A critical assessment of the ticket purchase behaviour of younger theatre audiences

WJ Wessels

orcid.org/0000-0002-6954-4597

Thesis accepted in fulfilment of the requirements for the degree Doctor of Philosophy in Economic and Management Sciences with Tourism Management at the North-West University

Promoter: Prof P Viviers

Co-Promoter: Prof K Botha

Graduation: June 2021

Student number: 20082657

DECLARATION

I, Walter Johan Wesssels, identity number 8603015112082 and student number 20082657, hereby declare that this research submitted to the North-West University, for the Doctor of Philosophy in Economic and Management Sciences with Tourism Management study: A critical assessment of the ticket purchase behaviour of younger theatre audiences, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the North-West University; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

_____

Walter Johan Wessels

_____

Prof Pierre-Andre Viviers

(Promoter)

_____

Prof Karin Botha

(Co-Promoter)

__07/12/2020_____

Date

__07/12/2020_____

Date

ACKNOWLEDGEMENTS

I would like to thank the following people which guided me, supported me and loved me during this study. Without them this study would not have been possible

- Firstly, I would like to thank my Heavenly Father for the opportunity, courage and perseverance to complete this study.
- I would like to thank my study leaders, Prof Pierre-Andre Viviers and Prof Karin Botha for the hard work, guidance and encouragement during this study. I will not be able to express my gratitude in just one sentence, but know that you both are not only amazing supervisors but mentors to me.
- To Willem, for being my rock from the start of this study up until the end. Your support, motivation and encouragement has proven that with you by my side I can conquer anything.
- To my mother and brother for providing me the opportunity to continue my studies for as long as I have and for always being prepared to assist both financially and emotionally.
- To Prof Suria Ellis for assisting with all the statistical data analysis and guidance which contributed to this study.
- To Rod Taylor and Cecilia van der Walt for the language editing of the document.
- Lastly, to all my friends and closest allies especially Bedette van Loggerenberg, Michelle Burger, Celeste Hugo, Lizan Maree, Sandra Wiese, Jeannie Venter and Martinette Kruger. We all went through this journey together and while busy with your own careers, qualifications and family lives, every time I needed advise, help with collecting data or just an ear to listen you were all there for me. My life would be empty without every one of you in it.

FINANCIAL ASSISTANCE

The North-West University is greatly acknowledge for their financial assistance. Statements and suggestions in this dissertation are those of the author and should not be regarded as those of the North-West University.

THESIS FORMAT

This thesis followed an article format.

ABSTRACT

A critical assessment of the ticket purchase behaviour of younger theatre audiences.

Live theatre has been part of society for many years, but a decline in ticket sales and an aging market are just a few of the many obstacles that have been forcing live theatre platforms such as performing art competitions, professional live theatres, arts festivals and community theatre to re-evaluate their current offerings and determine strategies of change. All the different live theatre platforms in South Africa have started to investigate a new market segment that is showing the potential to become the next biggest consumer cohort due to their size. Through their investigation, it has become clear that a younger market, between the ages of one- and younger than thirty years of age are the next consumer cohort that needs to be attracted if live theatre is to survive.

The younger market, also known as *Post millennials, Facebook generation, Digital Natives, Switchers, Dotcom children, Netgeneration and iGeneration* is currently in a phase of their lives where entertainment experiences that they are exposed to, such as live theatre productions, contribute to their future purchasing decisions. However, with this said, live theatre producers are still struggling to adapt their offerings and attract this market due to limited knowledge about the aspects that contribute to live theatre ticket purchases and the complexity of this market. This market, compared to its predecessor, has shown unique expectations towards their entertainment choices and spending patterns and the production themes and marketing efforts that worked in the past no longer seem sufficient. The younger market's purchasing decisions and exposure to different entertainment and leisure options are also influenced by different and unique aspects such as social media influencers that are not part of traditional influential aspects among the older theatre attendees.

This study therefore aimed to critically assess the ticket purchase behaviour of younger theatre audiences. To be successful in this goal, the younger theatre audience had to be divided into smaller sub categories as research have shown that the characteristics, influences and expectations of different age groups within the younger market cohort cannot be overlooked and should be incorporated if the study is seeking reliable results. With the primary goal in mind, the younger market cohort was divided into three sub-

categories, children, teenagers and students and five (5) study objectives were determined to successfully conduct this study. The first objective (Objective 1) was to conduct an in-depth literature review where focus was placed on generational theory, purchase behaviour with specific focus on the aspects that influence live theatre ticket purchases. The second objective (Objective 2) was to investigate aspects that contribute to community children's theatre ticket purchase. The third objective (Objective 3) was to analyse the theatre ticket purchase behaviour of teenagers in South Africa. The fourth objective (Objective 4) was to critically assess the aspects contributing to live theatre ticket purchases of students. Lastly, a critical assessment of the outcomes of the study was conducted to draw conclusions and make recommendations to the producers, managers, marketers and theatre platform providers of live theatre productions (Objective 5).

The first objective (Objective 1) was achieved through an in-depth literature review. The literature review started with a description of purchase behaviour and provided an overview of different aspects that influence purchase behaviour. This was followed by the identification and explanation of various consumer decision making and purchase behaviour models highlighting three models specifically related to aspects that influence art related purchases. These three models included the RAND participation model, Consumption system model of buying-consuming experiences and a ticket purchase behavioural model for South African arts festivals. Within the literature review, age, as a purchase behaviour influencer was discussed in detail, and focus was placed on generational cohort theory and the current consumer cohorts active in South Africa which are Baby Boomers, Generation X, Generation Y and Generation Z. The literature review then provided an overview of eighty (80) specific aspects that influence the purchase of live theatre tickets.

The second objective (Objective 2) was achieved in Article 1. Through a quantitative research method, five (5) themes were discussed related to the aspects that contribute to community children's theatre ticket purchases. Interviews were conducted with seventeen (17) respondents, all of whom bought tickets for themselves and their child/children to attend a community theatre production of Cinderella (*Aspoestertjie in Afrikaans) hosted by Durbanville Primary and Durbanville Preparatory school in Durbanville, Western Cape. From the results, it was evident that parents, when they

purchase tickets to attend community children's theatre, seek the opportunity to spend time with their children as the most important contributing aspect. Results also indicated that children are attracted to well-known international characters such as *Elsa and Anna* from Disney's *Frozen* movie, *Peter Pan* and the *Little Mermaid*. The study revealed that the majority of the respondents were not introduced to live theatre when they were young and therefore keeping live theatre alive for future generations is not one of the most important contributing aspects.

The third objective (Objective 3) was achieved in Article 2. The sample for this article consisted of three hundred and twenty one (321) teenagers actively involved in the Afrikaanse Taal-en kultuurvereniging (ATKV) tienertoneel/ATKV teenager drama competition. An exploratory factor analysis was done using thirty three (33) identified aspects of which nineteen (19) aspects loaded into four (4) factors, each with a Cronbach Alpha value above 0.6. The four (4) factors identified included marketing, theatre lover, external influencers and theatre & show compilation. Of the four (4) factors, external influencers (Cronbach Alpha=0.621; Mean=3.82) rated as the most contributing factor among teenagers in South Africa. After the factor analysis, cross tabulations using Cramer's V was done to determine the correlation between gender and ticket prices and age and ticket prices. From the first cross tabulation a small statistical difference was shown between male and female respondents indicating that female respondents were willing to pay more for theatre tickets to various genres compared to male respondents. Secondly, a medium statistical difference was shown between junior respondents (age 14-15) and senior respondents (age 16-18) indicating that junior respondents are willing to pay more for live theatre tickets with well-known local actors as part of the cast compared to senior respondents.

The fourth objective (Objective 4) was achieved in Article 3. Self-administrated questionnaires were distributed among full time students registered at two tertiary institutions, the North-West University, Potchefstroom Campus and Prestige Academy in Cape Town and a total of six hundred and one (601) usable questionnaires were collected. Forty nine (49) aspects which influence live theatre ticket purchases were included in the questionnaire which loaded into eight (8) factors, family/socialising, marketing, genre and style, production compilation, explicit content, personal comfort, monetary facets and leisure experience. The eight (8) factors each presented a Cronbach

Alpha value of 0.6 or higher. Of these eight factors, monetary facets (Cronbach Alpha 0.628; Mean 3.56), which included aspects such as student discounts on offer and ticket prices were rated as the most contributing factor. After the exploratory factor analysis, *t*-tests were conducted to investigate the relationship between gender, the year of study, the average spending and the average number of theatre productions attended with the factors identified through the exploratory factor analysis. Results revealed a medium statistical difference between male respondents and female respondents regarding explicit content where male respondents are more prone to purchase tickets to productions containing explicit content compared to female respondents. The *t*-tests also revealed a small statistical difference between high ticket spenders (R300>) and low ticket spenders (R299<) where high ticket spenders are motivated by production compilation while low ticket spenders are motivate by monetary facets.

The last objective (Objective 5), to critical assess the outcomes of the study, was achieved by drawing conclusions and making recommendations to different live theatre platforms such as arts festivals, professional live theatres and community theatre producers as well as live theatre marketers. The research contributes to a better understanding of the unique and important aspects that attract and motivates the younger market to purchase live theatre tickets and can lead to a more sustainable future for live theatre.

Key words: *Purchase behaviour, generational theory, live theatre, live theatre ticket purchases, market segmentation, Generation Y, Generation Z, children, teenagers, students.*

OPSOMMING

'n Kritiese assessering van die kaartjie-aankoopgedrag van jonger teatergehore

Lewendeteater maak jare lank reeds deel uit van die samelewing, maar 'n afname in kaartjie-aankope en 'n verouderende mark is slegs enkele van die vele struikelblokke wat lewendeteater-platforms soos uitvoerende kunswedstryde, professionele teaters, kunstefeeste en gemeenskapgebaseerde teaters dwing om hul huidige aanbod te evalueer en nuwe strategieë in belang van verandering te ontwikkel. Verskillende teaterplatforme in Suid-Afrika het nuwe marksegmente begin ondersoek wat die potensiaal toon om die volgende groot verbruikersmark te word. Deur hierdie markte te ondersoek het dit duidelik geword dat 'n jonger mark tussen die ouderdom van een-en-dertig jaar die volgende potensiële lewendeteater-verbruikersmark kan word.

Die jonger mark, ook bekend as *Post millennials, Facebook-generasie, Digital Natives, Switchers, Dotcom-kinders, Netgeneration en i-Generation* is tans in 'n fase van hul lewe waar vermaaklikheidservaringe waaraan hulle blootgestel word, soos lewendeteater-produksies, bydra tot hul toekomstige aankoopbesluite. Tog sukkel lewendeteater-vervaardigers steeds om hul aanbod aan te pas en hierdie mark te lok as gevolg van beperkte kennis oor die aspekte wat bydra tot die aankoop van lewendeteater-kaartjies asook die kompleksiteit van hierdie mark se koopgedrag. Vergeleke met vorige marksegmente, toon hierdie mark unieke verwagtinge ten opsigte van hul vermaaklikheidskeuses, bestedingspatrone, produksietemas en bemarkingspogings. Die jonger mark se aankoopbesluite en blootstelling aan verskillende vermaak- en ontspanningsopsies word ook beïnvloed deur verskillende en unieke aspekte soos sosiale media wat nie noodwendig deel uitmaak van die tradisionele beïnvloedingsaspekte onder die ouer teatergangers nie.

Die doel van die huidige studie is om die kaartjie-aankoopgedrag van jonger teatergehore krities te assesseer. Om in hierdie doel te slaag moes die jonger teatergehoor in kleiner subkategorieë ingedeel word, aangesien navorsing getoon het dat die kenmerke, invloede en verwagtinge van verskillende ouderdomsgroepe binne die jonger markgroep nie geïgnoreer kan word nie en dat dit in ag geneem moet word indien die studie betroubare resultate moet lewer. Met die primêre studiedoelwit in gedagte is die jonger markgroep in drie subkategorieë verdeel, naamlik kinders, tieners en studente, en vyf (5)

studiedoelstellings is opgestel om hierdie studie suksesvol uit te voer. Die eerste doelstelling (Doelstelling 1) was om 'n indiepte-literatuurstudie te doen met die fokus op generasieteorië en aankoop-gedrag. Daar is veral gefokus op die aspekte wat 'n invloed het op die aankoop van teaterkaartjies. Die tweede doelstelling (Doelstelling 2) was om aspekte te ondersoek wat bydra tot die aankoop van kaartjies vir gemeenskapgebaseerde kinderteater. Die derde doelstelling (Doelstelling 3) was om lewendeteater kaartjie-aankoopgedrag van tieners in Suid-Afrika te ondersoek. Die vierde doelstelling (Doelstelling 4) was om die aspekte wat bydra tot lewendeteater kaartjie-aankope van studente krities te ondersoek. Laastens is 'n kritiese evaluering van die studieuitkomste gedoen om gevolgtrekkings en aanbevelings te maak aan die vervaardigers, bestuurders, bemarkers en teaterplatformverskaffers van lewendeteater-produksies (Doelstelling 5).

Die eerste doelstelling (Doelstelling 1) is bereik deur middel van 'n indiepte-literatuurstudie. Die literatuurstudie het begin met 'n beskrywing van aankoopgedrag en gee ‘n oorsig oor verskillende aspekte wat aankoopgedrag beïnvloed. Dit is gevolg deur die identifisering en uiteensetting van verskillende verbruikersbesluitnemings- en aankoopgedragsmodelle waarvan drie modelle spesifiek verband hou met aspekte wat kunsverwante aankope beïnvloed. Hierdie drie modelle staan bekend as “*the RAND participation model, Consumption system model of buying-consuming experiences and A ticket purchase behavioural model for South African arts festivals.*” In die literatuurstudie is ouderdom as 'n beinvloedingsaspek op aankoopgedrag breedvoerig bespreek en nadruk is geplaas op generasieteorië en die huidige verbruikersgroepe wat aktief is in Suid-Afrika, naamlik die Baby Boomer-generasie, Generasie X, Generasie Y en Generasie Z. Die literatuur studie gee ook ‘n oorsig oor tagtig (80) spesifieke aspekte wat die aankoop van lewendeteater-kaartjies kan beïnvloed.

Die tweede doelstelling (Doelstelling 2) is in Artikel 1 bereik. Aan die hand van 'n kwantitatiewe navorsingsmetode is vyf (5) temas geïdentifiseer en bespreek wat verband hou met aspekte wat tot die aankoop van kaartjies vir 'n gemeenskapgebaseerde kinderteaterproduksie kan bydra. Onderhoude is gevoer met sewentien (17) respondente, wat almal kaartjies vir hulleself en ook hul kind(ers) gekoop het om 'n lewendeteater-produksie van Aspoestertjie by te woon. Die produksie was deur Durbanville Primêr asook Durbanville Voorbereidingskool in Durbanville in die Wes-Kaap

aangebied. Die resultate het getoon dat die hoofrede waarom ouers kaartjies vir gemeenskapgebaseerde kinderteater-produksies koop, is om tyd saam met hul kinders deur te bring. Dit was die belangrikste bydraende aspek. Resultate het ook getoon dat kinders teater toe gelok kan word deur bekende internasionale karakters soos *Elsa* en *Anna* uit die Disney-film "*Frozen*". Die studie het aangedui dat die meerderheid van die respondente nie tydens hul jeug aan kinderteater blootgestel was nie.

Die derde doelstelling (Doelstelling 3) is bereik in Artikel 2. Die steekproef vir hierdie artikel het bestaan uit driehonderd een-en-twintig (321) tieners wat aktief betrokke was by die ATKV tienertoneel-kompetisie. 'n Verkennende faktoranalise is uitgevoer deur gebruik te maak van drie-en-dertig (33) geïdentifiseerde aspekte. Negentien (19) aspekte is in vier (4) faktore ingedeel; elk met 'n Cronbach Alpha-waarde van bo 0,6. Die vier (4) faktore het die volgende titels ontvang: bemarking, teaterliefhebber, eksterne beïnvloeding en produksiesamesteling. Van die vier (4) faktore word die faktor *'eksterne beïnvloeding'* (Cronbach Alpha = 0.621; Gemiddelde 3.82) beskou as die mees bydraende faktor onder tieners tot lewendeteater-aankope in Suid-Afrika. Na die faktoranalise is kruistabel-analises aan die hand van Cramer's V gedoen om die korrelasie tussen geslag en kaartjiepryse sowel as ouderdom en kaartjiepryse te bepaal. Uit die eerste kruistabel is 'n klein statistiese verskil tussen manlike en vroulike respondente aangedui, wat daarop dui dat vroulike respondente bereid is om meer te betaal vir teaterkaartjies oor 'n wyer verskeidenheid genres vergeleke met manlike respondente. Tweedens is 'n medium statistiese verskil getoon tussen junior respondente (ouderdom 14 tot 15) en senior respondente (ouderdom 16 tot 18) wat aandui dat junior respondente bereid is om meer te betaal vir lewendeteater-kaartjies vir produksies wat bekende plaaslike akteurs bevat, vergeleke met senior respondente.

Die vierde doelstelling (Doelstelling 4) is bereik in Artikel 3. Vraelyste is versprei onder voltydse studente wat by twee tersiêre instellings geregistreer is; die Noordwes-Universiteit, Potchefstroom kampus en Prestige Academy in Kaapstad waar 'n totaal van seshonderd-en-een (601) bruikbare vraelyste ingesamel is. Nege-en-veertig (49) aspekte wat 'n invloed op lewendeteater kaartjie-aankope het, is by die vraelys ingesluit en agt (8) faktore is geïdentifiseer, naamlik familie-ervaringe, bemarking, genre en styl, produksiesamestelling, eksplisiete inhoud, persoonlike gemak, geldelike fasette en ontspanning. Die agt (8) faktore het elk 'n Cronbach Alpha-waarde van 0,6 of hoër

getoon. Van hierdie agt faktore is geldelike fasette (Cronbach Alpha 0,628; Gemiddelde = 3,56), wat aspekte ingesluit het soos studente-afslag en kaartjiepryse as die grootste bydraende faktor beskou. Na die verkennende faktoranalise is *t*-toetse uitgevoer om die verhouding tussen geslag, die studiejaar, die gemiddelde besteding en die gemiddelde aantal teaterproduksies wat bygewoon is, te ondersoek deur dit met die faktore, wat deur die ondersoekende faktoranalise geïdentifiseer is, te vergelyk. Resultate het 'n medium statistiese verskil getoon tussen manlike respondente en vroulike respondente rakende eksplisiete inhoud waar manlike respondente meer geneig is om kaartjies te koop vir produksies wat eksplisiete inhoud bevat vergeleke met vroulike respondente. Die *t*-toetse het ook 'n klein statistiese verskil getoon tussen hoë besteders (R300>) en lae besteders (R299<), waar hoë besteders meer gemotiveer word deur produksiesamestellingsfasette- en lae besteders meer gemotiveer word deur geldelike fasette.

Die laaste doelstelling (Doelstelling 5) was om die uitkomste van die studie krities te evalueer en gevolgtrekkings te maak en ook aanbevelings aan die vervaardigers, bestuurders, bemarkers en teaterplatform-verskaffers van lewendeteater-produksies te maak. Die navorsing dra by tot beter begrip van die unieke en belangrike aspekte wat die jonger mark motiveer om lewendeteater-kaartjies te koop en kan lei tot 'n meer volhoubare toekoms vir lewendeteater.

Sleutelwoorde: *Aankoop-gedrag, generasie teorië, lewendeteater, lewendeteater kaartjie-aankope, marksegmentering, Generasie Y, Generasie Z, kinders, tieners, studente.*

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CHAPTER 1

Introduction, Problem Statement, Objectives and Method of Research

1.1 TITLE

A critical assessment of the ticket purchase behaviour of younger theatre audiences.

1.2 INTRODUCTION

Tourism has played a very important role in the global economy and is developed with great effort by countries all around the world (Hsieh & Kung, 2013:658). The tourism industry consists of more than just hotels, restaurants and transport, but also includes recreation and events (Tassiopoulos, 2010:7; Tesone & Ricci, 2012:14). Events can be divided into different categories including sport, business, recreational, educational, political, private and arts and cultural events (Bowdin, Allen, O'Tool, Harris & McDonnell, 2011:19-22; Erasmus, 2012:14).

Arts and cultural events have become a major travel motivation for tourists (Hughes, 2012:5) and, according to Pretorius (2012:36), the unique cultural experience gained from engaging in arts and cultural events is unique. One form or arts and cultural events is the performing arts (Bowdin *et al.,* 2011:19-22; Man-U, 2019:688).

Performing arts is defined as a creative activity performed in a venue or outside arena, in front of an audience and where the performance can be repeated in exactly the same way as often as might be desired (Heilbrun & Gray, 2001:4; Man-U, 2019:688). Performing arts provides both a cultural and leisure experience to both local residents and tourists (Richards, 2014:2; Man-U, 2019:688) and includes performances such as dance, music, opera, music concerts and drama productions (Hughes, 2000:14; Craig, 2014; De Kock, 2016:16; Cawley, 2016:61).

In South Africa, various initiatives have been undertaken to encourage performing arts, especially live theatre productions, by creating different live theatre platforms (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Hauptfleisch, 2004; Van der Vyver & Du

Plooy-Cilliers, 2006:202; Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011; Pretorius, 2012:3). Some of the most popular platforms contributing to keeping the theatre alive include professional theatres, drama competitions, Arts festivals and informal community theatre platforms like schools, universities and community theatre (Le Grange, 2003; Willis & Snowball, 2009; Rukuni, 2012; Pretorius, 2015).

Although each of these platforms offer live theatre productions, the approach, audience, cast and production themes offered by each are slightly different (Le Grange, 2003:29; Botha, Viviers & Slabbert, 2012:29; Pretorius, 2012:43; Delgado, Collantes & Tabasa, 2019:21).

Professional theatres are built to encourage local and international live theatre productions consisting of large casts, specially designed sets and have the ability to accommodate large audiences (Pretorius, 2012:43). A second platform for live theatre productions is drama competitions (Le Grange, 2003:29) of which some of the most well known in South Africa include the ATKV Tienertoneel/ATKV Teenager drama competition and the National Eisteddfods (ATKV, 2019; Rhodes, 2020:11). The ATKV Tienertoneel/ATKV Teenager drama competition offers teenage drama groups, currently in high school, the opportunity to compete against other high school drama groups in both South Africa and Namibia by presenting a live stage production (ATKV, 2019). Eisteddfods are among the most prestigious art competitions in the world, offering the opportunity to present cultural orientated drama productions (Hiralal, 2017:222). Community theatre, a more informal live theatre platform, is used to address specific topics relevant to a specific community through live theatre productions (Rukuni, 2012:157). There are various differences between professional live theatre productions and the productions offered by community live theatre. However, one key difference is that the cast presenting a community live theatre production tends to consist of non-professionals (Weston, 2020:162). This live theatre platform also allows for a more interactive production approach and research has proven that community theatre is more preferred and very effective for children's productions (Delgado, Collantes & Tabasa, 2019:21). Lastly, arts festivals in South Africa strive towards creating a platform for the livelihood and the survival of different types of art including live theatre productions, consisting of various genres. South Africa currently offers over 400 Arts festivals nationwide and this platform is the one with the highest volume of attendance (Van Wyk,

2011:19; Pretorius, 2012:116; Yolal, Woo, Centinel & Uysal, 2012:67; Botha, Viviers & Slabbert, 2012:29; Proos & Kokt, 2013:48; Pretorius, 2015:24).

Research has indicated that attendees to live theatre productions hosted by the different platforms consist mainly of an older market (*See Table 1.1*) (Pretorius, 2015:9; Metsi, 2017:54). According to a study done by Oaks (2010:114), the average age of respondents attending a music production were between 45 and 50 years of age. Kruger and Saayman (2017:120) determined that the average age of attendees to the professional live theatre performance of Phantom of the Opera, an internationally acclaimed production hosted in South Africa were, on average, 39 years of age.

Studies have highlighted that there is a decline in live theatre ticket sales (Van Niekerk, 2017:842; Botha & Viviers, 2019:1) and that the current market attending live theatre productions is aging (Noble, Haytko & Phillips, 2009:617; Sharp, 2013:40). A decline in ticket sales and an aging market are both aspects threatening the sustainability of live theatre as we know it (Chiu, Ramli, Yusuf & Ting, 2015:77). This is forcing live theatre producers in South Africa to react to these challenges and determine strategies to ensure that live theatre stays alive (Botha, Viviers & Slabbert, 2012:23). One effective strategy to ensure that live theatre stays alive is to investigate new future markets and the unique aspects which influence their ticket purchase decision (Viviers & Botha, 2019:1).

From research, it has become evident that a new consumer market, much younger in age, is emerging, showing the potential to have a future spending power far greater than its predecessors due to the size of this market (Sharp, 2013:5; Van Niekerk & Saayman, 2013:20; Kanchanapibul, Lacka, Wang & Chan, 2014:528; Xiang, Magnini & Fesenmaier, 2014:244). A study done at two Arts festivals in South Africa has shown the presence of a market much younger in age than the anticipated target market (*See Table 1.1 below*).

Table 1.1 Average ages of respondents attending Aardklop National Arts festival and Innibos National Arts festival in 2015

Aardklop National Arts Festival		InniBos National Arts Festival
	Age	
20%	18-24	15%
22%	25-34	19%
23%	35-49	23%
23%	50-64	31%
4%	65+	12%

(Source: TREES, 2015)

From Table 1.1 it is evident that twenty percent (20%) of respondents attending Aardklop National Arts Festival as well as fifteen percent (15%) of respondents attending InniBos National Arts Festival were between the ages of 18 and 24, indicating the presence of young attendees being exposed to arts and live theatre productions. However, even though it is evident that a younger market attends Arts festivals, studies also indicate that the main contributing aspect for this particular market segment is not to attend live theatre productions (Maeng, Jang & Li, 2016:22) but rather to socialise, shop and dine out (Kruger & Saayman, 2015:3).

As indicated in Table 1.2 below, there are very distinct characteristic differences between consumers that are younger in age (between the ages of 15 and 30 years) and that of older consumers (between the ages of 31 and 60+) and live theatre producers should adapt their offerings accordingly (Botha & Slabbert, 2011:5).

Table 1.2: Characteristic differences between older consumers and younger consumers

Characteristics	**Older Consumers (31-60+ years of age)**	**Younger Consumers (15-30 years of age)**
Recreation/leisure activities	Travellers over the age of 50 prefer non hectic, pre-planned pleasure trips.	
	Travellers over the age of 55 are more likely to cruise, tour, visit friends.	
	Older festivals visitors (over 30 years of age) seek socialisation and interaction with other festival visitors.	Younger travellers prefer fun activities hosted outdoors and to escape the routine of their everyday lives
Expenditures and income	Older consumers are associated with a higher spending	Younger bachelors spend more on away from home entertainment (concerts, movies, bars, dancing
	Older consumers show more consistent shopping behaviour.	Young singles spend more on clothing then married or older adults.
	Older and middle aged festival visitors earn a higher income.	Younger consumers attending festivals earn a lower income but are associated with high spending
Travel behaviour	Senior travellers travel longer distances	Out of region visitors to previous festivals were younger.
	Middle aged and older visitors are mostly married.	A younger age group are mostly single but prefer to visit festivals in groups.
Live theatre and performance	The older attendees focus on the production credentials such as cast, playwright and director.	The younger attendee is not influenced by the quality of the theatre production.
	The older attendees prefer to more sophisticated genres such as Opera and Jazz.	Genre such as Opera and Jazz does not attract the younger audience.

(Source: Adapted from Botha & Slabbert, 2011:5-7, Jordaan, Botha & Viviers, 2015:186)

Live theatre producers have to keep the unique characteristics of a younger market in mind if they want to attract this market (Meeks, Shryock & Vandenbroucke, 2018:279). Therefore, this study will assess the ticket purchase behaviour of younger theatre audiences.

The purpose of this chapter is to discuss the research process that this study will follow. Firstly, a background of the current study field is provided, followed by the problem statement, the goals and objectives of the study and the research methodology. Lastly, the key concepts are defined, followed by a chapter outline.

1.3 BACKGROUND TO THE STUDY

Purchase behaviour, as defined by Liebenberg (2015:11), is the individual measurement of advantages and disadvantages that a specific purchase will provide to an individual. When consumers purchase a product, a consumer goes through a purchase decision-making process (Smith, 2013:97-98). This process consists of different phases such as needs recognition, information search, the evaluation of alternatives, actual purchase decision and, finally, post purchase evaluation (Du Plessis & Rousseau, 2007:263; Yakup & Joblonsk, 2012:62). Each phase is influenced by various aspects that include culture, social class, personal aspects, psychological aspects, situational aspects and marketing aspects (Belk, 1974:2; Al-Jeraisy, 2008:255; Yakup & Joblonsk, 2012:63; Rani, 2014:52; Jordaan, 2015:5).

With these purchase influences, Cruz (2016:16) states that it is important to keep in mind that the impact of each of the influences are different during the purchase decision-making process depending on the age of the consumer. Product providers are therefore very specific when they develop new products, as each product they develop must directly attract the intended market according to their specific needs (Jenkins, Craighead, Holcomb, Munyon, Ketchen & Eckerd, 2020:31). In today's market environment, it is evident that consumers have a diversity of needs, and various sectors within the economy speak directly, through the products and services on offer, to these needs in order to ensure success (Marshall & Desborde 2019:1). However, to be successful, specific market segments must be identified through market segmentation to create a more focussed approach by ensuring that the correct needs are identified and that products and services are developed to satisfy these needs (Dibb & Simkin, 2016:259). Market segmentation entails a process in which consumers, or rather potential customers who display similar characteristics, are grouped together according to these characteristics into different groups or clusters. These different groups or clusters are then comparable and, as a result, a more accurate market description can be determined (McDonald & Dunbar, 2010:124). In tourism and events, many market segments are based on socio-demographic and behavioural variables such as age and age-orientated interests (Saayman & Dieske, 2015:78). According to Roberts-Lombard & Parumasur (2017:133); age has become a very important variable to consider due to various advantages including:

- Needs and wants change as a consumer's age changes;
- Lifetime value of a consumer towards a specific product can be calculated more accurately;
- A shift in age composition of a population will present new product development opportunities.

It is thus evident that age as a market segmentation variable is a vital tool to develop, position and sell tourism and event experiences to a specific consumer (Steenkamp & Ter Hofstede, 2002:185; Nusair, Parsa & Cobanoglu, 2011:833; Lissitsa & Kol, 2016:304). According to Qin, Yuan and Wang (2017:70) using the age of consumers to segment a market should not be overlooked because of the direct influence of age on purchase behaviour.

When age is used to segment a market, one cannot overlook the importance of investigating generational cohorts in more detail (Jordaan, 2015:129). By studying generational cohorts' background, the current and future generational behaviour such as their needs, their view of the world and value systems will become more evident and provide insight into future needs that can arise (Martins & Martins, 2014:129; Lappeman; Egan & Coppin, 2020:7).

A generation, as defined by Parry and Urwin (2011:79), is a group of people of similar age, raised within a specific social location, where the social location and life events have the power to affect the being, characteristics and decisions of individuals in the same way as social class and culture. A generation is usually between twenty to twenty five year periods but this varies between different authors (Lappeman; Egan & Coppin, 2020:7). Generational cohort theory, developed by Mannheim in 1952, forms the basis of various ground breaking generational research done by Eyerman and Turner (1998); Howe and Strauss (1997); Inglehart (1997) (Huang & Lu, 2017:7). More recently, researchers such as Wilson and Gerber (2008); Parry and Urwin (2011); Padayachee (2017) and Lappeman; Egan and Coppin, (2020) continue to explore generational cohort theory. Continued research focusing on generational cohorts and their distinct characteristics, wants and needs is important not only to different industries, but to society as a whole (Robbins & DeCenzo, 2008:30; Lappeman; Egan & Coppin, 2020:7).

Generational cohort theory is not that simple (Lappeman; Egan & Coppin, 2020:7) and, even though the same generational categories are used throughout the world, the birth dates within each category are different for individuals living in different countries as seen in Table 1.3 below (Buys, 2011:20). These differences in birth years are mainly due to major events such as natural disasters, political and social situations which have a direct impact on the needs, beliefs, values and personality of individuals born in the same year and from the same country (Buys, 2011:72). Therefore studying generational cohorts within each country will result in different research outcomes (Buys, 2011; Jonck, van der Walt & Sobayeni, 2017; Huang & Lu, 2017).

Table 1.3 Generation birth years difference for different countries

Generation	USA	Europe/UK	Japan	South Africa
Baby boomers	1943-1962	1946-1965	1945-1965	1946-1964
Generation X	1963-1983	1966-1984	1966-1985	1965-1981
Generation Y	1984-2001	1985-2001	1986-2001	1982-2000
Generation Z	1990-1996	1995-2010	1991-1994	1996-2003

(Source: Buys, 2011; Crinson, 2013:59, Kruger & Saayman, 2015:3, Bejtkovsky, 2016:27; Jonck, Van der Walt & Sobayeni, 2017:2; White, 2017:25)

Considering the literature, there are also various discrepancies between the birth years of each generational cohort and especially among Generation Y and Generation Z cohorts (Pritchard & Whiting, 2014:1609). Initially, Generation Y referred to people born between 1982 and 1994 however, authors such as Cohen, Prayag and Moital (2014:890) referred to Generation Y as people born between 1982 and 2002 and Kupperschmidt (2000:66) refers to Generation Y birth dates between 1978 and 1994. The same is evident for Generation Z (Tavares, Sawant & Ban, 2018:226). Due to these differences in literature and for the purpose of this study to ensure more accurate results, reference will be made to a younger market cohort, a combination of Generation Y and Generation Z born between 1982 and 2003 onwards (Kruger & Saayman, 2015:1; Sullivan & Hyun, 2016:129; Skinner, Sarpong & White, 2018:95).

The younger market has reached a stage where they are exceeding their predecessors in population numbers (Chiu, Ramli, Yusuf & Ting, 2015:77). Due to this it is predicted that this market will have a very large spending power in the near future (Kanchanapibul *et al*., 2014:528). This is one of the main reasons why most industries are starting to place their focus on this market segment (Kanchanapibul *et al*., 2014:528). According to

Van Niekerk and Saayman (2013:20) this market has high curiosity levels and is easily influenced to purchase unique, age-orientated products and Chiu, Ramli, Yusof and Ting (2015:77) add that this particular market has much more leisure time available and has a desire to explore and experience new and unique experiences. Research has described the younger market as confident individuals, comfortable with evolving technology, self-reliant, ambitious, having influence over their parents purchase decisions, having tolerance towards others and being eager for new challenges (Noble *et al*., 2009:617; Nusair, Parsa & Cobanoglu, 2011:833).

The younger market also relies heavily on convenience provided by technology (Kanchanapibul *et al*., 2014:528). Xiang, Magnini and Fesenmaier, (2014:244) state that the younger market are often seeking information using technology and prefer to consult websites and Smart Phone Applications (Apps) when doing so compared to traditional marketing mediums. It is therefore no surprise that their computer-orientated lifestyle directly influences their purchase behaviour (Sharp, 2013:41).

Literature has indicated that the same influences and needs are not present among all members included in the younger market cohort (Kruger & Saayman, 2015:4; Jordaan, Botha & Viviers, 2015:199; Rajan, 2016:51). Members of the younger market cohort which are twelve years and younger are mainly exposed to live theatre productions only if their parents make the purchase decision on their behalf (Craig, 2011:20). Members between the ages of fourteen and eighteen however place value in the social opportunities live theatre productions offer and seek unique experiences (Arai & Pedlar, 2003:188; Schreck, 2018:1). Members between the ages of eighteen and twenty four years of age are influenced by the financial aspects of live theatre tickets and their willingness to purchase live theatre tickets is directly influenced by price (Bednall, Valos, Adam & McLeod, 2021:81). Therefore, to ensure a more focused approach, the younger market cohort has to be further divided into three sub-categories, children (Gil, Dwivedi & Johnson, 2017:84), teenagers (Taks & Scheerder, 2006:96) and students (Kruger & Saayman, 2015:1).

Through a literature review, various studies highlight the unique needs and characteristics associated with each of these sub-categories identified as seen in Table 1.4 below.

Table 1.4 Unique needs and characteristics of sub-categories of the younger market

Age category	Unique needs and characteristics	Author/s
Children *12 years and younger*	Influence their parents' purchasing decisions	(Johanson & Glow, 2011:65; Omasta, 2015:74;Rajan, 2016:51)
	High curiosity levels	
	Need to be actively involved during a performance	
	Limited concentration span during performance and need more frequent breaks	
	Have the need to attend productions presented in the primary language of the attendee	
Teenagers *14-18 years of age*	Make use of technology to gather information	(Noble, Haytko & Phillips, 2009:620; Bolton, Parasuraman, Hoefnagels, Migchels, Kabadayi, Gruber, Loureiro & Solnet, 2013:254; Kruger & Saayman, 2015:4)
	Open to new inventions	
	Easily influenced to buy unique offerings	
	Confident and self-reliant	
	Socially acceptable through materialistic products	
Students *18-24 years of age*	Make use of products that are sustainable as they are educated about the negative effects of environmental destruction	(Weiler, 2004:47; Kim, Knight & Crutsinger, 2009:548; Noble, 2009:618; Willis & Snowball, 2009:171; Sharp, 2013:38; Jordaan, Botha & Viviers, 2015:199)
	Expectant of immediate access to information	
	Open to change	
	Service orientated	
	Want to be entertained more frequently but during shorter time periods	
	Trendsetters	

(Source: Authors own compilation)

However, even with the knowledge of these unique needs and characteristics, limited studies could be found focusing on age as a purchase behaviour influencer towards art related purchases, especially live theatre ticket purchases (*See Table 1.5 below*).

Table 1.5 Previous research related to age as a purchase behaviour influencer towards art purchases

International Studies		
Author/s	**Title of article/book**	**Short description**
Barbieri & Mahoney (2010)	Cultural tourism behaviour and preferences among the live-performing arts audience: an application of the Univorous-Omnivorous framework	The study identified the relationship between live performing arts and cultural tourism behaviour of different age groups. The study tested the Univores- Omnivores theory that states that with better education (tertiary) and higher income, art consumer's behaviour changes from being attracted to more traditional art events to being more inclined to attend classical music performances. The result of this study indicates that the holiday destination choices of frequent cultural consumers is directly affected by art products available at that destination. They have also highlighted that the younger market, even though not as interested in the arts yet, should be research more in depth.
Lee & Kyle (2014)	Segmenting festivals visitors using psychological commitment	The authors determined that the needs of a younger market are not satisfied by festivals and therefor their commitment to the festival is very low. This needs to be changed if festivals want to be sustainable.
Stinson & Burton (2016)	Keeping the stage alive: The impact of teachers on young people's engagement with theatre	The article investigates aspects related to why young people attend theatre performances. The study found that teachers are one of the main influential aspects encouraging young people to attend the theatre.
South African Studies		
Author/s	**Title of article/book**	**Short description**
Botha, Slabbert & Viviers (2014)	Towards a ticket purchase behaviour model for South African Arts festivals	This study identified aspects that contribute to festival ticket purchases. The profile of the respondents indicating that only 11% of respondents purchasing live theatre tickets are younger than 26 years of age. The aspects which they identified were indicated by a market with an average age of 47. These factors include monetary facets, media, internal motives, quality facilities, festival programming, festival experience and production credentials. This study concluded that festival organisers should consider all seven of these factors when organising a festival aiding a better understanding of the decision making process of their markets.
Labuschagne (2014)	A spending behaviour model for selected South African Arts festivals	The author analysed the average age of festival attendees at three different festivals and the results showed that the average age of the festival attendees is between 33 and 43 years. The assumption can be made that festivals are offering little attraction towards the younger market limiting future success.

Burger (2015)	A brand loyalty model for Arts festivals	The study concluded that marketers can build brand loyalty among arts product consumers if the market's changing needs are monitored and satisfied through different programme offerings. The author highlighted that the age of consumers directly influences their purchase behaviour and brand loyalty. By focusing on a younger market and building brand loyalty among this market, future success can be reached by art product providers.
Kruger & Saayman (2015)	Music preferences of generation Y: Evidence from live music tourism event performances in South Africa	This study is unique due to the focus being on a specific age category. The results indicated that age should be taken into consideration more when segmenting markets and concluded that young consumers (Generation Y) displayed unique preference.

(Source: Authors own compilation)

From the table above it is evident that age plays an important role when purchase decisions are made and this should not be overlooked by product providers (Parment, 2013:189). A second important contributor to purchase decisions are the unique aspects which the product, service or experience offers to consumers (Gupta, 2019:380). With this said, literature has shown that purchase decisions relating to live theatre ticket purchases are influenced by different and unique aspects such as the artistic value presented, self-education opportunity, escapism for the duration of the performance, and preference of art forms developed through childhood exposure compared to physical products (Willis & Snowball, 2009:169). Through literature, unique aspects which specifically influence the purchases of live theatre tickets have been highlighted by various authors as seen in Table 1.6 below.

