) were conducted on 20 overlapping aspects from the two datasets. A *t*-test revealed differences between the contributing factors of the two datasets. Afrikaans film theatre attendees are more influenced by *Media*, *Quality facilities* as well as the *Experience*; while live theatre attendees are more influenced by *Credentials*. Implications for the Afrikaans film theatre industry are consequently made.

**Key words:** KKNK, ticket purchase behaviour, Afrikaans live theatre, Afrikaans film theatre

## Introduction

Tourism in South Africa contributes 9% to the country's gross domestic product and contributes largely to job creation in the country (Manyathi, 2012:26; Russo & van der Borg, 2002:632). The tourism industry has limitless opportunities and has many undiscovered possibilities that can make tourism even more sustainable in the years to come (Silberberg, 1995:361). One of these opportunities lies in cultural tourism because it is a major growth area (Richards, 2001:7). Cultural tourism forms include museums, galleries, architecture, historic ruins, arts festivals as well as cultural/artistic performances (Warren McHone & Rungeling, 1999:216). Artistic performances can be classified into dance, music and theatre (F'eral, 1982:170-171); of which live theatre and film theatre are a part.

When one considers the purchase behaviour associated with an arts/cultural product (such as film theatre or live theatre productions), there are different aspects that can contribute to the ticket purchases of these theatre types (Wohfeil & Batat, 2009:372). Examples of these aspects can include, for example, the price of the ticket, the entertainment element, the social gratification, quality theatre facilities, ease of access to the venue, specific marketing mediums, on so forth (Cuadrado and Mollà, 2000:56; Urrutiaguer, 2002:198; Borgonovi, 2004:1875; Akdede & King, 2006:230; Rotfield, 2006:481; Wreck & Heyndels, 2007:39; Frateschi & Lazzaro, 2008:2; Slack, Rowley & Coles, 2008:53; Moe & Fader, 2009:84; Chuu *et al.*, 2009:217; Lee & Han, 2009:126; Boerner, Moser and Jobst, 2011:889, Gazely, Clark and Shina, 2011:859; Grisolia & Willis, 2011:33992).

In South Africa, Afrikaans live theatre and Afrikaans film theatre often make use of the same actors, writers and producers. Both these theatre forms are reliant on a very specific market, Afrikaans-speaking attendees. Afrikaans live theatre has used Afrikaans arts festivals as a platform to bring these live theatre productions to the Afrikaans market (Antrobus & Snowball, 2011:327). Afrikaans film theatre, on the other hand, uses cinemas across the country to sell their product. However, Afrikaans film theatre is facing a particularly challenging situation where ticket sales are insufficient, resulting in poor returns on investment and even losses for film producers and sponsors (Malan, 2013:10; Anon (a), 2014; Anon (b), 2014); subsequently threatening the sustainability of the Afrikaans film industry.

This article thus aims to determine the factors that contribute to the ticket purchases of Afrikaans film theatre attendees, as this information will provide insight to film producers and marketers regarding the purchase behaviour of their market. These factors are also compared to the factors that contribute to the ticket purchases of live theatre attendees at the Klein Karoo National Arts Festival; to determine whether lessons could be learned from the ticket purchase behaviour of another form of Afrikaans theatre (live theatre). This will contribute to finding possible solutions for the struggling Afrikaans film industry.

## Literature review

Purchase behaviour can be defined as the process that the consumer uses to search for the product, select the product, purchase the product, use and dispose of the product to help satisfy their needs and wants (Business Dictionary, 2014). According to Al-Jeraisy (2008:225) and Lake (2009:11), purchase behaviour research involves determining and understanding the needs of a consumer for a specific product or service in order to produce the product or service to meet these needs. McCarthy and Jinnett (2001:23) as well as Taderera (2010:15) agree with this by stating that it is important to know your consumer of arts/cultural products (such as theatre) and their needs. By understanding the purchase behaviour of the arts/cultural consumer/attendee, the arts/cultural product and its marketing can be improved (Grisolia, Willis, Wymer & Law, 2010:225).

Studies that focus on purchase behaviour models of arts and cultural goods and that include/identify specific aspects that influence the purchase behaviour of these types of products/goods; are evident in the literature. For example, the RAND participation model (McCarty & Jinnett, 2001) is a model for developing participation in the arts and, in this model, certain aspects influence the individual's decision to participate in the arts. These aspects include socio-demographic aspects (such as 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).

Caldwell's (2001) consumption system model of buying-consuming experiences specifically focuses on attendance at the performing arts. The model also identifies various influential aspects including intrapersonal aspects (for example social class, age and cultural capital);

interpersonal aspects (such as number of companions and content, frequency and timing of the interaction); product aspects (including facilities, atmosphere, price and reputation of the performer/s); and situational aspects (such as availability of time, money, childcare and transport) (Caldwell, 2001:499-502). Some further aspects include motives that underpin attendance (such as enjoyment, escapism, status and seeking positive experiences with people); and buying-consuming activities (such as reading critic's reviews, assessing the skill of a performer, sensing the excitement of other patrons, reading a press article about a performer and chatting with friends about the show) (Caldwell, 2001:503-507).

Botha's (2011) model focuses on the ticket purchase behaviour for South African arts festival attendees. The aspects that positively influence this purchase behaviour were grouped into seven factors. These were: production credentials (including the familiarity and reputation of the actor, cast, artist or musician in the show as well as the familiarity and reputation of the playwright, author or composer of the shows; festival experience (including scheduling shows in advance, the fact that the attendee has sufficient leisure time at hand to attend shows, festival image and brand); festival programme (such as the personal preference for a specific genre, the timeslots of shows, overall compilation of the festival programme and the fact that it is a 'once-off' or 'special edition' show/production considered to be a must-see); quality facilities (such as the standard and quality of the venue facilities hosting the shows, accessibility of the ticket systems or service at the festival, efficiency and user-friendliness of the ticketing systems via the internet, the value for money that the attendee receives for the shows and the general accessibility of the venue); internal motives (such as the desire of attendees to take a family or friend to a specific show, a love for the arts and desire to see as many productions as possible, to see the follow up shows, the desire to support a colleague, friend or family member who performs in a show, the fact that the attendee is an avid fan and have the urge to see a specific actor, cast, artist or musician in 'real life'); media (for example television as well as radio interview and discussions of shows, television advertisements, written reviews of shows in general newspapers or magazines, word of mouth, award winning shows, festival website, guide and newspaper); and monetary facets (including the ability to afford the ticket for shows, general ticket prices for shows, willingness of the attendee to pay the ticket prices for shows)

Models that focus more specifically on film theatre are also present in the literature. The conceptual model of Gazely, Clark and Sinha (2011:855) reveals aspects that may influence attendees to purchase a ticket for/attend the film theatre. Gazel *et al.* (2011:855) categorised the aspects as follows: movie attributes (genre, symbolism, country of origin, based on a book or a true story); information sources (word of mouth by friends or critics); promotional strategy (posters of the film, trailers of the film, interviews about the film); pricing strategy (the price of the film); and control (favourite actor starring in the film, directed by favourite director and sequel).

The framework for motion picture success from the study of Hennig-Thurau, Walsh and Wruck (2001:6) indicates how different film traits/aspects influence film attendees. Some of these film traits before seeing the movie include genre, structure qualities (director, producer and stars); personal attractiveness; language/country of origin; film budget; film length; the quality of the film; the communications mediums (advertising); and sources of information (movie reviews, awards, word of mouth). Further aspects that can influence attendees are the distribution of the film, the pricing and the timing of the film (Hennig-Thurau, *et al.*, 2001:6).

An overview of studies that focus on the purchase behaviour (and related aspects) of arts and cultural goods, including film theatre and live theatre, are provided in Table 1 below.