Table 1.6 Previous research related to aspects influencing live theatre ticket purchases

Title of study	Influential aspects	Reference
Factors influencing subscription and single-ticket purchase at performing arts organisations	• Quality of the performance • Entertainment value • Price of the production • The artist or producer • Review by media • Recommendations from friends and family	Scheff (1999)
A new framework for building participation in the arts	• Education • Income • Occupation • Age • Gender	McCarthy and Jinnet (2001)

	• Prior experiences • Cost • Friends and family • Income	
Applying general living systems theory to learn consumers sense making in attending performing arts	• Occupation • Social interactions • Personal preference • Duration • Facilities • Reputation of performers • Price • Venue	Caldwell (2001)
Demand for live theatre with market segmentation and seasonality	• Critics reviews • Popularity of the show	Coming and Levy (2002)
Programmatic choices and the demand for theatre: the case of Flemish theatres	• Price of substitutes • Production size • Language of the playwrights • Revivals of old productions	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	• Festival programme • Word of mouth from friends or family • Reviews • Ticket price • Genre • Marketing	Antrobus and Snowball (2010)
An evening at the theatre: using choice experiments to model preferences for theatres and theatrical productions	• Genre • Word of mouth • Price • Reviews • Venue • Quality of the production	Grisolia and Willis (2011)
Evaluating cultural industries: investigating visitors' satisfaction in theatres	• Seating • Comfort • Temperature • Acoustics • Visibility • Disturbing noises	Boerner, Moser and Jobst (2011)
What really matter to the audience: Analysing the key factors contributing to arts festival ticket purchases	• Economic aspects • Venue and facilities • Performance and productions aspects • Marketing-related aspects • Personal and social aspects	Botha, Viviers and Slabbert (2012)
Determining the ticket purchase behaviour of Afrikaans film theatre attendees	• Media • Quality facilities • Credentials • Experience	Jordaan (2015)

Determining the key factors contributing to children's theatre ticket purchases at Afrikaans Arts festivals in South Africa	• Educational value • Contribution to child development • Family activity • Word of mouth • Cast • Ticket price • Value for money • Accessibility • Title and genre of production • Previous experience • Interaction with the cast • Marketing • Production credentials	Viviers and Botha (2019)

(Source: authors own compilation)

The influence of each of these aspects are different among different markets (Jordaan, Botha & Viviers, 2015:199). Live theatre sustainability can be effectively ensured only when live theatre producers take the younger market's needs, characteristics and the impact of each unique aspect on their purchase behaviour into consideration (Saayman & Saayman, 2004:629; Visser, 2005:173; Kruger, Saayman & Ellis, 2010:81; Marais & Saayman, 2011:150; Burger, 2015:2).

1.4 PROBLEM STATEMENT

Live theatre as we know it is struggling to survive with more empty seats than ever before (Visser, 2005:173; Marais & Saayman, 2011:149, Botha, Viviers & Slabbert, 2012:22, Van Niekerk, 2017:842; Viviers & Botha, 2019:1). Even though live theatre producers are offering various live theatre productions for all age categories the decline in live theatre ticket sales are continuing to threaten the survival of the theatre (Chiu, Ramli, Yusuf & Ting, 2015:77). With this challenge in mind, live theatre providers are forced to seek new strategies to increase live theatre ticket sales (Viviers & Botha, 2019:2). One such strategy is the identification of the unique aspects which attract and motivate the ticket purchase behaviour of a new market which is not currently the main focus market of live theatre (Noble, Haytko & Phillips, 2009:617; Sharp, 2013:40; Rid, Ezeuduji & Probstl-Haider, 2014:104). One such market is the younger market, born between 1982 and 2003, forming part of Generation Y and Generation Z generational cohorts (Kruger & Saayman, 2015:1; Sullivan & Hyun, 2016:129; Skinner, Sarpong & White, 2018:95; Meeks, Shryock & Vandenbroucke, 2018:279).

The younger market shows the potential of becoming a powerful future consumer market due to the size of this particular market, making the younger market ideal for live theatre providers to focus on (Schreck, 2018:1). However, this is easier said than done as this particular market is very unique in their purchase behaviour compared to its predecessors (Stoyanov & Stanoeva, 2016:3). Even more challenging for live theatre providers is that, within the younger market, sub categories also exist. These are children, teenagers and students (Taks & Scheerder, 2006:96; Kruger & Saayman, 2015:1; Gil, Dwivedi & Johnson, 2017:84;) and the decision making and purchase behaviour of each of these sub-categories are influenced by different aspects (Sharp, 2013:4; Kruger & Saayman, 2015:4; Rajan, 2016:51).

With various studies, which have identified different aspects that influence live theatre ticket purchases (McCarthy & Jinnett, 2001; Caldwell, 2001; George, 2011:3; Botha, 2011; Jordaan, 2015), only Viviers and Botha (2019) have placed focus on the aspects which contribute to children's live theatre ticket purchase in South Africa. It is therefore of key essence that individual in depth studies related to each sub category of the younger market should be undertaken to determine to which extent each of the identified aspects influence the live theatre ticket purchases of children, teenagers and students. Through studying each of these sub categories within the younger market, live theatre providers will be able to develop more effective selling strategies which, in turn, will promote higher attendance to live theatre productions, and ensure future sustainability of the theatre as we know it (Kim, 2006:75).

Therefore, the aim of this study is to critically assess the ticket purchase behaviour of younger theatre audiences.

1.5 GOAL AND OBJECTIVES OF THE STUDY

1.5.1 Goal

The goal of this study is to critically assess the ticket purchase behaviour of younger theatre audiences.

1.5.2 Objectives

To achieve the goal of the study, the following research objectives will be achieved:

Objective 1

To conduct an in-depth analysis of existing literature where focus will be placed on the ticket purchase behaviour of a younger market. This will be done by means of a literature review.

Objective 2 (Article 1)

To investigate aspects contributing to community children's theatre ticket purchases.

Objective 3 (Article 2)

To analyse the theatre ticket purchase behaviour of teenagers in South Africa.

Objective 4 (Article 3)

To critically assess the aspects contributing to live theatre ticket purchases of students.

Objective 5

To critically assess the outcomes of the research in order to draw conclusions and make recommendations.

1.6 METHOD OF RESEARCH

The research is twofold, consisting of a literature review as well as an empirical study, which is discussed in detail:

1.6.1 Literature study

This step in the research process is based on secondary sources (Berndt & Petzer, 2011:65). According to Fink (2010:3), the literature review provides an understanding into the research topic from existing work completed and produced by researchers, scholars and practitioners. This literature review focused on the findings of various researchers in the tourism, hospitality, events, performing arts and marketing fields. To ensure that the literature review stayed focused, the review was guided by the research question.

The literature study focused on gathering information related to the research topic and covers purchasing behaviour, consumer decision making and purchasing models, with specific reference to models pertaining to unique aspects that influence art purchases. After this, existing literature is presented pertaining to age as a purchase influencer. In this section reference is made to generational theory, generational cohorts and specific focus is placed on the younger market by discussing their needs, unique purchase influencers and unique characteristics. Lastly, an overview of various aspects that influence live theatre ticket purchases are identified and presented.

Secondary resources used to gather the necessary information included academic journals, dissertations, textbooks and the internet. Academic databases used include: Science Direct, Emerald, SAePublications, EBSCO-host and Google Scholar. It is important to analyse the most recent and relevant publications available. The information gathered in the literature study contributed to the development of the questionnaires. The following keywords played a vital role in searching for information: *Tourism industry, events industry, purchase behaviour, generational theory, Generation Z, Generation Y, performing arts, live theatre.*

1.6.2 Empirical study

This section describes the specific plan that was followed to ensure that valid and reliable data was gathered to answer the research question (Bergh & Theron, 2003:21). This section includes the research design, sampling frame, the development of the research instrument and the data analysis method for each of the three articles.

To ensure that the overall study goal was reached a mixed method, more specifically a concurrent combination of research methods, was used. A mixed research method refers to when a combination of both qualitative and quantitative research methods are used to reach the research goal (Berndt & Petzer, 2011:49). A concurrent combination refers to the use of multiple research methods at different times and the results of each study does not affect each other but are rather used for triangulation (Berndt & Petzer, 2011:51). Berndt and Petzer (2011:50) states that with triangulation the results obtained from using different research methods can be compared to identify differences and similarities.

For article one, a qualitative research design was followed. For articles two and three, a quantitative research design was followed. The empirical study for each of the three articles is discussed in detail in the sections below:

1.6.2.1 Article 1: To investigate aspects contributing to community children's theatre ticket purchases.

1.6.2.1.1 Research design

For this study, a qualitative research method and more specifically a descriptive research method was used. Qualitative research is concerned with the understanding of social and cultural motivations influencing behavioural patterns and, with this method, focus is placed on the depth of information rather than on the scope thereof, while descriptive research is used to indicate the who, why, what, when and how associated with the population (Berndt & Petzer, 2011:84). Through a qualitative research method data is collected in the form of written or spoken language (Jadhav & Khanna, 2016:6). The data is then analysed by identifying and categorising themes based on the research collected (Manners, 2014:91). According to Eluyefa (2017:7) as well as Delgado, Collantes and Tabasa (2019:21) where research related to children's theatre, qualitative research

methods such as interviews produce the most honest opinion. Therefore a qualitative research method has been selected for this study.

A professional community theatre production of *Cinderella (Aspoestertjie in Afrikaans) was chosen, hosted at Durbanville High School Auditorium, a well-known community theatre venue. A purposive sampling technique was used for this study. Parents whose children are registered pupils at Durbanville Primary and Durbanville Preparatory and who bought tickets for themselves and their children to attend the community theatre production were approached to participate in the study. Once the parents agreed to participate, an interview was scheduled with each participant.

An interview guide, consisting of questions relating to a respondent profile as well as discussion themes, was compiled by the researcher prior to the interview. The research guide also included specific questions within each theme that were asked to the respondents. Once the interview began as scheduled, the interview guide was provided to each respondent. All feedback related to the discussion themes and specific questions was captured by the researcher through notes. To ensure validity of the data, the interview responses were verified by an external moderator.

1.6.2.1.2 Population and Sampling

A population, as stated by Welman, Kruger and Mitchell (2010:53) consists of the full set of cases from which the study sample is taken. *Cinderalla a pantomime consisted of forty one (41) cast members including well known South African stage and local performers. The pantomime was presented between 21 and 25 October 2019 at the Durbanville High School Auditorium. This particular auditorium, which can seat 700 people, is well-known for hosting professional stage productions such as Nataniël and Luna Page as well as various community productions. The production was marketed among the parents of the children attending Durbanville Primary and Durbanville Preparatory as well as to residents residing in Durbanville. Marketing of the production was done using word of mouth, posters and flyers which were distributed among parents and the local community. Tickets to the production were sold by the reception personnel of Durbanville Primary and Durbanville Preparatory. The total number of tickets sold for this particular production over the period of five days was 658.

For this study, a non-probability sampling method, more specifically, a purposive sampling technique was used. According to Berndt and Petzer (2011:175) a purposive sampling technique entails that the researcher approach a specific sample based on specific characteristics that the sample display. The sample chosen for this study consisted of parents whose children are registered pupils at Durbanville Primary and Durbanville Preparatory, who bought tickets for themselves and for their children to attend this community children's theatre production. Each parent who purchased tickets for themselves and their children to attend *Cinderella were approached to participate in this study after they made the ticket purchase. Once the parents received the information related to the study, they had the opportunity to indicate whether they want to form part of the research study by completing a consent form agreeing that they can be contacted by the researcher. Seventeen (17) participants agreed that they were willing to participate in the study. As there is no specific sample size for qualitative research, the amount of participants are sufficient according to Creswell (2009:185-189), who recommend a sample size of 5-25 for phenomenological studies where data saturation takes place. Phenomenological studies relying on lengthy interviews with a carefully selected sample of participants who have intimate knowledge and direct experience with the research topic (Berndt & Petzer, 2011:88).

Reliability of the data was ensured using a formalised structured process. If any other researcher uses the same process, the outcome will present the same results (Masibigiri & Nienaber, 2011:6). The researcher, being accompanied by an external moderator, ensured validity.

1.6.2.1.3 Development of measuring instrument

For this study, a semi-structured interview process was followed, allowing respondents leeway in the responses (Masibigiri & Nienaber, 2011:6). According to Berndt and Petzer (2011:91) semi-structured interviews are more likely to produce detailed data and can provide the researcher with information that might not have been anticipated.

To ensure an effective interview, an interview guide was compiled by the researcher prior to the interview. The interview guide consisted of both a respondent profile and various theme discussions contributing to the ticket purchases of children's theatre productions. The themes chosen where adapted from the study done by Viviers and Botha (2019),

relating to various contributing aspects to children's theatre ticket purchases. From the study done by Viviers and Botha (2019) contributing aspects were grouped into five factors and these were presented as discussion themes to each respondent.

The interview consisted of two sections. Firstly, a respondent profile section was determined through closed ended questions related to birth year, gender, profession and family size. Secondly the five themes were presented to each respondent. The themes included *parent-child activity, production credentials, supporting the arts, value and marketing and media*. Each theme allowed for the respondents to provide their opinion in a way they interpreted it and allowed the researcher to explore each response with the interviewees. This method ensured that details about each theme could be explored as the interview progressed.

1.6.2.1.4 Interview/Collection of data

An interview guide consisting of respondent profile questions was compiled by the researcher prior to the interviews. During the interview, as the researcher picked up on aspects mentioned by the respondents within each theme, the researcher allowed for further investigation into the mentioned aspects by adding questions related to these aspects.

The data collection was done using a telephonic interview with each participant at a time convenient for both. Each interview lasted 60-90 minutes, allowing the researcher to gain a deeper understanding into each presented theme. Interviews were conducted between 17 April and 22 June 2020. The data was collected by the researcher himself but facilitated by an external moderator to ensure validity and reliability of the outcome.

Before each interview started, the purpose of the study was explained and also the nature of each theme. The researcher ensured that each respondent understood that the presented themes allow for interpretation of the responses. Therefore the respondents were clear on the research goals and interview structure.

The interviews were recorded by both the researcher and external moderator through notes. After each interviews, notes were compared to ensure that no important comments were missed by the researcher. Tthe external moderator verified the results.

1.6.2.1.5 Data analysis

A qualitative data analysis method was used for analysing the content gathered during the interviews. According to Jadhav and Khanna (2016:6), qualitative data analysis is defined as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns. Microsoft word was used to transcribe the data collected during the interviews. According to Creswell (2009:185-189) data analysis for qualitative research is done by following six steps: Step 1 – Organise and prepare the data; Step 2 – Read through all the data; Step 3 – Begin a detailed analysis with a coding process; Step 4 – Use the coding to create categories or themes for analysis; Step 5 – Determine how the results will reflect to the reader; Step 6 – A final step in data analysis involves interpreting and determining the meaning of the data.

Each response for each of the proposed themes were analysed, and similar answers were grouped together. After the researcher had analysed and interpreted the data, the moderator confirmed the findings as reliable.

To ensure that welfare of each respondent who participated in the study, ethical approval was obtained from the Ethics Committee of the North-West University (Potchefstroom Campus NWU-00658-20-A4) (*See 1.6.3)*.

1.6.2.2 Article 2: Analysing the theatre ticket purchase behaviour of teenagers in South Africa.

1.6.2.2.1 Research design and method of collecting data

For this article, a quantitative research method, more specifically a descriptive research method, was used. According to Berndt and Petzer (2011:47) a quantitative research method focuses on quantifying the research problem and answering the research question through statistical measures and procedures. The advantages of using a quantitative research method, according to Wessels (2014:99) include a high efficiency for collecting demographic information and the method allows for quantifying large sets of data. Using this method, the researcher was able to analyse the theatre ticket purchase behaviour of teenagers in South Africa.

For this study, a self-administered questionnaire was used. A self-administered questionnaire, according to Berndt and Petzer (2011:48) is a questionnaire handed to the respondent to complete without an interviewer being present. However, self-administered questionnaires can bring certain errors, but these errors can be minimised when the following measures are in place (Cant, Gerber-Nel, Nel & Kotze, 2008:89):

- The population is well defined
- The sample is representative of the whole population
- The respondents are carefully selected and available for the study
- The questions are clearly understood by the respondents
- The questions are clearly understood by the interviewer or moderator who records the answers from the respondents

All of the above had been attended to by the researcher prior the collection of data.

The self-administered questionnaire was distributed among teenagers, competing in the finals of the ATKV Tienertoneel/ATKV Teenager drama competition held in Stellenbosch (*See Table 1.7 below*). This particular sample was chosen because of their active involvement in teenager live theatre productions and have exposure to the arts, in the form of performing arts, from a young age. The questionnaire distribution took place from 23 September until 28 September 2019. Three hundred and twenty one (321) questionnaires were collected for this study.

Field workers, trained by the researcher, firstly determined whether the potential participant qualified to participate in the study. A screening question was used for this purpose. The question was, “Are you a participant in the ATKV Tienertoneel/ATKV Teenager drama competition?” Relevant participants included teenagers actively participating in the ATKV Tienertoneel/ATKV Teenager drama competition. If a potential participant stated yes to the screening question, the fieldworker explained the nature of the study to the respondent and each respondent participated voluntarily. After the respondent completed the questionnaire, each questionnaire was collected again by the same field worker.

During the collection of the data, the following ethical concerns were taken into consideration:

- Participation in the survey is voluntary and respondents willingly dedicate their time to complete the questionnaire;
- The questionnaire will be kept anonymous and the respondents can withdraw from the survey at any time;
- The purpose of the study and the questionnaire was stated clearly;
- The field workers were respectful towards the respondents at all times.

1.6.2.2.2 Population and Sampling

According to Welman, Kruger and Mitchell (2010:53) a study population consists of the full set of cases from which the study sample is taken. For this study, a non-probability sampling method, more specifically, a quota sampling technique was used. A non-probability sampling method is subjective with a certain pattern in mind (Berndt & Petzer, 2011:173) with the more specific quota sampling method entailing that the researcher use specific characteristics such as age, gender, occupation or income of a population to determine the sample (Berndt & Petzer, 2011:174).

The ATKV Tienertoneel/ATKV Teenager drama competition is a national theatre competition, currently in its 55th year of existence. This competition offers secondary school children, between the ages of 14 and 18 years, the opportunity to compete against both national and Namibian schools by means of presenting a live theatre production. Two thousand (2 000) teenagers participated in this competition in 2019 (ATKV, 2019). Schools are however not limited to compete at a venue which is in the same province the school is located and can choose any venue to do so (ATKV, 2019).

The sample size was determined by the formula of Krejcie and Morgan (1970:607). The formula determines the sample size that represents the population for this study. According to Krejcie and Morgan (1970:607) the formula is as follows:

$s = X^2 N P (1 - P) / d^2 (N-1) + X^2 P (1 - P)$, where (s) is the sample size, (X^2) the desired confidence level, (N) the population size, (P) the population proportion and (d), the degree of accuracy expressed as a proportion. To compensate for questionnaires that are not returned or are incomplete (i.e. sampling errors), a 5% level of precision is determined (Krejcie & Morgan, 1970:608). A sample size of three hundred and twenty one (321) teenagers was adequate for this study (Krejcie & Morgan, 1970:608).

The target sample for this study consisted of teenagers actively participating in a live theatre production during the finals of the ATKV Tienertoneel/ATKV Teenager drama competition hosted in Stellenbosch between 23 September 2019 and 28 September 2019.

Table 1.7: ATKV Tienertoneel/ATKV Teenager drama competition venues and dates

VENUE WHERE COMPETITION WAS HOSTED	COMPETITION DATES
PE Opera House in Port Elizabeth	23 July – 27 July 2019
Market Theatre in Johannesburg	23 July – 27 July 2019
UJ-theatre in Johannesburg	29 July – 3 August 2019
Ermelo High Auditorium in Ermelo	30 July – 3 August 2019
Roodepoort Theatre in Roodepoort	5 August – 8 August 2019
Wynand Mouton Theatre in Bloemfontein	5 August – 10 August 2019
Sanlam Auditorium in Potchefstroom	12 August – 17 August 2019
Windhoek Gymnasium Theatre in Windhoek	14 August – 16 August 2019
Artscape Theatre in Cape Town	15 August – 17 August 2019
Unisa Little Theatre in Pretoria	19 August – 24 August 2019
Durbanville High School Auditorium in Durbanville	19 August – 24 August 2019
Playhouse Drama Theatre in Durban	20 August – 23 August 2019
FINALS	
Adam Small Theatre in Stellenbosch	23 September – 28 September 2019

(Source: ATKV, 2019)

1.6.2.2.3 Development of measuring instrument

For this study, an adapted measuring instrument from a study conducted by Botha (2011), was used to address the research question. In total, 33 aspects related to the purchase of live theatre tickets were included. Aspects were included from the study done by Botha (2011) as well as more specific experience-orientated aspects related to theatre experiences influencing teenager purchasing behaviour were also included which were identified through literature (Gallagher & Wessels, 2013; Reason, 2015; Grisolia & Willis, 2016; Phalitnonkiat & Chewwasung, 2018; Moraes, Gountas, Gountas & Sharma, 2019).

The self-administered questionnaire consisted of two sections, Section A and Section B: Section A addressed various aspects that contribute to ticket purchase behaviour of teenagers actively involved in theatre productions. In this section, questions included personal expectations, accessibility of theatre production venues, ticket prices, and theatre production duration. Respondents indicated the contribution of each aspect on a 5-point Likert scale with options ranging from: 1= made no contribution, 2= made a small contribution, 3= made a contribution, 4= made a significant contribution, 5= made a

maximum contribution. Section B mainly consisted of open and closed ended questions related to socio-demographic aspects that included questions related to age, gender, home language and education as well as behavioural elements such as number of previous productions attended, favourite theatre production and preferred production duration.

To ensure the welfare of each respondent who participated in the study, ethical approval was obtained from the Ethics Committee of the North-West University prior to the data collection (Potchefstroom Campus NWU-00658-20-A4) (*See 1.6.3)*.

1.6.2.2.4 Data analysis

The data was captured in Microsoft Excel and exported to SPSS 25.0 (SPSS, 2018) for statistical analyses. The Statistical Services at the North-West University, Potchefstroom Campus assisted with the processing of the data.

For this study, descriptive statistics, frequency tables, an exploratory factor analysis and cross tabulation using Cramer's V analysis were done. A descriptive statistical method was used to analyse the demographic data (section A) of the respondents. After this, an exploratory factor analysis was done. For the exploratory factor analysis, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) method was used to determine whether the pattern matrix was suitable for a factor analysis. The KMO should lay between 1 and 0, and this study presented a KMO of 0.676 showing high reliability (Field, 2007:639). Where any item cross loaded with more than one factor, loadings were interpreted and selected where best suited. Cross-tabulation analysis using Cramer's V was done to calculate correlation between different variables (Qualitrics; 2011). Each of the techniques used will now be discussed below:

1.6.2.2.4.1 Descriptive statistics

Descriptive statistics are concerned with the description or summary of the data obtained for a group of individual units of analysis (Welman, Kruger & Mitchell, 2010:231).

1.6.2.2.4.2 Frequency tables

Frequency distribution can be described as the procedure used to organise and summarise data by recording the number of responses for every value of each variable (Zikmund & Babin, 2013:337).

1.6.2.2.4.3 The Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO)

Before a factor analysis is done, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy is done. The KMO will vary between 0 and 1 and when the value is close to 1 it indicates that the patterns of correlations are compact and that a factor analysis will provide reliable factors (Field, 2007:639). KMO values greater than 0.5 are considered acceptable, values between 0.6 and 0.7 are high, values between 0.7 and 0.8 are good values and values between 0.8 and 0.9 are great values (Field, 2007:648).

1.6.2.2.4.4 Factor analysis

The factor analysis is a complex algebraic method that determines the factors that exist within a set of concrete observations, summarising these factors into smaller components that fit together (Pallant, 2010:181). Each variable within each factor displays similar characteristics (Tustin, Ligthelm, Martins & Van Wyk, 2005:668).

1.6.2.2.4.5 Exploratory factor analysis

According to Jordaan (2015:16) quoting Suhr (2006) an exploratory factor analysis can be described as: “an orderly simplification of interrelated measures”. An exploratory factor analysis is used in an attempted to produce a smaller number of linear combinations of the original variables in a way that captured most of the variability in the pattern of correlations (Pallant, 2010:181).

1.6.2.2.4.6 Cronbach Alpha

Reliability refers to the accuracy and the consistency of the measuring tool and is expressed between a value of 0 and 1 (Ncube, 2019:16). A Cronbach Alpha coefficient is used to test the reliability of statements or factors in a questionnaire (Garson, 2012:15). The Cronbach Alpha is one of the most popular measures of reliability. If the Cronbach Alpha value is above 0.7, the statement or factor is deemed acceptable. If the Cronbach

Alpha value is <0.5 it is seen as unacceptable, 0.5<0.6 poor, 0.6<0.7 questionable, 0.7<0.8 acceptable, 0.8<0.9 good and >0.9 excellent (Wiese, 2014:38). A Cronbach Alpha value of less than 0.7 can still be deemed reliable if the measuring scale has fewer than ten items and the mean inter-item correlation lies between 0.2 and 0.4 (Pallant, 2010:184). A mean inter-item correlation is an alternative way of analysing internal consistency (BrckaLorenz, Chiang & Laird, 2013)

1.6.2.2.4.7 Standardised regression weight (p-value)

Standardised regression weight, also known as p-value, is a technique used to determine the strength of a relationship between a predictor and an outcome variable (Ncube, 2019:16). The p-value of a variable should be less than 0.001 to be statistically significant (Pallant, 2010:181).

1.6.2.2.4.8 Cross–tabulation using Cramer's V

Cross tabulation is used to quantitatively analyse the relationship between different variables (Ndebele, 2019:14). By grouping variables together, researchers are able to understand the correlation between the different variables (Qualtrics, 2020). According to Grover (2014) the advantages of using cross-tabulation include:

- Cross tabulations are easy to interpret
- Readers can easily observe patterns of association
- Variables can be put into rows or columns for easy reading
- This method works well with any researchable variable

As this technique is used for nominal measurement scale data, Cramer's V is an effective technique with cross-tabulations. Cramer's V is an alternative to the Phi Coefficient, a measurement of strength of an association between two categorical variables. Cramer's V is used for a table larger then 2x2 tabulation and varies between 0 and 1 without any negative values (Akoglu, 2018:92).

1.6.2.3 Article 3: A critical assessment of aspects contributing to live theatre ticket purchases of students.

1.6.2.3.1 Research design and method/s of collecting data

The aim of this study was to critically assess the aspects contributing to live theatre ticket purchase of students. For this article a similar research design and collection of data procedure was followed as with Article 2. The self-administered questionnaire was also very similar to the one used for Article 2, but adapted slightly to accommodate the sample.

The sample for this study consisted of students registered for a full time tertiary qualification at either the North-West University in Potchefstroom or at Prestige Academy in Cape Town. Both these institutions encourage their registered students to attend live theatre productions, either presented on campus or at professional theatres in close proximity of the campus.

Self-administered questionnaires were distributed among students studying at the North-West University, Potchefstroom Campus, while attending various live theatre productions during the Campus Drama competition (14 to 17 May 2018) and the Campus Talent Show competition (10 to 11 May 2018). Self-administered questionnaires were also distributed among Prestige Academy students while attending live theatre productions hosted at The Baxter theatre and The Maynardville open-air theatre from 23 July 2018 to 15 August 2018.

In both instances, trained fieldworkers were used to execute the task. For this study a screening question was also used, as with Article 2, to ensure that the sample was relevant. The screening question for this study was, “Are you a registered student studying, between the ages of eighteen and twenty four, at either the North-West University in Potchefstroom or Prestige Academy in the Western Cape?” If a potential participant stated yes to the screening question, the fieldworker explained the nature of the study to the respondent and each respondent participated voluntarily. After the willing respondents completed the questionnaire, each questionnaire was collected by the same field worker.

A total of six hundred and one (601) usable questionnaires were collected from students studying towards a tertiary qualification and attending live theatre productions, out of free

will, during their period of study. The number of usable questionnaires represented a student population of more than 1000 000 (N) according to the sample size formula created by Krejcie and Morgan (1970:608).

1.6.2.3.2 Population and Sampling

Two tertiary institutions were approached to conduct this study and, since both institutions have a variety of students from different provinces in South Africa, a national study population is represented.

The first institution was The North-West University, Potchefstroom campus. This campus houses students from all nine provinces in South Africa. Students at this campus are well exposed to live theatre productions either through the Campus Drama competition, the Campus Talent Show competition or during Aardklop National Arts Festival held in Potchefstroom. The North-West University is a public university, presenting eight faculties including the Faculty of Business Management, the Faculty of Arts, the Faculty of Law and the Faculty of Engineering.

The second institution is Prestige Academy, Cape Town campus which attracts students from the Western Cape, as well as from the other eight provinces in South Africa. Prestige Academy is a private higher education provider offering three faculties, the Faculty of Business Management, the Faculty of Arts and the Faculty of Technological Sciences. Cape Town offers a variety of theatre productions at various theatres: The Artscape theatre, The Baxter theatre and The Maynardville open-air theatre (Cape Tourism, 2017). Students studying at Prestige Academy are surrounded by marketing material as well as being encouraged by lecturers of this institution to attend live theatre productions throughout the year.

According to StatsSA (2018:2) there are 2 290 984 (two million two hundred ninety thousand nine hundred and eighty-four) students currently enrolled at tertiary education institutions in South Africa. Enrolment totals were calculated from all higher education institutions including Public Higher Education Institutions and Private Higher Education Institutions (StatsSA 2018:2). Therefore, a total sample of 385 is needed according to Krejcie and Morgan (1970:607). Six hundred and one (601) usable questionnaires were collected and deemed sufficient for this research. For this study the same sample

technique was used as in Article 2. A detailed discussion of the sample technique can be found in Article 2 (*See 1.6.2.2.2*).

1.6.2.3.3 Development of measuring instrument

For this article, the same adapted questionnaire was used as for Article 2. Also, the layout and type of questions are similar to that used for Article 2. A few additional questions in both Section A and Section B had been added to accommodate the responses of the sample. These include: in which year of study are you currently, which cultural activities are you involved with on campus and within which faculty are you studying.

To ensure the welfare of each respondent who participated in the study, ethical approval was obtained from the Ethics Committee of the North-West University prior to the data collection (Potchefstroom Campus NWU-00658-20-A4) (*See 1.6.3)*.

1.6.2.3.4 Data analysis

Some of the same data analysis methods used in Article 2 were also used in this article. These were descriptive statistics (c.f.1.6.2.2.4.1) and an exploratory factor analysis (c.f.1.6.2.2.4.5). For this article, however, independent *t*-tests were also conducted. For the exploratory factor analysis, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) method was again used to determine whether the pattern matrix was suitable for a factor analysis. This study presented a KMO of 0.889 showing high reliability (Field, 2007:639). Where any item cross loaded with more than one factor, loadings were interpreted and selected where best suited. Forty nine aspects, contributing to live theatre ticket purchases of the sample group, were analysed and eight factors were identified as seen in Article 3.

Furthermore, independent *t*-tests were done to investigate the relationship between gender, the year of study, the average spending and the average number of performances attended with the eight factors identified through the exploratory factor analysis.

1.6.2.3.4.1 Independent t-tests

An independent *t*-test is a statistical technique used to compare the difference between findings related to two groups (Pallant, 2010:239). Guidelines for Independent *t*-tests to interpret the effect sizes between the mean scores of the two groups in questions are:

- 0.2 indicates a small statistical difference
- 0.5 indicates a medium statistical difference
- 0.8 indicates a large statistical difference

1.6.3 Ethical Considerations

Ethical practices during research ensure that the aim of the research is reached though ethical norms such as truth, and knowledge (Resnik, 2011:1). As the research outcomes focus on the human interaction it is important that ethical standards are promoted to build trust, accountability, mutual respect and fairness among the respondents and the researcher (Litheko, 2015:13).

During the data collection of each article, ethical practices were ensured by the researcher as well as in the cases where fieldworkers were involved. For Article 1, the researcher conducted the research himself. Where fieldworkers were involved in collecting data (Article 2 and Article 3) each fieldworker was trained on how to conduct surveys and which information should be communicated to willing participants prior to completing the questionnaire. The following ethical considerations were followed during both the qualitative and quantitative research approaches:

To ensure that the welfare of each respondent who participated in the study ethical approval was obtained from the Ethics Committee of the North-West University (Potchefstroom Campus NWU-00658-20-A4).

- For Article 1, Durbanville Primary and Durbanville Preparatory agreed to assist with the collection of contact details of attendees to the live theatre production and that they can be approached to participate.
- For Article 2, ATKV agreed that teenagers participating in the 2019 competition can be approached to participate in the study.

- For Article 3, both the North-West University and Prestige Academy agreed that registered students to both these institutions can be approached to participate in the study.
- Each respondent agreed that they are willing to participate in the study.
- The participants in the study did not receive any incentives for participation.
- The fieldworkers that assisted with the on-site surveys for Article 2 and Article 3 were trained to ensure professional and ethical behaviour. The field workers were trained to remain neutral, impartial and provide adequate time to respondents and not in any way influence the results. The researcher also supervised the fieldworkers for Article 2 and Article 3.
- For each study, the goal of the study was clearly explained to each willing participant by either the researcher himself (Article 1) or by a trained fieldworker (Article 2 and Article 3). Both the interview guide and the questionnaires used were also accompanied by a cover letter and included the purpose of the research, length of the survey, copyright details and the ethical clearance number.
- Each respondent was assured that his or her responses were anonymous and confidential and that the data would be solely used for the purpose of this study.
- Each respondent was reassured that they can withdraw from the study at any given time without any consequences.
- No sensitive data was requested throughout the research, respecting the privacy of the respondents.
- The data is stored by the researcher in the appropriate data repositories of the research unit at North-West University.
- The data will remain the property of the North-West University. The data will be accessible to the researcher and the North-West University. The data will also be kept safe on a secure server. Only those who are working on this study will have access to the data.

1.7 ENVISAGED CONTRIBUTION

This study envisions to make a literature, methodological, and practical contribution to tourism and event research fields as well as to the performing arts sector, especially live theatre productions.

1.7.1 Literature contribution:

The younger market has been acknowledged as a market about to become a large consumer cohort in the near future, due to the size of this particular market. However, the younger market consists of three distinct sub categories namely children, teenagers and students which makes this consumer cohort more complex. All three of these sub categories are in different phases in their lives and each sub category's purchase decisions are also influenced by different aspects.

Through the literature review, consisting of both national and international studies, it is envisioned that generational theory and the important role it plays in purchase behaviour as well as various aspects which influence the purchases of live theatre tickets will be identified. The study also envisions to contribute to future national and international studies focusing on the unique characteristics of each sub category namely children, teenagers and students. Even more specifically, this study envisions to contribute to purchase behaviour and sustainable performing arts studies.

1.7.2 Methodological contribution:

The study envisions to contribute methodologically by presenting three unique research instruments which are individually developed to identify the unique aspects which contribute to live theatre ticket purchases of each of the sub categories of the younger market.

Firstly, it is envisioned that an interview guide, aiming to investigate the aspects contributing to community children's theatre ticket purchases, is developed. Through the development of this research instrument it is envisioned that the aspects as well as underlying motivations pertaining to the ticket purchase decisions of community children's theatre will be identified. It is also envisioned that this research instrument will be adequate to use in future qualitative studies related to children's live theatre ticket purchases presented at different venues.

Secondly, an adapted questionnaire will be developed, specifically aiming to identify the unique aspects which influence the live theatre ticket purchases of teenagers. It is envisioned that a profile of the current teenager market and the importance of each individual aspect influencing the purchase behaviour of teenagers will be identified using

this research instrument. It is also envisioned that the research instrument can be used in other art related purchase behavioural studies related to teenagers.

Lastly, an adapted questionnaire will be developed presenting unique aspects which influence the live theatre ticket purchase of students. It is envisioned that this research instrument will provide a profile of the current student market and highlight the importance of each individual aspect which contributes to the live theatre ticket purchase of students. It is also envisioned that this research instrument can be used to measure the importance of unique aspects which influence to the arts related purchase behaviour of students.

1.7.3 Practical contribution:

This study envisions to contribute to the sustainability of the arts, but more specifically live theatre, by providing live theatre producers, live theatre providers, theatre managers and live theatre marketers with a profile of each sub category of the younger market as well as the unique aspects which influence the ticket purchase behaviour of each of these sub categories. More specifically, this study envisions to provide guidance to live theatre producers on how to compile a live theatre production for each of the sub categories of the younger market, to live theatre providers and live theatre managers to choose an appropriate venue and platform which will meet the needs of each sub category of the younger market and enable live theatre marketers to create effective marketing campaigns to attract the attention of each of the sub categories of the younger market.

1.8 DEFINING THE CONCEPTS

1.8.1 Purchase behaviour

Purchase behaviour is the actions that consumers take prior to, during and after they made a purchase of a specific need-satisfying product or service (Liebenberg, 2015:21). Sarumathi (2014:780) highlighted that a variety of aspects such as knowledge, attitudes, media and family influence the purchase behaviour of consumers. Dalziel (2016:17) states that, by understanding the purchase behaviour of a market, motivations or future needs can be determined by marketers and product providers. Jordaan (2015:92) concludes that understanding the purchase behaviour of consumers can increase product sales.

1.8.2 Generational cohort theory

Generational cohort theory aims to interpret the effect of age on the behaviour of humans (Buys, 2011:71). The theory states that humans are directly influenced by the era in which they are born as their worldly views and value systems are shaped by reference groups and significant events (Codrington, 2008:2).

1.8.3 Younger market

Generational groups are individuals born within the same period (Young & Hinesly, 2012:146). The younger market is between the ages of one and thirty and has become a strong influencing group of consumers. This market has the ability to influence the purchase decisions of their family from every day to very expensive expenses (Dhablania & Puri, 2016:57). The younger market has become a growing market cohort and displays a higher lifetime value towards experience based products in comparison to their predecessors (Chiu, Ramli, Yusof & Ting, 2015:77). The younger market displays very specific characteristics when compared to other predecessors such as Baby boomers and Generation X which include: heavy reliance on technology, very confident, have more leisure time available and the desire for new experiences (Chiu, Ramli, Yusof & Ting, 2015:77).

For the purpose of this study, the younger market will be divided into three sub-categories, children of 12 years and younger (Gil, Dwivedi & Johnson, 2017:84), teenagers between

the ages of 14 and 18 years (Taks & Scheerder, 2006:96) and students between the ages of 18 and 24 years (Kruger & Saayman, 2015:1) as each category displays unique purchasing characteristics as seen in Table 1.4.

1.8.4 Performing arts

Performing arts can be described as all productions with a live performing cast consisting of actors and performers, according to Pretorius (2012:18). A performance is presented at a venue where a public audience is present, can be repeated in exactly the same way as often as might be desired with the main goal of satisfying the expectation of the audience (Heilbrun & Grey, 2001:4). The performing arts include different forms such as drama, musical performances live theatre and dance (Man-U, 2019:688).

1.8.5 Live theatre

Live theatre is defined as a form of performing arts where a cast of performers or actors perform a chosen production (fictitious or based on a true life happening) on a stage to an audience (Labuschagne, 2014:21). Live theatre productions are usually hosted in professional theatres, at arts festivals or community theatre venues such as church halls or school halls (Pretorius, 2012:43; Rukuni, 2012:157).

Live theatre dates back to 534 BC where it started in ancient Greece and have been supported by the Aristocratic and the wealthy (Kruger & Saayman 2015:2; Mazeikiene 2017:124). Due to this, live theatre performances have been classified as a “status driven” experience leading to the association of theatre with personal wealth (Snowball & Webb 2008:151; Snowball, Jamal & Willis 2010:483; Pretorius 2012:99).

1.9 CHAPTER CLASSIFICATION

This study consists of six chapters. Abstracts follow that provide an overview of what each chapter entails. All of the chapters contribute to a better understanding of the research question: To critically assess the ticket purchase behaviour of younger theatre audiences.

Chapter 1: Introduction and problem statement

This chapter includes the introduction, background to the study, problem statement, goals and objectives and method of research. This chapter focuses on previous research conducted on the research topic, motivating the shortage of research on the particular research question. This chapter also provides a better understanding of the key concepts related to the research question: purchase behaviour, generational cohort theory, younger market, performing arts, live theatre.

Chapter 2: Literature review regarding purchase behaviour of a younger market

This chapter aims to give an in depth literature overview regarding purchase behaviour and the aspects which influence live theatre ticket purchases. In this chapter focus is placed on the aspects which influence the decision-making process of consumers where after attention is given to live theatre ticket purchase models. Age as an influencer of purchase behaviour is also discuss through an analysis of generational cohort currently active consumer in South Africa. After this, a discussion is given on the unique aspects which influence live theatre ticket purchases.

Chapter 3 (Article 1): Investigating aspects contributing to community children's theatre ticket purchases.

This chapter explores the aspects that influence the purchasing behaviour of parents of children, between the ages of one and 12 years, when purchasing tickets to community children theatre productions. Firstly, a demographic profile of the parents that bought the tickets is presented. Thereafter, the results from the interview questions posed by the researcher is reported.

Chapter 4 (Article 2): Analysing the theatre ticket purchase behaviour of teenagers in South Africa

This chapter explores the aspects contributing to the purchasing behaviour of teenagers, actively involved in live theatre productions, when purchasing tickets to attend live theatre productions. The results are presented using an exploratory factor analysis as well as frequency tables and cross tabulations using Cramer's V to determine the correlation between the variables.

Chapter 5 (Article 3): A critical assessment of aspects contributing to live theatre ticket purchases of students

This chapter explores the aspects influencing ticket purchasing of students attending live theatre productions. The results are firstly reported through descriptive statistics followed by an exploratory factor analysis and *t*-tests. Each of these techniques was used to answer the research questions and to provide insight into the relationship between the constructs that influence the purchase of live theatre tickets among students.

Chapter 6: Conclusion and recommendations

This closing chapter draw conclusions regarding the achievement of the objectives of this research study. After this, a comparison is presented between the empirical results from which recommendations is made to live theatre producers, live theatre providers, theatre managers and live theatre marketers regarding the unique aspects which influence the live theatre ticket purchase of children, teenagers and students. Practical, literature and methodological contributions are discussed, recommendations for future research is provided and limitations of the study is discussed.

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CHAPTER 2

Literature review: Decision making and purchase behaviour of art consumers

2.1 INTRODUCTION

Live theatre productions have been a major contributor to social- and economic growth in South Africa (Adendorff, 2008:32) however, the sustainability of live theatre has been under the spotlight for a few years (Forrier & Sels, 2003:103; Van Dam, 2004:29; Visser, 2005:173; Saayman & Saayman, 2006:219). This is due to various reasons including more difficult economic times experienced by consumers, more entrainment choices, repetition of the same type of productions with limited variety and the difference in purchase behaviour of a younger market compared to that of an older consumer market (Saayman & Saayman, 2006:574; Noble, Haytko & Phillips, 2009:617; Sharp, 2013:40, Kanchanapibul, Lacka, Wang & Chan, 2014:528; Chiu, Ramli, Yusuf & Ting, 2015:77; Pretorius, 2015:59). Studies have shown that the expenses of live theatre productions are outweighing the associated benefits (Saayman & Saayman, 2004:629, Engelbrecht, Kruger & Saayman, 2011:247; Viviers, Botha & Perl, 2013:211, Kruger & Saayman, 2016:394) and a decline in live theatre ticket sales are amongst the most critical challenges being experienced (Botha, Viviers & Slabbert, 2012:22).

Consumers possess a mighty power in any industry due to businesses being reliant on a consumer's disposable income (Dalziel, 2016:17). A change in consumer markets and their purchase behaviour have forced live theatre producers to explore new markets by changing their focus from an older market consisting of people that form part of the Baby boomer and Generation X generational cohort and explore a new, younger market consisting of Generation Y and Generation Z generational cohorts (Cleaver, Green & Muller, 2000:275; Lehto, Jang, Achana & O'Leary, 2008:239; Jang & Ham, 2009:373; Chiu *et al*., 2015:77). The younger market, however, has displayed unique purchase behavioural trends (Kanchanapibul *et al*., 2013:528) and understanding the purchase behaviour of a younger market will assist live theatre producers and the different platforms

offering live theatre productions, to better understand these consumers and gain insight into the unique aspects which contribute to their purchase decisions (Taderera, 2010:15).

Therefore, this chapter will provide a literature overview of the purchase behaviour of consumers. Firstly, purchase behaviour as well as consumer purchase behaviour models which specifically identify unique aspects influencing the purchase behaviour related to art experiences will be discussed. After this, a discussion will follow where age as an influencer on purchase behaviour as well as the unique characteristics of the younger market, a combination of Generation Y and Generation Z generational cohorts, will be analysed. Lastly, eighty (80) unique aspects that directly influence the purchase of live theatre tickets will be presented.

2.2 UNDERSTANDING PURCHASE BEHAVIOUR

Parumasur and Roberts-Lombard (2013:2) defined purchase behaviour as the specific behaviour displayed by consumers consisting of a combination of activities and influences that occur before, during and after the purchase of a product (Schiffman & Kanuk, 2007:15). Purchase behaviour of consumers is driven by the advantages that a product provides to them when satisfying a need or a want (Liebenberg, 2015:11). However, consumers, the end user of a specific product (Wright, 2006:489), have become much more demanding when they make purchase decisions (Botha, Slabbert & Viviers, 2014:324).

Various researchers have proclaimed the importance of purchase behaviour studies as equally beneficial to product providers and to the consumer (Hoyer & MacInnes, 2010:10). It has become apparent to providers of products and services that recognising the importance of purchase behaviour patterns, by analysing consumer purchase motivations, will impact their competitive advantage and success (Ali & Talwar, 2010:35; Blythe, 2013:7; Cant & van Heerden, 2017:55).

Du Plessis and Rousseau (2007:3) as well as Joubert (2013:2) states that it is important to understand purchase behaviour due to rapid change in the purchase trend from one consumer market to the other. By researching and analysing the purchase behaviour of consumers, the results will directly influence the product offering and enable the marketing campaigns that follow to be more successful (Yousefi & Marzuki, 2012:170; Lee & Hsu, 2013:19). Other benefits of understanding purchase behaviour include:

- The ability to influence consumers to buy specific products (Taderera, 2010:15);
- Creating satisfied consumers that will lead to consumer loyalty and positive word of mouth (Ladhari & Morales, 2004:181);
- Increase effective product development (Grisolia, Willis, Wymer & Law, 2010:225).
- Helps to understand the process of how consumers purchase services (McCarthy & Jinnett, 2001:34);
- Assist the usage of effective distribution channels in a way that reaches and appeals to the intended consumers (Taderera, 2010:6);
- With the current power consumers have over product providers due to larger choices and accessibility to information, product providers can use purchase behaviour trends to their advantage (Schiffman &, Kanuk, 2014:33).

Purchase behaviour is therefore a fundamental consideration for all product providers which include live theatre producers. To do so, a holistic approach towards the understanding of consumer decision making, as well as all aspects that impact the purchase decision of consumers, should not be overlooked (Hawkins & Mothersbaugh, 2013:6; Joubert, 2013:2, Jordaan, 2015:48). Consumers display a very specific behaviour in their search for, purchase, use, evaluation and disposal of products (Labuschagne, 2010:14). Not all consumers, according to Du Plessis (2003:49), display the same behaviour. A combination of personal, psychological, cultural and social experiences exist that influence the final decision (Cohen, Prayag & Moital, 2014:872; Metsi, 2017:62).

2.2.1 Aspects influencing consumer decision making process

Research has shown that consumers are influenced by various aspects (Gajjar,2013:2-5; Labuschagne, 2014:63; Xiang, Magnini & Fesenmaier, 2015:244; Dwyer, Jago & Forsyth, 2016:120; Lissitsa & Kol, 2016:306). Blythe (2013:7) as well as Botha, Slabbert and Viviers (2014:325) state that consumers' decision making is influenced by their personality and social aspects. While this is true, Quester, Pettigrew and Hawkins (2011:10) and George (2011:199) state that psychological and cultural aspects also influence the decision-making process. It is therefore evident that purchase decisions related to a specific product or service are not made in isolation and all four (4) of these aspects, as seen in Figure 2.1 below, conjointly, should be investigated (Getz, 2007:254).

According to Burger (2015:33) it is crucial to understand these aspects as the outcome cannot always be predicted by product providers prior to interaction with consumers or consumer consumption.

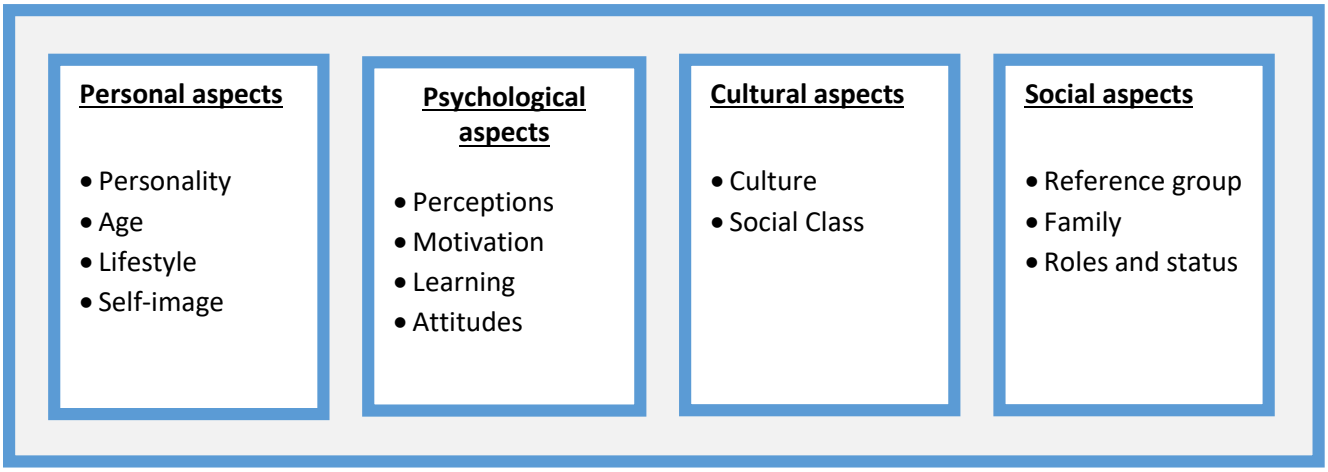

Figure 2.1: Aspects affecting the consumer decision making process

(Sources: Gajjar, 2013:2-5; George, 2011:199)

2.2.1.1 Personal aspects

Personal aspects include of personality, age, lifestyle and self-image (Metsi, 2017:63). These aspects are also known as demographic aspects (Solomon, Russel-Bennett & Previte, 2012:2).

Personality is a combination of one's perception, motivation, and attitude (Blythe, 2013:79). Personality is an influential aspect that is very hard to master by product providers due to there being little consistency between consumers (Mpinganjira, Dos Santos, Botha, Du Toit, Erasmus, Maree & Mugobo, 2013:109). According to Burger (2015:33) the importance of understanding personality is essential for product providers as product adaptation is directly influenced by the personality traits of consumers (Allen, O'Toole, Harris & McDonnell, 2008:295). Following personality, *age* influences the overall purchase behaviour of consumers (Cohen, Prayag & Moital, 2014:884). With age as an influencing aspect, one cannot overlook the importance of specific generational cohorts and place focus on Mannheim's generational cohort theory (Buys, 2011:69). Since the first publication of generational cohort theory, significant contributions have been made by Howe and Strauss (1997); Inglehart (1997) and Eyerman and Turner

(1998) (Huang & Lu, 2017:7; Lappeman; Egan & Coppin, 2020:3). More recently, researchers such as Wilson and Gerber (2008); Parry and Urwin (2011), Padayachee (2017), Huang and Lu (2017), Grobler and Jansen van Rensburg (2018) and Lappeman; Egan and Coppin (2020:7) continue to explore generational cohort theory by exploring new generational cohorts. Continued research on generational cohorts and their distinct characteristics, wants and needs is important not only to product suppliers, but to society as a whole (Tsaur & Yen, 2018:121). By studying generational cohorts, a better understanding of each generational cohort's behaviour such as their needs, their view of the world and value systems is discovered and provides insight into future generations and their anticipated needs and future purchase decisions as well (Martins & Martins, 2014:129). A more detailed discussion will follow later in this chapter (*c.f.2.4)*

Lifestyle refers to the way people live and is expressed through their participation in individual activities, their interests as well as the opinions of consumers (Solomon *et al*, 2012:10). According to Ahmad, Omar and Ramayah (2010:233) the lifestyle of consumers directly influence the allocation of the consumer's disposable income hence the importance of understanding this aspect. More recent lifestyle analysis studies have shown that purchase decisions are not only based on the lifestyle choices of an individual but also influenced by family size, family responsibility, type of employment and leisure preferences (Van Acker, Goodwin & Witlox, 2016:29).

According to Rani (2014:57) *self-image* is the image one has of oneself and displays to others. According to Bennett and Vijaygopal (2018) a consumer's self-image influences their buying decision if the product in question allows the consumer to be envied by others or allow the consumer to live up to the self-image envisioned for themselves. Hosany and Martin (2012:687) agree with this statement and add that, if consumers purchase products to enhance their self-image, they have a long term positive attitude towards the product, creating a sense of quality associated with the product and brand loyalty is cultivated.

2.2.1.2 Psychological aspects

According to Dibb and Simkin (2016:259) psychological influences can be divided into different sub categories, perception, motivation, knowledge and attitudes as seen in Figure 2.1.

Perception is the process where an individual search for a product to fulfil a gap between their current situation and their new need or want that arises from their frame of reference or exposure (Parumasur & Roberts-Lombard, 2013:251). A newly introduced (or existing product for a new need or want) can fill this gap, if the individual perceives satisfaction to a great extent (Amaro & Duarte, 2015:75). Positive perceptions of products on offer will lead to positive purchase intentions (George, 2011:198). According to Du Plessis, Rousseau, Boshoff, Ehllers, Engelbrecht, Joubert and Sanders (2012:160) a process is followed by consumers when perceiving a product that can satisfy their wants or needs. This process consists of four (4) stages as seen in Figure 2.2 below: observation, organisation, selection and reaction.

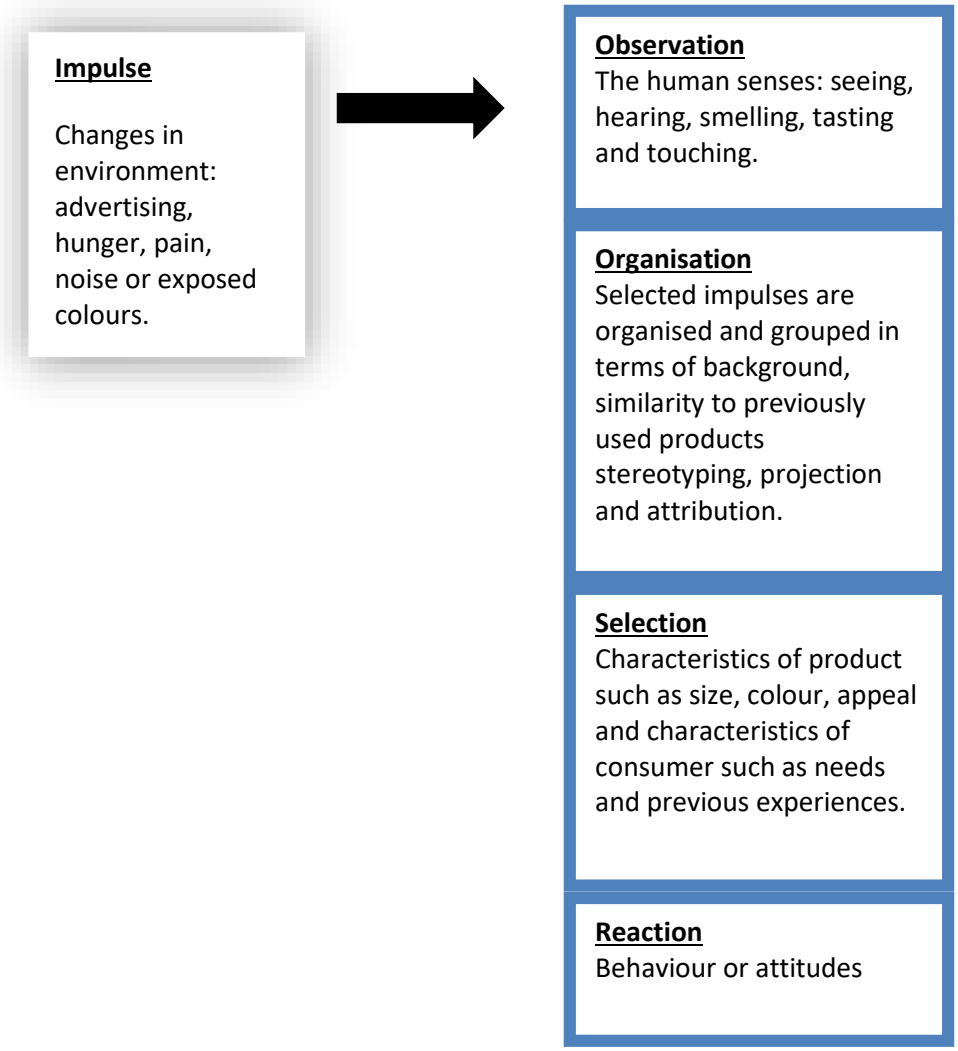

Figure 2.2: A model of perception

(Source: Du Plessis, Rousseau et al., 2012:160)

It is important to note that, before the process of perception starts, the consumer encounters an impulse. This impulse is experienced due to a change in the external environment where a form of sensory input is experienced such as advertising using unique colours, verbal messages or physical experiences such as hunger or pain. Consumers will then start to notice the environmental differences and make use of their five senses such as sound, sight, taste, smell and touch to determine and evaluate the potential stimuli. After such evaluation, the consumer will make a product selection according to size, colour and appeal derived from previous experience, personal characteristics and current needs and wants. This will then lead to a buying reaction with a positive outcome for both the product supplier and consumer (Du Plessis, Rousseau *et al*., 2012:160). However, Parment (2013:197) notes that when consumers cannot make use of their basic senses, their perception of the product can be compromised and consumers tend to then rather buy according to the image or the brand rather than the actual product benefits.

Motivation is the driving force within an individual, produced by a state of unsatisfied needs or also known as internal tension, where an individual strives to both intentionally and subconsciously reduce this tension (Funk, Toohey & Bruun, 2007:230; Du Plessis, Rousseau *et al*., 2012:166). One can thus not exclude mentioning motivation theories such as Maslow's hierarchy of needs, Crompton's socio-psychological motives, Alderfer's ERG theory, Herzberg's motivator-hygiene theory, Pearce's leisure ladder and Iso-Ahola's escape-seeking theory as all of the above have agreed that the psychological and physiological needs of humans should be understood in order to understand human motivation (Leong, Yen, Hsiao & Huan, 2015:8). It has become more evident that marketers also focus on nostalgia as a buying motivator according to Du Plessis, Rousseau *et al*. (2007:242). According to a study done by Ju, Kim, Chang and Bluck (2016:2079), consumers show increased motivation to the purchase of a product when a nostalgic message or "the opportunity to relive the past" present itself.

When consumers are faced with an internal struggle to satisfy a need, one reverts to the basics of searching for information to guide and support their decisions and gain control over the information available in their external environment (Du Plessis, Rousseau *et al*., 2012:189). According to Metsi (2017:64) *learning* creates changes in purchase behaviour due to newly acquired information through reading, discussions, observations and past

experiences. Memorable past experiences also lead to the re-purchase of a certain product or experience and, in turn, positively contribute to product sustainability (Xiang *et al*., 2015:247). Lastly, *attitude* of consumers is another aspect of psychological influences (Jordaan, 2015:36). According to Burger (2015:30) if the needs of a consumer are met by a product or experience it will result in a positive attitude towards the product on offer. Through positive attitudes consumers develop a sense of brand loyalty (Li, 2010:323), characterised by the display of belief that the product will offer a positive experience when repurchased in the near future (Oliver, 1999:35; Yoon, Lee & Lee, 2010:337).

2.2.1.3 Cultural aspects

Culture is defined as the knowledge and customs people acquire within specific social circles (Quester, Pettigrew & Hawkins, 2011:529). Culture is a specific way of life, consisting of daily activities that lead to the existence of an individual or a group of people (Goeldner & Ritchie, 2009:264). According to Pretorius (2012:35) as well as Reisinger and Turner (2012:13) culture can be characterised by the following:

- culture consist of artefacts, symbols, texts and objects specific to a group of people;
- culture involves enactment and representation;
- culture embraces the art and art discourses, the symbolic world of meanings and the commoditised output of the cultural industries;
- culture is the constitutive of both individual and collective identity;
- culture is the expressions of everyday life;
- culture is closely related to the ways that meaning, artefacts, beliefs, symbols and messages are transmitted though time and space, as well as being processed, recorded, stored and reproduced;
- culture forms and meaning are critical elements of many different productive, as well as discursive, strategies;
- culture provides guidelines for behaviour of a group of people;
- culture results from human interaction and is unique to human society;
- culture is learned from other members of the society;
- culture changes as society changes and develops;
- culture is the sum of acquired experience and knowledge;

- culture offers direction and guidance;
- culture comprises of processes such as ideas and the ways of life of people, and forms the outcomes of those processes such as buildings, arts and customs.

Social class, a second aspect of cultural aspects, is specific to a social group sharing one or more unique characteristics including level of income, unique lifestyle or a specific background (Petzer & De Meyer, 2011:7462). Values and behaviour are inherited from previous generations and members belonging to a specific culture or social group see these values or behavioural expectations as being as important as law (Dalziel, 2016:32).

2.2.1.4 Social aspects

Social aspects consist of *reference groups, family* and *roles and status* (Burger, 2015:35). According to Du Plessis, Rousseau *et al*., (2012:328) consumers purchase decisions are not only led by their own motives and attitudes, but also by their reference groups. There are distinct reference groups that can influence the decisions of consumers such as membership groups (group members share common characteristics) and aspiration groups (individuals desire to belong to a specific group usually higher in a social hierarchy). When either one of these groups perceives the purchase of a certain product acceptable, the consumer is more likely to purchase the product (Allen *et al*., 2008:293). Research into the impact of family opinions and decisions on purchase behaviour has also proved that if the relationship between family members is strong, the individual decision to purchase a product will be adapted to accommodate the family needs and approval (Uncles, Dowling & Hammond, 2003:296). Burger (2015:82) highlights that studies done by Keller (2002) as well as Azouly and Kapferer (2003) indicated that past experiences by family members and word of mouth greatly affects the purchase decision of individuals.

Understanding the four above mentioned aspects, personal, psychological, cultural and social aspects that influence consumers' decisions when they purchase a product ensures a better understand of the consumer decision making process (Grisolia, Willis, Wymer & Law, 2010:225).

2.2.2 Decision making process of consumers

A consumer's purchase experience is defined as the cognitive, affective, emotional, social and physical response towards a service provider, brand or product during the consumer decision-making journey (Prayag, Hosany & Odeh, 2013:118). The consumer's experience during the process of making a purchase decision and the actual purchase has become an important study topic due to the positive physiological effect of the purchase experience on the consumer (Meyer & Schwager, 2007:3). According to Adongo, Anuga and Dayour (2015:58) a satisfactory purchase experience will create a happy memory. Ali, Kim, Li and Jeon (2018:2) agree with this and add that consumers are more inclined to become loyal when their purchase experience is satisfactory and, through this, repurchase decisions are made (Ali, Kim, Li & Jeon, 2018:2).

According to Bosangit, Hibbert and McCabe (2015:2) for product providers to facilitate a successful purchase experience, a clear understanding of the consumer decision-making process is important. When consumers purchase a product, the consumer will follow an internal decision-making process (Kruger & Saayman, 2012:149). The decision-making process as seen in Figure 2.3 below, consists of five (5) steps: Internal recognition of a need or want, information search, evaluation of alternatives, purchase decision and post-purchase behaviour. For experience-based purchase decisions, the decision-making process should be closely monitored as consumers that purchase intangible products, such as experiences, will re-evaluate their purchase decision during the experience and this will affect future repurchase of the specific experience on offer (Burger, 2015:32).

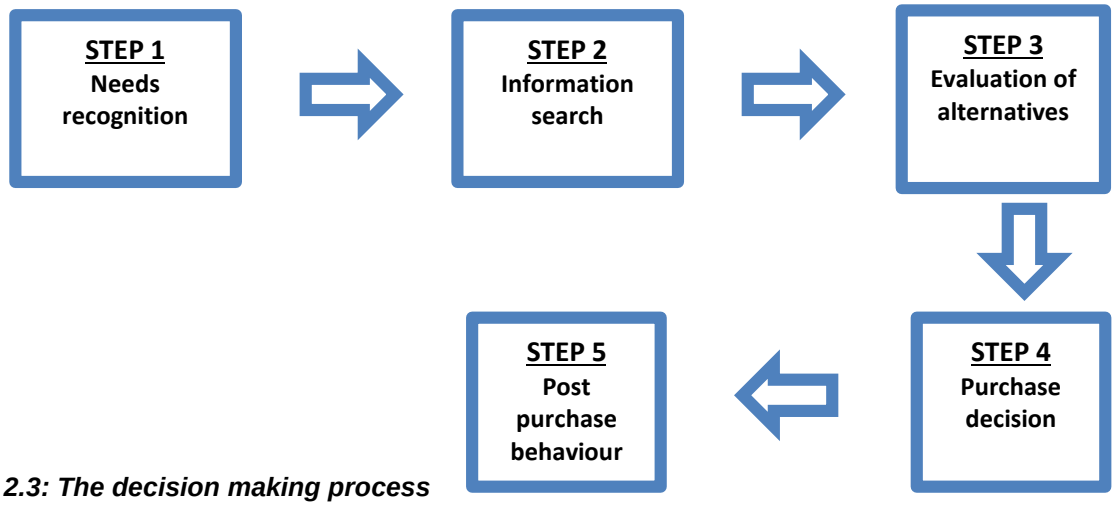

Figure 2.3: The decision making process

(Kruger & Saayman, 2012:149)

The first step in the decision-making process is the recognition of a specific need by the consumer (Williams & Saayman, 2013:184). This might be due to a change in lifestyle, external influences such as new experiences by reference groups, family or friends or by marketing exposure (Jordaan, 2015:35). Consumers find this step exciting as they allow themselves to dream about potential outcomes of the information they are about to search for (Allen *et al*., 2008:292).

After a consumer has determined their new need, the search for information starts in order to satisfy the need (Jordaan, Botha & Viviers, 2015:181). According to Lubbe (2003:35) a considerable amount of time is spent in this phase and, if the consumer does not have any past experience, external sources will be used (Labuschagne, 2014:5). The information can be sourced from various sources such as reference groups (Soroa-Koury & Yang, 2009:111) and through word of mouth (Cantallops & Salvi, 2014:41). It is important to note that the search for information has moved from traditional platforms; electronic platforms such as social media (Facebook and online reviews) are being used more (Bolton, Parasuraman, Hoefnagels, Migchels, Kabadayi, Gruber, Loureiro & Solnet, 2013:250; Xiang, Magnini & Fesenmaier, 2015:245; Couture, Arcand, Senecal & Ouellet, 2015:67).

The third step in the decision-making process consists of evaluating alternatives. Budget constrains (Bolton *et al*., 2013:250), product availability, distance to travel, time available to pursue an activity that will satisfy the identified need (Oom do Valle, Correia & Rebelo, 2008: 207) and risk (Colbert, 2003:36) will be taken into consideration by the consumer before the final purchase decision is made (George, 2011:201), which is the fourth step in the consumer decision-making process (*See Figure 2.3*). The final purchase decision is made when the consumer has evaluated all the alternatives and is convinced that the best product to satisfy the identified need has been established (Dibb & Simkin, 2016:259).

Post purchase behaviour is the evaluation of the purchased product against the satisfaction of the identified need (Jordaan, 2015:36). Even though this is the last step in the decision-making process, the outcome of the purchase can be different for each consumer. According to Han and Hyun (2017:83) a consumer will not only repurchase a product or experience that they were very satisfied with, but have also shown positive word of mouth behaviour such as referring the product to friends, family and others, are

willing to pay more in future for the same product and a successful ongoing relationship can be maintained more easily. However, the opposite is also evident; if a consumer is not satisfied with their purchase decision, they tend to show negativity and regret (Liao, Lin, Luo & Chea; 2017:653). When a consumer regrets the purchase decision, the choice to repurchase the product decreases (Davvetas & Diamantopoulos, 2017:219), the consumer will show signs of interpersonal frustration (Park & Hill, 2018:236) and negative word or mouth is conveyed to reference groups (Lee & Workman, 2018:1).

With experience base products, which are intangible in nature, Colbert (2003:36) states that consumers perceive the purchase of experiences as a risk and identified four (4) risk categories: function risk, social risk, psychological risk and economic risk. To minimise these risks for consumer, studies have advised product providers not only to take the decision-making process of consumers into consideration when creating a product or experience, but also the aspects influencing the purchase behaviour of the consumers (Jordaan, 2015:37).

Traditional purchase decision-making and purchase behaviour models have been developed by researchers such as Howard and Seth (1969); Engel, Kollat and Blackwell (1978), Schiffman and Kanuk (2010) and Veronika (2013) where focus is placed on the consumption of products and the influential aspects related to the purchase of the physical product. From previous research it is evident that aspects contributing to the purchase of experiences are different and more specific art-related consumer purchase models have been developed (Botha, Slabbert & Viviers, 2014:325). Three (3) models specifically related to the consumption of arts-related product purchases have been identified from literature and the most current include The RAND participation model (McCarthy & Jinnett, 2001), Consumption system model of buying-consuming experiences (Caldwell, 2001) and A ticket purchasing behaviour model for South African arts festivals (Botha, 2011).

2.3 CONSUMER DECISION MAKING AND PURCHASE BEHAVIOUR MODELS

Consumer purchase behaviour models have been integrating the consumer decision-making process with various aspects that influence the purchase behaviour of consumers (Fourie, 2015:76). According to Erasmus, Boshoff and Rousseau (2001:83) the following models have been identified as the “Grand models” of consumer decision making and

purchase behaviour and portray a distinct sequence of aspects which influence the purchase decision of consumer.

2.3.1 The Theory of Buyer behaviour

This model, developed by Howard and Sheth (1969:32), propose that purchase behaviour is based on need recognition and within their search, influenced by various aspects. This model, according to Fourie (2015:19), focus on repeat purchases over an extended period.

The theory of buyer behaviour model highlights four distinct variables that influence the decisions and purchases of consumers: Input variable, Perceptual and learning constructs, Outputs and Exogenous constructs as seen in Figure 2.4 below.

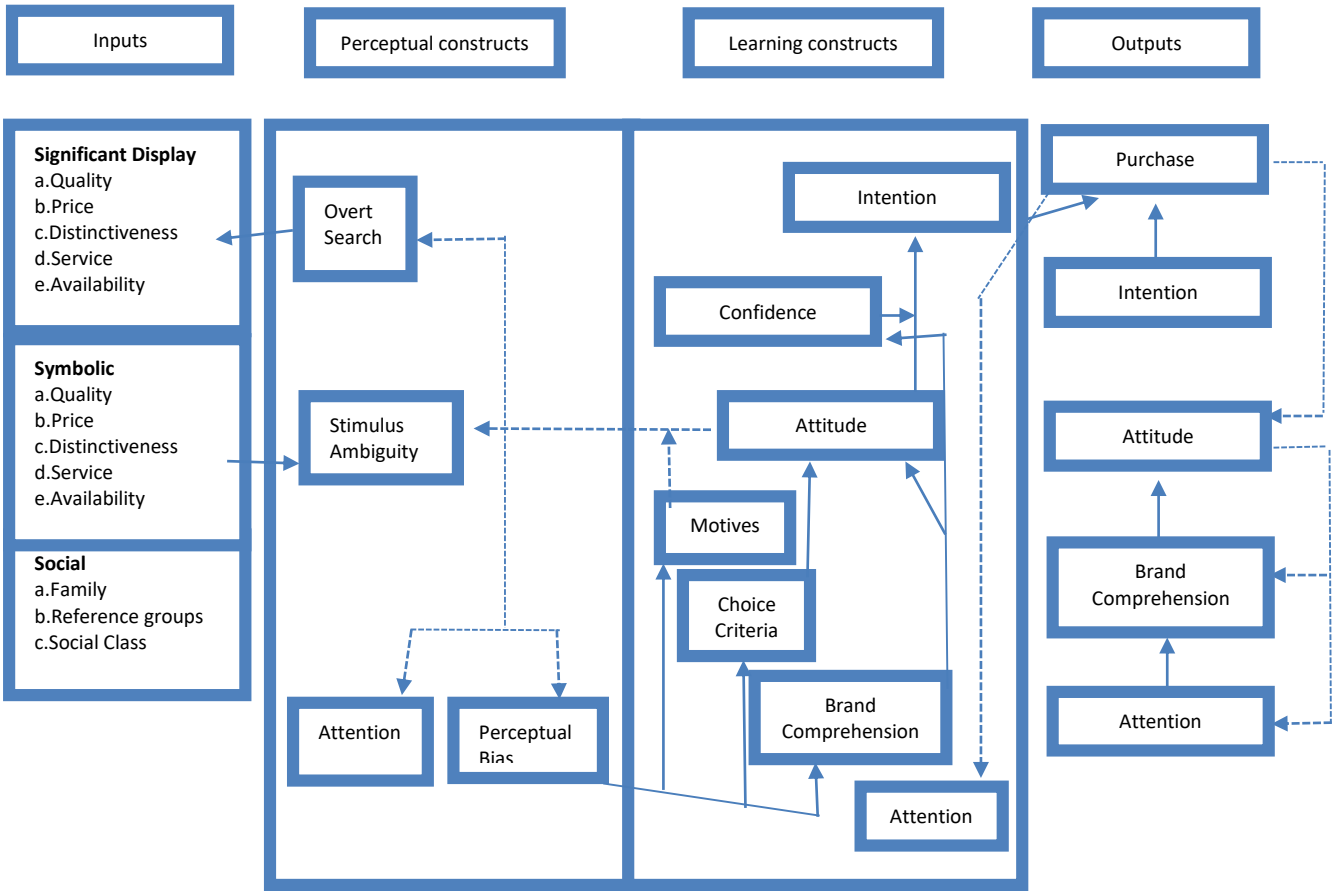

Figure 2.4: The theory of buyers' behaviour

(Source: Howard & Sheth, 1969:32)

The **input variables** are external environmental aspects to which consumers are exposed, formed by the surroundings in which consumers find themselves (Siqebengu, 2018:28). The consumer is exposed to any of these aspects at any given time and has

very little control over the exposure as these are mainly marketing driven (Fourie, 2015:21). The input variable can also be referred to as information sources and includes significant displays by the brand or product and symbolic representation of the product. Both focus on quality, price, distinct characteristics, services on offer and availability (Howard & Sheth, 1969:24). A third variable in this category includes social stimuli that consist of information to which the consumer is exposed by their family members, reference groups or their social class (Howard & Sheth, 1969:24).

Perceptual and learning variables focus on psychological variables that influence the consumer's decision making and purchase behaviour (Prasad & Jha, 2014:341). Firstly, the learning construct consist of variables such as brand comprehension (knowledge of brand prior to purchase), choice options (choices available), motives (goals of purchase), attitude (buyers preference), intention (when, where and how the consumer will purchase the product) and confidence (degree of certainty) (Jisana, 2014:39; Fourie, 2015:23). The perceptual constructs consist of information processing by the consumers and include attention, stimulus ambiguity, perceptual bias and overt search (Howard & Sheth, 1969:36).

The **outputs** consist of the outcome of the decision after various variables have been encountered (Jisana, 2014:39). The model, however, does not overlook variables from outside the module which still influence the decisions of consumers, such as personality, culture, social class and financial status (Jisana, 2014:39; Prasad & Jha, 2014:339).

2.3.2 The consumer decision model

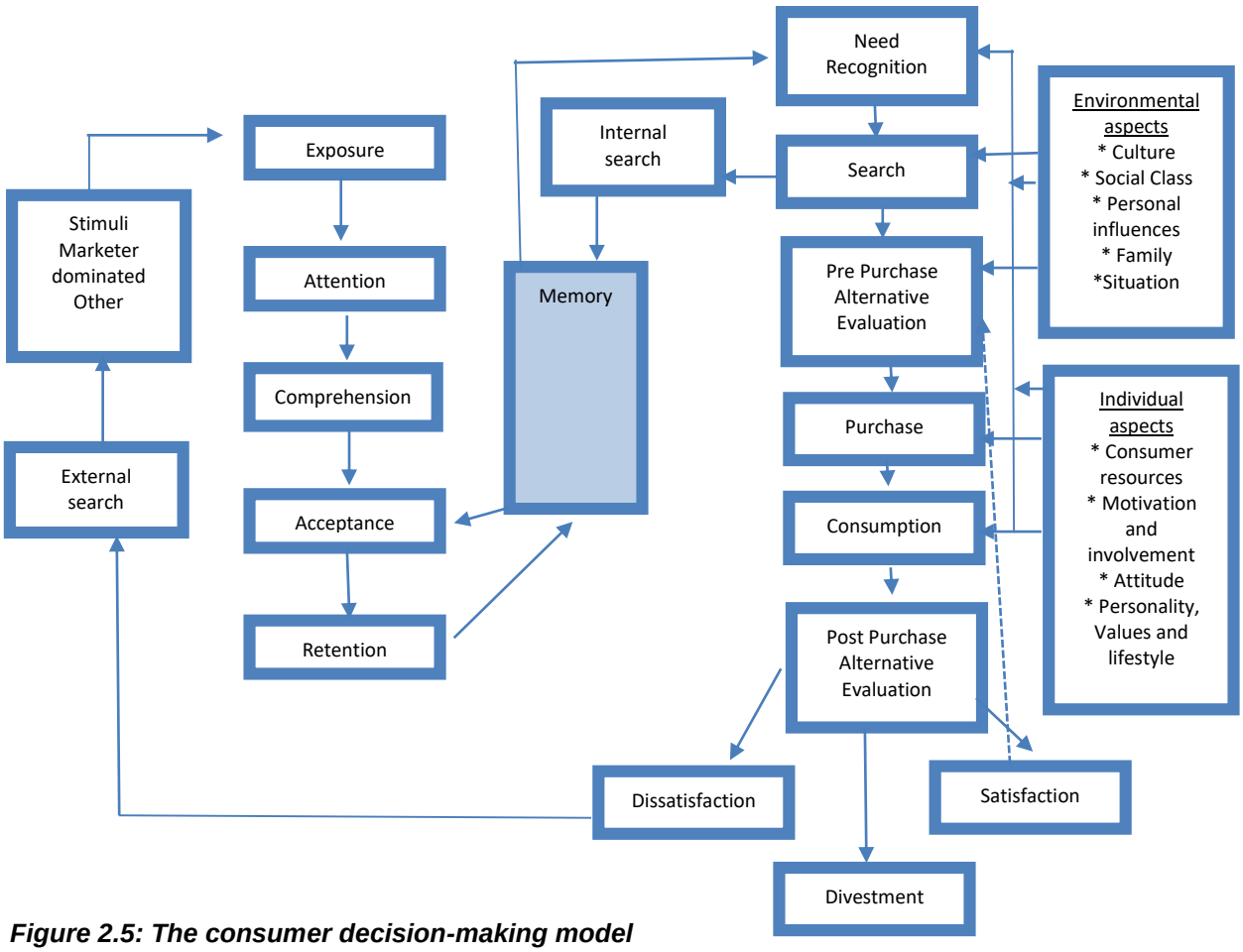

Figure 2.5: The consumer decision-making model

(Source: Engel, Blackwell & Miniard, 1995:147)

This model, developed by Engel, Blackwell and Miniard (1978) and revised in 1995 (Engel, Blackwell & Miniard, 1995:147-154) establishes that several aspects influence consumers during their decision-making process and impacts the action to purchase directly (Engel, Blackwell & Miniard, 1995:147). As seen in Figure 2.5 above, the model indicated that consumers developed a need for a product or service due to external influences such as marketing and stimuli as well as internal influences. During the decision-making process consumers are influenced by various variables including individual differences, environmental influences and psychological processes.

Individual differences consist of consumer resources, motivation and evolvement, personal influence, knowledge, attributes and personality, value and life styles. **Environmental influences** include culture, social class, personal influences, family and the current situation the consumer find themselves in. **Psychological processes** consist

of the decision-making process behaviour of consumers together with the above influences (Engel *et al*., 1995:147).

2.3.3 A model of consumer behaviour

Schiffman and Kanuk (2010) developed a Model of consumer behaviour indicating that the consumer decision-making process consists of three distinct stages, interlocked with one another as seen in Figure 2.6 below (Schiffman & Kanuk, 2010:36).

During the **input stage**, the consumer is influenced by various external influences such as marketing efforts by the product providers as well as the sociocultural environment in which the consumers find themselves. This stage influences the consumer's recognition of the product need. Marketing efforts include the product itself, promotional campaigns, price charged and the channels of distribution used by the product supplier. The sociocultural environment consists of family members, reference groups, non-commercial sources, social class, culture and sub-culture (Schiffman & Kanuk, 2010:484).

The second stage is the **process stage**. In this stage the consumer makes the purchase decision and each individual psychological aspect of a consumer comes into play. These psychological aspects include motivation, perception, learning, personality and attitudes. Important to note is that each of these aspects are unique to each consumer (Schiffman & Kanuk, 2010:37; Cant & van Heerden, 2017:57).