**Table 1: Previous research on the aspects that influence live theatre and film theatre attendees**

Title of the study	Aspects that influenced the attendee	Reference
Film Theatre		

Motivations for movie attendance	<ul style="list-style-type: none"> <li>❖ Enjoyable and pleasant</li> <li>❖ To relax</li> <li>❖ Excitement or arousal</li> <li>❖ Social activity</li> <li>❖ Communication resource</li> </ul>	Austin (1986)
Film Critics: Influencers or Predictors?	<ul style="list-style-type: none"> <li>❖ Film critics</li> </ul>	Eliashberg and Shugan (1997)
Consumer choice process for experience goods: An econometric model and analysis	<ul style="list-style-type: none"> <li>❖ Critic reviews</li> <li>❖ Word of mouth</li> <li>❖ Advertising</li> </ul>	Neelamegham and Jain (1999)
An easily implemented framework for forecasting ticket sales	<ul style="list-style-type: none"> <li>❖ The characteristics</li> <li>❖ Individual performance</li> </ul>	Putler and Lele (2003)
Interactive influence of genre familiarity, star power, and critics' reviews in the cultural goods industry: The case of motion pictures	<ul style="list-style-type: none"> <li>❖ Genre familiarity</li> <li>❖ Star power</li> <li>❖ Critics reviews</li> </ul>	Desai and Basuroy, (2005)
Determinants of motion picture box office and profitability: an interrelationship approach	<ul style="list-style-type: none"> <li>❖ Star power</li> <li>❖ Director power</li> <li>❖ Cultural familiarity</li> <li>❖ Genre</li> <li>❖ Certification</li> <li>❖ Sequel or is based on a familiar story or other cultural element</li> </ul>	Hennig-Thurau, Houston and Walsh (2007)
Exploring art film audiences: A marketing analysis	<ul style="list-style-type: none"> <li>❖ Critics review</li> <li>❖ To be with family and friends</li> <li>❖ To be alone</li> <li>❖ The accessibility of the theatre</li> <li>❖ Facilities at the theatre or film.</li> </ul>	Chuu, Chang and Zaichkowsky (2009)
The Differential Effects of Online Word-of-Mouth and Critics' Reviews on Pre-release Movie Evaluation	<ul style="list-style-type: none"> <li>❖ Critical reviews</li> <li>❖ Word of mouth</li> </ul>	Chakravarty, Liu and Mazumdar (2010)
Live theatre		
Factors influencing subscription and single-ticket purchases at performing arts organizations	<ul style="list-style-type: none"> <li>❖ Quality of the performance</li> <li>❖ Entertainment value</li> <li>❖ Price for the production</li> <li>❖ The artist/producer</li> <li>❖ Review by media</li> <li>❖ Recommendations of friends or family</li> </ul>	Scheff (1999)
Demand for live theatre with market segmentation and seasonality	<ul style="list-style-type: none"> <li>❖ Critics review</li> <li>❖ Popularity of the show</li> </ul>	Corning and Levy (2002)
Programmatic choices and the demand for theatre: The case of Flemish theatres	<ul style="list-style-type: none"> <li>❖ Price of substitutes</li> <li>❖ Production size</li> <li>❖ Language of the playwrights</li> <li>❖ Revivals of old productions</li> </ul>	Werck and Heyndels (2007)
Physical theatre consumption and the advent of the 'Festivore': A case study of audience attendance at the South African National Arts Festival	<ul style="list-style-type: none"> <li>❖ Festival programme</li> <li>❖ Word of mouth from friends and family</li> <li>❖ Review</li> <li>❖ Ticket price</li> <li>❖ Genre</li> <li>❖ Advertisement</li> </ul>	Antrobus and Snowball (2010)
An evening at the theatre: using choice experiments to model preferences for theatres and theatrical productions	<ul style="list-style-type: none"> <li>❖ Genre</li> <li>❖ Word of mouth</li> <li>❖ Price</li> <li>❖ Reviews of the theatre production</li> <li>❖ Venue</li> <li>❖ Quality of the production</li> </ul>	Grisolía and Willis (2011)
Evaluating cultural industries: investigating visitors' satisfaction in theatres	<ul style="list-style-type: none"> <li>❖ Service quality (seating comfort, temperature, acoustics, visibility of the stage, disturbing noises etc.)</li> </ul>	Boerner, Moser and Jobst (2011)
What really matters to the audience: Analysing the key factors contributing to arts festival ticket purchases.	Aspects that influence demand was categorised: <ul style="list-style-type: none"> <li>❖ Economic aspects</li> <li>❖ Value and facility aspects</li> <li>❖ Performance and production aspects</li> </ul>	Botha, Viviers and Slabbert (2012)

	❖ Marketing-related aspects ❖ Personal aspects	
--	---	--

From the studies in Table 1 and the previously highlighted purchase behaviour models, it is evident that research relating to aspects influencing attendees of arts/cultural productions (including film theatre and live theatre) to purchase tickets and attend these productions have enjoyed much attention. However, purchase behaviour studies relating to South African film theatre and live theatre is limited.

## Research problem

According to Kotler and Scheff (1997:69) there are a wide range of aspects that may influence purchasing behaviour of performing arts attendees; and to better understand why the attendees visit the theatre, their purchase behaviour needs to be understood (Wierenga, 2006:674; Hawes, 1978:248). It is therefore important to analyse the aspects that influence the purchase behaviour of live theatre and film theatre attendees; because understanding the behaviour behind the purchase can possibly increase sales (Marshall, 2010:5; Hawes, 1978).

Producers of Afrikaans films are concerned about the poor financial success (associated with poor ticket sales) of previous Afrikaans films; and it is feared that well known Afrikaans film producers will hesitate to continue making these films (Malan 2013:10; van Schalkwyk, 2013). What is further concerning is that, of all the Afrikaans films released between 2008 and 2013, only one third of these films were financially successful (Van Nierop, 2014:10). Competition in the film market is fierce as Afrikaans films have to compete with many international films at South African cinemas; and, according to the NFVF's South Africa Box Office Report, total gross revenue at South Africa's cinema's fell by 6% (from R408-million to R382-million) between the first half of 2013 and the first half of 2014 (Anonb, 2014).

By understanding the needs of attendees (and more specific to this study the aspects that contribute to Afrikaans film ticket purchases), marketers can provide product offerings and experiences desired by these attendees (Gazley *et al.*, 2011:854; Xie, Costa, & Morais, 2008:370). In addition to this, the option of showcasing Afrikaans films at Afrikaans arts festivals and separate film festivals could also be beneficial. This could provide an alternative means of income for already released films (thereby extending the "shelf-life" of the film); as well as showcasing the premiere of new films (to give the film a financial kick-start before releasing the film at cinemas). These Afrikaans arts festivals attract the ideal visitor market for Afrikaans films, as they are attended by Afrikaans speaking individuals who actively spend money (tickets) on another form of Afrikaans performing arts productions - live theatre. Live theatre productions (and associated ticket sales) still enjoy preference in the KKNK festival programme (Anderson & Getz, 2008:207). It will therefore be helpful to compare the factors that contribute to the ticket purchases for Afrikaans theatre productions with ticket purchases for Afrikaans films. This will assist in providing marketers and producers of Afrikaans films with the necessary insight to better understand the purchase behaviour of this market; and to yet again explore the option of arts festivals as a platform for advancing Afrikaans films and improving ticket sales.

The purpose of this research is therefore to determine the key factors that contribute to film theatre ticket purchases; and to compare these factors to the factors contributing to live theatre ticket purchases at the KKNK.

## Methodology

The development of the questionnaire is discussed, followed by the research design and method of collecting data; and lastly the sampling and data analysis.

### **Development of the questionnaire**

The questionnaire for this study was adapted from Botha's (2011) measuring instrument that was developed by using the Delphi technique. The instrument measured the aspects that contribute to the ticket purchases of live theatre attendees at Afrikaans arts festivals. The Delphi technique involves the collection of a series of opinions from experts. The panel of experts give their opinion regarding the possible inclusion of certain questions/aspects in a specific questionnaire. The process is followed over three rounds whereby lower rated questions/aspects are eliminated from the questionnaire after rounds one and two. This allows for the most important questions/aspects to remain after round three (Topper; 2006:3).