Lastly, the **output stage** consist of two closely related aspects, the actual purchase and the post purchase evaluation (Schiffman & Kanuk, 2010:37). Cant and van Heerden (2017:57) notes that the post purchase outcome is influenced by the final choice of product which is compared to the price paid, the purchase method and the supplier

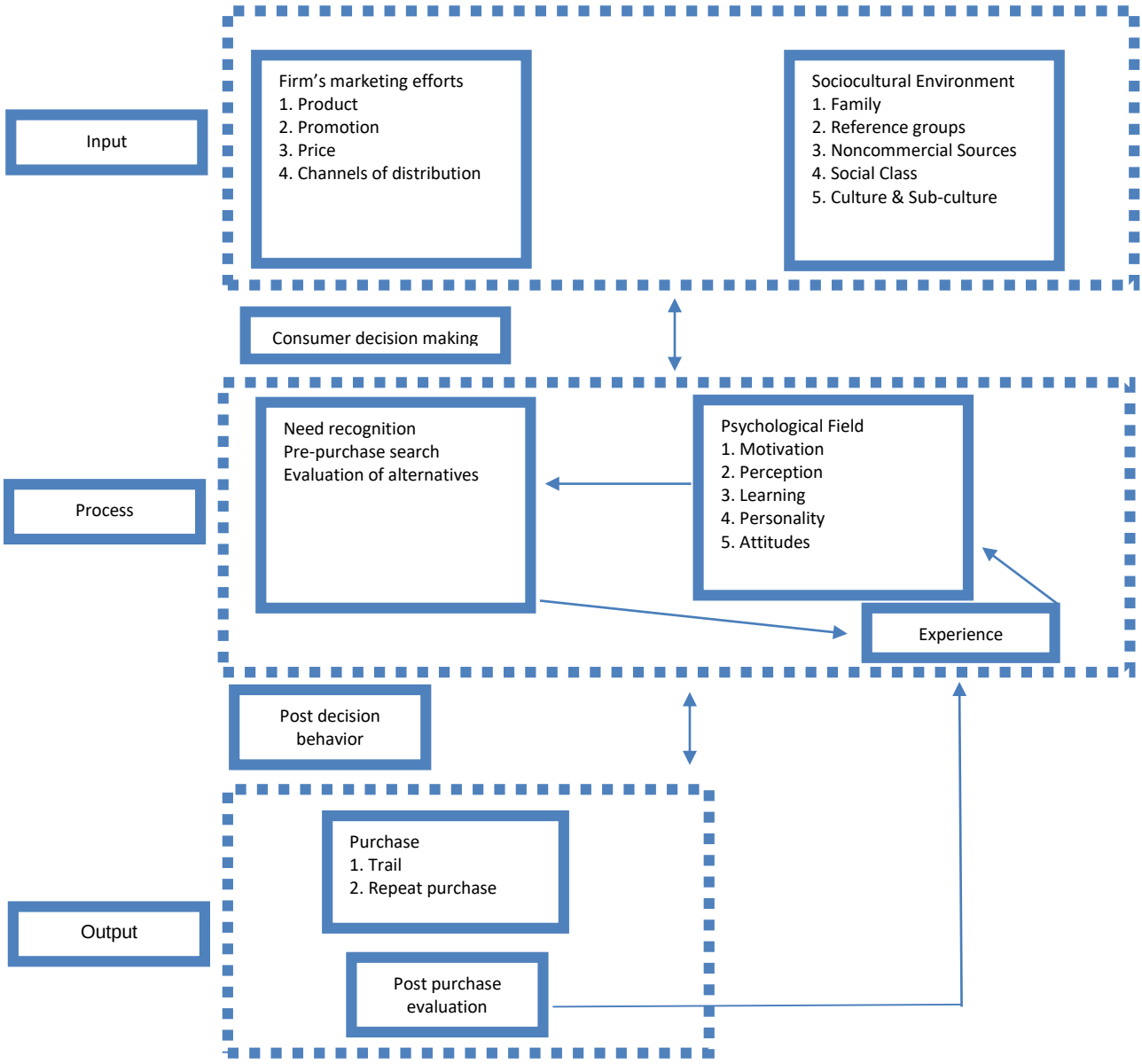

Figure 2.6: A model of consumer behaviour

(Source: Schiffman & Kanuk, 2010:483)

2.3.4 The process of online buyer behaviour

With the current online environment engaging consumers, the influencers on consumer decision making are changing (Jadhav & Khanna, 2016:1). Veronika (2013:19) developed the online buyer behaviour model and, as seen in Figure 2.7 below, which indicates that consumer decision making is influenced by a combination of traditional and new aspects more specifically related to online purchase environments.

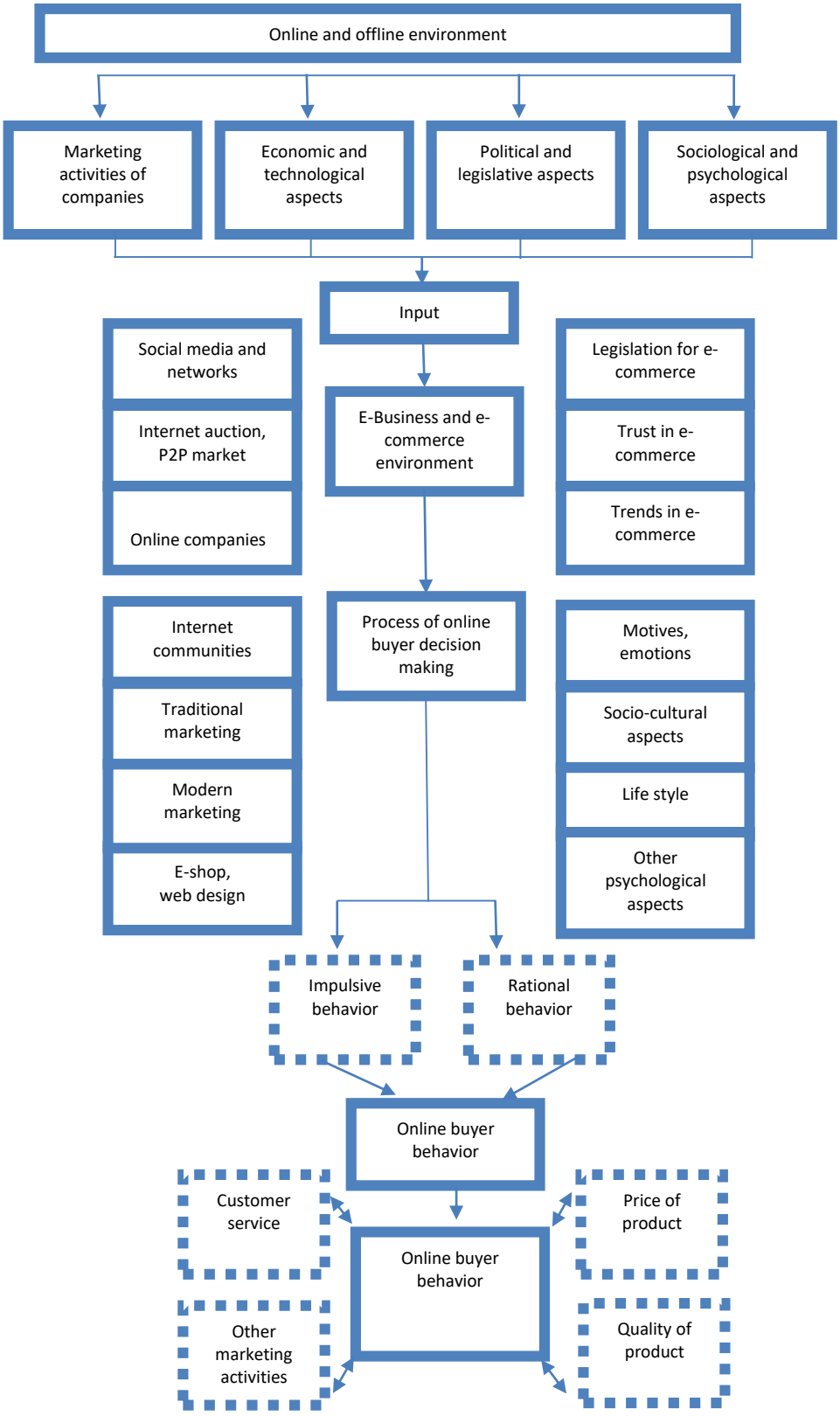

Figure 2.7: The process of online buyer behaviour

(Source: Veronika, 2013:19)

From Figure 2.7 above is clear that the **online and offline external environments** consist of the same influential aspects, marketing activities, economic and technological aspects, political and legislative aspects as well as sociological and psychological aspects. The **input** phase of the decision-making process for online purchases consists of both external influencers such as e-business and e-commerce environment, consisting of online companies, social media networks, trust in e-commerce and trends in e-commerce as well as internal influencers such as internet communities, e-shops, life style, motives and other psychological aspects (Veronika, 2013:20). Finally, the purchase is made and the **output** is determined by the customer service experienced, price and quality of the product (Veronika, 2013:19).

Jadhav and Khanna (2016:10) add that their study of aspects that influence online buying behaviour revealed various aspects that influence the decision to purchase online rather than to purchase the same product from a retail outlet:

- Higher quantities of a product is available online and if a product is not available it is clearly indicated to the consumer;
- The price of products online is, in most cases, lower;
- Promotions are better and offer higher discounts to consumers online;
- Comparisons between products online is quicker and easier for consumers;
- Online shopping is very convenient;
- Customer service is better and consumers get quicker replies from product providers online;
- Online shopping is easy;
- Consumers enjoy shopping online;
- Online shopping is quick and it takes less time to find a product that suits their needs;
- Online shopping offers a greater variety of options;

When intangible products such as consumer experiences, which include live theatre productions, are researched, traditional decision-making and purchase behaviour models consisting of traditional influential aspects do not necessarily apply (Fourie, 2015:78). Through extensive research, Fourie (2015:78) identified various experience-based decision making models and frameworks which indicate unique aspects that influence experience based purchases as seen in Table 2.1 below:

Table 2.1: Summary of experience based decision making models and frameworks

Decision-making models		
Title of study	**Author(s)**	**Focus of study**
Consumer behaviour and product performance: An alternative conceptualisation	Narayana & Markin (1975)	Consumers make purchase decisions based on brand awareness or unawareness. The set of brand in a product class of which the consumer is aware is significant by the awareness set and it is from this awareness set that the consumer makes a decision to purchase.
Tourism micro economics models		
The choice of Journey destination	Rugg (1973)	A theoretical framework analysing consumer's choice of journey destination with the inclusion of time and budget constraints.
Experimental destination choice analysis	Morley (1994)	Decision model including decision to travel or not, the allocation of time and budget and the choice of tour.
Why People Travel to Different Places	Papatheodorou (2001)	The characteristics approach of decision making in tourism offers a systematic framework, where destination choice is based on a set of micro foundations. The application of the traditional tourism demand theory is discretely confronted.
A Model of Tourism Destination Choice: a theoretical and empirical analysis.	Seddighi & Theocharous (2002)	A methodological framework within which the impact of characteristics of a tourism product on foreign travel can be apprehended and studied. The characteristics of the tourism product/destination including quality of service, advertising and political instability are combined to generate a perception of the destination/product.
A New Economic Framework for Tourism Decision making	Bailey & Richardson (2010)	The article challenges conventional microeconomic and macroeconomic approaches in tourism. Due to emerging concerns of the modern tourism system, which require economic analysis that considers community as a unit of analysis. An ecological economics framework for analysing economic decision making is proposed. Extensions of microeconomic models are proposed as an alternative framework for addressing dynamic making and trade-offs in resource use.
Cognitive Models		
Motivations for Pleasure Vacation	Crompton (1979)	A conceptual framework where the motivations of pleasure-seeking tourists are identified that influence their decision to visit a destination. In total, nine motivations were identified, where seven are classified as socio-psychological.
Vacation Decisions, Activities, and Satisfaction.	Van Raaij & Francken (1984)	Analysing lifestyle, equity and attribution in understanding vacation behaviour.

Consumer Research on Tourism: Mental and Behavioural Constructs	Van Raaij (1986)	Emphasising the significance of perceptions and preferences as a basis for understanding tourism behaviour.
Consumer Behaviour in Tourism	Moutinho (1987)	An analysis of all the major variables that influence tourist decision making. The variables include: culture and reference group influences, the relationship between individuals and their environment, perceived risk and family decision processes. A model defining the complex interaction of many influencing elements in the pre-purchase and post-purchase decision processes.
How Tourists Choose their Holidays: An Analytical Framework	Goodall (1988)	An analysis of the holiday selection process and the choice of the resort. The holiday selection process is sequential and involves decisions influenced by implicit and explicit constraints.
A General Model of Traveller Destination Choice	Woodside & Lysonski (1989)	A review of the proposition that perception and preferences should be the basis for tourism marketing and the development of destination awareness and choice model.
Attitude Determinants in Tourism Destination Choice.	Um & Crompton (1990)	A two stage approach was developed based on the construct of an evoked set of decision making. The two stages comprehend firstly, the development from an awareness set to an evoked set and, secondly, destination choice from the evoked set.
The Roles of Perceived Inhibitors and Facilitators in Pleasure Travel Destination Choice.	Um & Crompton (1992)	The conceptualisation of destination choice as a three-stage sequential decision. The role of perceived inhibitors and facilitators were examined and measured as part of the sequential decision.
Structure of Vacation Destinations Choice Sets.	Crompton (1992)	Choice sets as described in consumer behaviour models were adapted to the context of tourism and integrated into a structure relevant to tourism.
Choice Set Propositions in Destination Decisions.	Crompton & Ankomah (1993)	Research propositions related to the three stages in the choice set concept.
The effect of environmentally friendly perceptions on festival visitors' decision-making process using an extended model of goal-directed behaviour.	Song, Lee, Kang & Boo (2012)	An analysis of the effect of perceptions on the behavioural intention indicates that, in general, perceptions formed positive and contributing relationships with the constructs in the extended model of goal-directed behaviour (EMGB). Attitude, subjective norm, and positive anticipated emotion affected desire, which, in turn, influenced the behavioural intention.
Investigating the Role of Prior Knowledge in Tourist Decision Making: A Structural Equation Model of Risk Perceptions and Information Search	Sharifpour, Walters, Ritchie & Winter (2014)	An investigation of the relationships among tourists' risk perceptions and types of their prior knowledge and past international travel experience. The results indicate that objective knowledge did not significantly reduce or increase the risk associated with travelling.

		However, subjective knowledge had the strongest influence on tourist risk perceptions. Various dimensions of perceived risk may provoke the use of different information sources; prior knowledge also plays a role alongside risk perceptions in determining the information sources used.
Interpretive and Conceptual Frameworks		
Consumer Decision-making	Teare (1994)	Reviewing pre-purchase and post-purchase studies. The main outcome is that product involvement and prior product experience are the core variables of tourism decision-making processes.
A refined model of factors affecting convention participation	Zhang, Leung & Qu (2007)	A two-step refinement of conceptual models was performed: firstly, an existing model of Oppermann and Chon (1997) was used as the foundation framework; secondly, a modified model was proposed as the conceptual framework for future study.
Process Studies of Tourists' Decision-Making	Smallman & Moore (2010)	A Review of tourism decision-making paradigms incorporating ontology of decision making as a process.
Testing the effects of congruity, travel constraints, and self-efficacy on travel intentions: An alternative decision-making model.	Hung & Petrick (2012)	This study applied the Motivation Opportunity Ability (MOA) model to explain travel intentions. Furthermore, this study explored the role of self-congruity, functional congruity, perceived travel constraints, constraint negotiation, and self-efficacy in travel intentions.

(Source adapted from Fourie, 2015:80-83)

Events, such as live theatre productions, are also experiences, however the aspects that influence the purchase of live theatre tickets are unique (Lee & Huang, 2015:203).

Through an extensive literature review, three models specifically related to the consumption of art-related product consumption, such as live theatre productions, have been identified and the most current models include The RAND participation Model (McCarthy & Jinnett, 2001), Consumption system model of buying-consuming experiences (Caldwell, 2001) and A ticket purchasing behaviour model for South African arts festivals (Botha, 2011). Each of these models will be discussed in detail below.

2.3.5 The RAND participation model

According to Wiggins (2004:25) The RAND participation model is an improvement over earlier consumption models due not only to segmenting targets but also describing

reasons for the classification of markets. The RAND participation model depicts the process through which a consumer's decision to consume art-related products develops over four stages (McCarthy & Jinnett, 2001:xii). As seen in Figure 2.8 below, the four stages include Background, Perceptual, Practical and Experience where specific aspects influence each stage.

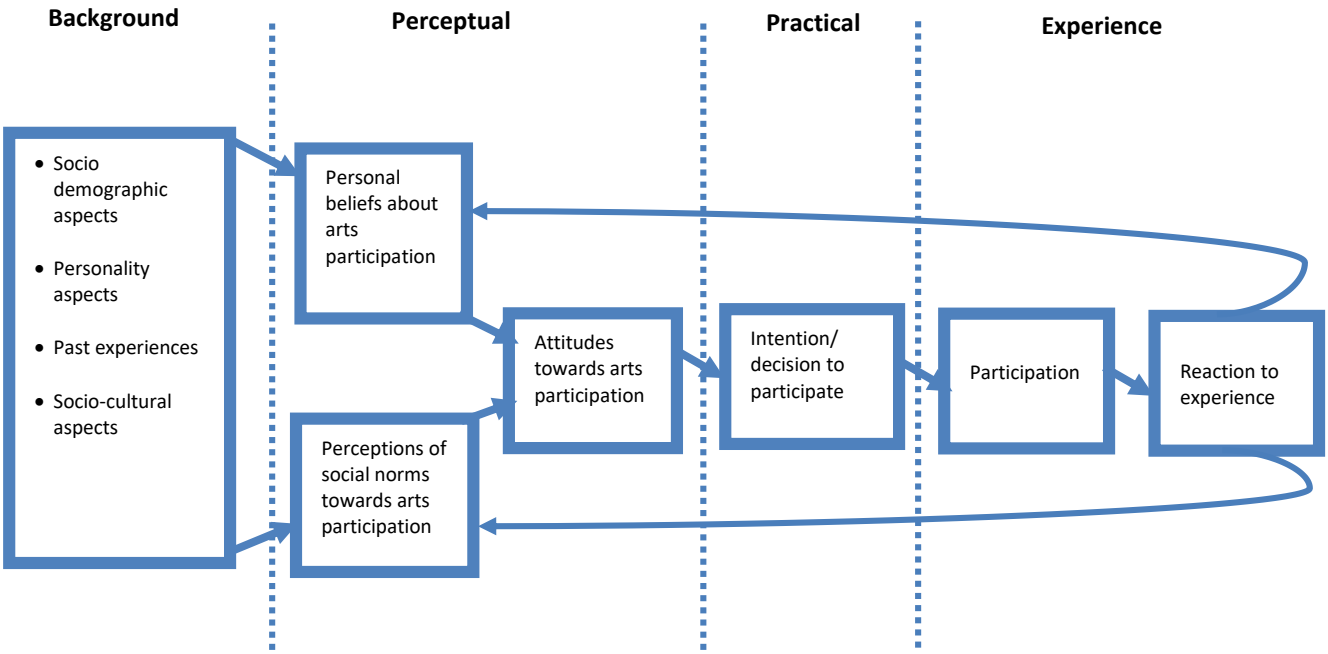

Figure 2.8: RAND Participation model

(Source: McCarthy & Jinnett, 2001:24)

The **Background stage**, which is the first stage of the model as seen in Figure 2.8, consists of background aspects that shape and influence consumers general attitude towards art products (McCarthy & Jinnett, 2001:24). Aspects in this stage include *socio demographic aspects* describing an individual consumer's education, income, and occupation as well as gender and individual life cycle (Vallespin, Molinillo & Munoz-Leiva, 2017:607), *personality aspects* that describe unique individual characteristics, the individual's *past experience* with art and *socio-cultural aspects* such as group affiliations and identities (Wiggins, 2004:24).

The second stage, **Perceptual stage** as seen in Figure 2.8, consist of aspects such as *personal beliefs* and *perceptions of social norms towards art participation* (McCarthy & Jinnett, 2001:24). This leads to a *general attitude towards art participation*, either positive

or negative. Before actively participating in art consumption, consumers evaluate personal benefits, cost and collective social expectations of their reference groups (Abad-Grau, Tajtakova & Arias-Aranda, 2009:360). According to Parumasur and Roberts-Lombard (2013:111) and Schiffman and Wisenblit (2015:239) consumers refrain from purchases if their reference groups display a resistance towards the intended purchase.

The **Practical stage** is the third stage as seen in Figure 2.8. This stage consists of the individual's *decision to participate* and get involved in the arts (McCarthy & Jinnet, 2001:24). It is important to note that even in this stage, individuals still encounter certain decision obstacles such as lack of information, high cost, lack of time and inconvenience (Petrick, 2016:471).

The fourth and final stage of the RAND participation model is the **Experience stage**. According to McCarthy and Jinnet (2001:24), an art consumer will consume an art related experience if the decision-making obstacles in the previous stage are overcome. The experience of the art consumer is mostly influenced by knowledge gained, personal fulfilment and social interaction opportunities experienced (Budiasa & Pitanatri, 2016:83).

After each experience, the art consumer's reaction to the experience is believed to influence their future decision-making process (Han, Hwang & Lee, 2018:825). After a noteworthy experience, consumers can become likely to participate in art related productions such as live theatre (Tajtakova & Arias-Aranda, 2008:182) as indicated in Figure 2.8. It is also evident that art consumers can either become open to more and different art experiences with their current reference groups or change their reference groups to accommodate their newfound interest in art related experiences (McCarthy & Jinnett, 2001:24; Botha, Slabbert & Viviers, 2014:331).

2.3.6 *Consumption systems model of buying-consuming experiences*

Caldwell's (2001) Consumption systems model of buying-consuming experiences identifies variables that are considered to be directly associated with the buying and consuming of art experiences (Caldwell, 2001:499).

The model, as seen in Figure 2.9 below, consists of three broad influential variables acting as triggers or limitations, for the consumption of art products (Caldwell, 2001:499).

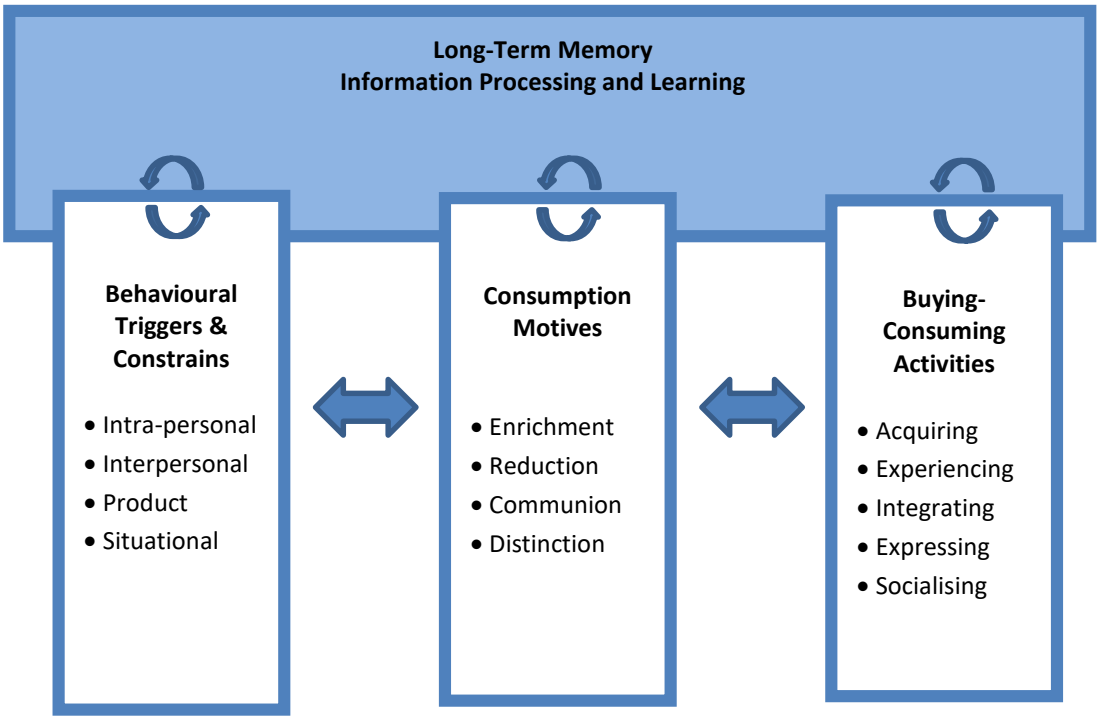

Figure 2.9: Consumption system model of buying-consuming experiences

(Source: Caldwell, 2001:500)

The first variable, **behavioural triggers and constrains** consists of *intra-personal*-, *interpersonal*, *product* and *situational aspects*. According to Botha, Viviers and Jordaan (2016:2) *intra-personal aspects* consist of social class, culture, gender, occupation, experience, age, involvement with art and personality. Caldwell (2001:500) describes this aspect as the awareness of art-related experiences by a consumer that directly influence their buying-consuming experience. *Interpersonal aspects* refer to the interaction between consumer and companions that occur while attending live theatre (Chang, 2014:353). According to Botha, Slabbert and Viviers (2014:328) and Jordaan (2015:45) citing Caldwell (2001:500) interpersonal aspects related to this model include the number of companions, relationship with companions, knowledge of similarity in tastes, frequency of attendance, content and timing of interaction. *Product aspects* are aspects that influence the consumer while attending a live theatre production (Caldwell, 2001:500). This includes the number of performers, duration of event, interior décor of venue, facilities, staff, atmosphere, programmes, catering, price, image of production, profile of product user and day of the week that the production is on show (Chang,

2014:353). *Situational aspects* are noted as additional aspects that affect the overall experience of the art consumer while attending the live theatre production (Gonzalez, 2013:28). Aspects include time available, money available, energy, health, mood, childcare and transport (Caldwell, 2001:502).

The second variable highlighted in the model (Figure 2.9 above) is **Consumption Motives**. According to Caldwell (2001:502); McCarthy and Jinnett (2001:86) and Gonzalez (2013:19) consumers display different consumption motives when consuming the same experience, either when consumption takes place with different people or during different times. The model identifies four (4) "super motives" underpinning the consumption behaviour of consumers namely *enrichment, reduction, communion* and *distinction*, as seen in Figure 2.10 below (Jordaan, 2015:46) quoting Caldwell *(*2001:504).

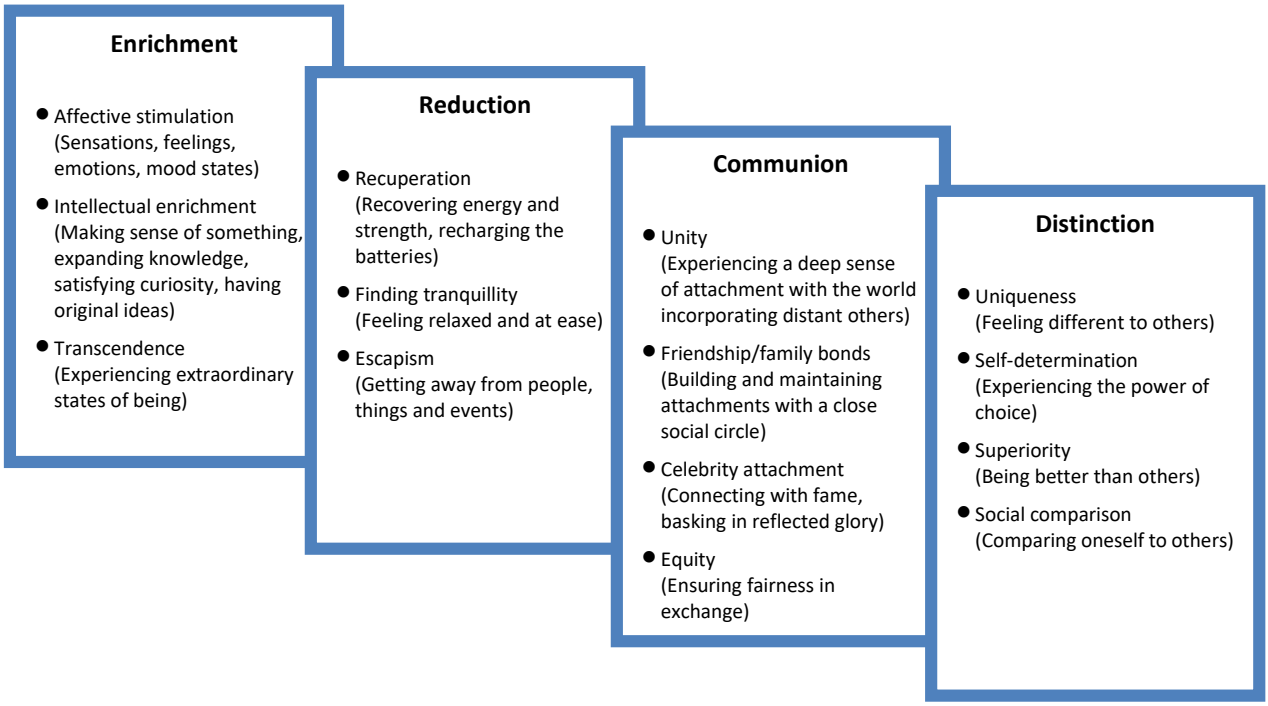

Figure 2.10: Consumption motives

(Source: Jordaan, 2015:46)

Enrichment occur when an experience adds value to one's life and through knowledge enrichment (de Rooij & Bastiaansen, 2015:121). *Reduction* is the approach to experience a positive energy and unwind or relax from everyday life. The need to break routine and reduce any negative experience is a main contributing aspect (Caldwell, 2001:504). Experiencing unity or *Communion* where a deep sense of attachment with the preservation of heritage, contributes to the buying-consuming of art products. The ability

to build friendships and bond with family or friends has also been identified, while the need to see a specific performer or choreographer is also a major contributing aspect (Caldwell, 2001:504). *Distinction* is the ability to distinguish oneself from others by being given the power of choice. Buying into an art experience will be enhanced if consumers have the opportunity to identify with a higher status group or compare themselves with others while noticing a positive reaction towards the specific purchase choice (Caldwell, 2001:504).

The third variable as seen in Figure 2.9 above is the **Buying-Consuming Activities** consisting of *acquiring, experiencing, integrating, expressing* and *socialising*. This variable highlights aspects that influence the experience, contributing to buying-consuming activities of the art consumer (Jordaan, 2015:46). Firstly, the art consumer *acquires* information through reading critic's reviews, inspecting different advertisements and subscribing to membership to attend future live theatre productions. The second contribution to buying-consuming activities is the *experiencing* of special skills of performers, sensing excitement from other patrons and the ability to follow a story line of the live theatre production (Caldwell, 2001:505). Thirdly, *integration* consist of the ability of the art consumer to contribute to the live theatre production in the form of giving a standing ovation, personalising the experience for oneself or becoming an informed and skilled consumer (Botha, Slabbert & Viviers, 2014:329). *Expressing* oneself by exchanging ideas, buying a box seat or having the opportunity of displaying status, and *socialising* with friends also motivates buying-consumption activities (Caldwell, 2001:505).

2.3.7 Ticket purchase behaviour model for South African arts festivals

Throughout the development and implementation of these two models, there is still no consensus as to which aspects, and to what extent each aspect contributes to the purchase behaviour of art consumers (Botha, Slabbert & Viviers, 2014:325). Botha (2011) developed a model aimed specifically towards the identification of aspects that influence the ticket purchases of festival attendees (Botha, Slabbert & Viviers, 2014:325). The ticket purchase behaviour model for South African arts festivals, as shown in Figure 2.11 below, grouped various aspects into eight (8) categories, each highlighting unique aspects that influence the ticket purchases of festival attendees (Jordaan, 2015:42). The

eight (8) categories include monetary facets, internal motives, quality facilities, festival programming, festival experience and production credentials.

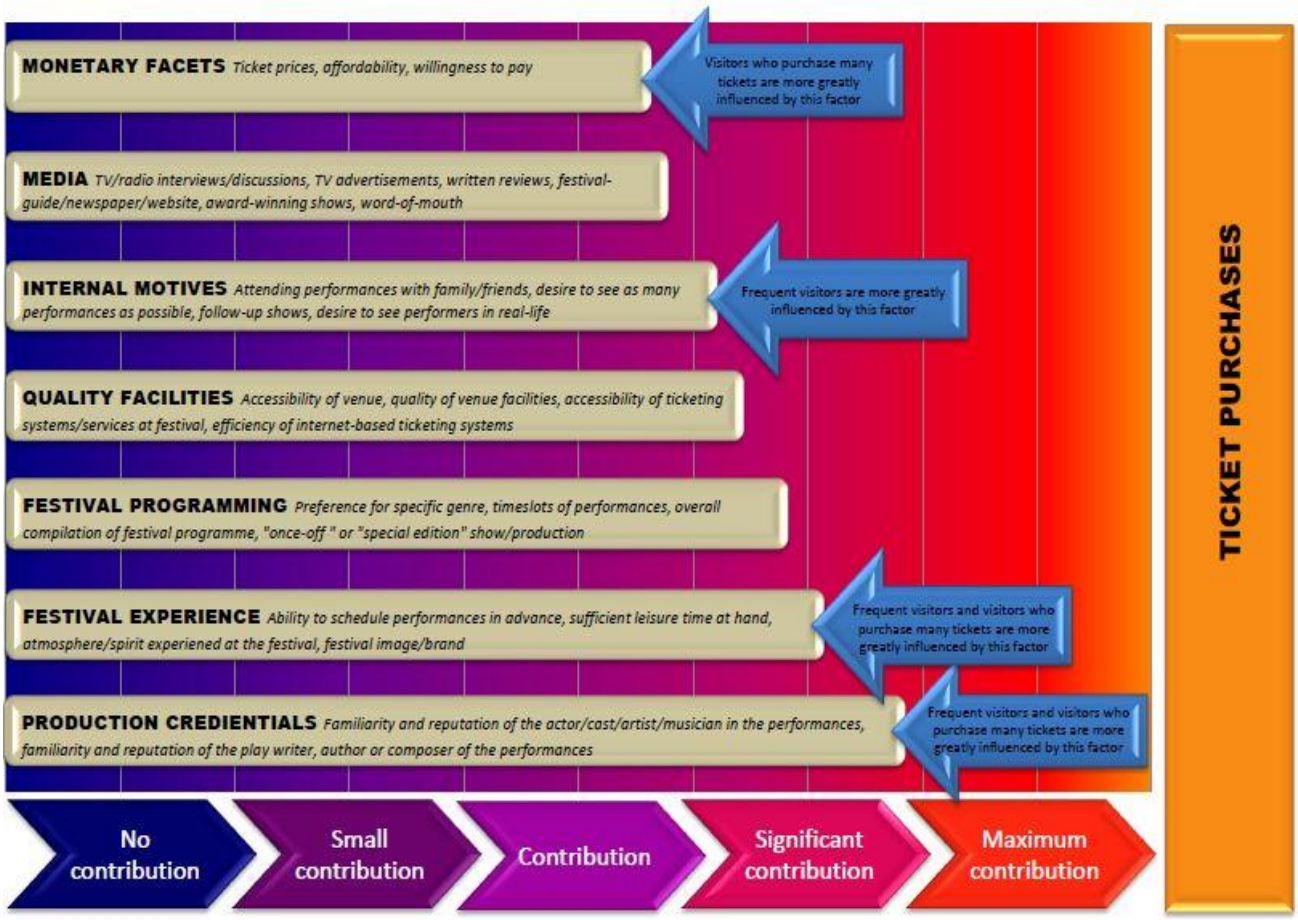

Figure 2.11: Ticket purchase behaviour model for South African arts festivals

(Source: Botha, 2011:20)

Monetary facets consists of *general ticket prices, the ability to afford theatre tickets* and *the willingness to pay for theatre tickets* (Botha, 2011:19). According to Castiglione and Infante (2016:163) the price of live theatre production tickets directly influences the quantity of tickets purchased by one consumer. Zieba (2016:194) adds that, in addition to price, the demand for artistic productions is also influenced by the income of the consumer. As ticket prices for non-essential services, such as live theatre productions, increase, it has become evident that the demand decreases leading to problematic economic implications for the live theatre producers (Wakefield & Wakefield, 2018:236). Botha (2011:19) found that monetary facets especially affect the purchase decision of art consumers who purchase more than one live theatre ticket compared to consumers that purchase only one live theatre ticket during a festival.

Media consists of *television and radio discussions, television advertisements, written and online reviews, festival guides/newspaper/websites, award-winning shows* and *word of mouth*. According to Han and Hyun (2017:83) word of mouth is directly related to ticket purchases. This can be due to reasons that include reliability of the source, membership groups and aspiration groups (Du Plessis, Rousseau *et al*., 2012:328). Consumers access both printed and electronic mediums when making a purchase decision (Sabiote-Ortiz, Frias-Jamilena & Castaneda-Garcia, 2016:37). Electronic mediums such as websites and online reviews have become an integrated part of information distribution and the media has been using these mediums even more (Zhang, Zhao, Cheung & Lee, 2014:78). Interviews on radio stations with performers and television advertisements showing celebrity performers has proved to encourage the purchase of specific products and live theatre productions is no exception (McCormick, 2016:39).

The third aspect, **Internal Motives**, consists of aspects such as *attending the live theatre production with friends and family, to see/experience new or follow-up shows, the internal desire to see performers live* and *to support cast members that the attendee knows personally* (Botha, 2011:19). When a theatre production offers social interaction opportunities for either family members or friends, theatre ticket purchases increase (Caldwell, 2001:504, Burger, 2015:35). According to Botha, Viviers and Slabbert (2012:27), the support of family or friends during a live theatre production is relied on by the performer and is seen as a coping method for stress.

The duration of live theatre productions can be anything between sixty minutes and three hours and the comfort of attendees during these productions is vital (Wu & Weber, 2005:403; Song, 2016:133). Comfort directly contributes to the fourth factor, **Quality of facilities** as seen in Figure 2.11. Aspects included in this factor are *quality of venue facilities, accessibility of venue, accessibility of ticket systems, efficiency of internet based ticketing systems* and *value for money for shows* (Botha, 2011:19). For live theatre producers, the accessibility of the venue (Botha, Viviers & Slabbert, 2012:25) as well as the convenience of ticket purchase platforms must be seen as high priority (Cho & Sagynov, 2015:22). Electronic ticket purchase platforms have become an integral part of facilities (San, Omar & Thurasamy, 2015:1). If used correctly by the product provider and offering convenience to the consumer, this method contributes significantly towards customers having a valued experience (Lin, Marshall & Dawson, 2013:174).

Attendees are motivated to attend live theatre productions if their needs are satisfied through a well organised programme (Bhansing, Leenders & Wijnberg, 2017:63). According to the model (*See Figure 2.11 above*), the **Festival Programme** is the third most important motivation category. Aspects within this category include *preference for a specific genre, production timeslot, overall compilation of the festival programme* and *"once-off" or "special edition" production* (Botha, 2011:19). Festival organisers develop festival programmes according to the known needs and preferences of both the current and potential markets (Botha, 2009:5). When a festival programme is compiled, festival organisers need to take various aspects into consideration such as the festival mission, the quality and type of entertainment that will satisfy the festival attendees, availability of performers, duration of the festival and the festival's life-cycle stage (Allen *et al*., 2008:310). Evening and weekend productions are in a much higher demand among live theatre consumers due to work commitments, family responsibility or leisure time available (Botha, Viviers & Slabbert, 2012:25). Lastly, Aaker (2008:223) and Viviers, Botha and Perl (2013:219) state that award-winning productions are valued more by live theatre consumers due to reasons such as status and exclusivity and, if added to the programme, the prospect of tickets sale rises.

The overall **Festival Experience** is enhanced by *the atmosphere, ability to create a schedule in advance, sufficient leisure time* and *festival image* (Botha, 2011:20; Burger, 2015:93). Live theatre tickets, according to Swanson, Davis and Zhao, (2008:305) as well as Wakefield and Wakefield (2018:236) must be available for purchase prior to the production. The decision to purchase a ticket to attend a live theatre production impacts on leisure time set aside by the art consumer or where a consumer uses their existing leisure time to pursue the need to attend a live theatre production (Kamenik, Tammaru & Toomet, 2015:574). Botha, Slabbert and Viviers (2014:342) suggest that, for festivals to create a positive experience for live theatre attendees, scheduling the festival during school holiday times is crucial for success.

The last, most influential category is **Production Credentials**. Aspects within this category include *familiarity and reputation of the actor/cast/musician in the production, familiarity* and *reputation of the play writer, author or composer of the production* (Botha, 2011). Production related aspects such as live theatre productions composed by a well-known playwright or author has proved to attract larger crowds rather than "new to the

scene" producers (Quero & Ventura, 2015:78). Botha, Viviers, and Slabbert (2012:25) advise in their study that, to successfully incorporate these aspects, more internationally known playwrights should be presented. When live theatre producers provide a "once off" or "special" production featuring well-known artists, the consumer will be more likely to purchase tickets to attend the unique experience (Nwankwo, Hamelin & Khaled, 2014:737). This aspect has also proved to be more influential to art consumers who purchase more than one ticket during a festival and have had exposure to live theatre over a longer period (Burger,2015:34).

The three models, as discussed, allow a clear understanding of the aspects that influence art related purchases, but one cannot oversee the fact that each model differs significantly. Even though they have certain aspects that overlap such as age, live theatre producers cannot just implement one model and expect success but have to keep the needs of every market segment in mind as this is also a very important purchase contributor.

Audiences attending a live theatre production are customers involved in a transaction between an artist and a live theatre provider (Phokungwana, 2014:16). Understanding audiences can lead to a better understanding of different market needs, nature, motivations and expectations (Taderera, 2010:15). Six groups of audiences exist according to Hayes and Slater (2002:7). These are: *Existing Audiences* (consumers that regularly attend live theatre productions hosted by one provider), *Switchers* (consumers that regularly attend live theatre productions and engage in other art forms as well such as festivals presented by different art product producers), *Attenders elsewhere* (art product consumers that attend live theatre productions presented by various art product producers but have never attended an art product presented by every known art provider), *Intenders* (consumers that support the idea of art products but have never attended a live theatre production), *Indifferent groups* (consumers that have no strong desire to attend any art related productions) and lastly *Hostiles* (a group that have consciously adopted a negative perception of all art forms) (Phokungwana, 2014:16).

As noted by Kruger and Saayman (2015a:1) a new consumer segment, consisting of a much younger market than any of the existing market segments, has been in the forefront of market related research in the last few years. This market is becoming a noticeable research population due to the many questions that arise about their buying habits,

consumer psychology and the important differences between this market and its predecessors mainly due to various industries, including the arts, being dependent on this market segment to ensure a sustainable future (Chiu, Ramli, Yusuf & Ting, 2015:77; Dhablania & Puri, 2016:58; Naumovska, 2017:123). It is therefore imperative that an overview of age as an influencer of purchasing behaviour be examined (Jordaan, 2015:129).

2.4 AGE AS AN INFLUENCER OF PURCHASE BEHAVIOUR

Generational cohort theory is often used when conducting consumer purchase behaviour studies and is defined as the interpretation of the social existence and differences that exist between various generational cohorts which is based on age categories, each sharing a similar set of values, beliefs and attitudes for a limited period (Gao, Zhang & Huang, 2017:4; Lappeman; Egan & Coppin, 2020:2). Mannheim (1952:292-306) states that the understanding of generational cohorts serves as a guide to understand the behaviour of different generational cohorts and furthermore states that the existence of different generational cohorts is founded on five (5) unique characteristics. These include:

- New members are born within each culture every day;
- Elder members within cultures pass on;
- Members of each generation only participate, for a limited time, within historical processes;
- Cultural heritage is transferred to the next generation;
- Transition from one generation to the next is a process that continues due to the limited life expectancy of humans, and each generational cohort will only experience a limited amount of exposure to worldly happenings (Mannheim, 1952:292-306).

Generational cohort theory, since it was first published, has become vital in various study fields such as marketing, retail, education and labour studies (Migacz & Petrick, 2018:16; Dabija, 2018:2; Grobler & Jansen van Rensburg, 2018:2; Lappeman; Egan & Coppin, 2020:7). More recently, Generational cohort theory has been widely discussed in both tourism academic literature and tourism industry discussions due to a multi-generational workforce serving multi-generational markets (Huang & Lu, 2017:8; Tsaur & Yen, 2018:121). Gathering and analysing information related to the behaviour of different

generational cohorts has proved to have a positive effect on potential business outcomes if fully understood (Robbins & Judge, 2010:49).

A generational cohort refers to the collective individuals born within a specified range of years who experience the same events, moods and trends at a similar stage of their lives (Strauss & Howe, 1991:48; Schewe & Meredith, 2004:51). In general a generation is defined as being between twenty and twenty-five years (Lappeman; Egan & Coppin, 2020:3) According to Wolburg and Pokrywcznksi (2001:35) the importance of identifying a generational cohort lies in the fact that, by assigning specific characteristics and identifying specific influences that impact people that were born during this specific time, in-depth behavioural studies can be carried out to determine the current and future behaviour of these cohorts. Buys (2011:69) adds that by studying generational cohorts, the perspective on inter-generational relations and pressing problems experienced by a specific generational cohort born during a specific period can be obtained. However, people from different countries, even though they might grow up in the same cohort category, are exposed to different worldly events, worldviews and value systems and therefore each generational cohort from different countries (locations) must be seen and assessed as unique (*See Table 2.2 below*) (Jonck, van der Walt & Sobayeni, 2017:2).

Table 2.2: Generation cohorts from different countries

	1950	**1960**	**1970**	**1980**	**1990**	**2000**
China	Post 50s generation	Post 60s generation	Post 70s generation	Post 80s generations	Post 90s generations	
India	Traditional generation		Non-traditional generation	Generation Y		
South Korea	475 generation	386 generation	Generation X and Generation Y			
Russia	Baby boomers		Generation X		Generation Y	
Czech Republic	Baby boomers		Generation X		Generation Y	
Brazil	Baby boomers		Generation X	Generation Y		
USA	Baby boomers		Generation X	Generation Y		

(Source adapted from Ordun, 2015:41)

As mentioned, life-events that happened during the development of a generation is of great importance as generational cohorts are influenced by different worldly events (Berkup, 2014:221; Martins & Martins, 2014:129; Bevan-Dye, 2016:14). These include:

- The second World War
- The 9/11 Attacks in New York

- The fall of the Berlin Wall
- The creation and household accessibility of the Internet (World Wide Web)
- The general availability of Global Television such as BBC and CNN
- The assassination of John Lennon
- The first AIDS cases recorded
- The Vietnam War

Different to other countries in the world, South African history is defined by unique political events that shaped the country and current living generational cohorts have been directly influenced by unique events such as (Padayachee, 2017:60):

- The Sharpeville Massacre
- The Soweto Uprising
- The banning of the African National Congress (ANC)
- The release of Nelson Mandela
- The first democratic election in South Africa held in 1994

Due to these political events, which influenced the generational cohorts in South Africa, Matts (2012) cited by Lappeman; Egan and Coppin (2020:8) presented political cohort categories instead of the traditional market segmentation categories more widely used (*See Table 2.3 below*).

Table 2.3: South Africa's political generations

SA Political Generation	Born	Explanation
Pre-Apartheid	Pre 1932	Reached politically formative years (16 years old) before the historic National Party (NP) 1948 election victory and the imposition of an official racial classification and separation system.
Early Apartheid	1933-1944	Reached politically formative years between 1948 and 1960 and therefore have little or no memory of life before the imposition of the NP and the laws imposing and enforcing race classification and segregation.
Grand Apartheid	1945-1959	Turned 16 years of age between 1961 and 1975. Memories of late adolescence and early adulthood also carry the recollection of the post-Sharpeville reaction of the NP government which banned virtually all black political movements and imprisoned a whole generation of leaders. Throughout most of these people's early adult lives, the

		Apartheid system and the new Republic were marked by increasing confidence of the Nationalist government in its impregnability.
Struggle Generation	1960-1979	The 1970s first national television broadcasts (which allowed people to see first-hand coverage of the uprisings) and the increasing foreign threats to apartheid. The NP government attempts to reform (and save) apartheid through the 1983 Tricameral Constitution that became the real hallmark of the age. A large number of church groups, civic organisations and trade unions participated in wide-ranging protests and boycotts, triggering an unprecedented level of violent police repression, detention and bans on the part of the state. These had culminated by the late 1980s in two successive states of emergency and the deployment of the army in black townships
Born Free Generation	Born after 1980	The continuation of one-party dominance (with African National Congress Party replacing the NP) the enduring levels of poverty and unemployment, and the increasingly dysfunctional (Bantu) education system. Unlike political generations before them, this generation has little personal recollection or experience of limitations on where black South Africans could go, work or live or on whom they may date or marry. They have experienced a series of peaceful democratic elections that increasingly turn on new issues and personalities with diminishing links to the past. The combination of a range of growth-orientated economic reforms in 1996 and a long period of growth in the early 21st century enabled many black households to migrate into the middle class.

(Source: Lappeman, Egan & Coppin, 2020:8)

However, even with Mattes (2012) approach to categorise South African generational cohorts using political categories, the discrepancies compared to generational cohort theory presents too many challenges to effectively use the proposed categories (Lappeman, Egan & Coppin, 2020:8). It is therefore suggested that a more traditional approach is taken when categorising generational cohorts for segmentation and purchase behaviour purposes (Lappeman, Egan & Coppin, 2020:8).

According to Ordun (2015:41) as well as Smith and Nichols (2015:39) there are four (4) major generational cohorts which are current active consumers in South Africa namely Baby boomers, Generation X, Generation Y and Generation Z. Unfortunately, there are

various discrepancies between the South African generational cohort birth dates as seen in Table 2.4 below.

Table 2.4: A summary of South African generational cohorts

Author	Publication date	Generational name (birth year)
Codrington and Grant-Marshall	2004	Traditionalists (1930-1949) Baby boomers (1950-1969) Generation X (1970-1989) Generation Y (1990-2000)
Sutton	2005	Silents (1930-1949) Baby boomers (1950-1969) Generation X (1970-1989) Millennials (1990-2005)
Bussin and Moore	2012	Veterans (1921-1940) Baby boomers (1941-1960) Generation X (1961-1980) Generation Y (1981-2007)
Duh and Struwig	2015	Baby Boomers (1945-1964) Generation X (1965-1976) Generation Y (1977-1994)
Cronje and Kane-Berman	2015	Born Free (after 1990)
Van Der Walt, Jonck and Sobayeni	2016	The Traditionalists (1930-1949) Baby boomers (1950-1969) Generation X (1970-1989) Generation Y (1990-2000)

(Source: Lappeman, Egan & Coppin, 2020:9)

However, due to the various discrepancies among the different South African generational cohorts' birth dates and names, this study will refer to the following generational cohort categories and birth years of each based on studies done in South Africa:

- Baby Boomers 1946-1964 (Buys, 2011:20)
- Generation X 1965-1981 (Buys, 2011:20)
- Generation Y 1982-2002 (Pendergast, 2010:2)
- Generation Z 1995 onwards (Naidu, 2018:16)

Characteristics of each of these cohorts will now be discussed in more detail.

2.4.1 Baby boomers

Baby boomers (born between 1946-1964) have been described as a generational cohort that displays a strong interest in personal growth (Buys, 2011;20; Kruger & Saayman, 2015a:3; Ordun, 2015:42; Dabija, Pop & Saniuta, 2017:303). Baby boomers demonstrate

a strong work ethic and job commitment that has led to career success for this generation (Wiedmer, 2015:53). This generation experienced the first movement towards internationalisation of trade, food and culture and a significant increase in leisure travel behaviour is seen among this generational cohort (Parment, 2013:192). According to Bejtkovsky (2016:107) Baby boomers are optimistic, see education as a birth right, make various purchases on credit with the main objective of "buy now and pay later". Interesting to note is that the internet does not have a high impact on the purchase decisions made by Baby boomers when their purchase behaviour is analysed (Dhanapal, Vashu & Subramaniam, 2015:113; Chakraborty & Balakrishnan, 2017:145). This can be due to this generation cohort not being exposed to the internet until very recently and therefore the information available on the internet does not form part of their traditional decision-making framework (Gardiner, Grace & King, 2015:4). When the leisure needs of Baby boomers are analysed, it has become evident that this generational cohort is willing to travel to unique destinations; they have a need for education and seek exposure to new cultures (Patterson, Balderas-Cejudo & Rivera-Hernaez, 2017:3). This can be due to this generational cohort entering a retirement phase in their lives, opening their schedules and having less family responsibility than in the past (Ijspeert, 2017:32; Wang, Akar & Chen, 2018:4).

2.4.2 Generation X

Generation X, or also referred to as the "Lost generation" was born between 1965 and 1981 (Buys, 2011;20; Kruger & Saayman, 2015a:3; Dabija, Pop & Saniuta, 2017:303). This generational cohort is known as the first generation that was able to afford their own home computer in their early adult years and therefore they were exposed to some of the first online activity available (Messarra, Karkoulian & El-Kassar, 2016:796). This is also the first generational cohort that has adapted to survive with an economic crisis such as a recession, oil price and inflation fluctuations (Acar, 2014:13).

Table 2.5 below indicates differences, highlighted in literature, between Generation X and the Baby boomers generational cohorts, especially in the workplace and important to this study due to the impact that this has on the spending patterns of Generation X.

Table 2.5: Unique characteristic differences of Generation X and Baby boomers

Generation X	Baby boomers
Balance between work and life	Workaholic and less time available for family
Loyal to the goals of the team and not those of the organisation they work in	Loyal and dedicated to employer
Pursue projects that challenge them and make them feel good	Value learning opportunities
Utilise promotion opportunities with the workplace	Expect recognition for achievements
Self-reliant	Facilitate rapport building and social cohesion in teams
Comfortable with technology	Very involved in their work and working environment but less involved with technology

(Source: Swart, 2016:5)

Very little tourism and leisure-specific research has been conducted on Generation X as a singled out research population, contributing to little known facts about this generation compared to both Baby boomers and Generation Y (Gardiner, Grace & King, 2015:3). According to Dabija, Pop and Saniuta (2017:303) Generation X has proved to start with a family at a much later stage in their lives compared to the previous generational cohorts. These authors continue to state that, for Generation X, product purchases are clearly planned and, when making purchase decisions, they follow a more traditional search and decision-making process while their search for product information is in more detail (Lissitsa & Kol, 2016:306; Dabija, Pop & Sanuita, 2017:30).

Generation X are characterised as a generation that is open to taking chances, evident from their entrepreneurial pursuits (Khor, 2017:17). Even though this might sound like an exciting characteristic, it is important to highlight that, due to their openness and comfort with change, Generation X has proved not to be the most loyal to a specific product, making this an obstacle faced by many product providers (Bester, 2019:17). While the main aim of product providers is to attract and retain Generation X consumers, Dhanapal, Vashu and Subramaniam (2015:127) stated in their study that Generation X are mostly influenced by offerings based on price and promotion. Phanthong and Settanaranon (2011:6) indicate that price sensitivity is an aspect that influences the purchase decisions of Generation X and add that, if product providers “treat them like family”, their price sensitivity decreases.

2.4.3 A younger market (Generation Y and Generation Z)

Generational cohort theory has been disputed for various reasons, mainly about the age categories that define generational cohorts (Pritchard & Whiting, 2014:1609). According to Leask, Fyall and Barron (2014:463) one such example is the category of which Generation Y forms part. Initially, Generation Y referred to people born between 1982 and 1994. However, authors such as Pendergast (2010:2) referred to Generation Y as people born between 1982 and 2002 and Kupperschmidt (2000:66) refers to Generation Y birth dates between 1978 and 1994. The same can be said for Generation Z and, due to these differences in literature and for the purpose of this study, reference will be made to a younger market, a combination between Generation Y and Generation Z, born between 1982 and 2003 (Sullivan & Hyun, 2016:129; Jonck, Van Der Walt & Sobayeni, 2017:2; Skinner, Sarpong & White, 2018:95; Naidu, 2018:16).

Understanding the needs, wants and the potential future spending power of a younger market has increased in academic literature (Dalziel, 2016:34; Schreck, 2018:1). As seen in Table 2.6 below, the younger market, consisting of both Generation Y (born between 1982 and 2000) and Generation Z (born between 1995 and 2003), display unique characteristics:

Table 2.6: Unique characteristics of Generation Y and Generation Z

Aspects	Generation Y	Generation Z
Socio economic	Born and raised in times of economic growth with more rights and opportunities for women, respect for other cultures and questions authority	Born and raised in hard times where terrorism, economic crises raged. This generation also never lived without the internet
Lifestyles and attitudes	Living for today, overspending and thinking that everything is possible	Create new traditions, family values and display optimistic attitudes
Sustainability and concerns	Very interested in “Green” living by implementing energy efficient technologies	Are less healthy and more overweight than any previous generation but take global warming to heart. Education is a means of security for this generation
Product	Less attention to quality	Attention to quality and diversity
Price	In search for a competitive price	In search for convenience
Advertising	Magazines, internet, radio, video gaming, social media such as Facebook and Twitter	Television channels such as Disney channel
Communication	Online and word of mouth, voice mail, texting, email, social media platforms and blogs	Instant chat as they urge instant replies

(Source: Stoyanov & Stanoeva, 2016:3)

The younger market has become three (3) times the size of its predecessor, Generation X, and businesses are becoming more reliant on this market when planning their product offerings for the near future (Neves, 2016:3). Due to this generation being still in a life cycle stage where they are defining themselves (Kruger & Saayman, 2015a:1), literature highlights unique characteristics of the younger market, focusing on their changing values, tech savvy nature and their unique purchase behaviour (Noble *et al*., 2009:617; Nusair, Parsa & Cobanoglu, 2011:833; Priporas, Stylos & Fotiadis, 2017:376). According to Cohen, Prayag and Moital, (2014:890) this generational cohort shows the potential of becoming the biggest consumption cohort by the year 2020 due to the size of this particular generational cohort.

The result of a democratic governing system, which was implemented and followed in South Africa since 1994, age has become an even more powerful predictor of attitude and values than race (Codrington, 2008:12; Buys, 2011:72). The younger market was born in an era where morals and values are changing due to strong influences by celebrity culture, globalization and reality television (Parment, 2013:191). According to Leask, Fyall and Barron (2014:464) the younger market adapt their culture and social groups more quickly and easily than ever before and they are influenced more easily through celebrity culture and social preferences rather than those of their family members. It has also become evident that the lifestyles of these consumers change as they become older and exposed to new influence groups (Rani, 2014:56). Cultural and moral changes are very much evident due to a larger exposure to different cultures through the internet, social media, youth travel opportunities and international live theatre productions presented in South Africa (Parment, 2013:192; Bolton *et al*., 2013:246).

Previous research into the impact of family opinions have shown that, if the relationships between family members are strong, the individual's decision to purchase a product will be adapted to accommodate the family needs (Uncles *et al.*, 2003:296). However, Noble *et al*. (2009:620) note that, as the younger market becomes older, they become more aware of their own needs leading to the younger market not being influenced to such a great extent by family or traditional reference groups as in the past, but rather fulfilling the role of the primary influencer within the family (Cohen *et al*., 2014:892).

When the use of technology is analysed, one should take note of the level of convenience sought by the younger market (Kanchanapibul *et al*., 2013:528) and the convenience that

technology provides (Ukpabi & Karjaluoto, 2017:619). The younger market gather their information from various social media platforms such as Facebook, Twitter and Instagram as all of these platforms are easy accessible from any Smart device such as cell phones and tablets (Bolton *et al*., 2013:250; Xiang, Magnini & Fesenmaier, 2015:245; Priporas, Stylos & Fotiadis, 2017:376). These platforms offer the younger market "real time" feedback and opinions from other online community members, enabling the younger market to form an opinion about a product or experience even before they have taken time out to try, test or consume the product or experience in question (Zhang, Zhao, Cheung & Lee, 2014:78; Couture, Arcand, Senecal & Ouellet, 2015:67). Online platforms have also instilled purchase confidence among the younger market (Cohen, Prayag & Moital, 2013:891) and, though social media reviews, feedback and opinions, reduced the perceived social risk of being outcast by friends, family and especially online followers for a making, or not making, a purchase (Parment, 2013:192). The challenge for product providers, especially live theatre producers, is that the younger market is very demanding and specific in their needs (Kruger & Saayman, 2015a:1) which directly influence their purchase behaviour (Sharp, 2013:41).

The younger market have shown that they have a higher disposable income than their predecessors (Kanchanapibul *et al*., 2013:528) however Noble *et al*. (2009:619) state that value offered is one of the key aspects when purchase decisions are made by the younger market. Value can be seen as either product or social value (acceptance by others) and product providers should focus on a combination of both (Noble *et al*., 2009:619).

The younger market is seeking convenience (Kanchanapibul *et al*., 2013:528) and online payment methods and offering purchase convenience have become part of their everyday lives (San, Omar & Thurasamy, 2015:1). The younger market, when product providers implement safe and secure online transaction methods, tend to confidently support and use the provided purchase method (Chakraborty, Lee, Bagchi-Sen, Upadhyaya & Rao, 2016:47) and, by gaining the trust of the younger market, this leads to customer retention (Lin, Marshall & Dawson, 2013:174).

The younger market's live theatre ticket purchases has also started to attract the attention of live theatre producers due to the unique aspects that directly influence their purchase behaviour (Kruger, Saayman & Ellis, 2010:81; Marais & Saayman, 2011:150; Burger, 2015:2;). According to George (2011:189) and Metsi (2017:63) the younger the market,

the fewer family responsibilities they have which makes the younger market more prone to attend live theatre productions. Not only limited family responsibility, but also various other aspects contributing to the ticket purchase decisions such as a unique love for- or preference of a specific production genre preference as well as more leisure time available as they are not yet in full time employment (Naumovska, 2017:127).

The younger market, however, still displays some form of resistance to purchase live theatre tickets, especially if the productions are not unique or age appropriate for this particular market (Van Niekerk & Saayman, 2013:20; Halliday & Astafyeva, 2014:17). A second reason for the resistance is the view that live theatre productions are "stuck in the past" without offering younger audiences the opportunity to actively participate in a production through either riddle solving or contributing to the outcome of the live theatre production (Skinner, Sarpong & White, 2018:93).

Literature has however shown that even though the younger market can be reported as a combination of Generation Y and Generation Z due to overlapping characteristic, within this market there are unique sub-categories that should be taken into account as well (Sharp, 2013:38; Omasta, 2015:74; Kruger & Saayman, 2015a:4; Giunta, 2017:91). These sub-categories include children (age 12 years and younger); teenagers (ages 13-18) and students (ages 18-24). Each of these sub-categories are in unique phases of their lives and their exposure, dependence on their parents and their discovering of new products and services are unique (Sullivan & Hyun, 2016:125; Naumovska, 2017:123).

With the unique characteristics of the different generational cohorts, Du Plessis and Rousseau (2007:3) as well as Joubert (2013:2) state that it is important to study and understand purchase behaviour, due to purchase trend differences from one generational cohort (Baby boomers and Generation X) to another (younger market). However, the exact nature and aspects that influence the purchase decision of the younger market have not been fully identified, and existing research still does not offer a clear indication of aspects that should be incorporated by live theatre providers if they want to attract and retain the younger market. Through an analysis of existing literature, eighty (80) unique aspects which influence decision making, ticket purchases, attendance and demand for live theatre productions have been identified and will be discussed individually in the next section.

2.5 UNIQUE ASPECTS INFLUENCING DECISION MAKING, TICKET PURCHASES, ATTENDANCE- AND DEMAND FOR LIVE THEATRE PRODUCTIONS

Studying theatre aspects that influence the decision to purchase live theatre tickets are important to ensure that live theatre products adapt and incorporate such aspects to ensure sustainability for the arts (Castiglione & Infante, 2016:164). Through an extensive literature review, eighty (80) aspects that influence decision making have been identified. Ticket purchases, attendance and demand for live theatre productions will be discussed in more detail.

2.5.1 Ticket prices

Due to a decrease in funding from government towards art organisations, these organisations have been forced to generate income and improve their financial position through the sales of live theatre tickets (Hume, Mort, Liesch & Winzar, 2006:304). According to Mikulic and Prebezac (2011:240) and Wakefield and Wakefield (2018:236) the value experienced by consumers is mainly due to the price that they pay for the experience in question. With this in mind, Chua, Lee, Goh and Han (2015:133) state that price sensitive consumers (consumers comparing their perceived price and anticipated experience with the actual price of a product) must be kept in mind when price announcements or price increases are announced and, if this is not in the “price tolerant zone” of consumers, a negative reaction to the asking price can be experienced (Chua, Lee, Goh & Han, 2015:135; Wakefield & Wakefield, 2018:235).

2.5.2 Individual’s ability to pay for/afford tickets

The ability to afford products and services has affected various households throughout the world due to various reasons including higher living costs (Guimaraes & Silva, 2016:442). According to Diniz and Machado (2011:4) the ability to afford non-essential products or services such as live theatre tickets is directly influenced by income and can also be restricted by this. Guimaraes and Silva (2016:446) agree with this statement but determined that the willingness to purchase non-essential services is directly affected by an individual’s education and employment position due to a higher educated workforce earning higher salaries and therefore having the ability to continue to purchase non-essential products.

2.5.3 Willingness to pay for ticket prices

Willingness to pay live theatre ticket prices is largely influenced by income as stated by Chua, Lee, Goh and Han (2015:133). It is, however, important to note that income is not the only aspect that influences this phenomenon (Goyanes, 2014:742). Product package deals have increased the willingness of consumers to pay and opened the door for product providers regarding new offerings in the form of a combination of products and services but sold at one price (James, Ravichandran, Chuang & Bolden, 2017:388). Beckman and Chang (2018:13) state that consumers are willing to pay when the option for an upgrade to the purchased product is available with Botha (2011:25) adding that other aspects such as attendance to free productions, potential benefits to be gained when attending a live theatre production, opinions of others, future value, pride, age and gender should not be excluded.

According to a study conducted by Hultman, Kazeminia and Ghasemi (2015:1856) the more willing a consumer is to pay for a specific experience the less price sensitive the consumer becomes and they add that new or unique experiences push consumers to be even more enthusiastic to pay for these experiences.

2.5.4 Perceived value for money for the production

Perceived value is defined by Hultman, Kazeminia and Ghasemi (2015:1856) as the enduring belief that a specific product or service will enrich one's life after consumption. According to Kim, Woo and Uysal (2015:467) perceived value is one of the most important aspects contributing towards customer loyalty as well as the repurchase intention of consumers. It is also important to note that perceived value is affected by the price and quality of an experience and that a quality experience can be enhanced by getting the audience involved during the live theatre production (Jin, Line & Goh, 2013:680).

2.5.5 Desire to attend the production regardless of the last available seats being higher priced

The value of a seat at a theatre is determined by the experience on offer to the consumer and most of the time this is driven by the production credentials, location as well as number of available seats (Veeraraghavan & Vaidyanathan, 2012:49; Baldin, Bille, Ellero & Favaretto, 2018:12). Art theatres have limited the quantity of available seating

presented at a lower price as, from a business perspective, a discriminatory price strategy can be followed without hurting the reputation of the production (Dana, 2001:651). From a consumer's point of view, Song (2016:136) states that consumers that envision a great experience are less price sensitive even if the last available seating is priced higher but states that prices charged must still be in line with attendee evaluations and expectations.

2.5.6 Ticket or package discounts and/or benefits

Art theatres have been offering discounts on ticket prices as a way to encourage more frequent returns by consumers and thus ensuring market retention (Shoemaker & Lewis, 1999:350). Tereyagoglu, Fader and Veeraraghavan (2017:1058) agree with this statement but highlight that live theatre consumers are sometimes encouraged to delay their purchase due to the prospect of ticket discounts or "last minute" benefits offered. According to Abbey, Meloy, Blackburn and Guide (2015:28) discounted prices are more favoured by new markets but, for many existing consumers, it represents lower quality. From previous studies, new markets such as the younger market have made it clear that their leisure time patterns will change if art theatres offered more package discounts and benefits (Sinclair & Adams, 2011:77).

2.5.7 Benefits associated with membership

Membership programmes have become part of every organisation's selling strategy with art theatres not being the exception (Lee, Capella, Taylor, Luo & Gabler, 2014:2144). Three membership programme strategies are evident from live theatre producers, subscription schemes (informative), membership schemes (loyalty offerings) and patrons' schemes (Fundraising groups) (Slater & Armstrong, 2014:2). Belonging to a membership programme, consumers are offered unique opportunities not available to non-members, allowing these members to be part of an "elite" group of consumers (Shoemaker & Lewis, 1999:346). Consumers belonging to membership programmes experience more value for money (Carter, Heikkila & Weible, 2018:4) and book tickets in advance (Courchesne & Ravanas, 2015:84). According to Lee *et al*., (2014:2140) as well as Mantey and Naidoo (2017:5) in most cases consumers belonging to these membership programmes only account for one third of overall sales.

2.5.8 Quality of venue facilities

According to Brown, Smith and Assaker (2016:161) consumer satisfaction is a subjective evaluation of the benefits on offer by art productions. The authors continue to state that evaluations are based on aspects such as prior experience as well as perceptions of quality of the venue and available facilities (Brown *et al*., 2016:161). Jordaan (2015:59) states that overall quality consist of credence qualities, tangible and intangible aspects. Song (2016:132) concluded that live theatre consumers consider the venue and quality of venue facilities as an important aspect when making purchase decisions for live theatre tickets (Song, 2016:132; Michelini, Iasevoli & Theodoraki, 2017:323; Kim, Yim, Byon, Yu, Lee & Park, 2016:157; Lee, 2016:189). Venue facilities that are in high demand by consumers when attending live theatre productions include the availability of a ticket office, sufficient and clean restrooms, ATM facilities as well as food and beverage stations (Manners, Kruger & Saayman, 2015:64; Kim, Yim, Byon, Yu, Lee & Park, 2016:157; Wakefield & Wakefield, 2018:238).

2.5.9 The general accessibility of the venue

The location and venue chosen by event organisers play a significant role during the purchase decision process of consumers and influence the desire to return to the same venue (Kim, Yim, Byon, Yu, Lee & Park, 2016:157). When attending live theatre productions, consumers expect the venue to be able to accommodate their transport needs such as easy and safe parking for private vehicles (Moore, 2015:8) and that the venue is easy to locate (Song, 2016:133). Venues that are reachable by public transport have, in recent years, also seen an increase in demand as more consumers have become more aware of environmentally friendly practices as well as the economic benefit of public transport (Le-Klahn, Hall & Gerike, 2014:69). Distance has also become an attendee pull (positive) but also push (negative) aspect as seen in a study conducted by Wakefield and Wakefield (2018:240). When distance between consumers primary residence and event venues was considered, Wakefield and Wakefield (2018:240) found that attendees to events place a higher value on events hosted at venues closer to their residence compared to consumers that have to travel significant distances.

2.5.10 Availability and accessibility of facilities for people with disabilities

With the rising number of tourism and event attendees with disabilities, venues had to adapt their facilities to accommodate both people with disabilities as well as those without (Tutuncu & Lieberman, 2016:163). Individuals with disabilities are, in most cases, accompanied by caregivers according to Lehto, Luo, Miao and Ghiselli (2018:185) thus adding a brand new market segment for product providers. When consumers with disabilities are taken into consideration by venues, the variety of disabilities must also be mentioned and include: visual, physical and mental disabilities as well a combination of all three (Lehto *et al*., 2018:185). Venues have adapted to this need by ensuring venue accessibility to accommodate consumers with disabilities though the limiting of long distances between parking areas and the venue, adding wheelchair ramps or lifts and adapted restrooms to address the specific needs of these attendees (Lyu, 2017:405). Park, Cole and Zhang (2015:34) agree that venues need to implement all of the above and add that uneven surfaces at entrances should also be eliminated by venues to increase accessibility to the venue.

2.5.11 Desire to attend live theatre productions regardless of preferred seating being unavailable or sold out

The number of seats that can be sold for a live theatre production is directly dependent on the size of the theatre in which the production takes place (Baldin, Bille, Ellero & Favaretto, 2018:5). Art theatres divide their seating into categories, each priced differently, allowing accessibility to different price-orientated consumers and thus ensuring a smaller percentage of empty seats during a production (Baldin, Bille, Ellero & Favaretto, 2018:1). Botha (2011:28) quoting a study done by Scheff (1999:21) states that, when specific seating at a preferred production are sold out, consumers that really want to attend the production do not hesitate to purchase a higher priced ticket. According to Baldin and Bille (2018:552) this is the case with loyal consumers but the younger market have indicated that they are not willing to pay more if their preferred tickets are sold out.

2.5.12 Desire to attend productions regardless of the venue being associated with a previous bad experience

The venue, location and previous experiences at a particular venue contribute to the overall experience (Kim, Yim, Byon, Yu, Lee & Park, 2016:157). Sharing an experience, either positive or negative, with others influences the perception of the live theatre production and the intention to return (Boothby, Clark & Bargh, 2014:2212). As determined by McCarthy and Jinnett (2001:96) unsatisfactory live theatre experiences have been identified as a barrier to future participation by the specific audience.

2.5.13 Efficiency and user-friendliness of internet based ticket systems

Web-based ticketing and information systems have changed the events industry and impact consumer purchase behaviour more than in the past (Xiang, Magnini & Fesenmaier, 2015:244). The use of Smart phone applications (Apps) for gathering information, purchases and feedback are all being used by almost every young consumer (Xiiang, Magnini & Fesenmaier, 2015:246). Due to technological advances, consumers can now experience no queues, quicker payment, and an overall better experience all contributing to an increased willingness to make purchases (Zhao, Chen, Wang & Wang, 2016:932).

2.5.14 Accessibility of ticketing systems/services

The overall experience and accessibility of ticket sale facilities are two of the most important aspects when consumers consider attending an event (Manners, Kruger & Saayman, 2015:62). These authors continue to state that it is the responsibility of the event organisers to ensure that the aspects controllable by them such as ticket sale services are in place (Manners, Kruger & Saayman, 2015:63). For non-permanent venues being used for events, event organisers must ensure effective and efficient ticket sale systems to be available (Botha, 2011:29).

2.5.15 Desire to attend a production regardless of crowding or queues at entrance or ticketing points

Due to the current lifestyle of consumers, more specifically, individual time limitations when consuming leisure activities, product providers such as live theatre producers had

to start re-thinking their queuing process to accommodate this demand (Mortimer & Grimmer, 2018:3). Vivar (2016:242) states that when live theatre productions offer "once in a lifetime" opportunities and attendees have no other choice but to queue to take advantage, or be considered for this special offer, consumers change their negative perception as they feel they are now becoming part of the production and legacy of the live theatre production. From a study conducted by Filingeri, Eason, Waterson and Haslamm (2017:436) it was noted that crowd control strategies allow for tolerance among attendees in a crowding situation.

2.5.16 Desire to attend live theatre production regardless of inconvenient or risky venue location

McCarthy and Jinnett (2001:96) identified that one of the barriers for event participation is an unsafe venue. Society is more focused on safety than ever before and when the safety of participants becomes questionable due to the location, a decline can be experienced in ticket sale (Silvers, 2012:63).

2.5.17 Desire to attend live theatre production regardless of its late night (risky) timeslot

The decision-making process of live theatre attendees is influenced by the ability of friends and family to attend the live theatre production together (Lissitsa & Kol, 2016:306). Due to less leisure time being available to attend leisure activities such as live theatre productions, the timeslot of the production is crucial (Aguiar & Hurst, 2007:970; Willis & Snowball, 2009:171). It is interesting to note is that even though the fear of crime has been identified as an aspect that hinders people from attending events in the evenings (Van Zyl, 2005:75), due to time constrains, live theatre attendees still prefer evening timeslots as this timeslot is seen as a more sociable time of the day (Botha, 2011:30).

2.5.18 Familiarity and reputation of the playwright/author/composer of the production

A quality experience according to Grisolia and Willis (2016:937) is influenced by variables that include the reputation of the playwright, author or composer of the production. It has been found that that live theatre productions written by a playwright or author with a good

reputation have a more positive effect on the consumer and thus motivates their purchase (Akdede & King, 2016:227).

2.5.19 Familiarity and reputation of the director of the live theatre production

Willis and Snowball (2009:171) state that the familiarity and reputation of the director have a direct influence on the live theatre production choice when attending live theatre productions. Not only does this contribute to a smaller perceived financial risk for consumers but, in fact, contributes to higher price elasticity from consumers (Antrobus, 2009:62).

2.5.20 Familiarity and reputation of the actor/cast/artist/musician in the live theatre production

Consumers seek information on the cast/actors/artist/ musician as they analyse the prospective experience (Grisolia & Willis, 2016:938). If a live theatre production has reputable performers as part of its cast, live theatre attendees are more comfortable to purchase tickets to the production and are even willing to pay a higher price for the tickets (Willis & Snowball, 2009:181). Celebrity involvement with live theatre productions has proved to encourage a specific market known as celebrity followers, to attend live theatre productions, no matter the quality or end result of their experience (Yen & Teng, 2015:226). This particular market is motivated by their need to see their favourite celebrity live and be as close as possible to this person during a live theatre production (Brown & Knox, 2017:238). According to Song (2016:132) other aspects that contribute to a positive theatre experience include professionalism during the live theatre production, enthusiasm of cast, good coordination and ethnicity. Zieba (2016:214) add that the size of the cast also influences the overall experience of the attendees.

2.5.21 A “once off” or “special edition” live theatre production considered to be a must-see

Consumers are likely to purchase products or services when specific needs are satisfied (Kukar-Kinney, Scheinbaum & Schaefers, 2016:692; Hult, Morgenson, Morgan, Mithas & Fornell, 2017:39). When products or services are offered as “unique” or “limited” the need to have the product rises above any other need (Jang, Ko, Morris & Chang, 2015:989). According to Peterson, Baker-Ward and Grovenstein (2015:241) once-off experiences

will leave a unique memory in the mind of an audience member and continued reliving of the experience will take place when triggered by similar occurrences. These occurrences on their own will satisfy the need to be unique or different to others (Jang *et al*., 2015:989). Purchases of once-off or special edition products or experiences will also be seen as an image enhancer in social circles (Jang *et al*., 2015:990; Kukar-Kinney *et al*., 2016:692).

2.5.22 The intriguing titles of a live theatre production

Purchase behaviour is directly influenced by intriguing offerings and, according to Parks (2018:8), the more an offering is in line with the consumer's curiosity level, the greater its contribution towards the purchase action. According to Asai (2011:102) very little is really known about how intriguing titles specifically influence the purchase of live theatre tickets.

2.5.23 A festival programme that caters for the individual's festival needs

Festival attendees regard the festival programme as a key aspect for attendance (Viviers, Botha & Perl, 2013:223). A study done by Burger (2015:51) concluded that a festival programme is one of the ultimate contributions towards a satisfied experience for festival attendees. A festival programme can encourage attendance if unique activities, features or attributes are provided by festival organisers to interest the audience (Aaker, 2008:148). Festival programmes reveal much information about a festival that includes: type of productions with a short overview of each, time slots of productions, dates of each production and, therefore, the duration of the festival, ticket prices, age restriction and the location of venues where productions can be found (Le Grange, 2003:104). According to Botha (2011:31) festival attendees prefer to compile their own festival programme instead of attending a prescribed series of live theatre productions. This supports a study done by Lee, Lee, Lee and Babin (2008:56) that identified festival programme content as a direct contributor to attendee loyalty.

2.5.24 Desire to attend live theatre productions regardless of dissatisfaction or bad reputation of the production on offer

As a general rule of thumb, consumers do not purchase products with a bad reputation (Lu, Lu & Wang, 2012:224). Consumers are more prone to change their behaviour from "doing what is known" to "doing something that they might not prefer" to still make a good impression among their social circles (Huang, Wu, Chuang & Lin, 2014:182). Jang, Cho

and Kim (2013:433) states that consumer regret can take place when purchase decisions such as not attending a production are made even if the production has a bad reputation.

2.5.25 Preference for or interest in a specific genre

According to Manners, Saayman and Kruger (2015:3) genre can be defined as "a method of expression that directs the work of artists, their fans as well as the audience who attend their work". According to Kruger and Saayman (2015b:369) age and genre preferences are directly linked and age groups ranging between twelve and twenty-nine years, already display a firm genre preference. Music or live theatre genre has been seen, from a producers viewpoint, as a motivator for economic success due to the previously stated reason (Kruger & Saayman, 2015b:369) and the chosen genre will attract a specific consumer with identified needs, leading to a better consumer experience (Fonseca & Ramos, 2014:275). It is thus evident that, as stated by Botha, Viviers and Slabbert (2012:25), genre preference is one of the biggest contributing aspects that lead to ticket purchases.

2.5.26 Desire to explore new types of live theatre genres

Novelty has been identified as an aspect that contributes to live theatre ticket purchases due to an interest or need displayed by art consumers to experience something different to what they have known all their lives (Kim, 2014:35). Botha (2011:32) states that consumer purchase behaviour within the arts has shifted from just pursuing one "type" or one genre of art but a desire to extend their art knowledge and preferences is evident.

2.5.27 Productions which are actual/current/relevant/real

According to Powers and Duffy (2016:62) theatre as a platform for education has been increasing in the past few years (Omasta & Brandley, 2016:50). These authors conducted a study indicating that traditional theatre should be combined with real, actual or current social topics as their findings were gathered from school attending pupils (Omasta & Brandley, 2016:50). Today, live theatre productions encourage attendee participation during the live theatre production (community theatre) to create an even bigger sense of relevance to their current lives (Powers & Duffy, 2016:62). Putler and Lele (2003:315) found that live theatre productions featuring topics such as homosexuality or feminism sold more tickets compared to fictional topics such as fairy

tales but this is very age-specific. Relevant/current/real topics approved by society and currently being addressed by live theatre productions include HIV (Taboada, Taggart, Holloway, Houpt, Gordon, Gere, Milburn & Lightfoot, 2016:537), adoption (Bell, 2017:6), family and relationships (Rajan, 2016:119), politics (Eilders & Nitsch, 2015:1564), sex (Lightfoot, Taboada, Taggart, Tran & Burtaine, 2015:349), corruption, domestic violence and aesthetic values (Asiendu, 2016:151) as well as bullying, equity, discrimination and drugs (Omasta & Brandley, 2016:62).

2.5.28 Desire to attend live theatre productions regardless of being other than home language

To live theatre attendees, language is only one form of communication and when attending live theatre productions, the actual cast and the way that they portray their roles is a bigger contributor to the story than the language used (Finburgh, 2007:99). According to Hoecherl-Alden (2006:245) analysing content in a foreign language develops critical thinking but also presents the possibility of understanding other cultures. Attending live theatre productions that are not presented in the participant's home language allows for the "escape from reality" according to Kruger, Doherty and Soto-Sanfiel (2017:23).

2.5.29 Desire to attend live theatre production regardless of lengthy time span

Consumers today have very limited time and budget, and choose their leisure activities accordingly (Caldwell, 2001:502; Petrick, 2016:471). A lengthy time span of live theatre productions can result in a decrease in concentration as society today is used to choosing the duration of time when engaging in certain activities such as web browsing or watching television programmes, which is not the case when attending a live theatre production (Richardson, 2015:212). Being bored during a live theatre production can have negative implications on the repurchase decisions as live theatre attendees can feel that it was a waste of their time and money (Botha, 2011:33).

2.5.30 Desire to attend live theatre production regardless of short time span

Due to the fast paced lifestyle of society today (Richardson, 2015:212) productions with a shorter time span can be seen as a more flexible activity, especially in a society where time and resources are limited (Caldwell, 2001:502; McCarthy & Jinnett, 2001:20).

2.5.31 Timeslots of live theatre productions

Live theatre producers have a very difficult task when determining the presentation and availability of new productions as they need to take different aspects into consideration such as available finances for productions, availability of performers as well as the timeslots in which these productions will be presented (Putler & Lele, 2003:307). According to Machado, Golgher, Dinez and Gama (2017:36) attending live theatre productions is very time consuming and, with time limitations for such leisure activities, the ability to attend these live theatre productions is restricted. Due to these time restrictions, one cannot overlook the fact that other leisure choices during the same timeslot as a live theatre production can influence the final decision of the consumer (Holden, 2018:23). A study conducted by Baldin, Bille, Ellero and Favaretto (2018:9) found that live theatre productions offered on Friday and Saturday evenings have been rated as the most popular to attend by live theatre attendees. Boyle and Chiou (2009:52) add that Wednesday is also a very popular timeslot for live theatre productions.

2.5.32 Award winning live theatre productions

International awards such the Tony Awards are seen as one of the most glamorous awards that a live theatre production can receive (Boyle & Chiou, 2009:50; Lapsley & Rekers, 2017:6). Due to the influence of awards, demand for such productions is greater compared to live theatre productions which have not been honoured in any way (Cabral & Natividad, 2016:279). The fact that awards are awarded to a production serves as a more eligible contributor to attend a live theatre production compared to traditional marketing campaigns (Lapsley & Rekers, 2017:6). For a live theatre production, this aspect allows for a positive revenue and the longevity of a production (Botha, 2011:34).