The questionnaire for this study used Botha's (2011) measuring instrument to measure the aspects contributing to Afrikaans film theatre tickets as opposed to Afrikaans live theatre tickets. The questionnaire consists of two sections, Section A and Section B. Section A consists of 36 aspects that contribute to the ticket purchases of Afrikaans film theatre by means of a five-point Likert scale; where 1 - indicates no contribution; and 5 - indicates a maximum contribution (Berndt & Petzer, 2011:190). Section B consists of demographic (such as age and province of origin) and behavioural questions (such as the number of Afrikaans films they view monthly and preferred genre).

### **Research design and method of collecting data**

For this research, two different datasets were used. The first was a primary dataset that focused on the aspects that contribute to Afrikaans film ticket purchases; and the second was a secondary dataset obtained from the research conducted by Botha (2011), which focused on the aspects contributing to live theatre ticket purchases at Afrikaans arts festivals. Both of these datasets were obtained by means of quantitative research (Berndt & Petzer, 2011:47); and, in both cases, the questionnaires were self-administered.

#### *Afrikaans film theatre ticket purchases*

The data was collected from 29 April to 6 May 2013 at the Klein Karoo National Arts festival (referred from hereon as the KKNK). KKNK is the largest and the oldest Afrikaans arts festival and is visited by attendees from various provinces in South Africa. At this time the KKNK did not make provision for Afrikaans film theatres in its festival programme. By collecting data at this festival, options of better utilising the KKNK as a platform for advancing Afrikaans films and improving ticket sales could be explored. Trained fieldworkers dispersed the questionnaires amongst respondents. Stratified sampling was used to conduct the survey and entails the division of the population into subgroups, also called strata (Tustin, Ligthelm, Martins & Van Wyk, 2005:352). The strata consisted mainly of three areas at the festival, outside the venues of paid shows; the general festival grounds (where paid entry was needed to gain access to the arts and crafts market); and outside the venues of free shows and street theatre; thereby ensuring that all areas of the festival was targeted. Within each strata respondents' are selected by means of a screening question of whether they purchase Afrikaans film theatre tickets in general.

#### *Afrikaans live theatre ticket purchases*

The secondary dataset was collected by Botha (2011) at the KKNK, held from 2 to 9 April 2011. A purposive sampling method was used based on a screening question of whether the respondent had purchased tickets for live theatre at the festival. The survey consisted of a

self-administered questionnaire that was distributed at different on-site locations (to limit response bias) where ticket-purchasing tourists were present (such as the show/production venues and ticket offices/facilities). Targeting respondents at various venues also ensured that a variety of productions across different genres were included in the data to further limit response bias. These ticket-purchasing respondents were briefed about the purpose of the research and it was ensured that they were willing participants. Fieldworkers were trained to ensure that they, too, understood the purpose of the study and the questionnaire, in order to assist respondents where necessary but without interfering with the completion of the questionnaire. Questionnaires were distributed on each day of the festival period. This ensured that the feedback received by the sample population was an accurate portrayal of visitors' ticket purchases for the length of the festival.

## Sampling

In 2013, approximately 47 542 visitors attended the KKNK (Slabbert, Myburgh, Viviers, Botha, Saayman, Krugell & Saayman, 2013:35). According to Krejcie and Morgan (1970:607) when the population is 50 000, the sample size needs to be 381. Five hundred (500) film theatre ticket purchasing questionnaires were handed out and four hundred and sixty-five (465) questionnaires were usable for the data analysis. The following formula was used to determine the sample size needed.

$$s = \frac{X^2 NP(1 - P)}{d^2(N - 1)} + X^2P(1 - P)$$

With:

- $s$  = sample size
- $X^2$  = Chi-squared value for the desired confidence level
- $N$  = population size
- $P$  = population proportion
- $d$  = the degree of accuracy expressed as a proportion

Six-hundred and fifty questionnaires for live theatre ticket purchases were distributed by Botha in 2011; and 635 fully-completed, usable questionnaires were collected. Five-hundred questionnaires for film theatre ticket purchases were distributed at the KKNK 2013; and 465 fully-completed, usable questionnaires were collected. According to the formula, this is suitable since it encompasses more than the required number of questionnaires resulting in a representative and adequate sample size.

## Data analysis

The data was entered into Microsoft Excel and SPSS was used to further analyse the data. Firstly, an exploratory factor analysis was conducted on the 36 aspects contributing to Afrikaans film theatre ticket purchases to determine the key factors contributing to these purchases. Thereafter the 20 overlapping aspects of the primary film theatre dataset and secondary live theatre dataset were extracted. Two separate exploratory factor analyses were initially done on these items. This was used, together with the literature, to form the basis of the factors for the confirmatory factor analyses. Once the confirmatory factor analyses were done on each dataset, a  $t$ -test was performed to analyse possible significant differences between the factors contributing to Afrikaans film theatre and Afrikaans live theatre ticket purchases.

## Results

The results that follow consist of (1) the profile of the Afrikaans film theatre ticket purchaser; (2) the factors that contribute to Afrikaans film theatre; (3) the results of the two confirmatory

factor analyses (for film theatre and live theatre); and (4) a *t*-test to identify possible differences between the two sets of factors.

### Profile of the Afrikaans film theatre ticket purchaser

The majority of the respondents were female (66%) with an average age of 41 years. On average the respondents watch 2.92 live theatre productions per year and visited 3.31 art festivals over the past three years (equalling one per year).

On average, the respondents purchased 3.39 tickets for Afrikaans films during the past twelve months and also invested in three Afrikaans movie DVDs or movie soundtrack CDs in this time frame. On average, the respondents purchase two movie tickets monthly but these are predominately for English films.

Just over half of the respondents indicated that they will attend existing Afrikaans films at art festivals like the KKNK (57%) as well as Afrikaans film premieres (59%). Some of the respondents will also consider going to an Afrikaans film festival (46%). The respondents' views were divided as to whether Afrikaans films are of international standard and quality (49%). The most popular Afrikaans film was Semi-Soet (18%) followed by Platteland (11%) and Lieflling (9%). The respondent's favourite genre can be seen as comedy (40%), romance (20%) followed by drama (16%).

**Table 2: Profile of the Afrikaans film theatre ticket purchaser**

AGE		NUMBER OF AFRIKAANS FILMS ATTENDED IN THE PAST YEAR	
<20	17%	0	5%
20-25	16%	1-2	30%
26-35	17%	3-5	48%
36-45	18%	6+	17%
46-60	25%	Average over past year	3.39 times
61+	7%		
Average age	41.42 years		
GENDER		NUMBER OF AFRIKAANS & ENGLISH FILMS ATTENDED PER MONTH	
Female	66%	0	1%
Male	34%	1-2	53%
		3+	46%
		Average per month	2.31films
LIVE THEATRE PRODUCTIONS ATTENDED IN PAST YEAR		MOST PREFERRED GENRES FOR AFRIKAANS FILMS	
0	30%	Comedy	40%
1-2	38%	Romance	20%
3-5	20%	Drama	16%
6+	12%	Musical	15%
Average over past year	2.92 tickets	Thriller	5%
		Action	4%
NUMBER OF ARTS FESTIVALS ATTENDED IN PAST 3 YEARS		MOST PREFERRED FILMS TO DATE	
0	2%	Semi-soet	18%
1-2	43%	Platteland	11%
3-5	44%	Lieflling	9%
6+	11%	Klein Karoo	8%
Average over 3 years	3.31 times	Wolwedans in die skemer	4%
DVD AND/OR SOUNDTRACK OF AFRIKAANS FILMS PURCHASED IN PAST 12 MONTHS		Verraaiers	2%
0	25%	Wonderwerker	2%
1-5	59%	Jakhalsdans	2%
6-10	10%	Paljas	2%
11-15	2%	Stilte	2%
16-20	3%		
20+	1%		