2.5.33 Desire or enticement to attend live theatre productions with language, age and other restrictions

Audiences has become more open minded and adult themes such as homosexuality, sexual content and vulgar language are more accepted when presented in a live theatre production (Putler & Lele, 2003:315). According to Luszczykiewicz (2011:243) vulgar language is used by artists to express themselves and break down traditional behavioural barriers seen by society as negative behaviour.

2.5.34 The desire to intentionally attend the same live theatre production again since it was thoroughly enjoyed the first time

Repeat consumption through customer retention is the most important component for creating lifelong customers (Azcarza, Neslin, Netzer, Anderson, Fader, Gupta, Hardie, Lemmens, Libai, Neal, Provost & Schrift, 2018:65). Product providers need to identify the consumption motivators to secure repeat sales and thus ensure lifetime value between the consumer and the production provider (Gonzalez, 2013:19). The consumption theory by Sheth, Newman and Gross (1991:160) argues that there are five consumption values that influence consumers' behaviour. These are: functional, social, emotional, conditional and epistemic values (Concalves, Lourenco & Silva, 2015:1484). Aurier and Guintcheva (2014:900) state that when consumers attend a live theatre production where their emotions are influenced positively compared to a production with a negative emotional experience (fear or sadness), the level of satisfaction is higher hence leading to product satisfaction. Consumers experiencing a high level of satisfaction show a higher tendency to return or relive the same experience due to this satisfaction (George, 2011:1981; Kim, 2019:95).

2.5.35 Desire to attend a live theatre production with a member in their travel group regardless of the fact that they have attended the same production on a previous occasion

According to a study conducted by Van Regenmortel, De Mette, De Donder and Elias (2017:530) females attend the theatre more than their male counterparts. This phenomenon is mainly due to females being introduced to art and live theatre from a younger age then males (Christin, 2012:425). Due to spousal relationships, the possibility exists that one party member (wife/girlfriend) might influence their male counterpart (husband/boyfriend) to attend a live theatre production that they have already experienced, leading to a repeat visit for the female (Lazzaro & Frateschi, 2017:54).

2.5.36 Desire to attend a live theatre production regardless of plans to attend the same production at a different upcoming event or festival

According to Botha (2011:35) there are different reasons why people would attend a live theatre production regardless of having plans to attend the same production but at a different venue. One explanation of this can be impulsive buying behaviour defined as

an unplanned or spontaneous purchase that mostly appeals to the emotional side of consumers (Singh, 2015:556). During the purchase decision process, rational thinking patterns are set aside (Domin & Halonen, 2014:17) and the emotional reactions of a consumer are affected by their demographic profile (age, gender), situational aspects (temperature outside vs inside a building), social aspects (hanging with friends, family outing) or economic aspects (extra disposable money) (Babu & Shams, 2015:227).

2.5.37 Desire to attend live theatre productions regardless of bad reviews by the media

The decision to purchase a ticket for a live theatre production is influenced by different aspects such as marketing expenditure, beliefs, production credentials and reviews by media critics (Thrane, 2018:3067). Reviews by acclaimed media critics in the theatre industry creates an image in the mind of a consumers even before they have seen the production (Legoux, Larocque, Laporte, Belmati & Boquet, 2016:358). With technology and a variety of social platforms, live theatre attendees are being bombarded with different reviews or opinions not only from media but from other consumers which, from a consumer's viewpoint, are not controlled or filtered information and therefore even more reliable (Baek, Oh, Yang & Ahn, 2017:13).

2.5.38 Desire to attend live theatre production regardless of preferred dates being unavailable/sold out

According to Botha (2011:35) very little research can state with confidence that, when the preferred date of the live theatre production is sold out, it will hinder a consumer from purchasing a ticket for an alternative date. However, Ge, Messinger and Li (2009:276) state that it is important to note that a sold out product has the ability to create a perception that the product is in high demand and encourage consumers to purchase the product as soon as it is available again.

2.5.39 Desire to attend an alternative live theatre production regardless of first-choice production being sold out

Cultural consumption consists of more than just going to the theatre (Peltoniemi, 2015:42; Falk & Katz-Gerro, 2016:2). Cultural "omnivores" partake in more than one type of cultural activity (Hahl, Zuckerman & Kim, 2017:829), indicating that cultural need

satisfaction can be reached through other means in the case when the first choice activity might be sold out or unavailable (Botha, 2011:35). This indicates direct competition between similar live theatre productions (Putler & Lele, 2003:308; Decrop & Derbaix, 2014:661).

2.5.40 Desire to attend a follow-up or sequel production since the original production was thoroughly enjoyed

The theory of reasoned action by Fishbein and Ajzen (1975) states that past evaluations and experiences influence the success of a sequel or a follow-up production (Sheppard, Hartwick & Warshaw, 1988:325; Schiffman & Wisenblit, 2015:184). When a live theatre production is enjoyed by consumers, a positive image of the production and the cast is formed (Situmeanga, Leenders & Wijnberg, 2014:1470). These authors continue to state that, with an existing positive image related to the first experience, the purchase action for a follow-up production is easier for the consumer (Situmeanga, Leenders & Wijnberg, 2014:5). Mathys, Burmester and Clement (2016:433) supports this statement and adds that when the same cast or celebrity is used just as in the first production, consumers also indicated that they are more in favour of attending a sequel production due to their positive previous experience (Mathys, Burmester & Clement, 2016:433).

2.5.41 Word of mouth (family, friends, via grapevine, electronic)

Whether online or face to face, word of mouth is one of the most powerful influencers of the purchase behaviour of art consumers (Van Regenmortel, De Mette, De Donder & Elias, 2017:580). According to Basri, Ahmad, Anuar & Ismail (2016:325) word of mouth is defined as the informal but highly influential communication medium between friends and family. Word of mouth has proved effective due to the reliability of the source or chosen membership to a group (Du Plessis, Rousseau *et al*., 2012:328). Online word of mouth (eWOM) has proved its influence when consumers are searching for information during their decision-making process and more product providers have started to make such platforms (Facebook, twitter, blogs) available (Baek, Oh, Yang & Ahn, 2017:14). These authors continue to state that the impact of eWOM can be due to the longer lifespan that this information has as it does not disappear as quickly compared to traditional verbal word of mouth (Baek *et al*., 2017:14).

2.5.42 Radio advertisements

Effective and powerful promotional campaigns impact the mindset of the consumer towards a specific product or service (Nemati, Ahmed & Khan, 2018:188). Consumers, even in a digital age, are very prone to be attracted by traditional advertising mediums such as radio advertisements, specifically for entertainment purposes (Chan, Leung, Tan & Tse, 2015:90). According to Martin-Santana, Reinares-Lara and Muela-Molina (2015:763) the music used within radio advertisements has a greater penetration value among consumers since it does not rely on any visual aspects but rather allows the receiver to use their imagination. Music impact persuasion power due to the effect it has on the receiver's mood, either enhancing the current mood or creating a specific mood (Krishna, Cian & Sokolova, 2016:145). In particular, festival attendees are highly influenced by radio as found by Kruger and Saayman (2012:159) in their study based on festival consumers and their motivation to attend arts festivals.

2.5.43 Television advertisements

Advertising, according to Nemati *et al*. (2018:192) implies that product information is provided through mass media and that it is paid for. According to Krishna, Cian and Sokolova (2016:142) visual aids such as television adverts can persuade consumers more easily as they can see exactly what they can expect. For product providers, this means effective reach to an intended market and minimal financial waste (Jeong, 2017:385). In a study conducted by Newstead and Romaniuk (2010) cited by Jeong (2017:386) the longer a television advert is, the more persuasive it will be due to attention capturing and recall ability after the advertisement has been seen. In particular, festival attendees are highly influenced by television as found by Kruger and Saayman (2012:159) in their study based on festival consumers and their motivation to attend arts festivals.

2.5.44 Billboard advertisements

When a marketing campaign is launched, the high cost of advertising influences the choice of marketing medium used and, as such, mediums that present a high viewing rates will always be a first choice (Nemati *et al*., 2018:192). In recent years, billboard marketing has risen and is ranked as the fifth largest medium to be used by marketers worldwide (Nyarko, Tsetse & Avorgah, 2015:103). Billboards allow brands and

consumers to be free from advertising clutter, due to the size and location of these advertising mediums (Hsu, 2018:2102) and, unlike television adverts, billboards cannot be switched off or skipped (Thomas, 2015:7). With billboard advertisements, consumers are attracted by different colours, designs and messages, which can very effectively persuade them to purchase advertised products (Khan, Hussainy, Khan & Khan, 2016:504).

2.5.45 Poster advertisements

Advertising, according to Farooq, Shafique, Khurshid and Ahmad (2015:13) aims to secure attention, arouse interest, develop and sustain interest, create desire, incite action and create good will. A study done by Gazley, Clark and Sinha (2011:859) states that posters are not the main motivator for purchase decisions. For younger markets, Taylor, Owen, Bell and Withnall (2001:148) found that posters are still effective due to the useful information they provide.

2.5.46 Newspaper advertisements

Advertising mediums are the vehicles for conveying a message to a target market and, by using pictures and words, marketers aim to effectively penetrate the consumers mind into processing the message as anticipated and thus creating a new need (Owusu, 2017:2). Newspapers are distributed daily and theatre goers are less reluctant to attend a theatre production after a review was placed (Jordaan, 2015:68).

2.5.47 Magazine advertisements

Every year product providers spend a large amount of money on advertising and marketing hoping to attract a specific market and, through this, create loyal supporters (Nemati *et al*., 2018:192). Due to the limited distribution of magazine, compared to newspapers, the influence of magazine advertisements is less (Jordaan, 2015:162). Owusu (2017:3) confirms this statement and found that magazines have a very low influence on consumers, especially younger consumers.

2.5.48 The festival/production website

Online identity according to Lui and Park (2015:142) is defined as a social identity that one has within online communities. These authors continue to state that the online

presence of a well-known person or brand is positively welcomed within the online communities (Lui & Park, 2015:142). Internet platforms versus marketing platforms are sometimes seen as the same thing but, according to Chan *et al*. (2015:90), these two different mediums are approached with different goals in mind. According to Colbert (2003:3) the placement of content on websites is seen as cheap, easy and fast and can be changed more often than other marketing platforms. Jordaan (2015:67) states consumers of a younger age are very likely to search for a website first before going to other online platforms when looking the latest information during the decision-making process.

2.5.49 Blogs on the internet regarding the live theatre production

Internet marketing has proved to provide more benefit to product providers then traditional mediums (Alhaddad, 2018:73). According to Lin and Huang (2006:1201) blogs appeal much more to consumers than traditional media especially among younger markets.

2.5.50 Facebook pages and related comments regarding the live theatre production

Social media such as Facebook influence consumers purchase behaviour and what makes them stand out from traditional advertising methods is the fact that consumers can interact with one another online without leaving the comfort of their home (Gensler, 2017:8). Alhaddad (2015:73) agrees with Gensler and states that online marketing mediums are providing not only opportunity to interact, but is also more interesting and more personal. With more than 890 million users daily, product providers cannot ignore the importance of an online presence on social media pages such as Facebook (Byrne, 2015:396). The advantage that social media pages offer is the combination of visual and sound elements but in short segments which is very attractive to younger consumers (Lowe-Calverley & Grieve, 2018:1900).

2.5.51 Email correspondence from the production provider

Interpersonal influences and traditional word of mouth have been shown to be drivers influencing purchase behaviour among most consumers (Litvin, Goldsmith & Pan, 2008:458). According to Malthouse, Calder, Kim and Vandenbosch (2016:427) these aspects have changed and electronic correspondence generated by product providers and sent to consumers has seen higher influence results. Referring to the RAND model,

organisations rely on direct communication strategies which can include direct correspondence with consumers to introduce new productions and to encourage production sales (McCarthy & Jennett, 2001:103).

2.5.52 Promotional cell phone communication/SMS

Most consumers today have access to cell phones and Short Message Services (SMS) (Yadav, Sharma & Tarhini, 2016:222). Botha (2011:39) and Yadav *et al*. (2016:223) state that SMS provides the opportunity for product and live theatre producers to provide (force) information to consumers without them actively searching for this, anticipating attendance to a specific live theatre production. It is important to note that, through the study conducted by McCarthy and Jinnett (2001:48), personal telephone correspondence has proved to be the least popular promotional techniques used by product providers, yet it is still being used by many (Im & Ha, 2015:92).

2.5.53 Flyers/brochures dispersed before or at a festival

Flyers are used by product providers to create awareness of productions prior to and during festivals, to provide information about the festival as well as production information such as genre, location and dates with the hope of securing a high turnout rate (Pentus, Ploom, Kuusik & Mehine, 2018:192). The effectiveness of flyers has been proved due to the visual element that can be incorporated by marketers enabling consumers to distinguish between competitors (Gallo, Zamberletti & Noce, 2015:326).

2.5.54 Festival newspapers

According to Botha (2011:40) due to the objective of providing festival production information through festival programmes, daily updates and information about live theatre productions through another platforms such as festival newspapers can encourage attendance at these live theatre productions.

2.5.55 Festival guides/programmes

A festival programme is a detailed document that provides festival attendees with detailed knowledge about the festival offerings (Tassiopoulos, 2000:208). According to Botha (2009:3) festival programmes are used to market festivals and provide a competitive advantage. This is confirmed by Saayman and Kruger (2012:148) and these authors as

well as Burger (2015:51) add that festival programmes, through the information provided, can encourage ticket purchases and satisfying experiences.

Festival attendees regard festival programmes as a key aspect when attending arts festivals and live theatre productions (Viviers, Botha & Perl, 2013:223). This is due to all the necessary information being available prior to the production such as an overview of each live theatre production, timeslots of all productions, duration of each production and the allocated venue (Le Grange, 2003:104).

2.5.56 Radio interviews/discussions related to live theatre productions

Consumers make use of various information sources before they purchase products or services (Ayimey, Awunyo-Vitor & Gadawusu, 2013:653). According to Botha (2011:40) radio interviews on local radio stations about live theatre productions positively influences the purchase behaviour of art consumers. Jordaan (2015:67) adds that radio interviews allow consumers to gather information about productions from a reliable platform prior to spending money on ticket purchases. With this in mind, one can motivate that when the ticket is purchased the consumer was well informed about the end result leading to a very satisfying experience.

2.5.57 Television interviews/discussions related to live theatre productions

The average household watches between two and three hours of television per day (Jordaan, 2015:67). McCarthy and Jinnett (2001:101) found that personal communication is more trustworthy than television interviews but Botha (2011:40) found that television interviews highly influence the decision making of art consumers.

2.5.58 Written reviews in newspapers and magazines related to live theatre productions

Online reviews have become a very important source of information and their level of reliability has increased tremendously over the past few years (Lui & Park, 2015:140). Positive reviews influence the attendance to live theatre productions the most in the first week of publication (Reinstein & Snyder, 2005:50) and according to Grisolia and Willis (2011:3992) men are more motivated do attend a theatre production if a positive review is read. This finding is very interesting due to the findings by Lazzaro and Frateschi

(2017:54) which indicated that, due to spousal relationships, the possibility exists that one party member (wife/girlfriend) might influence their male counterpart (husband/boyfriend) to attend this live theatre production. It can be assumed that if men do read positive reviews, the influence of both the newspaper review and the spouse equally contribute to the purchase action.

2.5.59 Previews of upcoming live theatre productions prior to another live theatre production with the same or different theme

Promotional previews and recorded trailers shape the expectation of consumers prior to attending a theatre production (Botha, 2011:41). Slack, Rowley and Coles (2008:51) found that consumer decision making is influenced by the previews provided before, during or after a live theatre production.

2.5.60 The festival image/brand

Consumers today are very brand conscious and theatre producers have started to use this to their advantage (Anderton, 2011:146). Brands play a major role when consumers are considering their purchase choice due to their association of quality and after sale satisfaction associated with a specific brand (Kinnunen, Uhmavaara & Jaaskelainen, 2017:187). According to Leenders (2010:294) brands can encourage an emotional tie with consumers making them part of “who the consumer is” versus just another product in a pool of competitors. Festivals, a chosen live theatre provider, have implemented brand management strategies as part of their overall marketing campaign due to the success that “brand association” has brought forward for physical products (Mossberg & Getz, 2006:308). According to Kinnunen *et al.*, (2017:187) it has been proved that a positive brand association increases ticket sales.

2.5.61 Desire to attend highly recommended productions to discuss within social circles

Consumers make choices due to their confidence that the behavioural action they take is the right one and the outcome of their choice places them in a positive position to discuss this with others in their social circles (Ojo & Adedayo, 2017:115). Sharing these experiences has proved to enlighten the life of the consumer depending on the desired

outcome of the consumer, relive their experiences or even shape their identity within a specific social circle (Scully & Moital, 2016:47; Lee & Oh, 2017:148).

2.5.62 Desire to remain informed about the latest trends in production/theatre

According to Botha (2011:42) consumers are always in search of reliable information from their peers. This author continues to state that live theatre producers are not advertising their latest products effectively, leaving the consumer uninformed and unwilling to pay for unknown live theatre productions.

2.5.63 Peer influence: individuals attend the performances because other people in the travel group want to attend that specific live theatre production

Social influence can be defined as the process through which consumers change their thoughts, feelings, attitudes and behaviour as a result of other people's behaviour (Xi, Hong, Sun, Li, Wei & Davison, 2016:364). Social acceptance is a natural desire for all humans and one of the aspects that allow for peer influence to occur (van Hoorn, van Dijk, Meuwese, Rieffe & Crone, 2016:97). Peer influence occurs when the influencer aims to change the opinion or action of the persuaded (Scully & Moital, 2016:48). When one analyses live theatre productions, attendees might be influenced by the reactions or common mood of other group members when deciding to attend or when evaluating the quality of the live theatre production (Boerner, Moser & Jobst, 2011:882).

2.5.64 Desire to attend a live theatre production regardless of long travel distances and/or associated time/effort

Travel distance cannot always be used as variable in research but rather an underlying aspect that influences or indicates time available, budget available, other cost and willingness to interact with others (Ahn & McKercher, 2015:95). Socialising with friends has shown to be a main motivator for social event attendance and often overshadows the other aspects mentioned (Scully & Moital, 2016:47). According to Grisolia and Willis (2011:3988) and Willis, Snowball, Wymer & Grisolia (2012:96) consumers are motivated to travel greater distances if the end destination offers a satisfying and culture-rich experience. When consumers are expected to travel long distances, live theatre producers should know that the expectation from the consumer's perspective is value for money and an "extraordinary" experience (Perkins, 2012:363).

2.5.65 Desire to attend a live theatre production regardless of the presence of small children in the household

According to Hakansson, Axmon and Eek (2016:454) parents with small children have the least amount of leisure time compared to other consumers and therefore the need to socialise is a very important contributor to the health of these consumers. Children from the age of six years and older is the preferred age category for parents to take to live theatre productions (Botha, 2011:43). It is important to note that studies have shown that taking children to live theatre productions contributes to their development and shapes lifelong attitudes towards the arts (Anderson, Ewing & Fleming, 2014:62). This is crucial for future demand (Willis & Snowball, 2009:169).

2.5.66 Desire to attend a live theatre production regardless of a large family size

According to Marrocu, Paci and Zara (2015:14) large family sizes have shown to be an undesirable influencer on travel and leisure expenditure. This phenomenon contributes to families prioritising their financial spending and the way they spend their leisure time (McCarthny & Jinnett, 2001:38). It is therefore important that potential spending behaviour can only be determined when this obstacle is overcome (Botha, 2011:43).

2.5.67 Desire to take family member/friend to attend a live theatre production

According to a study conducted by Botha, Slabbert, Rossouw & Viviers (2011:146) art consumers can be classified as high spenders and these type of consumers have a tendency to spend time and money on introducing family to art products. As stated by Van Regenmortel *et al*. (2017:530) spousal influence plays a significant role in live theatre attendance. Due to this influence and the desire of one spouse to take the other to a live theatre production it can lead to greater attendance (Lazzaro & Frateschi, 2017:54).

2.5.68 Desire to support a colleague/friend/family member who performs in the show/production

According to Botha, Viviers and Slabbert (2012:27), the support of family or friends during a live theatre production is relied on by the performer and is seen as a coping method for stress. Parents of young performers often attend live theatre productions in which their

children participate as their parental support is highly valued by their child, in this case the performer (Botha, 2011:44).

2.5.69 Love for the arts and desire to see as many productions as possible

Previous exposure encourages future participation and repurchase of experiences (Mathys, Burmester & Clement, 2016:433). According to Barbieri and Mahoney (2010:483), art consumers are more likely to attend a variety of live theatre productions and these type of consumers are known as cultural omnivores.

2.5.70 As an avid fan, the urge to see a specific actor/cast/musician in "real life"

Consumers, especially teenagers, have proved to be easily influenced by outside interests such as celebrities (Martin & Bush, 2000:443). Due to the globalised society we live in today, the internet also allows consumers to follow (online) and become part of the influencer's life (performer/actor/cast/musician), creating a social need to experience this influencer in real life (Lazarevic, 2012:47). Being able to experience this, consumers are willing to pay more for ticket prices (Singh & Pandey, 2017:362).

2.5.71 To provide entertainment for children in the household

According to Botha (2011:45) family time is very important and satisfying this need can be achieved by experiencing entertainment together. Live theatre productions are seen by many art orientated parents and teachers as a form of educational entertainment (Venter, 2016:37). Educators are expected to encourage theatre development with their classrooms and curriculums as the skills obtained by students leads to better concentration, oral expression and contextualisation (Teruel, Alfonso-Benlliure & Fields, 2018:2).

2.5.72 Desire to expose children in the household to the arts/theatre

Exposure to products or experiences from an early age can influence the youth to make these experiences part of their everyday lives (Devesa, Baez, Figueroa & Herrero, 2015:319). Early exposure allows children to open up and tap into their inner potential (Teruel, *et* al., 2018:2). With this in mind, Venter (2016:37) states that live theatre productions form the core of youth development but, due to a lack of funding, non-

participation of current schooling systems and lack of interest by the specific audience, art productions are declining in numbers.

2.5.73 Attending a live theatre production as a matter to pass time

Leisure experiences consist of spending time involved with the arts (McCarthy & Jinnett, 2001:19). With entertainment being one of the main objectives of the theatre, this art form is used to make one's life more tolerable (Botha, 2011:45).

2.5.74 The atmosphere at an arts festival creating a desire to attend more live theatre productions than originally planned/anticipated

Socialising is a main motivator for art related event attendance and often influences the original plans (Scully & Moital, 2016:47). According to Botha (2011:45) an exciting atmosphere and an environment with socialising opportunity encourages participants to attend.

2.5.75 Ability to schedule a live theatre production in advance

Experienced theatre attendees prefer to purchase their live theatre tickets prior to the production to ensure availability and a fair price (Wakefield & Wakefield, 2018:240). Unfortunately, consumers with a busy lifestyle or unpredictable work environment have stated in a study conducted by Scheff (1999) quoted by Botha (2011:46) that they attend fewer live theatre productions due to tickets either not being available at the last minute or due to a much higher price charged for last minute tickets.

2.5.76 Sufficient leisure time at hand to attend the live theatre productions

Live theatre consumers are mostly associated with a higher income which, in turn, is also an indicator of little leisure time being available (Willis, Snowball, Wymer & Grisolia, 2012:99). According to Reason (2007:117) the average theatre production for children lasts sixty minutes making this the perfect activity for families with leisure time restrictions. According to Botha (2011:46) budget constrains restrict the attendance of art audiences and, to ensure optimum leisure time usage, they are very selective of the productions they attend.

2.5.77 Desire to attend live theatre productions regardless of the crowds/traffic

A study conducted by van Zyl (2005:71) stated that traffic congestion and crowded facilities during arts festivals were some of the social aspects that prevent potential consumers from attending for the first time/return. Botha (2011:46) states that other aspects that can prevent attendance to live theatre productions include lack of parking, noise, alcohol abuse and noisy behaviour.

2.5.78 Desire to attend a live theatre production regardless of the content opposing personal values/norms/beliefs

Live theatre productions that present socially unacceptable topics such as sex, suicide and drug abuse are not always accepted by all art consumers (Omasta, 2015:77). These themes are against the value and norms of most and, especially the older generation, are not very open to these topics as they come from a background where these personal topics were not spoken about in public (Twenge, Sherman, Wells, 2015:2273). In contrast to these statements, Putler and Lele (2003:315) found that live theatre productions with sexual content or that address homosexuality sell more tickets and therefore indicate a high demand for these themes but this is very age specific.

2.5.79 Desire to attend a live theatre production regardless of limited knowledge about the writers/actors/director

Inexperienced or irregular live theatre consumers indicated in a previous study by Urrutiaguer (2002) quoted by Botha (2011:47) that the genre and type of production influenced the purchase decision more than the reputation of the producer. It can thus be assumed that in-depth knowledge and experience is not needed for consumers to be willing to attend live theatre productions.

2.5.80 Desire to attend a live theatre production regardless of having to do so on their own since travel group members are not interested in the specific production

McCarthy and Jinnett (2001:96) indicated that a practical barrier for event participation is single attendance. Due to the social nature of live theatre (Scully & Moital, 2016:47) it can be assumed that ticket sales will decrease compared to group attendance.

2.6. CONCLUSION

Live theatre producers are finding themselves in a time where the purchase of live theatre tickets and the attendance at live theatre productions are declining (Botha, Viviers & Slabbert, 2012:22). By identifying this, live theatre producers and marketers have been forced to further investigate the purchase behaviour of live theatre consumers and to identify a new market to attract if they want to ensure a sustainable future for live theatre productions (Du Plessis & Rousseau, 2007:3; Ali & Talwar, 2010:35; Blythe, 2013:7; Joubert, 2013:2; Cant & van Heerden, 2017:75). The younger market is becoming the spending future of tomorrow and are currently three times the size of its predecessor (Dalziel, 2016:34; Neves, 2016:3; Schreck, 2018:1) thus highlighting the important contribution this particular market is making to the future of all industries, not excluding the arts.

This chapter provided an overview on the literature available on decision making and purchase behaviour and, more specifically, described three (3) models pertaining to the unique aspects that influence art related purchases namely the RAND participating model (McCarthy & Jennett, 2011), Consumption systems model of buying-consuming experiences (Caldwell, 2001) and the Ticket purchase behaviour model for South African arts festivals (Botha, 2011).

Through the analysis of the three (3) models as, well as existing literature, eighty (80) unique aspects that contribute to the purchase decisions of art consumers were identified and discussed. Identifying these aspects that contribute to the purchase of art related products can ensure future sustainability for live theatre productions. However, these aspects all have different research outcomes where some studies claim that certain aspects are more important than others.

The next three (3) chapters' (Chapters 3, 4 and 5) aim to present findings that will shed light on the live theatre ticket purchase behaviour of a younger market. This will be achieved by presenting the identified aspects in Chapter 2 to a younger market and through different statistical methods, contributing aspects will be identified and presented. The younger market consisting of children, teenagers and students has been identified for this study due to these three sub categories of the younger market all being influenced

by different and unique aspects when they purchase tickets to attend live theatre productions due to their current lifestyle phase, influential groups and exposure.

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CHAPTER 3
(Article 1)

Investigating aspects contributing to community children's theatre ticket purchases: A qualitative approach.

Summary

Children's theatre lays the foundation for theatre attendance in adulthood. However, this market can be more complex to manage and market to in comparison to their adult counterparts, since children do not purchase the ticket to these productions, but may still influence the purchase decisions of parents/families. Live theatre producers and marketers must therefore ensure that the product offering caters for the needs of both parents and children.

A community theatre venue is a popular platform to showcase theatre productions for children and aims to provide themed productions to specific community theatre audiences. This can be either at a traditional *(formal theatre)* or at a non-traditional theatre venue such as a community venue (*school or church hall)*. Community theatre productions can make use of either professional cast members, or cast members from the local community where a more informal experience is offered, allows a relaxed theatre etiquette and possibly more ideal considering the needs of younger audiences. Furthermore, community theatre is usually not only more accessible because of these venues' locations, but also a more affordable platform allowing parents to expose their children to the art of theatre, without having to incur the higher costs associated with formal theatres.

To best cater for the specific needs of both parents and their children when it comes to compiling product offerings for community theatre in South Africa, the aspects that contribute to these ticket purchases must be considered. However, existing literature within this focus area were mainly conducted at arts festivals, and by means of quantitative research methods. This article aims to investigate the same aspects, but

specifically focusing on community children's theatre by means of qualitative research. Through the use of a qualitative research method, the researcher was able to investigate the underlying aspects in more detail as respondents were able to elaborate on the various aspects.

The findings of this study are very important for theatre producers and marketers that realise the importance of community platforms as a more accessible and affordable means to promote and advance the performing arts. These results will equip them to provide product offerings that appeal to these audience members and, in doing so, ensure the growth of this unique attendee market.

Key words: *Community theatre, pre-adolescent market, Generation Z, Generation Y, children's theatre, qualitative research.*

3.1 INTRODUCTION

Starting in ancient Greece, live theatre has been around since 534 BC (Kruger & Saayman, 2015:2), providing both cultural and leisure experiences to audiences (Hughes, 2000:14). A study conducted by Boerner, Moser and Jobst (2011:878) indicates that audiences experience live theatre productions by means of nine dimensions: the play topic, stage direction, principal performers, the ensemble, stage setting, music, tangible service quality supplied, emotional reaction of the audience and the identification of the audience with the total production experience. Each of these aspects contributes to satisfying a need, such as creating a feeling of belonging, and acting as a contributor to repeat consumption of the arts (Walmsley, 2011:348). According to McCarthy, Ondaatje, Zakaras and Brooks (2004:21-37) live theatre attendance can be ascribed to both instrumental and social benefits experienced by attendees. Instrumental benefits include health and educational benefits, while social benefits include pleasurable experiences and enhanced social understanding (McCarthy, Ondaatje, Zakaras & Brooks, 2004:21-37). Redfield (2014:7) adds that live theatre allows audiences to escape their daily lives and experience various emotions during a single production.

In the past, live theatre mainly aimed to attract adult audiences with wealth and status (Snowball, Jamal & Willis, 2010:483). This approach has changed due to external influences such as aging markets and the need for new experiences (DeVaney, 2015:12) and therefore live theatre today attracts a variety of markets through various platforms (Jordaan, 2015:87; Eluyefa, 2017:83; Meeks, Shryock & Vandenbroucke, 2018:278).

In South Africa, various platforms are used to ensure that live theatre performances are kept alive and remain available to audiences around the country (Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011:3, Jordaan, 2015:87). Three of the major platforms include formal art theatres, arts festivals and community theatre venues or facilities (Le Grange, 2003; Willis & Snowball, 2009; Pretorius, 2015; Rukuni, 2012:157). Each offers a specific and unique theatre experience and also attracts a different type of attendee (Eluyefa, 2017:83; Meeks, Shryock & Vandenbroucke, 2018:278).

Professional art theatres are built to encourage both local and international stage productions (Pretorius, 2012:43). These theatres are renowned for hosting live productions consisting of a large cast, specially designed stage and the ability to

accommodate large audiences (Pretorius, 2012:43). Art theatres available in South Africa include the Artscape Theatre in Cape Town, Monte Casino's Teatro in Johannesburg, the South African State Theatre in Pretoria and the Sand Du Plessis Theatre in Bloemfontein (Pretorius, 2012:43). The ticket prices for productions showcased at art theatres are mainly determined by the status of the production and cast and research has indicated that the average amount spent on tickets to see live theatre productions at art theatres is higher than any other platform (Kruger & Saayman, 2017:23).

While professional art theatres exist solely to offer live theatre productions, arts festivals strive towards creating a means to promote various art forms, both in the performing and visual art domains (Pretorius, 2015:9). Through a strict selection process, arts festivals select and offer different live theatre productions consisting of various genres including comedy theatre, music theatre, and children's theatre (Burger, 2015:69). South Africa offers arts festivals in various provinces with the Klein Karoo national arts festival (KKNK) being the biggest national arts festival in South Africa followed by Aardklop national arts festival, Innibos and Vryfees (Botha, Viviers & Slabbert, 2012:29; Proos & Kokt, 2013:48; Viviers & Botha, 2019:2). Attendance at arts festivals is driven by various aspects and, according to a study done by Kruger (2020:205), these motives include socializing, live theatre, festival attractiveness and accessibility.

Community theatre productions hosted at community theatre venues, the third platform, is defined as theatre productions made by, with or presented to a specific community (Joseph, 2004:12). Community theatre productions aim to present a production within a community while providing an educational as well as an interactive opportunity to the intended audience making use of community theatre venues (Rukuni, 2012:157). Various differences exist between community theatre, professional art theatres and arts festivals; but one key difference is that community theatre productions can be presented by amateur actors from the local community or by professional actors, using previous/existing professional produced productions as a blueprint while adding their own creative elements and in most cases these productions are showcased in more community orientated venues like schools or city halls (Eluyefa, 2017:8; Foster & Marcus Jenkins, 2017:399). In most cases these productions are also much more affordable than the productions showcased at professional art theatres and arts festivals (Wooster,

2009:82; Binge, 2014:60; Corbett, Key, Qualls,Fecteau, Newsom, Coke & Yoder, 2016:658; Eluyefa, 2017:8; Foster & Marcus Jenkins, 2017:399; Weston, 2020:162). Community theatre has also been a driving force for exposing child audiences to live theatre as this platform allows for a more informal and interactive production approach compared to professional art theatres (Joseph, 2004:9; Wooster, 2009:89; Delgado, Collantes & Tabasa, 2019:21).

Children's theatre is, according to Eluyefa (2017:83), a unique art form where the production is explicitly compiled and presented to child audiences between the ages of one and twelve. De Silva (2018:26) highlights that the purpose of children's theatre is to provide the best possible theatrical experience through interaction with these young audience members. This purpose is supported by Rajan (2016:51) who states that engagement is particularly important to child audiences as they enjoy and want to be involved with the characters during the production.

Children's theatre can be presented in three different ways (Viviers & Botha, 2019:2), theatre with children, theatre by children, and theatre for children. To further appreciate the uniqueness of children's theatre, one needs to acknowledge the differences between theatre productions for adult audiences, and theatre productions specifically aimed at child audiences (Eluyefa, 2017:83). One such difference, according to Van de Water (2000:105) as well as Friedman (2010:36), is that the production themes for children's theatre very often focus on "feel good, escape to a wonder world, and make-believe" themes that promote a safe, educational and entertaining environment for children. Traditional theatre productions cover a broader spectrum of themes and topics often aimed at real-life experiences, issues and viewpoints relating to adulthood and the world around us, enticing more analytical approaches (Eluyefa, 2017:80; Viviers & Botha, 2019:2).

To better understand children's theatre, the unique aspects that contribute to children's theatre ticket purchases, and the reasons for hosting children's theatre productions, the existing literature in Table 3.1 is highlighted. The existing studies provide a more comprehensive overview related to a live theatre production, aimed at a children's market and the specific goals of child productions. The table further identifies the preferred live theatre platform that was used or referred to in each study:

Table 3.1: Previous research related to children's theatre

Previous research related to children's theatre			
Author/s	**Title of article/book**	**Short description**	**Platform used to present children's theatre production**
Van de Water (2000)	Constructed Narratives: Situating theatre for young audiences in the United States	This research indicated a historical view of the clear difference between children's theatre and traditional theatre and the author noted that children's theatre productions are aesthetic-driven and all production elements must relate to the specific intended child audience.	The study indicates that children's theatre prefer non-commercial venues as the hosting platform.
Aram & Mor (2009)	Theatre for young audiences: how can we better prepare kindergarteners for the experience?	The article examined theatre semiotics preparations in order to conclude the comprehension of the production by a younger attendee.	The research was conducted at both local school venues as well as a community theatre where a specific children's theatre production was presented.
Morris (2014)	The child audience: Analysing the process and performances of Roundabout's production of Rapunzel	This article investigated the overall audience experience as well as the experience of the child audience during a live theatre production.	This study was conducted at a large professional theatre but important to note is that the schooling system of the selected sample requires a professional theatre attendance as part of the curriculum. This can impact the platform used for the specific production.
Wooster (2016)	Theatre in Education: It's a critical time for critical thinking	This paper aimed to explore how children's theatre needs to adapt according to the learning style of the younger generation and develop critical thinking skills through performing arts.	The author makes mention that children's theatre is often presented at school, indicating an informal venue being used for the purpose of the production.
McLauchlan (2017)	Playlinks: a theatre-for-young audiences artists-in-the-classroom project	The article explored the role of teachers in optimizing children audience's experience of the arts.	The study was conducted where a production was performed in school class rooms.
Eluyefa (2017)	Children's Theatre: A brief pedagogical approach	This author identified that children's theatre presents an opportunity to be educational as well as entertaining and by interacting with the children, they will be able to determine the aspects that attract this particular market.	The study concludes that children need to interact during the theatre production and state that this will only be possible when a smaller or informal venue is used.

Delgado, Collantes & Tabasa (2019)	Children's theatre: An inclusive school's venue for children with needs to publicly demonstrate their talents	The study investigated the effect and advantages of children's theatre on the development of children with special needs and concluded that theatre participation helps children to think out of the box, develop body language as a form of communication and lessen levels of stress and anxiety.	The study was based on community theatre productions hosted at informal venues such as a school building.
Viviers & Botha (2019)	Determining the key factors contributing to children's theatre ticket purchase at Afrikaans arts festivals in South Africa	The article identifies various ticket purchase motivators that contribute to the purchase of children's theatre tickets at Afrikaans arts festivals in South Africa. The results indicated that the biggest contributor was production credentials consisting of the production of popular stories and characters played by renowned actors.	This study was done at three arts festival in South Africa.

(Source: Authors own compilation)

From Table 3.1 above, it is evident that literature related to children's theatre indicates that children's theatre productions are different from adult theatre productions regarding theme and the goal of the production and that children's theatre is hosted mainly for educational purposes (Rukuni, 2012:157; Omasta, 2015:77; Delgado, Collantes & Tabasa, 2019:21) and for social interaction between children from different backgrounds and cultures (Eluyefa, 2017:80). The study done by Viviers and Botha (2019) also indicates various unique aspects that contribute to the ticket purchases of children's theatre. However, when the studies in Table 3.1 are analysed, it becomes evident that a popular platform used for children productions is community theatre venues (Wooster, 2009; Foster & Marcus Jenkins, 2017; Meeks *et al*., 2018).

With this in mind, further investigation into the aspects that influence the purchase behaviour of children's theatre tickets can add enormous value to live theatre producers (Van Niekerk & Saayman, 2013:20; Rid, Ezeuduji & Probstl-Haider, 2014:104; Kanchanapibul, Lacka, Wang & Chan, 2014:528; Xiang, Magnini & Fesenmaier, 2014:244) especially within South Africa, where research indicates that the arts are struggling to survive, primarily due to a decline in live theatre ticket sales and aging markets (Marais & Saayman, 2011:149; Botha, Viviers & Slabbert, 2012:22;

Kanchanapibul, Lacka, Wang & Chan, 2014:528). The results of this study will enable live theatre producers to determine how they can attract a children's market by providing insight into which aspects contribute to ticket purchases when a community theatre platform is used to present children's theatre productions. Therefore, the aim of this research is to investigate aspects contributing to community children theatre ticket purchases.

3.2 LITERATURE

Purchase behaviour is defined as actions and influences that transpire before, during and after a specific purchase is made (Liebenberg, 2015:11). Kataria, Kataria and Garg (2013:6) state that purchase behaviour is influenced by each person's unique behavioural patterns and add that each person will search until they find a product that provides value to them. With this mind, it is critical that live theatre producers understand the purchase behaviour of their market and the aspects that influence the purchase of live theatre tickets (Cant & van Heerden, 2017:55).

Researchers such as Howard and Seth (1969); Engel, Kollat and Blackwell (1978), Schiffman and Kanuk (2010), Veronika (2013), McCarthy and Jinnett (2001), Caldwell (2001), Botha (2011) and Jordaan (2015) have all placed focus on aspects that influence the consumption of art products such as live theatre productions. Research focusing specifically on the aspects that influence ticket purchases for children's theatre are predominately international studies. The most recent South African study with this research focus was conducted by Viviers and Botha (2019) and the research was done using three prominent arts festivals within South Africa. This study identified various aspects that contribute to children's theatre ticket purchase which grouped into five factors. The grouped factors, rated from the most important to the least important, production credentials, supporting the arts, parent-child activity, marketing and media, and value. From an in-depth literature review, various aspects, including those identified by Viviers and Botha (2019) that influence ticket purchases of live theatre productions were identified (*see Table 3.2* below).