Average over past year	3.34 DVD's and/or soundtrack				
OTHER BEHAVIOUR REGARDING FILMS		DEFINITELY	TO AN EXTENT	NOT AT ALL	AVERAGE VALUE
Will attend existing Afrikaans films at KKNK		57%	38%	5%	1.48
Will attend a premiere of Afrikaans films at KKNK		59%	35%	6%	1.46
Will attend a separate Afrikaans film festival		46%	43%	11%	1.64
Think Afrikaans films are of international quality		49%	45%	6%	1.57
Prefer Afrikaans films to an English film		35%	46%	19%	1.89

### Results of the exploratory factor analysis (Afrikaans film theatre)

An exploratory factor analysis with Varimax rotation was performed on the 36 aspects contributing to Afrikaans film theatre ticket purchases. Factor extraction criterion and loadings of 0.30 were used for item inclusion. This resulted in 36 aspects loading into 5 factors that accounted for 56.78% of the total variance. The factors were labelled: *Proudly Afrikaans* (Factor 1), *Production Credentials* (Factor 2), *Quality Facilities* (Factor 3), *Marketing* (Factor 4), *Leisure Experience* (Factor 5). Eigenvalues for these factors ranged from 1.21 (the lowest) to 12.25 (the highest). Cronbach's coefficients were also examined for each factor to check the reliability of the data, and to serve as a measure of internal consistency among the items. All the Cronbach alpha's values were above 0.7 (see Table 3) which is widely acceptable for exploratory research (Tustin, Ligthelm, Martins & Van Wyk, 2005:640; Field, 2000; Nunnally, 1967). The mean values per factor were also calculated according to a 5-point scale (1- made no contribution, 2- made a small contribution, 3- made a contribution, 4- made a significant contribution, 5- made a maximum contribution). Table 3 clearly indicates the mean values of each of the factors that contribute to the ticket purchases, *Proudly Afrikaans* (3.78), *Leisure experience* (3.55), *Marketing* (3.52), *Quality facilities* (3.50) and *Production credentials* (3.47).

Table 3: Exploratory factor analysis of aspects contributing to Afrikaans film theatre ticket purchases

FACTOR LABEL	Factor 1: Proudly Afrikaans	Factor 2: Production credentials	Factor 3: Quality facilities	Factor 4: Marketing	Factor 5: Leisure experience
Viewing the films in own/home language	0.630				
Afrikaans films relate to my culture	0.602				
Afrikaans films offer good entertainment	0.570				
Supporting the Afrikaans film industry	0.468				
The overall quality of Afrikaans films	0.460				
To enjoy Afrikaans films with family/friends	0.427				
Afrikaans films touch me emotionally	0.417				
Value for money that I receive for Afrikaans films	0.355				
Preference for a specific genres in Afrikaans films (example comedy, drama, action)	0.342				
The soundtracks of Afrikaans films	0.309				
Popularity of the storyline of Afrikaans films	0.303				
Popularity & reputation of the directors of the films		0.791			
Popularity & reputation of the producer of films		0.744			
Popularity & reputation of a film's scriptwriter		0.640			
Popularity & reputation of actors/cast in the films		0.427			
The general accessibility of the film theatres			0.717		
The standard and quality of the film theatres (e.g. sound quality, air-conditioning)			0.685		
Accessibility of the ticketing systems/service at the film theatres (Ster-Kinekor or Nu Metro)			0.581		
Efficiency and user-friendliness of the ticketing systems via the internet			0.534		
The range of timeslots for Afrikaans films			0.438		
The general ticket prices of Afrikaans films			0.359		

Quality of the camera work of Afrikaans films			0.350		
Television interviews/discussions of Afrikaans films				0.846	
Radio interviews/discussions of Afrikaans films				0.692	
Written reviews in newspapers and magazines about Afrikaans films				0.565	
Posters and billboards of Afrikaans films				0.535	
Word-of-mouth about the Afrikaans films				0.408	
Trailers/previews of the Afrikaans films				0.374	
The fact that Afrikaans films have received rewards				0.372	
Information about Afrikaans films on websites				0.272	
Sufficient available leisure time to watch the films					0.593
Associating more with Afrikaans films					0.573
Last minute decision to view the film					0.561
Being an Afrikaans film lover					0.521
The atmosphere/spirit experienced while viewing the Afrikaans film					0.470
Enjoying an Afrikaans film and wanting to view the sequel/follow-up					0.459
<b>FACTOR LABEL</b>	<b>Factor 1: Proudly Afrikaans</b>	<b>Factor 2: Production credentials</b>	<b>Factor 3: Quality facilities</b>	<b>Factor 4: Marketing</b>	<b>Factor 5: Leisure experience</b>
<b>Cronbach's alpha's</b>	0.874	0.832	0.839	0.796	0.829
<b>Mean Value</b>	3.784	3.477	3.500	3.522	3.554

### Results of the confirmatory factor analyses (Afrikaans film theatre and live theatre)

Since the current producers of Afrikaans films voiced their concern regarding the poor financial success delivered by previous Afrikaans films, options were explored to increase the exposure of Afrikaans films at Afrikaans arts festivals (eg. showcasing existing and new Afrikaans films at the festival), to provide an additional source of income for film producers and the industry in general. Identifying possible similarities and differences between the factors that contribute to live theatre and film theatre ticket purchases is beneficial, since these insights can assist marketers to better understand and cater for the needs of these attendees.

To make a suitable comparison between the film theatre purchasing factors and the live theatre purchasing factors, it is necessary for all the aspects to group into exactly the same factors. It was thus decided to conduct confirmatory factor analyses whereby specific aspects can be grouped into specific factors. The aspects from the film theatre dataset, as well as the aspects from Botha's (2011) secondary dataset on live theatre were thus analysed, and a total of 20 overlapping aspects from each dataset were identified and extracted. Two separate exploratory factor analyses were initially done, which was used together with the literature, to compile the factors for the confirmatory factor analyses.

The two confirmatory factor analyses were then undertaken to analyse the reliability and validity of the factors with their newly arranged aspects. The two confirmatory factor analyses indicated that all the factors (factor 1 to 4 for each dataset) had Cronbach's alpha coefficients above 0.5 and therefore reliability was confirmed (Field, 2000). (See Table 6).

The CFA goodness-of-fit indices determines model fit and confirms the factor structure (Suhr, 2006:7). There is currently no final word on which fit index is best and multiple indices should be reported (Finch & West, 1997:454). There are various recommendations about reporting these indices as well as suggested cut-off values for each of these fit indices (Worthington & Whittaker, 2006:828). The results in Table 4 and Table 5 are now discussed according to the guidelines of Suhr (2006) and Hu & Bentler (1999). The Chi-squared test indicates the difference between the expected and observed covariance matrices. If the Chi-squared is close to zero, it indicates that there are small differences (Suhr, 2006:2). Chi-squared divided

by degrees of freedom should be below 5 to indicate a model fit (Adams, Ryan, Nelson & Peter, 1992:234). Both these values of film theatre (Table 4) and live theatre (Table 5) were below 5, which indicates that the model fits. The Comparative Fit Index (CFI) must range from 0 to 1 where a larger number indicates a better fit (Suhr, 2006:2). Both the CFI values in Table 4 (0.844) and Table 5 (0.887) are thus acceptable for a model fit. Root Mean Square Error of Approximation (RMSEA) should range from 0 to 1 where a smaller value indicates a better model fit (Suhr, 2006:2). The RMSEA values in Table 4 (0.086) and Table 5 (0.068) thus also indicate model fits.