Table 3.2: Aspects that influence ticket purchases of live theatre productions

Aspect	Source
Affordability and Value	Scheff (1999); Putler & Lele (2003); Werck & Heyndels (2007); Antrobus & Snowball (2010); Grisolia & Willis (2011); Botha (2012); Viviers, Botha & Perl (2013); Du Plessis & Saayman (2015); Wakefield & Wakefield (2018); Martin (2017); Viviers & Botha (2019).
Education	Wood (2015); Elver & Wilkerson (2015); Radolf (2016); Viviers & Botha (2019).
Entertainment and family activity	Bowen & Daniels (2005); Scheff (1999); Robinson (2008); Tkaczynski & Stokes (2010); Mohan (2011); Jordaan (2015); Kruger & Saayman (2015); Johannes (2017); Viviers & Botha (2019).
Production credentials	Scheff (1999); Corning & Levy (2002); Urrutiaguer (2002); Shone and Parry (2004); Werck & Heyndels (2007); Francis (2008); Antrobus & Snowball (2010); Diniz & Machado (2011); Grisolia & Willis (2011); Botha (2012); Viviers, Botha & Perl (2013); Labuschagne (2014); Botha, Slabbert & Viviers (2014); Jordaan (2015); Van Graan (2016); Grate (2016); Viviers & Botha (2019).
Accessibility and comfort	Boerner, Moser & Jobst (2011); Grisolia & Willis (2011); Leigh (2012); Noman (2012); Botha (2012); Lin, Marshall & Dawson (2013), Botha, Slabbert & Viviers (2014); Jordaan (2015); Cho & Sagynov (2015); Viviers & Botha (2019).
Supporting the arts	Werck & Heyndels (2007); Osakala, Keaney, Chan & Bunting (2009); Beddingfield (2010); Mohan (2011); Botha, Slabbert & Viviers (2014); Jordaan (2015); Galloway (2016); Viviers & Botha (2019).
Marketing	Scheff (1999); Corning & Levy (2002); Antrobus & Snowball (2010); Grisolia & Willis (2011); Botha (2012); Viviers, Botha & Perl (2013); Botha, Slabbert & Viviers (2014); Metsi (2017); Viviers & Botha (2019).

(Source: Authors own compilation)

Each aspect identified in Table 3.2 above is important for children's live theatre producers to consider as each (or a combination) of these aspects can, directly or indirectly, influence the ticket purchase decisions of both the parent and the child. These aspects will be discussed in more detail below.

Affordability and Value

With the rise of living expenses, affordability has become a key influencer of purchase behaviour, especially entertainment purchases (Gabriel & Painter, 2020:1). What makes the concept so much more complex is the fact that affordability is determined by the product user before the product is purchased, based on the perceived offering and risk of the purchase (Nemati, Ahmed & Khan, 2018:188). Providing an affordable product without compromising on the value the product offers is fundamental (Jamal &

Sharifuddin, 2015:933) and, according to Wakefield and Wakefield (2018:236), consumers are more enticed to purchase a product or service when they feel that the price they pay justifies the benefit or the status the purchase offers to them. Various live theatre producers enhance the perception of value by offering unique specials or promotions to attract consumers (Nwankwo, Hamelin & Khaled, 2014:737; Guimaraes & Silva, 2016:446). Sandada and Matibiri (2016:41) add that, when a product is deemed affordable and valuable, customers do not search among competitor products when re-purchasing the same product or rendering the same service in the near future.

Education

Education is a very important aspect of all lives, and enhancing education through continued learning and exposure has become a fundamental requirement for a successful career and life (Chodkiewicz & Boyle, 2019:66). Products and services that have an educational value and enhance learning has become a definitive purchase influencer in today's society (Radolf, 2016:1). According to Foster and Marcus Jenkins (2017:412) parents of young children are very fond of exposing their children to activities that are of high educational value towards a successful future and that parents see educational exposure as an important parent obligation (Smyth, 2015:732). This aspect is even more important today with the rapid technological developments, also referred to as the Fourth Industrial Revolution (Salim & Pretson, 2019:249). With the fact that most industries are not "robot-proof" there is a greater need for a future workforce to think innovatively, creatively and be flexible in their ways of doing (Santilli, Ginevra, Sgaramella, Nota, Ferarri & Soresi, 2015:2; Lent, 2018:212). According to Delgado, Collantes and Tabasa (2019:21) various educational advantages are experienced by children when they are exposed to art related products from an early age, such as live theatre. These authors continue to state that exposure to art related products cultivates a high tolerance of different kinds of people, promotes better listening skills, facilitates a better understanding of the world as well as enhancing overall intellectual development (Delgado, Collantes & Tabasa, 2019:21). For children, the theatre also jumpstarts their imagination and teaches them to concentrate for a set amount of time (Wood, 2012). According to Peleg and Baram-Tsabari (2011:509) watching a live theatre production has proved to enhance the recollection of facts even after an extensive time period has passed. Language skills of

children are also better developed through exposure to children's theatre production (Mages, 2018:224).

Entertainment and family activity

Consumers today have limited time and budgets, and choose their entertainment accordingly (Caldwell, 2001:502; Petrick, 2016:471). It has become a norm for both parents in a household to work full-time and, in some cases, one parent works abroad (Kaur, 2016:12). This adds to time constraints for families to spend quality time together and the need for entertainment that offers an enjoyable experience for all members of the family has become a priority for many (Barbieri & Mahoney, 2010:487). Family entertainment options can range from parties, music lessons, art classes, cooking, photography and children's live theatre productions (Smyth, 2015: 739). Entertainment options such as these that cater for the whole family will encourage purchases and, for this reason, live theatre producers of children's theatre productions should tap into this opportunity by offering and marketing productions that do just that (Lissitsa & Kol, 2016:305). Theatre productions that can be attended by the whole family have, therefore, become important when family entertainment purchases are made, since the activity must present the opportunity for the family to spend time together (Viviers & Botha, 2019:10).

Production credentials

Production credentials have featured prominently in literature related to contributory aspects for live theatre ticket purchases (Antrobus & Snowball, 2010; Grisolia & Willis, 2011; Botha, 2012; Viviers, Botha & Perl, 2013; Labuschagne, 2014). Production credentials are chosen according to the intended market that live theatre producers wish to attract (Omasta, 2015:77) and live theatre producers use this as the first step when compiling a live theatre production (Kempe, 2015:4). Production credentials include, but are not limited to, the producer, playwright and cast (Botha, 2011:77). Research confirms time and time again, that consumers who are offered the opportunity to attend a production with distinctive credentials, especially performances by renowned artists, are more inclined to purchase tickets (Nwankwo, Hamelin & Khaled, 2014:737). Award winning productions and productions with international standing are also deemed more influential than marketing campaigns (Lapsley & Rekers, 2017:47). Furthermore, Grisolia

and Willis (2016:937) state that production credentials offer a quality and unique overall experience which, in turn, results in higher re-purchasing behaviour.

Accessibility and comfort

From the literature, accessibility and comfort also contribute greatly to live theatre ticket purchases (Botha, Viviers & Slabbert, 2012:24). Easy ticketing access for live theatre productions, as well as close proximity of the venue have been highlighted as important aspects that encourage purchasing and every live theatre provider should take this into consideration (Lin, Marshall & Dawson, 2013:174). For instance, Wakefield and Wakefield (2018:240), found that the distance between the primary residence of the consumer and the theatre where a specific production is showcased, directly influences the purchase decision. Live theatre producers have been taking this into account when choosing venues for live theatre productions and try their best to ensure that the venue is reachable by the intended market (Botha, Viviers & Slabbert, 2012:25; Kim, Yim, Byon, Yu, Lee & Park, 2016:157). Online purchasing (ticketing) platforms that also contribute to accessibility and comfort, have become second nature to today's consumers and their importance should not be overlooked (Veronika, 2013:25). Electronic ticketing platforms have become an industry standard (San, Omar & Thurasamy, 2015:1) providing convenience to the ticket purchaser, enabling them to reserve, pay and download tickets to their favourite productions from the comfort of their home (Lin, Marshall & Dawson, 2013:174).

Supporting the arts

Cultural omnivores are described as art consumers who support a broad spectrum of art forms because of their love for the arts (Willis & Snowball, 2009:170). Developing a love for live theatre is dependent on exposure to and positive recollections from previous experiences, which consequently results in continuous support of the arts (Botha, Viviers & Slabbert, 2012:27). A study conducted by Ludlum (2019:39), indicates that consumers who were exposed to art by their family, especially their mothers, are more inclined to continue to explore various art forms, and develop a deep sense of love and support towards the arts. Ludlum's study also indicated that exposure to art may even influence the career choices of some individuals (Ludlum, 2019).

Marketing

The final aspect identified from the literature review, is marketing. Finding groups or segments of consumers that share the same characteristics, for instance a particular age category, is like finding the "Holy Grail" of marketing (Parment, 2013:189; Cohen, Prayag & Moital, 2014:891). Producers and marketers of live theatre productions place a lot of emphasis and allocate many resources to finding the right marketing medium to attract a specific market (Schiffman & Kanuk, 2010:484; Thrane, 2018:3067). Various marketing mediums are used to secure attention, arouse interest and develop a desire for the offering, ultimately leading to purchase action (Farooq, Shafique, Khurshid & Ahmad, 2015:13). The high costs of marketing seem to influence and limit the ability of live theatre producers to reach the full potential of their intended market, as this barrier hinders the production's exposure in the marketplace, and consequently reduces ticket sales (Nemati, Ahmed & Khan, 2018:188).

With the above mentioned aspects identified and discussed, it is evident that aspects which influence ticket purchase behaviour is covered extensively in literature however, research based on live children's theatre is more limited. From existing literature, it is evident that children as the target market are unique and present various challenges for live theatre producers and marketers, especially when analysing the ticket purchase behaviour of live theatre productions relating to this younger attendee market (Omasta, 2015:74). These challenges are threefold. Firstly, children younger then twelve, are exposed and become accustomed to technology at increasingly younger ages; and almost all entertainment directed at this age group is in a digital format such as television channels and online streaming (Netflix and Youtube); where little interest is given to live theatre productions as a form of entertainment (Jordaan, 2015:191; Ukpabi & Karjaluoto, 2017:619; De-Juan-Vigaray & Hota, 2019:700). Secondly, parents and guardians of these children play a significant part in introducing and exposing them to the theatre but are limited due to time constraints related to work expectations and finances (Craig, 2011:20; Peterman, Read, Wei & Kendall, 2015:388; Kaur, 2016:12). Thirdly, although the final decision to purchase children's theatre tickets lies with the parents, the children are the major influencers in the parents' purchase decision (Omasta, 2015:74). These challenges have forced live theatre producers to rethink their market approach as

productions aiming to attract children must now also attract and accommodate parents (Omasta, 2015:74; Peterman, Read, Wei & Kendall, 2015:388).

Live theatre producers and marketers, taking these challenges as well as future possibilities that children present into consideration, have realised that one should not overlook the importance of analysing the way that children experience live theatre productions as this is also an important purchase influencer especially when a re-purchase action is considered (Sandhu & Kaur, 2016:50). Child audiences do not always distinguish between reality and fiction when attending a live theatre production (Reason, 2007:342) and this particular audience is very sensitive towards certain themes and topics (Omasta, 2015:77). Production theme and topic is vital for parents as parents search for themes that encourage positive behaviour and provide children the ability to experience fun, excitement and laughter (Giles, 2000:12; Morris, 2014:51; Wood, 2015:87). A significant difference between the adult audience and that of children is that, while traditional theatre audiences fulfilled a passive role, children prefer to actively engage with the characters or performers during production (Rajan, 2016:51). According to Reason (2007:342-344) children become one with the characters on stage perceiving the production as a real-life happening and not necessary as a fictional scenario.

Children, when attending live theatre productions, are not all the same and absorb and engage in the experience differently (Radvan, 2015:53). According to this author, live theatre producers should take the different audience members and how they experience the live theatre production into consideration when compiling a live theatre production (Radvan, 2012:53). Five categories of child audiences have been identified by Radvan (2012). These are *Technicians* which are children that respond more to the production techniques such as lights, music, special effects and set changes than to the production topic, *Narrators* which are audience members that want to make sense of the production by asking questions and talking during and after the production, *Mystics* which are in awe with the theatre space and respond with a sense of wonder and astonishment toward the production, *Dramatist*s who spontaneously perform during and after the production and, lastly, *Spectators*, who might look as if they are not engaged during the production but can recall exact details of the production offered when asked about it afterwards (Radvan, 2012:53).

3.3 PROBLEM STATEMENT

Arts and, more specifically, live theatre productions across South Africa are struggling to keep the arts alive due to the various challenges they face (Van Niekerk 2017:842). According to Botha, Slabbert and Viviers (2014:326) and more recently Viviers and Botha (2019:2), the biggest challenge for live theatre is the decline in ticket sales - one of the theatre's major sources of income. Adding to this is the fact that government contributions to performing arts organisations and entities in South Africa have also drastically declined, making live theatre productions predominantly dependent on private sponsorships and support in an already struggling economy (Le Grange, 2003:55; Binge, 2014:72). With the rise in production as well as marketing costs, the income from these sources is imperative for the survival of art theatres (Mytelka, 2020:27). A second challenge experienced by art theatres is the aging of their attendee markets (Kruger & Saayman, 2016:13). Younger markets in South Africa are also not frequently exposed to live theatre productions; and the ability to develop a real love for the performing arts is hindered. Securing a future market of 'art lovers/supporters' is thus also a possible consequence; and an uncertain future is probable without any meaningful intervention. The survival of live theatre undoubtedly has an unpredictable future ahead (Marais & Saayman, 2011:149; Botha, Viviers & Slabbert, 2012:22; Kanchanapibul, Lacka, Wang & Chan, 2014:528; Bernstein, 2017:5).

Theatre producers are forced to explore and attract alternative markets that are not only willing to pay for live theatre tickets, but who can be encouraged to develop a lifelong commitment towards live theatre productions (Grebosz-Haring & Weichbold, 2018:61; Viviers & Botha, 2019:4). A market displaying the potential for becoming a large consumer market in the near future is the children's market, currently between the ages of one and twelve years (De-Juan-Vigaray & Hota, 2019:699). Even though this market has been identified as the new upcoming market, various research gaps still exist, especially regarding their specific needs, aspects contributing to their purchasing actions, and the potential purchasing power of this particular market in the near future (Hume, Mort, Liesch & Winzar, 2006:306; Peterman, Read, Wei & Kendall, 2015:388; Giunta, 2017:91).

Previous studies, specifically in the South African context, that focused on determining the aspects that contribute to the ticket purchases of children's theatre, including the

recent publication of Viviers and Botha (2019), are mostly based on children audiences/attendees at arts festivals. When analysing the research conducted at these arts festivals, live theatre attendance is only one of many activities that these attendees engage in during the duration of the festival (Botha, 2012; Cohen, Prayag & Moital, 2014; Kim, Woo & Uysal, 2015; Rivera, Semrad & Croes, 2015; Kruger, 2020). In contrast to this, community theatre productions have a much more direct approach and a "single" as opposed to a "packaged" product offering"; aimed at a very specific community as target audience, present the themed production according to topics relevant to the specific community (Rukuni, 2012:157; Weston, 2020:162). This presents the possibility that the existing aspects that were identified as contributors to children's theatre ticket purchases, may differ across the various platforms on which they are made available; and this should be investigated. Through the results, community theatre producers and marketers of community theatre productions will be able to more effectively attract a children's market and also provide more insight as to how children's theatre productions should be compiled. This, in turn, will contribute to the sustainability of a very volatile performing arts market in South Africa. *Thus, the aim of this research is to investigate the aspects contributing to community children's theatre ticket purchases.*

3.4 METHODOLOGY

For this study a qualitative research design, more specifically a descriptive research method, was followed and this section includes the research design, development of the measuring instrument, data collection and data analysis.

3.4.1 Research method, population and sampling

This section provides more detail related to the chosen research method, population and the sample.

Qualitative research allows for the discovery of the "not so obvious" aspects as it unfolds due to this research method being more human orientated compared to quantitative research methods (Berndt & Petzer, 2011:45). For this research, the interpretation of human reaction to social standards, expectations and personal beliefs are all critical, especially with the research goal being to investigate aspects contributing to the ticket purchases of community children's theatre. According to Eluyefa (2017:7) as well as Delgado, Collantes and Tabasa (2019:21) when research related to children's theatre is

conducted, qualitative research methods such as interviews, produce the most honest opinions. Therefore a qualitative research method has been selected for this study.

Durbanville Primary school, which includes Durbanville Preparatory, is a well-known school in the suburb of Durbanville, part of the greater Cape Town in the Western Cape province of South Africa. The school is only one of four schools in the northern suburbs of Cape Town that offers art, drama and music as part of its curriculum. This school is well known for providing exposure to arts and cultural activities to all their learners from a very young age, one such method includes presenting community theatre productions. Every two years the school hosts a professional children's theatre production aiming at attracting the local community and providing parents and children the opportunity to attend a professional community children's theatre production in close proximity to their residential address.

*Cinderella (Aspoestertjie in Afrikaans) was the chosen children's theatre production in 2019. The production consisted of forty-one cast members including well known South African stage performers. The pantomime was presented between 21 and 25 October 2019 at the Durbanville High School Auditorium. This particular auditorium, which can seat 700 people, is well known for hosting professional stage productions such as Nataniël and Luna Page as well as various other community theatre productions. The production was marketed among the parents of the children attending Durbanville Primary and Durbanville Preparatory as well as to residents of Durbanville. Marketing of the production was done using word of mouth, posters and flyers that were distributed among parents and the local community. Tickets to the production were sold by the reception personnel of Durbanville Primary and Durbanville Preparatory. The total number of tickets sold for this particular production was 658 over the period of five days.

For this study, a non-probability sampling method, more specifically, a purposive sampling technique was used to ensure a representative sample. The sample chosen for this study consisted of parents whose children are registered pupils at Durbanville Primary and Durbanville Preparatory, who bought tickets for themselves and for their children to attend this community children's theatre production. Each parent who purchased tickets for themselves and their children to attend *Cinderella were informed about this study after they made the ticket purchase. Once the parents received the information related to the study, they had the opportunity to indicate whether they want to

form part of the research study by completing a consent form agreeing that they can be contacted by the researcher. Seventeen (17) participants agreed that they are willing to participate in the study. As there is no specific sample size for qualitative research the seventeen (17) participants are sufficient according to Creswell (2009:185-189), who recommend a sample size of 5 to 25 for phenomenological studies.

Reliability of the data was ensured using a formalised structured process. If any other researcher uses the same process, the outcome will present the same results (Masibigiri & Nienaber, 2011:6). The researcher, being accompanied by an external moderator, ensured validity.

3.4.2 Development of measuring instrument

For this study, a semi-structured interview process was followed, allowing respondents leeway in the responses (Masibigiri & Nienaber, 2011:6). For this study an interview guide was compiled by the researcher exploring various themes contributing to the ticket purchases of children's theatre productions. The themes chosen for the semi-structured interview were adapted from the study done by Botha and Viviers (2019), relating to various contributing aspects to children's theatre ticket purchases at art festivals. The aspects identified by Viviers and Botha (2019), although slightly different from other studies, reflect most of the existing aspects identified through other studies (See Table 3.2) and was chosen due to this study's specific focus on children's theatre ticket purchases. These aspects, presented as discussion themes, also contribute to determining whether there is a differences in the aspects that contribute to children's theatre ticket purchases offered by different platforms such as community theatre and arts festivals.

The interview consisted of two sections. Firstly, a respondent profile was determined through the collection of information related to birth year, gender, profession and family size. Secondly the five (5) themes were presented to each respondent. The themes included *parent-child activity, production credentials, supporting the arts, value and marketing and media*. Each theme allowed for the respondents to provide their opinion in a way they interpreted it and allowed the researcher to explore each response by the interviewees. This method ensured that details about each theme could be explored as the interview progressed.

3.4.3 Data collection

An interview guide was compiled by the researcher prior to the interviews. During the interview, as the researcher picked up on aspects mentioned by the respondents within each discussion theme, the researcher allowed for further investigation into the mentioned aspects by adding questions related to the mentioned aspects.

The data collection was done by the researcher by means of a telephonic interview with each participant at a time convenient for both. Each interview lasted sixty to ninety minutes, allowing the researcher to gain a deeper understanding into each presented theme. Interviews were conducted between 17 April and 22 June 2020. The data was collected by the researcher but facilitated by an external moderator to ensure validity and reliability of the outcome.

Before each interview started, the purpose of the study was explained and also the nature of each theme. The researcher ensured that each respondent understood that the presented themes allow for interpretation of the responses. Therefore the respondents were clear on the research goals and the interview structure.

The interviews were recorded by the researcher through notes, and the external moderator verified the results.

3.4.4 Data analysis

A qualitative data analysis method was used for analysing the data gathered during the interviews. According to Jadhav and Khanna (2016:6), a qualitative data analysis is defined as a method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns. Each response for each of the proposed themes was analysed and similar answers were grouped together. After the researcher had analysed and interpreted the data, the moderator confirmed the findings as reliable.

3.5 RESULTS

The results are reported in two sections. Firstly, a descriptive profile of the respondents will be provided. After the first section, the five (5) themes identified by Botha and Viviers (2019) and discussed with the respondents are reported. From the study done by Viviers

and Botha (2019) it was evident that the aspects they identified are important. However, through the interviews conducted, the detail pertaining to each aspect, reported as themes, was still not clear. Therefore, within each theme, additional questions related to contributing aspects are also reported. These additional questions were compiled by the researcher based on the feedback from the respondents.

3.5.1 Descriptive respondent profile and aspects contributing to the purchase of children's theatre tickets.

Each interview started with the researcher asking the respondents to provide an overview of themselves by answering specific close ended questions and each question asked to all respondents was in the same order. Responses to the specific close ended questions from respondents are reported in Table 3.3 below. Firstly, respondents were asked to reveal their gender to the researcher. Sixteen respondents (94%) indicated that they were female and one (6%) respondent was male. Each respondent was then asked to indicated their age within four provided categories category one (40-44 years old), category two (36-39 years old), category three (31-35 years old) and category four (28 years and younger). Four respondents (24%) indicated that they classify under category 1, five respondents (29%) indicated they classify under category 2, seven (41%) respondents classify within category 3 and one (6%) respondent classified under category 4. Respondents were asked to indicate their home language to the researcher and sixteen respondents (94%) speak Afrikaans as their home language and one respondent (6%) speaks English.

Respondents were then asked to provide their current profession and all respondents indicated that they are employed in a professional capacity within various sectors of the South African economy. Five of the respondents (29%) stated that they are employed in a financial profession, two respondents (12%) are employed in a medical profession, four respondents (24%) are employed in a business profession and six respondents (35%) are employed in an educational profession.

The researcher asked each respondent to indicate how many children they currently have within their household. Ten respondents (59%) indicated that they currently have one child while six respondents (35%) have two children. One respondent (6%) had three children. The respondents were then asked to indicate the age of each child within their

household. Of the twenty five children reported among all the respondents, eight children (32%) are between the ages of seven to nine years, eight children (32%) are between the ages of five and six years, seven children (28%) are between the ages of three and four years and two children (8%) are between the ages of one and two years.

Respondents were then asked to indicate how many children's theatre productions, hosted by either community or by professional theatres, they attended in the past twelve months. Ten respondents (59%) indicated that they attended one production, five respondents (29%) stated that they attended two productions and two respondents (12%) indicated that they attended more than three productions with their children in the past twelve months.

After asking these questions, respondents were provided with a list with the five (5) children's theatre ticket purchase contributing aspects, as identified by the literature study. They were asked to select which of the aspects contributed the most when they purchased the tickets to attend this community children's theatre production. Nine respondents (52%) indicated that *parent-child activity* was the most contributing aspect followed by three respondents (18%) indicating that *production credentials* contribute the most to their purchase decision. Four respondents (24%) indicated *value* as the most contributing aspect and one respondent (6%) indicated that *marketing and media* contributes the most to their purchase decision. None of the respondents indicated that *supporting of the arts* is the most contributing aspect.

Table 3.3: Descriptive respondent profile and aspects contributing to the purchase of children's theatre tickets

Variable		Variable	
Gender		**Current profession of respondents**	
Female	94%	Financial Sector	29%
Male	6%	Medical Sector	12%
Average age of respondent		Education Sector	35%
Category one (40-44 years old)	24%	Business Sector	24%
Category two (36-39 years old)	29%	**Age of children per household**	
Category three (31-35 years old)	41%	1 -2 years old	2 (8%)
Category four (28 and younger)	6%	3-4 years old	7 (28%)
Production hosted for children at a theatre attended in the last 12 months		5-6 years old	8 (32%)
One (1)	59%	7-9 years old	8 (32%)
Two (2)	29%	**Children per household**	
Three or more (3>)	12%	1 child	10
Most contributing aspect when tickets to community children's theatre productions are purchased		2 children	6
Parent-child activity	52%	3 children	1
Production credentials	18%	**Home Language**	
Supporting the arts	0%	Afrikaans	94%
Value	24%	English	6%
Marketing and media	6%	Other	0%

3.5.2 Results of the qualitative research based on the five (5) discussion themes.

In this section, the researcher asked each respondent to elaborate on the discussion themes. After feedback was received, sub topics within each theme were identified and responses where collated accordingly. During the interview, as the respondents provided feedback, the researcher posed specific questions to those respondents related to their feedback. These questions are also reported within each discussion theme.

3.5.2.1 Theme 1: Parent-child activity

Parent-child activity was indicated as the main contributing aspect (52%) for attending the production. The researcher asked respondents to indicate parent-child activity aspects they deem important when they purchase tickets to community children's theatre

productions. Three main contributing aspects were identified by the researcher from the responses. These were: Community theatre productions always create excitement among family members; the production should allow for parents to interact with friends who are also parents; the live theatre productions for children must compare with other family friendly activities.

Respondents 1, 4, 6, 8, 9, 14 and 17 (41%) stated that they enjoy children's theatre as it is way of creating excitement among family members. The researcher asked respondents 4, 9 and 14 to elaborate on why excitement among family members is important to them. According to respondent 9 "*As parents, we choose a production that the kids will enjoy and something we also want to watch something together. As we know that all of us will enjoy the production we are just as excited about the production as the children. Due to time constraints, having the time to spend with our children and spending it on something we are all excited about is definitely a contributing aspect for us*." Respondent 14 stated "*Theatre productions for children allow children to see how stories we read as a family come to life and joyous children experiences contribute to precious memories made. As a family, these experiences can be reflected on together after the production and create lasting memories*." Respondent 4 indicated that parent-child activity for them consists of children spending time with the grandparents as well. This respondent stated that, due to children's theatre being offered within their community and mostly scheduled during the day or over weekends, it allows grandparents to also attend these productions and share in the joy and the excitement of the children, also adding to the memorable experience children have with their grandparents "*Grandparents are special, and when the opportunity arises for the family to spend time with their grandparents we do not even consider not using the opportunity to spend time together*" – respondent 4.

The second contributing aspect was that the production should allow for parents to interact with friends, who are also parents, during the production. According to respondents 11, 12, 13 and 15 (24%), parents with children use the opportunity of attending children's theatre hosted within their community as a means of spending time with both their family as well as with friends, especially friends who also have children within the same age category. Respondent 13 stated "*Children's theatre is definitely even more fun when attended with our friends. The more the merrier*." Respondent

15 stated "*Inviting friends with children over to our house is great, but if both families get the opportunity to attend an activity where the children are all entertained while we can spend time together we are more inclined to purchase tickets to the production.*"

The third aspect that arose from six respondents (35%) was that live theatre productions for children must compare with and stand out from other family friendly activities.

Respondents 2, 3, 5, 7, 10 and 16 (35%) made note that children's theatre is only one of many family activities they choose from and, even though it is a great way of spending time with family members, other family activities are also considered when a purchase decision is made.

The researcher asked the respondents who indicated this as a contributing aspect, which other activities compete with children's theatre. Respondent 5 stated "*Activities we prefer include a picnic on the beach; cycling on the promenade in Cape Town; walking trails and; events hosted by the Taalmonument in Paarl*." Respondent 10 stated that they prefer the cinema as they can eat popcorn during the movie where most theatre productions do not allow for snacks to be consumed during the production.

Respondents 2 and 3 stated that their husbands do not prefer to go to the theatre but prefer outdoor activities such as fishing when choosing a family activity. Therefore they limit their theatre attendance as they prefer to spend time together as a whole family. According to respondent 2 "*With boys, it is easier to entertain them in the openness of nature rather than in a theatre, especially when they are three and five years old. Also, my husband prefers to spend time in nature compared to attending a live theatre production and if we choose an activity we prefer something that we can enjoy as a family with all family members present.*"

Question 3.5.2.1.1- Do you think that parents should be entertained separately while the children attend a children's theatre productions?

Within this theme, the researcher asked all seventeen respondents whether they thought that parents should be entertained separately while their children attend a children's theatre productions. All seventeen respondents (100%) stated that the experience of attending children's theatre is about more than just the production on stage and the whole experience is to be enjoyed with their children. According to respondent 11 "*I think*

parents have a responsibility to enjoy the whole experience with their child. A child should, together with the parent, experience the excitement from the moment there is a possibility to purchase the tickets; what to wear, and discussing the possibilities of what the production could be about, until the reflection of the production afterwards." Respondent 16 stated that "*We enjoy it as much as they do. Life is too serious already and parents should not miss out on any of their child's experiences*." Respondent 17 commented that "*it is part of being a parent and sharing the experience is important*."

3.5.2.2 Theme 2: Production credentials

Eighteen percent (18%) of respondents indicated that production credentials is the most important aspect when they purchase tickets to children's theatre hosted within their community. The researcher asked each respondent to highlight important aspects, related to production credentials, which contribute to their ticket purchase decision. From the results, four important aspects were revealed through the responses namely theme/story must be appropriate for children, characters or cast members must be well known to the children, interaction opportunities with the cast members and the language of the production must be understood by the children.

All seventeen (17) respondents agreed that the production title and overall theme portrayed on stage is a very important aspect and influence their ticket purchase decisions. According to respondent 13 "*The title provides some important guidance as to whether the children will be interested in the story and whether it is something they are familiar with*." Respondents 1, 6 and 12 stated that the theme and story must be age appropriate and for a child between the ages of two and six years, a fairy tale theme is definitely their first choice. Respondent 10 agreed, but was very specific when she stated that "*A story that portrays good morals such as in the case of 'World in Wonder' is a great choice for my children. As we are a Christian family, I search for theatre productions that focus on Christianity as I want my kids to experience the stories I read to them from the Bible in a more exciting way*."

Question 3.5.2.2.1- Which production themes do you see as inappropriate for children between the ages of one and twelve years?

Due to theme being such an evident aspect, the researcher asked all seventeen respondents what they saw as inappropriate themes for their children between the ages

of one and twelve years. Majority of the responses included sex (respondents 1, 2, 6, 8 12, 15), animal death (respondents 4, 5, 11, 14), drugs (respondents 3, 5, 9, 10, 16), bullying (respondents 4, 5, 6, 8, 13, 17), suicide (respondents 1, 3, 4, 6, 14, 16) and nudity (respondents 7, 8, 9, 15). Respondent 13 stated "*there is a lot of time for children to be exposed to these type of topics and they must be emotionally ready to process these topics. I do believe there is a necessity for productions to address these topics but not for children younger than fifteen years of age*." Respondent 8 stated "*I will not expose my child to any of these production themes. Ever! There is no age linked to when a child is emotionally ready for these kind of discussions because every child develop in their own way and in their own time*."

The second important aspect that was presented to the researcher from the respondent feedback related to production credentials was that the characters or cast members must be well known to the children.

According to respondent 14 "*Children will only sit still and listen if they like what they see and well-known characters always attract my child's attention*." Respondents stated that the characters on stage are vital in their choice when they purchase a ticket to a children's theatre production. Respondent 4 stated "*A well-known character on stage will attract the attention of my children and in most cases turn into a great experience*."

Question 3.5.2.2.2- Which character or cast member is your child/children's favourite to see in a children's theatre production?

With the importance of characters and cast members mentioned, it was important to determine which characters or cast members are among the favourite to see during a children's theatre production. Two categories were identified, international animation and children's story book characters and local stage and story book characters. International animation and children's story book characters refers to characters created and known internationally, while local stage and children's story book characters refer to characters created and known mostly in South Africa.

Referring to international animation and children's story book characters, respondents 1, 2, 3, 6, 7, 10, 12, and 15 (47%) stated that Disney animation characters attract their children the most. According to respondent 6 "*If my child sees Elsa, Anna or Olaf from the Disney movie Frozen, she automatically 'becomes' a princess*." Respondent 15

stated that "*My daughters love any Disney princess story and their favourite is Princess Sophia, Princess Jasmine, Cinderella and Princess Belle*." Peter Pan (6%), Paw Patrol (6%) and Ariel from *The little Mermaid* (6%) were all mentioned as favourite International characters.

The least favourite international animation and children's story book characters mentioned included *Donald Duck*, *Goofy* and *Mickey Mouse* (6%). According to respondent 14 "*Donald Duck and Mickey Mouse are definitely not my child's favourite. We took him to Disney on Ice once and when he saw this big duck and mouse walking and talking on stage he was terrified. These are not characters we have introduced him to when he was young. However, the characters he was familiar with he was very excited to see*."

Respondents also indicated that the favourite local stage and animation characters, mentioned by respondents 3, 8, 9, 10, 13, 14, 15 was *Lollos and Lettie* (41%). Respondent 8 indicated *Liewe Heksie* en *Wielie Walie* (6%): *"When I see a production such as Liewe Heksie or Wielie Walie which was characters I loved in my childhood, I want to take my child to see the production as I know he will enjoy this just as much as I did*." Respondent 4 mentioned that her child's favourite children's story book character is *Rooikappie (Little Red Riding Hood)* (6%).

Question 3.5.2.2.3- What exactly attracts children to these characters or cast members?

After respondents indicated which characters were their children's favourite, the researcher prompted the question as to what exactly attracts children to these characters. From the responses the following reasons can be reported: familiarity (35%), imagination (29%), colourful and energetic (24%) and easy "sing-along-songs" (12%).

Interaction with the cast was indicated next and respondents 4, 6, 7, 8, 9, 13, 14 and 15 (47%) stated that interaction with cast members is an important aspect related to production credentials. Respondent 9 stated that their children love to mimic the characters on stage and if they get the opportunity to interact, they enjoy the production even more. Respondent 4 stated that when children interact with characters and cast members their attention span increases compared to a production where they have to sit still and only watch.

According to respondent 15 "*my children love to wave at the characters and they particular enjoy participating in the production for example when the character(s) ask the audience questions*." Both respondent 7 and respondent 13 stated that their children are not shy at all, and they will always be the first when volunteers are required and therefore interaction is an important contributor to their ticket purchases. According to respondent 8 "*My boy is only three years old but he loves to hug each character. Every time his little face lights up as if he has just met the most wonderful person in the world*."

Respondent 6 stated that the type of interaction with the characters and cast members influences the experience for children "*My child love to dance with the characters or cast members, until a character or cast member starts speaking to her. She immediately freezes and then stop to interact*."

Question 3.5.2.2.4- Do you and your child/children prefer a full animated production cast or a mixed production cast?

The researcher then asked each respondent if they and their child/children prefer a fully animated cast (cast consisting of adults dressed as animated characters), or rather a mixed cast (consisting of adults without costumes as well as adults dressed in costume). Sixteen respondents (94%) indicated that they prefer a mixed cast however, respondent 13 (6%) stated that she prefers an all animated cast but did not provide a reason for the answer.

Lastly within this theme, respondents indicated that the language of the production must be understood by the children. Respondents 1, 6, 7 and 14 (24%) stated that for any production no matter the theme, characters or cast, the language in which the production is presented is an essential contributor when tickets are purchased to the specific production. "*Attending a production that is presented in our home language is very important to me and my children. By taking them to a production that is presented in a language they do not understand feels like I am taking away the opportunity for them comprehend what is said on stage*" – respondent 1. Respondent 14 stated that "*my children will be exposed to other languages when they attend school, but for now it is important for me to ensure that they understand and follow the story being told on stage*." Respondents 6 and 7 (12%) stated that their children watch English, Afrikaans and German programmes on television. "*I do not mind taking them to a production presented*

in a foreign language as the story is acted out and the understanding thereof is not reliant on the language it is presented in" – respondent 7.

3.5.2.3 Theme 3: Supporting the arts

When respondents were asked to choose the aspect that contributed the most when they purchased tickets to attend community children's theatre with their children, none of the respondents indicated that supporting the arts is the most contributing aspect (*See table 3.3*). The researcher started this theme discussion by stating three specific questions to all the respondents, identified from literature (Botha, Viviers & Slabbert, 2012:29; Jordaan, 2015:97; Viviers & Botha, 2019:14), investigating why this specific aspect was not deemed important by the respondents.

Question 3.5.2.3.1- Were you exposed to live theatre from a young age?

From the 17 respondents, only respondents 4, 6 and 9 (18%) have been exposed to live theatre productions from a very young age, indicating that fourteen (82%) respondents did not have early childhood exposure to live theatre. According to respondent 12 "*I grew up in a very small town and having the opportunity to attend a large live theatre production was very slim. The closest formal theatre to us was in Pretoria which was about 200km from our home. So going there was more than just a day's outing and therefore not really possible while growing up*." Respondent 15 stated that her first visit to a live theatre production was while she was a student "*I was a first year student studying at the University of Stellenbosch and a friend of mine bought tickets to go and see a production hosted at the Oude Libertas Theatre. I was therefore nineteen years old when I attended a live theatre production for the first time*" Respondent 8 stated that "*I was never exposed the live theatre productions as my parents did not see theatre as an entertainment form suited for boys. I attended my first live theatre production with my wife when we moved to Cape Town and absolutely fell in love with the presentation, expressions and unique atmosphere.*"

Question 3.5.2.3.2- Why do you expose your child/children to live theatre productions from such a young age?

From the responses the following reasons where identified: to provide the opportunity I never had (35%), broadening cultural perspectives (35%), to provide my child with the

same opportunities I had when growing up (12%), to teach my child social manners (6%), for my child to experience something different than sport (6%), to allow my child to experience fun in an alternative way (6%).

According to respondent 7 "*Children need to learn how to appreciate different art forms, and a great way to start is by exposing them to children's theatre*." Respondent 6 indicated that "*As a child I was exposed to live theatre productions by my parents. It is therefore important for me to provide the same or even better exposure opportunities to my children. I want them to have the same fond memories of the theatre as I have growing up."* Respondent 8 said that "*Developing a love for the theatre very late in my life, I want my son to experience theatre, but from a much younger age then I did, and to realise that the love for art does not make you less of a man than any other sport or entertainment form*."

Question 3.5.2.3.3- Do you feel that by supporting community children's theatre, you are contributing to keeping the arts alive for future generations?

From the seventeen respondents, respondents 1, 4, 6, 7, 13 and 15 (35%) indicated that exposing their children to community children's theatre contributes to keeping the arts alive. Respondent 15 indicated that "*Through exposure I hope my children, when they are older, will choose to go to the theatre because they want to due to the fond memories they have of the theatre*."

Respondents 2, 3, 5, 8, 9, 10, 11, 12, 14, 16 and 17 (65%) indicated that through exposing their children to the theatre they are contributing to the arts, but keeping the arts alive is not the main contributing aspect. The general message conveyed by the respondents was that, by exposing their children to various children's entertainment offerings, they create a frame of reference for their children to choose which entertainment form they want to pursue in the future. "*As a parent it is my responsibility to provide my child with as much exposure to entertainment options as possible, but if he does not choose to pursue the arts or more specifically the theatre, then so be it*"- respondent 9.

3.5.2.4 Theme 4: Value

As value was a very broad theme, the researcher started the theme discussion by providing three sub-categories, identified through literature (Antrobus & Snowball,

2010:328; Grisolia & Willis, 2011:33992; Viviers, Botha & Perl, 2013:213), and asked the respondents to elaborate on the category that they deem the most contributing when they purchase tickets to community children's theatre. The three sub-categories were identified including monetary value (53%); educational value (29%) and value through ticket accessibility (29%). Two respondents indicated that both monetary value as well as educational value are equally important to them when they purchase tickets to live community children's theatre.

3.5.2.4.1 Sub-category 1: Monetary value

Nine (9) respondents (53%), which is the highest percentage of the three proposed categories indicated that monetary value is important when they purchase tickets to community children's theatre. Respondent 8 made clear that community theatre is not always presented by professional actors or producers and she also mentioned that interaction with the cast is important as the cast contributes to the value expectancy "*Paying a price for any product or services creates an expectation and if the expectation is not met the value is not received*"

Loyalty programmes and rewards as contributors to monetary value was also mentioned. Respondents 7, 9 and 10 (33% within this category) stated that loyalty programmes will encourage more purchases "*If I pay less for a ticket because I am a loyalty rewards card holder I feel that I get more than I paid for compared to the other attendees. This will encourage me to continue to purchase tickets and attend children's theatre productions with my children*." Respondent 7 stated that she sees group booking discounts as adding value to the experience while respondent 10 stated that discounts for children under the age of four years creates value "*Children under the age of four does not really understand what the theatre is all about and if I take both a four year old and a seven year old to the same production, the four year old will play around no matter what is happening on stage.*"

According to respondent 6, 12 and 15 (33%) value is perceived if the ticket they buy offer extras for the children. The respondents mentioned that the extras they would expect include party packs (11%), meet and greet opportunity with the characters (11%) and a jumping castle at the venue (11%).

Very interesting was the statement made by respondent 11 "*I will not think twice to take my children to a children's theatre production if there is something for the parents such as being welcomed with a glass of wine or snacks*." Therefore not only extras for children but also for parents contribute to monetary value (11%).

Question 3.5.2.4.1.1- How much are you willing to pay for a ticket to attend a community children's theatre production?

Due to the high percentage of respondents indicating that monetary value is a great contributing aspect, the researcher asked the respondents how much they were willing to pay for a ticket to attend a community children's theatre production based on four provided categories. Two respondents (22%), indicated that they are willing to pay R90-R120, five respondents (56%) indicated that they are willing to pay R130-150, one respondent (11%) indicated they will pay between R160-R190, and one respondent (11%) indicated that they are willing to pay R190 or more.