**Table 4: Structural equation models of film theatre**

Chi-squared test	0.000
Chi square divided by degree of freedom	4.431
Comparative Fit Index (CFI)	0.844
Root Mean Square Error of Approximation (RMSEA)	0.086

**Table 5: Structural equation models of live theatre productions**

Chi-squared test	0.000
Chi square divided by degree of freedom	3.474
Comparative Fit Index (CFI)	0.887
Root Mean Square Error of Approximation (RMSEA)	0.062
LO90	0.057
HI90	0.068

**Table 6: Reliability of the Afrikaans film and live theatre ticket purchasers**

Factor	Item	Corrected Item Total Correlation		Factor Means		Cronbach's alpha		Inter-Item Correlations	
		Film theatre	Live theatre	Film theatre	Live theatre	Film theatre	Live theatre	Film theatre	Live theatre
Media/ Marketing	Television interviews/discussions of Afrikaans film or live theatre	0.698	0.709	3.49	2.88	<b>0.823</b>	<b>0.785</b>	0.435	0.385
	Radio Interviews/discussions of Afrikaans films or live theatre	0.682	0.652						
	Written reviews in newspaper and magazines about the Afrikaans film or live theatre	0.617	0.599						
	Information about Afrikaans film or live theatre on websites	0.562	0.435						
	The fact that the Afrikaans film or live theatre have received awards	0.582	0.449						
	Word of mouth about the Afrikaans films	0.405	0.403						
Quality Facilities	The general accessibility of the film or live theatres	0.622	0.658	3.46	3.01	<b>0.819</b>	<b>0.768</b>	0.430	0.356
	The standard and quality of the film or live theatre (e.g. sound quality, air-conditioning)	0.597	0.627						
	Efficiency and user-friendliness of the ticketing system via internet	0.599	0.411						
	Accessibility of the ticket system/service at the film or live theatre	0.650	0.541						
	The general ticket price of Afrikaans film or live theatre	0.588	0.362						
	Value for money that you receive for Afrikaans film or live theatre	0.451	0.492						
Credentials	Popularity & reputation of a film or live theatre scriptwriter	0.459	0.762	3.62	3.99	<b>0.623</b>	<b>0.865</b>	0.459	0.762
	Popularity & reputation of the actress/cast of films or live theatre	0.459	0.762						
Experience	Sufficient available leisure time to watch films or live theatre	0.468	0.423	3.67	3.47	<b>0.788</b>	<b>0.635</b>	0.381	0.240
	The atmosphere/spirit that you experienced while viewing the Afrikaans film or live theatre	0.652	0.423						
	Preference for a specific genre in Afrikaans film or live theatre (Example comedy, drama, action)	0.416	0.391						
	The range of timeslots for the Afrikaans film or live theatre	0.456	0.392						
	Being and Afrikaans film or live theatre lover	0.642	0.276						
	To enjoy Afrikaans films or live theatre with family/friends	0.602	0.356						

Table 6 indicates that highest contributing factor (mean value of 3.67) to Afrikaans film theatre ticket purchases was *Experience*. It was followed *Credentials* (3.62), *Media* (3.49) and lastly, *Quality facilities* (3.46). It is evident that *Credentials* contributes the most to Afrikaans live theatre ticket purchases with a mean value of 3.99, followed by *Experience* (3.47). The two remaining factors were *Quality facilities* (3.01) and *Media* (2.88).

### Comparison between Afrikaans film theatre and Afrikaans live theatre factors

A comparison between the factors that contribute to the purchases of Afrikaans film theatre tickets and Afrikaans live theatre tickets was undertaken by means of a *t*-test. This was done to identify possible differences between the contributing factors. The significant differences for all four factors are reported in Table 7. It is evident that Afrikaans film ticket purchasers are more influenced by the factors *Media* (effect size 0.73), *Quality facilities* (effect size 0.50) and *Experience* (effect size 0.39); as opposed to the live theatre ticket purchasers who are more

Factor	Mean value and standard deviation		Values		Effect sizes
	Live theatre production ticket purchaser	Afrikaans films ticket purchaser	F-value	P-value	
Media	2.91b	3.49a	0.000	0.000**	0.73
Quality facilities	3.05b	3.46a	0.000	0.000**	0.50
Credentials	3.99a	3.62b	0.411	0.000**	0.41
Experience	3.35b	3.64a	0.102	0,000**	0.39

influenced by *Credentials* (0.41).

**Table 7: Results of the *t*-test**

\*0.05≥p>0.000; \*\*p=0.000

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

### Findings

The following findings can be reported based on the results.

#### Findings regarding the factors that contribute to the ticket purchases of Afrikaans film theatre attendees

- Based on a 5-point Likert scale, all five factors from the initial exploratory factor analysis on the 36 aspects contributing to Afrikaans film theatre ticket purchases, were considered to make a contribution. These factors were *Proudly Afrikaans* (mean value of 3.78), *Leisure Experience* (mean value of 3.55), *Marketing* (mean value of 3.52), *Quality Facilities* (mean value of 3.50) and *Production Credentials* (3.47). Similar factors are evident in studies conducted on ticket purchase behaviour of individuals attending live theatre productions. These factors include *Marketing/Media*, the *Experience*, *Quality Facilities* and *Production Credentials*; and is supported by Botha, Viviers and Slabbert (2012).
- The most important factor contributing to ticket purchases based on the mean value is *Proudly Afrikaans*. Although the factor is a large contributor, similar studies in the context of ticket purchase behaviour of productions could not be identified. However, some of the individual items/aspects that comprise the factor are found in an array of research studies, including Throsby (1990); Colbert, Beauregard & Vallee (1998); Scheff (1999); Bordwell & Thompson (2001); Urrutiaguer (2002); Fernandez-Blanco & Prieto-Rodriguez (2003); Upright (2004); Borgonovi (2004); Werck and Heyndels (2007) and Moe & Fader (2009) and Willis & Snowball (2009).
- The second most important factor, according to its mean value, was *Leisure experience*. This factor and the aspects that comprise this factor, are supported by the research of

Stigler & Becker (1977); Holbrook and Hirschman (1982); Elliott and Hamilton (1991); Scheff (1999); Frey and Vautravers-Busehart (2000); Urrutiaguer (2002); Levy-Garboua and Montmarquette (2003); Putler and Lele (2003); Seaman (2005); Edginton (2006); Smith (2007); Werck and Heyndels (2007); Ateca-Amestoy (2008) and Lee, Lee, Lee and Babin (2008).

- Fifty-seven percent and fifty-nine percent of the respondents indicated that they would watch existing Afrikaans films and premieres of Afrikaans films at the KKNK respectively. No studies supporting or contradicting this finding could be found.

### **Findings regarding the comparison between Afrikaans film theatre and live theatre ticket purchases**

- In the initial exploratory factor analyses, four factors (from the 20 extracted aspects) were identified in both analyses. Both factor analyses resulted in very similar factors, and formed the bases for the factors identified for the two CFA's. The factors were labelled *Media*, *Quality facilities*, *Experience* and *Credentials*. These factors are similar to the factors in the studies of Botha, Viviers and Slabbert (2012); and Botha, Slabbert and Viviers (2014). The factor labels in these existing studies were media, quality facilities, festival experience, monetary facets and production credentials. The study of Bass (1969) revealed two factor classifications namely external forces (including aspects such as price, advertising, award nominations and star-power); and internal forces (including word of mouth). The study of Roose (2008:243) also refers to internal and external factors with similar aspects as that of Bass' study. Although the factors in the studies of Bass (1969) and Roose (2008) are not labelled similar to the factors of this study, the individual aspects in these factors are similar to the factors in this study. Swanson, Davis and Zhao's (2007) study identified the following factors for arts performance attendance: self-esteem enhancement, education (educational value), escape (forget problems, escape life), recreation (entertainment, have good time), aesthetics (form of art, enjoy their beauty) and social interaction (to be with family/friends, enjoy more when with other people). The factors are once again differently labelled, but certain aspects are similar to the aspects in this study. No studies could be found where the factors contributing to live theatre were compared to the factors contributing to film theatre.
- Two separate confirmatory factor analyses were done on the aspects contributing to Afrikaans film and Afrikaans live theatre ticket purchases. This was to group the different contributing aspects into exactly the same factors for each dataset so that the factors in each dataset could be compared with one another. The results of the exploratory factor analyses previously reported, together with the insights provided by the literature, were used to compile the factors for the confirmatory factor analyses. Goodness-of-fit models were applied and all four tests indicated that the confirmatory factors of both the Afrikaans film theatre and Afrikaans live theatre data were valid. The use of this method is similar to the studies of Lee & Green (1991), Boudier-Pailler (1999:10) Jurowski & Gursoy (2004), Yoon & Uysal (2005), as well as He & Song (2009).
- All four the factors from the confirmatory factor analysis for films contribute to Afrikaans film theatre ticket purchases as all the different factors' mean values were above 3 on the Likert scale (indicating that they made a contribution). The most important factor that influences the film theatre attendee is *Experience* (mean value 3.67) followed by *Production credentials* (3.62), *Media* (3.49) and *Quality facilities* (3.46). This echoes the five factors from the initial exploratory factor analysis on the film theatre data where the factors were *Proudly Afrikaans* (3.78), *Leisure experience* (3.55), *Marketing* (3.52), *Quality facilities* (3.50) and *Production credentials* (3.47). With the exception of the additional factor *Proudly*

*Afrikaans* in the latter, the order from the largest to smallest contributing factor is identical to the order of the contributing factors of the confirmatory factor analysis on the film data.

- Lastly, the factors contributing to Afrikaans film theatre and Afrikaans live theatre were compared by means of a *t*-test. Prominent differences were evident between the ticket purchase behaviour of these two types of attendees. When purchasing tickets, it is evident that the film theatre attendees are more influenced by *Media*, *Quality facilities* and the *Experience* than the Afrikaans live theatre attendees. Studies that found media (or aspects within media) to be a great influence on attendees' decision to attend. These include the following: According to Eliashberg and Shugan (1997:75) media plays a role when the attendee must decide on which film to choose, of which the most important aspect in this factor is the reviews of the critics. Chuu *et al.* (2009:226) found that film theatre attendees are dependent on marketing to go and see a film. Eliashberg and Shugan (1997:70); Liu (2006:74); Chakravarty, Liu and Mazumdar (2010:186) all found that word of mouth is an important attribute for the attendees to purchase tickets. *Quality facilities* is supported by Marshall, Dockendorff and Ibáñez (2013:1805) who confirm that general quality is an important facet of demand for the films. Chuu *et al.* (2009:224) found that film theatre attendees are more influenced by facilities than the art attendee, which confirms the findings of this study. Some aspects in the *Experience* factor is supported by the following studies: Timeslots play an important role in the film option selected by the film theatre attendee (Fernández-Blanco & Prieto-Rodríguez, 2003:154; Herlina, 2012:549); and the genre preferences are also important to the film theatre attendee (Moon, Bergey and Lacobucci, 2010:111). Chuu *et al.* (2009:215) states that film theatre attendees are less likely to plan ahead to see a film. Wohfeil and Batat (2009:375) found that the atmosphere at arts houses is preferred to film theatres because it is more personal and there is an intellectual atmosphere for the live theatre attendee.
- Live theatre attendees, on the other hand, are more influenced by *Production credentials* than film theatre attendees. The aspects within this factor, or the factor as a whole, are supported by different studies. According to Werck and Heyndels (2007:39) playwrights play an important role in the selection of a live theatre production by attendees. Scheff (1999:20) found specific artists/actors to be the reason for attendees' interest in a live theatre production. Delmestri, Montanari and Usai (2005:980), Cuadrado and Mollà (2000:59) as well as Botha, Slabbert and Viviers (2014:340) also found production credentials to be a very/most important facet for attendees to attend theatre productions. Scheff (1999:20) also found that the live theatre attendee interested in specific artists.

## **Implications**

From the results, the following implications can be derived.

### **Implications regarding the factors contributing to the ticket purchases of Afrikaans film theatre**

- Regardless that some key factors revealed higher mean values than others, all five factors were still considered to make a contribution to the ticket purchase behaviour of Afrikaans film attendees. Afrikaans film producers and marketers should therefore not neglect any of these five key factors, as each makes a substantial contribution to ticket purchases.
- The most important factor contributing to ticket purchases, based on the mean value, is *Proudly Afrikaans*. Afrikaans film producers and marketers can rely on the fact that the Afrikaans film market prides itself in attending these productions for the major reason that it is Afrikaans, relates to their culture, offers good quality entertainment for family and

friends, and is worthwhile supporting. This indicates that the production of Afrikaans films should be continued, since the current ticket purchasing market indeed wants Afrikaans films to choose from on the South African film circuit.

- The second most important factor, according to its mean value, was *Leisure experience*. South African film theatres and marketers should therefore understand that this ticket purchasing market niches itself as a leisure seeking film-lover who would impulsively decide to attend an Afrikaans film as a last-minute leisure activity, while thoroughly enjoying the atmosphere of such a film. Marketing the latest releases and upcoming Afrikaans films with the emphasis on an enjoyable experience is recommended, whereby the attendee is subconsciously aware of his/her options when time is available for a leisure activity. A loyalty programme that compensates this avid Afrikaans film supporter is also recommended.
- *Marketing* is the third most important factor, according to its mean value. It is therefore important for Afrikaans film marketers to invest in a good marketing campaign with good film trailers, posters and advertisements on the TV, radio, magazines and newspapers. The advertising message should convey and emphasise the contributing factors, for example the film must be marketed as a quality Afrikaans film with renowned Afrikaans actors that provides a wonderful leisure experience with family and friends. This will undeniably contribute to this specific market's decision to purchase tickets for these films.
- *Quality facilities* is the fourth most important factor, according to its mean value. This means that this market highly values quality film theatres that have good sound and visibility, comfortable seating and air-conditioning. Film producers/technicians should therefore also make every effort to incorporate the latest technology and visual effects into the film to complement the exclusive quality experience that only cinemas can offer, as opposed to a more mediocre experience at home. Accessibility and user-friendliness of ticketing systems via the internet and at cinemas should be ensured and well-managed by ticketing offices.
- *Production credentials* is the fifth most important factor according to its mean value. It is important for producers/casting agents to ensure that the right cast (renowned/popular) are selected for the films. Making use of well-known scriptwriters and directors will also contribute to attracting/recruiting renowned actors for these films.

### **Implications regarding the comparison between Afrikaans film theatre and live theatre ticket purchases**

- It was evident that all four factors play a role in ticket purchases of film theatre and live theatre attendees. However, film producers and marketers must more intensely manage *Marketing/Media*, *Quality facilities* and the *Experience* because this market is more demanding with regards to these factors. It is thus essential to keep this in mind when considering the hosting of Afrikaans films at arts festivals. The fact that *Production credentials* are more important to live theatre attendees, suggests that festival organisers/marketers strongly rely on the big names 'to do the selling' for productions at these festivals. It cannot however be assumed that the big names alone will have the same effect for ticket sales of Afrikaans films. Therefore, if Afrikaans films were to be re-incorporated into the KKNK festival programme, great emphasis must be placed on suitable facilities at these temporary festival grounds. Efforts must be made to create a memorable sociable experience when showcasing the films; and more vigorous marketing must be conducted based on the previously identified factors.

- Since 57% and 59% of the respondents indicated that they would watch existing Afrikaans films and premieres of Afrikaans films at the KKNK respectively, film producers and KKNK's festival organisers should definitely make provision for Afrikaans films (existing and premieres) in the festival programme. This could typically be done where the actors in these films could make live appearances before or after an open-air showcasing of the film under the stars. Meeting these famous actors in person at these premieres, could possibly motivate the attendees that prefer Afrikaans live theatre to also purchase tickets for the showcased Afrikaans films.

## Conclusions

The purpose of this research was to determine the key factors contributing to the ticket purchases of Afrikaans film theatre and Afrikaans live theatre productions as well as to compare these factors with each other to analyse possible differences. This research is valuable and necessary in a currently struggling Afrikaans film industry. From the results, it is evident that specific key factors influence Afrikaans film theatre attendees to purchase tickets.

This research helps to better understand the purchase behaviour of Afrikaans film theatre attendees. The proposed recommendations can be implemented to increase Afrikaans film theatre ticket sales thus contributing the Afrikaans film theatre industry as a whole. Film theatre marketers can perhaps learn from the marketers of arts festival productions, who are experts in bringing the Afrikaans theatre product to the audiences.

Future research studies should explore the option of boosting Afrikaans film festivals in South Africa or introducing the concept of Afrikaans film "roadshows" whereby Afrikaans films are showcased in the town-halls or similar venues in towns where commercial cinema facilities are not available.

## References

- Adams, D., Nelson, R., & Todd, P. (1992). Perceived Usefulness, Ease of Use, and Usage of Information Technology: A Replication. *MIS Quarterly*, 16(2):227-247.
- Akdede, S. & King, J. (2006). Demand for and productivity analysis of Turkish public theater. *Journal of Cultural Economics*, 30(1):219-231.
- Al-Jeraisy, K. (Editors). (2008). Consumer behaviour. Saudi Arabia: King Fahd National Library Cataloging-in Publication data.
- Anderson, T.D. & Getz, D. (2008). Stakeholder management strategies of festivals. *Journal of Convention and Event Tourism*, 9(3):199-220.
- Anon (a). (2014). South African movies improve box office earnings. Available from: <http://www.southafrica.info/news/film-120814.htm#.VG7Z3vk0Wm4>. (Accessed 21 November 2014).
- Anon (b). (2014). Local Films show an increase in revenue at the Box Office. Available from: <http://nfvf.co.za/home/index.php?ipkMenuID=&ipkArticleID=109>. (Accessed 21 November 2014).
- Austin, B.A. (1986). Motivations for movie attendance. *Communication Quarterly*, 34(2), 115-126.
- Ateca-Amestoy, V. (2008). Determining heterogeneous behaviour for theatre attendance. *Journal of Cultural Economics*, 32(2):127-151.

Antrobus, R. & Snowball, J. (2011). Physical Theatre consumption and the advent of the 'Festivore': A case study of audience attendance at the South African National Arts Festival. *South African Theatre Journal*, 24(1):327-344.

Bass, F.M. (1969). A new product growth model for consumer durables. *Management Science*, 15(1):215–227.

Berndt, A. & Petzer, D. (2011). Marketing research. 1<sup>st</sup> ed. Cape Town: Heinemann.

Boerner, S., Moser, V. & Jobst, J. (2011). Evaluating cultural industries: investigating visitors' satisfaction in theatres. *The Service Industries Journal*, 31(6):877-895.

Borgonovi, F. (2004). Performing arts attendance: and economic approach. *Applied Economics*, 36(17):1871-1885.

Bordwell, D. & Thompson, K. (2001). Film art, an economic approach. 6<sup>th</sup> ed. New York: McGraw-Hill, 458.

Botha, K. (2011). The development of a ticket purchase behaviour measuring instrument and model of South Africa arts festivals. PhD thesis. North-West University.

Botha, K., Viviers, P. & Slabbert, E. (2012). What really matters to the audience: analysing the key factors contributing to arts festival ticket purchases. *South African Theatre Journal*, 26(1):22-44.

Botha, K., Slabbert, E. & Viviers, P. (2014). Towards a ticket purchase behaviour model for South African arts festivals. *Journal of Contemporary Management*, 11:324-348.

Bouder-Pailler, D. (1999). A model for measuring the goals of theatre attendance. *International Journal of Arts Management*, 1(2):4-15.

Business Dictionary. (2014). BusinessDictionary.com. Available from: <http://www.businessdictionary.com/>. (Accessed 15 June 2014).

Caldwell, M. (2001). Applying general living systems theory to learn consumers' sense making in attending performing arts. *Psychology & Marketing*. 18(5):497-511.

Chakravarty, A., Liu, Y. & Mazumdar, T. (2010). The differential effects of online word of mouth and critics' reviews on pre-release movie evaluation. *Journal of Interactive Marketing*, 24(3):185-197.

Chuu, S.L.H., Chag, J.C. & Zaichkowsky, J.L. (2009). Exploring art film audiences: a marketing analysis. *Journal of Promotion Management*, 15(1-2):212-228.

Cuadrado, M. & Mollà, A. (2000). Grouping performing arts consumers according to attendance goals. *International Journal of Arts Management*, 2(3)54-60.

Colbert, F., Beauregard, C. & Vallee, L. (1998). The importance of ticket prices for theatre patrons. *International Journal of Arts Management*, 1(1):30-39.

Corning, J. & Levy, A. (2002). Demand for live theater with market segmentation and seasonality. *Journal of Cultural Economics*, 26:217-235.

Delmestri G., Montanari, F. & Usai, A. (2005). Reputation and strength of ties in predicting commercial success and artistic merit of independent in the Italian feature film industry. *Journal of Management Studies*, 45(5):975-1002.

Desai, K.K. & Basuroy, S. (2005). Interactive influence of genre familiarity, star power, and critics' reviews in the cultural goods industry: The case of motion pictures. *Psychology & Marketing*, 22(3):203-223.

Edginton, C.R. (2006). Leisure: A framework for policy. *World Leisure Journal*, 48(1):5-12.

Eliashberg, J. & Shugan, S. (1997). Film critics: influence of predictors? *Journal of Marketing*. 61(2):68-78.

Elliott, R. & Hamilton, E. (1991). Consumer choice tactics and leisure activities. *International Journal of Advertising*, 10(4):325-332.

F'eral, J. (1982). Performance and Theatricality: The Subject Demystified. *Modern Drama*, 25(1):170-181.

Fernández-Blanco, V. & Prieto-Rodríguez, J. (2003). Building stronger national movie industries: the case of Spain. *The Journal of Arts Management, Law and Society*, 33(2):142-160.

Field, A. (2000). *Discovering statistics using SPSS*. London: Sage Publications, 512.

Finch, J.F. & West, S.G. (1997). The investigation of personality structure: Statistical models. *Journal of Research in Personality*, 31(4):439-485.

Frateschi, C., & Lazzaro, E. (2008). Attendance to cultural events and spousal influences: the Italian case. *The GSBGM working paper series*.

Frey, B. & Vautravers-Busehart, I. (2000). Special exhibitions and festivals: culture's booming path to glory. (In Frey, B., ed. *Arts and economics: analysis and cultural policy*. Berlin: Springer. 9. 63-93.)

Gazley, A., Clark, G. & Sinha, A. (2011). Understanding preferences for motion pictures. *Journal of Business Research*, 64(8):854-861.

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

Grisolía, J.M. & Willis, K.G. (2011). An evening at the theatre: using choice experiments to model preferences for theatres and theatrical productions. *Applied Economics*, 43(27):3987-3998.

Hawes, D.K. (1978). Satisfactions Derived from Leisure-Time Pursuits: An Exploratory Nationwide Survey. *Journal of Leisure Research*, 10(4):247-64.

He, Y. & Song, H. (2009). A mediation model of tourists' repurchase intentions for packaged tour service. *Journal of Travel Research*, 47(3):317-331.

Henning-Thurau, T., Walsh, G. & Wruck, O. (2001). An investigation into the factors determining the success of service innovations: The case of motion pictures. *Academy of Marketing Science Review*, 6(1). Available from: <http://www.amsreview.org/articles/henning06-2001/pdf>.

Hennig-Thurau, T., Houston, M.B. & Walsh, G. (2007). Determinants of motion picture box office and profitability: an interrelationship approach. *Review of Managerial Science*, 1(1):65-92.

Herlina, D. (2012). Identifying key factors affecting consumer decision-making behaviour in cinema context: A qualitative approach, Dubai: International Conference on Business, Economics, Management and Behavioural Science.

Hu, L.T. & Bentler, P.M. (1999). Cut-off criteria for fit indices in covariance structure analysis: Conventional criteria versus new alternatives. *Structural Equation Modeling. A Multidisciplinary Journal*, 6(1):1-55.

Holbrook, M. & Hirschman, E. (1982). The experiential aspects of consumption: consumer fantasies, felling and fun. *Journal of Consumer Research*, 9(2):132-140.

Jurowski, C. & Gursoy, D. (2004). Distance effects on residents' attitudes toward tourism. *Annals of Tourism Research*, 31(2):296-312.

Krejcie, R. & Morgan, D. (1970). Determining the sample size for research activities. *Educational and Psychological Measurement*, 30(3):607-610.

- Kotler, P. & Scheff, J. (1997). *Standing Room Only: Strategies for the Performing Arts*. Harvard business press.
- Lake, L. (2009). *Consumer behavior for dummies*. Hoboken, New Jersey: Wiley Publishing, Inc.
- Lee, C. & Green, R.T. (1991). Cross-cultural examination of the Fishbein behavioural intentions model. *Journal of International Business Studies*, 22(2):289-305.
- Lee, M. & Han, E. (2009). Competition: Hollywood versus domestic films: Release strategies of Hollywood films in South Korea. *The International Journal on Media management*, 8(3):125-133.
- Lee, Y., Lee, C., Lee, S. & Babin, B. (2008). Festivals capes and patrons' emotions, satisfaction and loyalty. *Journal of Business Research*, 61(1):56-64.
- Levy-Garboua, L. & Montmarquette, C. (2003). The demand for the arts. (*In*: R. Towse, ed. *Handbook of cultural economics*. London: Edward Elgar.)
- Liu, Y. (2006). Word of mouth for movies: Its dynamics and impact on box office revenue. *Journal of Marketing*, 70(3):74-89.
- Malan, J. (2013). Die goed die sleg en die flops. *Rapport*. 10. 24 Nov.
- Manyathi, O. (2012). Growing the tourism sector. *Public Sector Manager*, 26-29.
- Marshall, P., Dockendorff, M. & Ibáñez, S. (2013). A forecasting system for movie attendance. *Journal of Business Research*, 66(10):1800-1806.
- Marshall, N.W. (2010). *Customer lifetime value: Investigating the relationships among the key determinants; commitment, loyalty and purchase behavior* (Doctoral dissertation, NOVA SOUTHEASTERN UNIVERSITY).
- McCarthy, K. & Jinnett, K. (2001). *A new framework for building participation in the arts*. Rand Corporation.
- Moe, W. & Fader, P. (2009). The role of price tiers in advance purchasing of event tickets. *Journal of Science*, 12(1):78-86.
- Moon, S., Bergey, P. & Laccobucci, D. (2010). Dynamic effects among movie ratings, movierevenues and viewer satisfaction. *Journal of Marketing*, 74(1):108-121.
- Neelamegham, R. & Jain, D. (1999). Consumer choice process for experience goods: An econometric model and analysis. *Journal of Marketing Research*, 36(3)373-386.
- Nunnally, J.C. (1967). *Psychometric theory*. New York: McGraw-Hill, 640.
- Putler, D.S. & Lele, S. (2003). An easily implemented framework for forecasting ticket sales to performing arts events. *Marketing Letters*, 14(4):307-320.
- Richards, G. (2001). The development of cultural tourism in Europe. *Cultural Attractions and European Tourism*, 3-30.
- Roose, H. (2008). Many-voiced or unison? An inquiry into motives for attendance and aesthetic dispositions of the audience attending classical concerts. *Acta Sociologica*, 51(3):237-253.
- Rotfeld, H. (2006). Movie theaters' suicide-by-advertising with income from abusing customers. *Journal of Consumer Marketing*, 23(7):480-482.
- Russo, A.P. & Van Der Borg, J. (2002). Planning considerations for cultural tourism: a case study of four European cities. *Tourism Management*, 23(6):631-637.
- Scheff, J. (1999). Factors influencing subscription and single-ticket purchases at performing arts organizations. *International Journal of Arts Management*, 1(2):16-27.

Seaman, B.A. (2005). Attendance and public participation in the performing arts: A review of the empirical literature. Atlanta: Andrew Young School of Policy Studies, Georgia State University (Nonprofit Studies Program Working Paper 05-03).

Silberberg, T. (1995). Cultural tourism and business opportunities for museums and heritage sites. *Tourism Management*, 16(5):361-365.

Slabbert, E., Myburgh, E., Viviers, P., Botha, K., Saayman, A., Krugell, W. & Saayman, M. (2013). Die sosio-ekonomiese impak van besoekers aand die ABSA KKNK te Oudshoorn 2013. *Tourism Research in Economic Environs & Society: Potchefstroom*, 84.

Slack, F., Rowley, J. & Coles, S. (2008). Consumer behaviour in multi-channel contexts: The case of a theatre festival. *Internet Research*, 18(1):46-59.

Smith, K.A. (2007). The distribution of event tickets. *Event Management*, 10(1):185-196.

Stigler, G. & Becker, G.S. 1977. De Gustibus non est disputandum. *Journal of Political Economy*, 67(1):76-90.

Suhr, D.D. (2006). Exploratory or confirmatory factor analysis? Available from: <http://www2.sas.com/proceedings/sugi31/200-31.pdf>. (Accessed 15 October 2014).

Swanson, S.R., Davis, J.C. & Zhao, Y. 2007. 'Art for art's sake? An examination of motives for arts performance attendance. *Non-profit and Voluntary Sector Quarterly*, 37(2):1-25.

Taderera, F.(2010). Buyer and consumer behaviour: Prestige, status, choice. 1st ed. Saarbrücken: Lambert academic publishing.

Throsby, D.C. (1990). Perception of quality in demand for the theatre. (*In*: W.S. Hendon & J.I. Shanahan, eds. *Economics decisions*. Cambridge, Mass.: Abt Books. 9162-176.)

Topper, W.W. (2006). Quality in the performing arts: aggregating and rationalizing expert opinion. *Journal of Cultural Economics*, 28(2):109-124.

Tustin, D., Ligthelm, A., Martins, J. & Van Wyk, H.D.J. (2005). *Marketing research in practice* 1<sup>st</sup> ed. Pretoria: UNISA Press.

Upright, C.B. (2004). Social capital and cultural participation: spousal influence on attendance at arts events. *Poetics*, 26(3):185-202.

Urrutiaguer, D. (2002). Quality judgements and demand for French public theatre. *Journal of Cultural Economics*, 26(3):185-202.

Van Nierop, L. (2014). 'n Silwer skerm-reis. *Taalgenoot*, 1(1):36–45.

Van Schalkwyk, K. (2013). SA film industry going 'up and up'. Available from: <http://mg.co.za/article/2013-03-08-00-sa-film-industry-going-up-and-up>. (Accessed 5 November 2014).

Warren McHone, W. & Rungeling, B. (1999). Special cultural events: do they attract leisure tourists? *International Journal of Hospitality Management*, 18(2):215-219.

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.

Wierenga, B. (2006). Invited Commentary-Motion Pictures: Consumers, Channels, and Intuition. *Marketing Science*, 25(6):674-677.

Willis, K. & Snowball, J. (2009). Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: the example of the National Arts Festival, South Africa. *Journal of Cultural Economics*, 33(3):167-183.

Wohfeil, M. & Batat, W. (2009). Getting lost "Into the wild". Understanding consumers' movie enjoyment through a narrative transportation approach. *Advances in Consumer Research*, 36:372-377.

Worthington, R.L. & Whittaker, T.A. (2006). Scale development research: a content analysis and recommendations for best practices. *The Counseling Psychologist*, 34(6):806-838.

Xie, H., Costa, C.A. & Morais, D.B. (2008). Gender differences in rural tourists' motivation and activity participation. *Journal of Hospitality & Leisure Marketing*, 16(4):368-384.

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.