3.5.2.4.2 Sub-category 2: Educational value

Educational value was indicated by five respondents (29%) as the most contributing aspect within this theme. "*There are so many educational benefits besides the enjoyment aspects when attending a community children's theatre productions. Learners are exposed to dialogue writing; oral presentations; performances; and much more within a well-known environment. The productions allow children to observe how these skills are applied practically. The actors also model what a production is all about and can help children that want to follow a career in performing arts to understand what this entails*" – respondent 13. Respondents 3, 4 and 13 (60% within this sub-category) indicated that, when their children learn unique life lessons or gain new knowledge from attending a live theatre production, value is gained. According to respondent 3 "*Gaining knowledge through attending a live theatre production is much more interesting than reading a book*." Respondents 6 and 12 (40%) both commented on the development of social and emotional skills through attending children's theatre. Respondent 6 stated that children's theatre teaches children social skills including what is good and bad social behaviour when in a public place. According to respondent 12 "*the character development throughout a production or the situations characters find themselves in,*

can help a child experience how characters in a similar situation as the child might be in, deal with challenges and problems."

3.5.2.4.3 Sub-category 3: Value through ticket accessibility

Five respondents (29%) indicated that accessibility creates value.

The researcher started the category discussion by asking the respondents to define accessibility in order to interpret the understanding of the concept. Responses indicated two sub-categories for ticket accessibility: Online purchase availability (60%) and advance purchase of tickets (40%).

Firstly, online purchase availability was explored by the researcher. According to respondent 16 "*I like to purchase children's theatre tickets online and saving the ticket on my phone. In the past I have had to go and pick up tickets at a shop, but prefer online as it is easier and saves me time. I value it even more if the online site works and is easy to navigate*." Respondent 1 indicated that "*When I can purchase anything online while I am at work or while I am waiting for my family's dinner to finish cooking I am in heaven, so the same goes for purchasing tickets to children's theatre.*" Respondent 17 agreed and stated that she hates to queue and when tickets can be purchased online she sees it as a valuable added experience to the actual production.

Question 3.5.2.4.3.1- Which online ticket platform do you prefer to use when tickets to children's theatre are purchased?

The researcher asked the three respondents which online platforms they prefer to use when they purchase tickets to children's theatre. Respondents 1, 16 and 17 (100%) indicated Computicket and respondent 1 (33%) also mentioned Quicket as their preferred online platform.

Secondly, advance ticket purchases were explored by the researcher. Both respondent 2 and respondent 5 (40%) stated that they experience value when they can purchase children's theatre tickets well in advance.

Question 3.5.2.4.3.2- How long in advance do you purchase tickets to community children's theatre productions?

The researcher asked the two respondents how long in advance they would prefer to purchase tickets to community children's theatre productions. Both respondents indicated one to two months in advance. "*If I can purchase tickets at least two months in advance I know that I can plan my schedule around the date. Making last minute purchases is not my style*"- respondent 2. Respondent 5 stated that "*If I can purchase my tickets a month or two in advance I know that I can choose my preferred seats and ensure that my kids are all very excited prior to attend the production*."

Literature indicated that the distance between the primary residence of the intended market and the theatre contributes to a ticket purchase decision. Due to no respondent mentioning this aspect the researcher posed this question to respondents.

Question 3.5.2.4.3.3- How far are you willing to drive to attend a community children's theatre production?

The average travel distance indicated by respondents was 30 kilometres from their residential address, if the sole purpose is to attend a community children's theatre production. According to respondent 5 "*I work 5 kilometres from home and my children go to school 2 kilometres from where we live. I pay a higher mortgage to live so close to work and school and if theatre productions are further than twenty kilometres from my home, I really do not see why I can't wait until something closer is available*." Respondent 17 stated that she prefers to travel no more than 50 kilometres from her home to attend theatre productions "*Keeping my boys in a car for longer than 30 minutes is not an easy task, so the closer the theatre the better*." Respondent 2 indicated that she was willing to travel up to 20 kilometres for children's theatre productions hosted in the Northern Suburbs of Cape Town but if the theatre production is hosted at an arts festival, she is willing to travel up to two hundred kilometres. However, the respondent noted that this was only due to festivals offering various other forms of entertainment as well.

3.5.2.5 Theme 5: Marketing and media

Although only six percent (6%) of the total respondents indicated that marketing and media was the aspect that contributes the most to the purchase of tickets to community children's theatre, the importance of investigating this aspect in more detail should not be overlooked. The researcher started the theme discussion by asking three specific questions to the respondents, based on literature related to event marketing and media (Xiang, Magnini & Fesenmaier, 2015; Rivera, Semrad & Croes, 2015; Burger, 2015). The researcher used the respondents' answers to these questions to further investigate contributing aspects and pertaining to the underlying aspects within each particular answer.

Question 3.5.2.5.1 – Which marketing medium do you prefer to use when searching for children's theatre productions?

From the seventeen respondents, digital marketing medium (41%), traditional marketing medium (24%) and word of mouth (35%) were identified.

3.5.2.5.1.1 Sub-category 1: Digital marketing medium

Digital marketing was mentioned by respondents 2, 4, 6, 9, 8, 13 and 15 (41%) as the medium used to gather information and make purchase decisions related to upcoming events including live theatre productions for children.

Question 3.5.2.5.1.1.1 – Which digital platform do you use the most?

From the seven respondents, the platforms rated as the most used digital platforms included Facebook (86%), Computicket website (71%) and electronic newsletters sent by email (43%). According to respondent 8, she spends up to three hours per day on Facebook "*I browse Facebook every morning when I prepare for work, in the afternoon during lunch and again before I go to sleep in the evening. I currently follow twenty three different groups related to my hobbies, interests and surrounding area. I know at least five other group members following the same groups so if information is posted on these groups I consider attending*." Respondent 2 stated that as she browses Facebook and an interesting advertisement pops up, she opens it to get more information "*In many instances I have found very interesting information, attended very interesting events and*

met interesting people. The information provided through the platform is very reliable in my opinion." According to respondent 6 "*I subscribe to various groups on Facebook and I subscribe to online newsletters. We live in such a busy and fast pace world that I do not have the time to read a newspaper or watch television. I need to get information to my phone to ensure that I am up to date with worldly happenings. From the information gathered I then make my decision on which events to attend and products to purchase*."

3.5.2.5.1.2 Sub-category 2: Traditional marketing medium

Respondent 7, 12, 14 and 17 (24%) indicated that traditional marketing was their preferred medium.

Question 3.5.2.5.1.2.1 – Which traditional marketing medium is the most preferred?

The researcher asked the four respondents to indicate the traditional marketing medium they prefer. Four respondents indicated radio (100%), four respondents indicated television (100%), two respondents indicated billboards (50%), one respondent indicated newspapers (25%) and one respondent indicated flyers (25%). Respondent 7 did indicate that billboards and radio are available when she is driving, hence the exposure and preference. "*I spend quit a lot of time on the road for my job, and as I drive or sit in traffic I read the posters against lamp posts, billboards next to the national highways and my radio is always tuned to RSG*." According to respondent 14 "*Normally when we drive and the kids see the posters against the lamp posts they will ask me more about the advertisement. I also try to read the newspaper in the mornings and there I get a lot of my information regarding events happening in my area*."

After these responses, the researcher asked the respondents more detailed questions related to their answers.

Question 3.5.2.5.1.2.2 – Indicate your most preferred radio station.

Responses included KFM (75%), BokRadio (25%) and Smile FM (25%). All these radio stations are local radio stations available in the Northern suburbs of Cape Town.

Question 3.5.2.5.1.2.3 – Indicate your most preferred television channel.

Responses included: KykNet (75%), Via (75%), SABC 2 (25%).

Question 3.5.2.5.1.2.4 – Indicate your most preferred newspaper.

The one respondent, who indicated that she reads newspapers, (100%) indicated that her most preferred newspapers are the Die Burger and Cape Argus.

3.5.2.5.1.3 Sub-category 3: Word of mouth

Word of Mouth, indicated by thirty-five percent (35%) of the respondents added that the information must come from a known and reliable source. Mentioned sources included friends, family and teachers as mentioned by respondents 1, 3, 5, 10, 11 and 16. Respondent 10 stated "*When information reaches my child's school regarding a live theatre production and the school supports the production, I am already halfway convinced. I know that the school my child is attending always ensure the best for all children and they will not promote anything that will harm them*." According to respondent 1 "*Word of mouth from family members or friends is very reliable. I trust that my family will only inform me about productions which will provide positive exposure to my child*."

Question 3.5.2.5.1.3.1 – How should the message be portrayed to consumers by live theatre producers?

The responses to this question concluded that the information as well as specific visual elements are very important. Eleven respondents (65%) indicated that pictures must be used, nine (53%) respondents stated that the message must be clear and provide all necessary information, seven (41%) respondents indicated that the advertisement must use bright colours, eight (47%) respondents indicated that the price of the ticket must be displayed and eight (47%) respondents indicated that the advertisement must be professional. According to respondent 5, the message must be clear for the intended market. "*If the production is for children, bright colours and a large font must be used. Once my attention is drawn, I will spend time gather more information*".

More specific responses included "*My child loves yellow and blue and this attracts his attention immediately and this will attract my attention then as well. Marketing material with these colours are very effective*" – respondent 14. According to respondent 9, the size of the pictures, especially on Facebook pages or advertisements must be big and bold. Apart from specific marketing elements, respondent 15 stated that every production must present a professional marketing campaign. "*A professional marketing campaign*

not only convinces me that the production is professional but also attracts and holds my attention for longer than a 'home made' poster."

Question 3.5.2.5.1.3.2 – How do you feel about a preview of a new upcoming live theatre production during or directly after the attended production?

Twelve respondents (71%) indicated that they do not mind being introduced to new productions during or directly after the production. Respondents 8 and 12 stated that, after a production, it is always interesting to see which other productions are featured at a later period. "*We are so excited after attending a production that we are already looking forward to the next one*" – respondent 8. Respondent 12 mentioned that the marketing approach should not be too aggressive as an "under pressure" purchase decision is not in her nature and she is very quickly irritated, spoiling the whole positive mood.

Five respondents (29%) indicated that they prefer not to be bombarded with new productions as they want the experience they just had, and memories they just made, to last. According to respondent 4 "*I want my child and me to discuss the production and what we have experienced and if a new production is introduced the focus will be diverted to the new option and the current experience might be forgotten.*"

3.6 FINDINGS

The children's market has been identified as a growing market (Johanson & Glow, 2011:65; Omasta, 2015:74; Rajan, 2016:51; Ukpabi & Karjaluoto, 2017:619; Viviers & Botha, 2019:4) and has become the focus of live theatre producers due to the future purchasing power this market offers (Cant & van Heerden, 2017:55). However, children have proved to be a more complex market since their exposure to the arts is predominantly dependent on the parents' decision, yet still influenced by the children (Bosley, 2010:20). It is therefore imperative that live theatre producers take aspects into consideration that influence ticket purchase decisions related to children's theatre (Vivers & Botha, 2019:4). The aim of this study was therefore to analyse the aspects contributing to the ticket purchases of community children's theatre.

Firstly, the study revealed, through the descriptive data, the following important findings:

- The results indicated that all seventeen respondents (100%) were employed in a professional capacity. According to Uusitalo (2008:138) consumers of art are in important corporate positions. The finding is also supported by Kaur (2016:12) stating the general profile of current parents indicates that they are full time employed in management roles. Both these support the relevance of the respondents to the study.

- The results indicated the most important contributing aspect when purchasing children's theatre tickets is parent-child activity (52%). This was followed by value (24%), production credentials (18%) and marketing and media (6%). From the results of this study none of the respondents indicated that supporting the arts was one of the most contributing aspects that influenced theatre ticket purchases. This finding is in contrast with the most recent study done by Viviers and Botha (2019:11) on children theatre ticket purchases in South Africa which indicated that supporting the arts is the second most contributing aspect towards the purchase of children's theatre tickets. This research however was done at productions hosted on a different platform, arts festivals, and not based directly on community theatre. The finding of this study is therefore very significant as it indicates that the contributing aspects when purchasing community children's theatre tickets are different to those of productions hosted on other platforms.

- Fifty-nine percent (59%) of the respondents indicated that they have only attended one children's production in the past twelve months. According to the study conducted by Viviers and Botha (2019:9) the majority of respondents to their study attended two to four productions for children in the past three years therefore supporting the results of this study.

After the descriptive results, five themes were explored in more detail delivering the following results.

3.6.1. Theme 1: Parent-child activity

- The results revealed that majority of respondents (52%) enjoy the theatre as a family and prefer that all family members attend the production including grandparents and fathers. Thirty-five percent of respondents (35%) indicated that if their whole family does not attend a theatre production, but prefers to attend an alternative family

activity, in most cases the family will opt for the alternative choice. This is a very significant finding as the results of this study support the study done by Lazzaro and Frateschi (2017:54) which states that the possibility exists that one family member may directly influence the other family members' purchase and attendance choice. This finding is also important due to today's society being bombarded with various choices and the competition among different industries competing for the same market has become very stern (Schiffman & Kanuk, 2014:33). This finding therefore indicates an important reason for the rapid decline in live theatre ticket sales.

- The study results provided an overview of activities with which community children's theatre directly competes. Outdoor adventures and cinemas were mentioned as the biggest competitors.

- The results showed that while parents love to spend time with their children when attending children's theatre, twenty-four percent of respondents (24%) also see this as an opportunity to spend time with friends who also have children and share the same family orientated interests. A study done by Kaur (2016:12) as well as Lissitsa and Kol (2016:305) indicated that the reason for this is due to the social need for families and friends to spend time together due to restricted social time available in the fast paced corporate world in which we live today.

- When the researcher posed the question to the respondents as to whether parents should be entertained separately while their children attended a live theatre production all respondents indicated that attending a community children's theatre production should be enjoyed together and not separately.

3.6.2. Theme 2: Production credentials

- The results revealed international Disney animation and children's book characters are very popular among child audiences and favourites include *Elsa* and *Anna* from the movie *Frozen*, *Cinderella*, *Belle* from *Beauty and the Beast*, *Peter Pan* and *Paw Patrol*.

- Very interesting is that not all Disney animation and children's story book characters are among children's favourites. Characters better known to the parents, but less to the children, such as *Mickey Mouse*, *Goofy* and *Donald Duck* were mentioned as the least favourite characters for children to see on stage.

- Local stage and children's story book characters that children are very fond of include *Lollos and Lettie* as the most favourite followed by *Liewe Heksie*, *Aspoestertjie* (*Cinderella*) and *Rooikappie* (*Little Red Riding Hood*).

- When the researcher asked the respondents what attracts children to these specific characters, the results revealed that familiarity was rated as the top reason (35%) followed by imagination (29%), colourful and energetic (24%) and easy sing-along songs (12%). According to Stoyanov and Stanoeva (2016:3) television channels aiming at children such as the Disney channel are among the most popular for pre-adolescent children (Jordaan, 2015:134), and therefore support why children are familiar with these characters.

- When the choice of a fully animated cast or a mixed cast was presented to the respondents as a contributing aspect, the majority of the respondents indicated that they are more inclined to purchase a ticket to a children's theatre production if a mixed cast forms part of the production.

- Interaction with the cast was revealed as an important contributing aspect by forty-seven percent of respondents (47%). De Silva (2018:26) highlights that the goal of children's theatre is to provide the best possible theatrical experience through interaction with and for the intended audience.

- The results supported previous studies which indicate that the story/theme of the productions must be age appropriate and theme/stories that deem inappropriate for children to be exposed to at a young age included sex (35%), animal deaths (24%), drugs (29%), bullying (35%), suicide (35%), and nudity (24%) (Eilders & Nitsch, 2015:1564; Lightfoot, Taboada, Taggart, Tran & Burtaine, 2015:349; Omasta & Brandley, 2016:62).

3.6.3. Theme 3: Supporting the arts

- The results of the study indicated that only eighteen percent of respondents (18%) have been exposed to the theatre from a very young age. According to Mathys, Burmester and Clement (2016:433) previous exposure encourages continued participation, while Barbieri and Mahoney (2010:483) state that consumers who have been exposed to the theatre from a very young age are more inclined to expose other people and attend simply because they believe in keeping the arts

alive. This result is very significant and can be seen as another important reason for the decline in live theatre ticket sales.

- When respondents were asked why, if they were never exposed to the live theatre, they exposed their children to community theatre experiences, the top two reasons included: to provide the opportunity I never had (35%) and broadening cultural perspectives (35%).
- The results also revealed that a minority of the respondents (35%) are concerned with keeping the arts alive and this result is very concerning for the future of both community and professional live theatre productions

3.6.4. Theme 4: Value

- Monetary value has been researched by various authors who indicated that value for money is experienced differently by each consumer but directly influences purchase decisions (Jin, Line & Goh, 2013:680; Kim, Woo & Uysal, 2015:467). Results of this study indicated that the majority of respondents seek monetary value (53%) when they purchase a ticket to attend a community children's theatre production.
- The respondents indicated that monetary value is experienced through the offering of extra activities which include jumping castles at the production theatre, meet and greet of characters prior to or after the production or free goody bags to take home.
- A unique result to this study was that extras such as wine and snacks for the parents will add to a valued experience contributing to the purchase of a children's theatre ticket.
- Loyalty programmes and exclusive memberships have also been indicated as an incentive that adds monetary value. This finding highlights the importance of loyalty programmes and that re-purchasing of community children's theatre tickets can be encouraged through this offering.
- Results indicated that a reasonable ticket price consumers are willing to pay for community live theatre productions for children is between R130-R150 per ticket.

- The results indicated a second aspect that contributes to value, educational value. Educational value is important for children and, according to the respondents (29%), must consist of their children gaining new knowledge and learning dialogue while experiencing enjoyment.
- The results also indicated that specific skills sets are developed through community theatre that include the development of social skills, emotional skills and cognitive skills.
- Lastly, within this theme, results indicated accessibility as a contributor of value. Accessibility is divided into two categories, online ticket purchase availability and advance purchase of tickets.
- Online ticket availability platforms revealed Computicket and Quicket as the most important.
- Advance purchase options contribute to the purchase of children's theatre tickets and the results indicate that respondents (40%) prefer to purchase tickets two months in advance for community live theatre productions.
- Lastly, respondents indicated that the distance between their primary residence and the theatre acts as a contributing aspect and an average travel distance that consumers are willing to travel to community theatre productions for children is thirty kilometres.

3.6.5. Theme 5: Marketing and media

- The results of this study revealed that digital marketing (41%) was the most preferred marketing medium used by respondents followed by traditional marketing (24%) and word of mouth (35%). Couture, Arcand, Senecal and Ouellet (2015:67) state that information search has moved from traditional platforms to electronic platforms yet the results still indicated that traditional marketing should not be overlooked.
- Digital platforms used by respondents included Facebook as the most prominent followed by Computicket and electronic newsletters sent via email.

- Traditional marketing mediums indicated by the results included radio, television, billboards and flyers.
- KFM, BokRadio and Smile FM were indicated as the most preferred radio stations. All three of these radio stations are community and the results indicate that community radio stations are effective channels for the marketing of community live theatre productions.
- Television channels that were indicated as the most watched included KykNet, Via and SABC 2. These television channels all present animation programmes aimed at children in both Afrikaans and English. KykNet and Via are both DSTV channels and more expensive then national government subsidised television channels. None of these channels are community specific but readily available.
- The results indicated that Die Burger, an Afrikaans community newspaper and Cape Argus, an English community newspaper are the most read newspapers by respondents. This indicates that community newspapers are preferred to national newspapers.
- Specific elements that need to be included in the advertising of community children's theatre marketing campaigns include large pictures, all relevant information, the price of the ticket, the usage of bright colours and it must be done professionally.
- Effective colours for children theatre advertisements indicated are blue and yellow.
- The study also found that word of mouth plays a vital role in information gathering among respondents. Results from this study indicated that teachers are seen as a very reliable source, followed by friends and family members to gather information related to upcoming live theatre productions for children.
- Lastly, the results indicated respondents (71%) do not mind a preview of a future production during or directly after the production they have just seen. This result supports the finding by Han, Hwang and Lee (2018:825) which indicated that after each positive experience, the art consumer's reaction to the experience is believed to influence their future decision-making process.

3.7 IMPLICATIONS

- From the five (5) themes, respondents indicated that they attend community children's theatre to spend time with their children. This finding is important for community theatre producers and actors as they need to incorporate fun activities where the parents can be involved with the production such as assisting their children with a riddle or competing through an interactive quiz.
- Respondents only attend one (1) live theatre production per year, but they also indicated that they are willing to attend more productions if reward programmes are offered. Community theatre producers and marketers should consider loyalty membership programmes and rewards to boost tickets sales and increase live theatre attendance among this particular target market.
- Family members prefer to attend live theatre productions with all family members including the father of the child. This result opens the possibility for future research to determine how to attract male attendees to child or family orientated live theatre productions.
- As seen in the study results, theatre productions are in competition with other family entertainment activities such as outdoor activities and the cinema. It is clear that the competition among industries focusing on children and their parents as their main market is very tough. Results indicated that, through positive word of mouth, especially if the message is conveyed by teachers, parents are more willing to explore the suggested entertainment option. Marketers of community theatre productions should get schools involved with theatre productions through sponsorship opportunities or special offerings such as exclusive previews or other incentives.
- It is also suggested that children's theatre productions can be hosted outdoors as this was one of the preferred family activities indicated. This will offer the opportunity for children to run around and be loud without any restrictions and can add to a more relaxed environment for the parents as well.
- In South Africa, Disney animation and children's book characters are just as popular as in other countries around the world. Community theatres and community theatre producers can benefit from showcasing international casts or characters within

South Africa. International musicals hosted on Broadway in New York in the USA such as *Frozen, Cinderella, Little Red Riding Hood, Aladdin, Mary Poppins, Tarzan and, Beauty and the Beast* might not only attract child audiences but be very popular among adult audiences as well. This recommendation might result in high costs.

- *Lollos and Lettie* rated as the most popular local stage characters. Through the results respondents indicated that they do not mind after-show marketing of upcoming productions. Community theatre producers can make use of these findings and present upcoming production characters as pre-show entertainment at a Lollos en Lettie production with the special permission from the owners of the characters or the trademark.

- Results have shown that very few of the parents, the person making the actual purchase decision, have been exposed to community theatre productions from a very young age. This can be one of the reasons for the decline in tickets as these purchase decision makers do not have a unique love or commitment towards the theatre itself. It is advised that theatres create adult introductory productions, paired with either another form of entertainment that this market also enjoys so as to create a bond between the target market, consisting of adults with children, and the theatre.

- Value for money rated as a very important contributor to children's theatre ticket purchases. Community theatre producers should consider adding more to the ticket purchase then just a stage production and can consider jumping castles after the production, goody bags with sweets, or snack platters for the adults accompanying the children.

- Community theatre should choose a venue within 30 kilometres of the target audience. Venues such as local school halls, local theatres or outdoor venues such as wine farms can be considered compared to traditional venues if traditional venues are not available within this radius.

- Online marketing has been indicated as a very effective marketing tool. Marketers of children's community theatre productions should ensure that their online presence is noticeable on social media platforms such as Facebook.

- Marketing efforts should not exclude traditional marketing such as radio, television, billboards and flyers. Community radio stations and printed advertisements in local

community newspapers should form part of the live theatre production's marketing campaigns.

- Both traditional media and online media should use visual aspects such as cartoons, pictures of the main characters, bright colours and informative messages as these have been indicated to attract the specific target audience. Community theatre producers should ensure that they use colours such as blue, yellow and red, provide joyful pictures of the cast and provide all information such as the ticket prices on the marketing material they decide to use.
- One hundred and thirty rand (R130) was the average ticket price indicated for community theatre productions. Community theatre productions should try not to exceed this price for live theatre production tickets.
- Professional marketing campaigns are very important to the target audience and therefore community theatre producers should invest in professional marketing campaigns if they want to convince parents to purchase tickets to community children's theatre productions. This might be costly, but can prove more effective for ticket purchases.
- Lastly, findings indicated that online platforms to purchase tickets should be available and user friendly. Reliable and well known sites such as Computicket should be used effectively by live theatre producers and marketers.

3.8 CONCLUSION

The purpose of this study was to investigate aspects contributing to community children's theatre ticket purchases. Through this study, results indicated that the most contributing aspects to community children's theatre ticket purchases was parent-child activity, followed by value, production credentials and marketing. For community theatre, supporting for the arts was not indicated as a contributing aspect but it was in other children's theatre studies done in South Africa (Viviers & Botha, 2019). Therefore the results of this study indicate that that the contributing aspects for community children's theatre ticket purchases are different compared to other platforms being used to present children's theatre. In addition to this finding, the results revealed that educational value

and interaction between the children and the cast during the production were both seen as adding value to a ticket purchase decision and therefore contribute to the ticket purchases of community children's theatre.

The results of this study are beneficial to community theatre producers and marketers. Festival organisers can also benefit from these results. All of these role players aim to attract children as their preferred market, but face difficulty as all of them need to also attract the adult market, that accompanies children, to the same productions. The results clearly indicate that the adults who purchase the tickets seek specific aspects such as family entertainment, value for money, educational value and themes that are age appropriate for the specific market. The children are attracted to Disney animation and children's storybook characters as well as local stage characters such as *Lollos and Lettie* since these characters are introduced to children through media, use bright colours as well as catchy songs that children love.

It is important to keep the demographic profile of the respondents to this study in mind as communities within South Africa is very diverse. The results of the study however does open the possibility for future research to determine how to attract all family members including male attendees to children's theatre productions, which international Disney productions should be hosted in South Africa and which other unique characters and elements attract the attention of children specifically within a middle to high income category household. Community within other income brackets, geographical areas and influenced by other external factors can also be investigated. Through further investigation and by identifying these aspects the sustainability of the arts can be ensured.

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CHAPTER 4
(Article 2)

Analysing the theatre ticket purchase behaviour of teenagers in South Africa.

Summary

Teenagers are becoming one of the biggest consumer markets in the world due to the size of market and they are exposed to new and exciting experiences daily through television, radio and social media. All industries are competing for the attention and future brand loyalty envisioned for this market and live theatre producers are not allowing themselves to be left behind. Seeking alternative strategies to attract new markets and keeping the theatre alive for future generations have become a priority for live theatre providers as the theatre in its current form is struggling to survive due to a decline in ticket sales and aging markets.

The complexity of teenagers is still an obstacle that live theatre producers have to overcome. Not only are teenagers presented with a variety of products and experiences that enhance their social status to a greater extent compared to attending live theatre productions, live theatre ticket purchases by teenagers is still limited due to their dependence on their parents for money and transport among others. Live theatre producers therefore need to analyse the theatre ticket purchase behaviour of teenagers in South Africa and determine the unique aspects that will contribute to teenagers purchasing live theatre tickets.

Through a quantitative research design this study aimed to analyse the theatre ticket purchase behaviour of teenagers in South Africa. Three hundred and twenty one (321) self-administered questionnaires were distributed among teenagers who participated in the ATKV Tienertoneel/ATKV Teenager drama competition. An exploratory factor analysis revealed four (4) factors that contribute to live theatre ticket purchases of teenagers. These were *Marketing, Theatre lover, External influencers and Theatre & Show compilation*. Of the four (4) factors, the factor 'External Influencers' ranked as the highest contributing factor followed by 'Theatre lover' and 'Theatre & Show compilation'.

The findings of this study provide very important information for live theatre producers as well as marketers and contribute to a better understanding of the theatre ticket purchase behaviour or the current teenager market.

Key words: *Live theatre, market segmentation, teenager market, Generation Z, Generation Y, purchase behaviour, ATKV.*

4.1 INTRODUCTION

In the past, owning products was seen as an improvement of one's lifestyle, but this mindset has changed among consumers and more consumers are searching for unique experiences rather than physical products per se (Howell, Pchelin & Iyer, 2012:57). Studies indicate that participation in unique experiences is motivated by the learning opportunities and social interaction among society members when sharing their experiences with their friends or social groups, compared to having a physical product in isolation (Meeks, Shryock & Vandenbroucke, 2018:278). Due to this, selling an intangible product such as an experience has been the forefront of many marketing research studies especially in the field of tourism and event management (Chandler & Lusch, 2015; Bilgihan, 2016; Wakefield & Wakefield, 2018).

Unique and new experiences have been introduced among products that have been in existence for many years, or products reaching a saturation phase among consumers (Hacklin, Bjorkdahl & Wallin, 2018:82). With the need for live theatre productions to attract new markets live theatre producers, more than other industries, understand that an experience has a lot to do with stimulating the expectation rather than just focusing on the main product on offer. Live theatre producers therefore enhance theatre experiences through choosing unique venues or themes (Vu, Luo, Ye, Li & Law, 2018:494). According to He, Wu and Li (2018:127) offering unique experiences also increases consumers' willingness to pay for these types of experience. Consumers' willingness to pay is a very important business principle as, in the case of live theatre, the price of the ticket is the biggest form of income for the artists (Green, 2018:177).

One market that is very fond of new experiences is teenagers (Schreck, 2018:1). Teenagers has proved their potential to grow into an important consumer market in the near future (Sharma, Luk, Cardinali & Ogasavara, 2018:213) and, from an in-depth literature review, research (both International and South African based) show that focus on the purchase motivators of teenagers is vital for the future success (S*ee Table 4.1 below*).

Table 4.1: Previous studies related to the purchase behaviour of arts goods and with reference to age

International Studies		
Author/s	**Title of article/book**	**Short description**
Willis, Snowball, Wymer & Grisolia (2012)	A count data travel cost model of theatre demand using aggregate theatre booking data	The authors conducted a study related to the determinants of attendance at a local theatre. The sample was divided into different age categories and the highest attendance rate was among a younger market. Findings included that distance to the theatre plays a significant role in purchase decision of a younger market.
Leask, Fyall & Barron (2014)	Generation Y: An agenda for future visitor attraction research	This study focused on various characteristics of a younger market. The study highlighted the spending power, the need for memorable experiences and the use of technology among the younger generation. The study also states that management of any tourism or art related product should change their operational style if they want to keep this market satisfied.
Xiang, Magnini & Fesenmaier (2015)	Information technology and consumer behaviour in travel and tourism: Insights from travel planning using the internet	This article focused on a younger generation's use of technology when making their purchase decision. The article concluded that the younger generation relies on technology more than ever before and businesses need to adapt their communication strategies accordingly. Travel portals, virtual communities and websites are all tools to enhance better communication and, as such, influence product sustainability among a younger generation.
Weinberger, Zavisca & Silva (2017)	Consuming for an Imagined Future: Middle-class consumer lifestyle and exploratory experiences in the transition to Adulthood	This study investigated the consumption and lifestyle practices of teenagers. The study further investigates how teenagers plan to changes their current social class with the prospect of new opportunities and obstacles in their future.
South African Studies		
Author/s	**Title of article/book**	**Short description**
Burger (2015)	A brand loyalty model for arts festivals	The study concluded that marketers can build brand loyalty among arts product consumers if the market's changing needs are monitored and satisfied through different programme offerings. The author highlighted that the age of consumers directly influences their purchase behaviour and brand loyalty. By focusing on a younger market and building brand loyalty among this market, future success and sustainability of the arts can be reached.
Jordaan, Botha & Viviers (2015)	Determining the key factors contributing to the ticket purchase of younger Afrikaans film theatre attendees	The article placed focus on the ticket purchasing motivators related to Afrikaans films. The study determined that facilities, marketing and production credentials were among the main motivators indicated by the teenager market when purchasing tickets to art related productions. The study is relevant due to the sample including the teenager market.

(Source: Authors own compilation)

From existing literature it is clear that there is a crucial need for investigating teenagers as a growing market segment. The research gap lies in the understanding of teenagers as well as how live theatre producers can adapt their offering through strategic planning to appeal to this particular market (Steenkamp & Ter Hofstede, 2002:185; Lissitsa & Kol, 2016:304). Also evident in research is that live theatre productions are experiencing a decline in ticket sales and thus facing an uncertain future (Meeks, Shryock & Vandenbroucke, 2018:279) making this research even more critical. Therefore, this article aims to analyse the theatre ticket purchase behaviour of teenagers in South Africa.

4.2 LITERATURE REVIEW

For years the dominating market for live theatre productions has been identified as an older market between their late thirties to their early sixties, also known as the Baby Boomers generational cohort (Jang & Ham, 2009:373) as seen in Table 4.2 below:

Table 4.2: Profile of live theatre attendees regarding their age profile

International Studies		
Author/s	**Title of article/book**	**Profile of art consumer**
Oakes (2010)	Profile the jazz festival audience	This study revealed attendees to live performances was well educated, high income, owned property and were between the **ages of 45-54 years**.
Van Eeden (2011)	The impact of The Met: Live in HD on Local Opera Attendance	This study revealed that attendees to an Opera performance are mainly females with a post graduate qualification, high household income and **between the ages of 50-60 years**.
Manners, Saayman & Kruger (2014)	Managing the "wow factor" at live music performances	The results of this study revealed that **age of the attendees average between 28 and 46 years**, being married, with a tertiary qualification
Kruger & Saayman (2017)	Raising the curtain on audiences at The Phantom of the Opera	This study indicated that the average attendee consisted mainly of females, married, with a post graduate qualification and **an average age of 39 years**.
Van Regenmortel, Mette, De Donder & Elias (2017)	Research note: The other side of the stage, revealing compositional difference in Flemish amateur theatre audiences	This study indicated that the average **age of theatre attendees is between 35-64 years**, motivated to attend due to the cultural capital gains associated with theatre experiences.
Metsi (2017)	The spending behaviour of attendees to a music festival in South Africa	Majority of respondents were female, between the ages of **41-66 years**, speaking English as their first language and attending live productions in groups of 4 people.
Gomez-Casero, Alba, Beltran & Nogueras (2018)	Cultural events: Case study of a theatre festival as an element of Tourist attraction	From this study it is evident that attendees have a post graduate qualification, travel in groups and are the average age of **attendees is between 50-59 years**.

(Source: Authors own compilation)

However, as this market is aging and live theatre producers realise the need to widen their market scope and explore new future markets (Sharp, 2013:40; Grebosz-Haring & Weichbold, 2018:8). The major reason for widening their market scope is due to the decrease in income due to empty seats and decline in ticket sales, as well as less involvement of younger theatre audiences and if live theatre producers do not overcome these challenges, they will face disastrous consequences (Chiu, Ramli, Yusuf & Ting, 2015:77; Tutuncu & Lieberman, 2016:163).

Various new market options are currently under investigation by live theatre producers and one particular market that is attracting special attention is the current teenager market (Krizan, Bilkova, Kunc, Sladekova Madajova, Zeman, Kita & Barlik, 2018:200). This is due to the potential purchasing power due to the size of this market, influential behaviour among their peers through social media and the fact that teenagers travel in groups as opposed to individual travel patterns as with their predecessors (Sharma, Luk, Cardinali & Ogasavara, 2018:213).

4.2.1 Characteristics of teenagers

Teenagers have been characterised by Kjeldgaard and Askegaard (2006:231-233) as individuals with new ideas and ideologies, changing the traditional way of doing and living compared to their predecessors, ensuring change within society and forcing new initiatives from various industries. Teenagers, according to Cohen, Prayag and Moital, (2014:890), has the potential to become the newest and biggest consumption cohort of the near future. Teenagers have mostly grown up either in a period where both parents are working or in a divorced household, forcing teenagers to become very independent from an earlier age (Lissitsa & Kol, 2016:305). Being exposed to the internet their whole life through their Smart phones, tablets and laptops (Sullivan & Hyun, 2016:125) teenagers are not always open to the opinions of an older generation as they associate past mistakes, directly influencing them in current times, as an integrated part of the older generation and therefore little trust is placed in the opinion and examples previous generations display (Mishra, Maheswarappa, Maity & Samu, 2018:397).

Teenagers spend money very easily according to Williams and Page (2011:7). This particular market spends easily on luxury products due to their needs being motivated by personal wishes, social status and exposure to wealthy cultures (Timperio, Tan, Fratocchi

& Pace, 2015:218). Teenagers consider luxury brands as a way to consolidate their uncertain identity as they are still developing into the human being that they want to become (Timperio, Tan, Fratocchi & Pace, 2015:221). This is evident from their branded clothing to the music they listen to (Ferguson, 2011:266). Williams and Page (2011:7) adds that teenagers are very imaginative and influence more than 70% of all family purchases.

For live theatre producers, it is important to understand that teenagers has a very distinct concept and attitude towards live theatre productions which influence the value they seek from this unique offering (Kanchanapibul, Lacka, Wang & Chan, 2014:528). Teenagers place the value of live theatre productions on the social value and the opportunity to experience something new and not on the affordability of the live theatre ticket (Arai & Pedlar, 2003:188). Teenagers want to be part of the experience and they want to be taken out of their comfort zone (Giunta, 2017:911). Their need for unfamiliar experiences is opening a unique opportunity for live theatre producers if they can offer the participation in "new and different" productions (Schreck, 2018:1). According to Naumovska (2017:123) teenagers are very fond of fantasy, and when combined with high tech, the motivation arises even more for them to participate in such experiences. Important to note is that teenagers have a concentration span of up to 1 hour, and live theatre productions with a longer duration might lose the focus of this particular audience (Rajan, 2016:51).

Beside unique experiences, teenagers also see education as being "cool" and educators, a reference group not always included in purchase behaviour studies, enrich the lives of teenagers through their own enthusiasm for live theatre (Williams & Page, 2011:8). This creates the opportunity for pre-, during- and post production discussions encouraging an informal learning, but once-in-a-lifetime exposure, opportunity. Matiza (2015:83) states that, through learning opportunities created by live theatre productions, teenagers are provided the opportunity for self-expression, help with the development of the imagination, increased self-awareness, self-acknowledgement and self-respect. This method of education therefore contributes to a future commitment towards live theatre productions (Matiza, 2015:89; Rajan, 2016:53).

4.2.2 Consumer purchasing behaviour

Consumer purchase behaviour, defined by Parumasur and Robert-Lombard (2013:2) is a combination of actions and influences when purchasing products or experiences. Schiffman and Kanuk (2014:4) add that consumer purchase behaviour is related to both money and information available as well as the need of the consumer. Purchasing products or services comes from a process of thinking and analysing as well as the influences of external aspects (Mudassar, 2017:7). Dalziel (2016:198) states that consumer purchase behaviour is complex and it is therefore fundamental for live theatre producers to take all aspects that influence the purchase behaviour of consumers into account (Hawkins & Mothersbaugh, 2013:6; Joubert, 2013:2; Jordaan, 2015:48).

Current and future purchase decisions are highly influenced by four distinct factors, personal, psychological, cultural and social factors (Belk, 1974:2; Al-Jeraisy, 2008:255; Yakup & Joblonsk, 2012:63; Rani, 2014:52; Jordaan, 2015:5). Each will now be discussed briefly:

Personal factors consist of personality, age, lifestyle and self-image (Metsi, 2017:63). Personality is an influential factor that is hard to master by product providers as each person is different (Mpinganjira, Dos Santos, Botha, Du Toit, Erasmus, Maree & ugobo, 2013:109). Burger (2015:33) states that personality is an inevitable characteristic of every consumer and product providers should allow different personalities to lead their product development (Allen, O'Toole, McDonnell & Harris, 2008:295). Following personality is age and it is evident that different age categories influence the wants and needs of consumers (Roberts-Lombard & Parumasur, 2017:55). Generational theory has been well researched indicating that different age categories have unique spending patterns due to exposure, worldly events and their needs (Martins & Martins, 2014:129; Tsaur & Yen, 2018:121). Lifestyle refers to the way people live and express themselves through individual activities, interests and opinions (Solomon, Russel-Bennett & Previte, 2012:2). In the past, lifestyle has been researched as an individual construct, but more recent research has shown that purchase decisions are based on family formation, making this a vital aspect when creating new products for future markets (Van Acker, Goodwin & Witlox, 2016:29). Lastly, self-image is the image one has of oneself (Rani, 2014:57). For teenagers specifically, striving towards "being cool" and being accepted by others, develop their self-image from the opinion of others (Williams & Page, 2011:8). This image

will influence current and future purchase behaviour and product providers can create product or brand loyalty by providing the desire outcome of the consumer over time (Hosany & Martin, 2012:687).

According to Dibb and Simkin (2016:259) *psychological influences* can be divided into different sub factors, perception, motivation, knowledge and attitude. Perception is the process where an individual searches for a product or service to fulfil a new need that arises (Parumasur & Roberts-Lombard, 2013:251). According to Du Plessis, Rousseau, Boshoff, Ehlers, Engelbrecht, Joubert and Sanders (2012:160) a process is followed by consumers when perceiving a product that can satisfy their wants or needs. The process of perception starts with an impulse due to changes in the external environment triggered by advertising or physical experiences such as hunger or pain. Consumers then start to notice environmental differences and, through sensory application, determine and evaluate the potential stimuli. After such evaluation, consumers make a product selection derived from past experiences and future need satisfaction. This will lead to a buying reaction that is positive for both consumer and supplier (Du Plessis, Rousseau *et al.*, 2012:160).

Motivation and knowledge are the driving forces for purchases by which individuals strive to consciously and subconsciously reduce internal tension (Funk, Toohey & Bruun, 2007:230; Du Plessis, Rousseau *et al*., 2012:166). According to Ju, Kim, Chang and Bluck (2016:2079) motivation is driven by nostalgia and this offers future potential for live theatre producers due to knowledge of past experiences combined with future needs that arise, consumer purchase patterns change but a sense of familiarity is still important when a purchase decision is made (Metsi, 2017:64; Rivera, Semrad & Croes, 2015:97). Lastly, the attitude of consumers influences their psychological state (Jordaan, 2015:36). According to Burger (2015:30), if the needs of consumers are met, positive reactions toward the product and product provider will be displayed. For product providers focusing on future need satisfaction, building a positive relationship with consumers over time is therefore vital (Jin, Line & Goh, 2013:681). Through positive attitudes and experiences consumers form brand loyalty (Li, 2010:323) characterised by the display of belief that the product will offer a positive experience when repurchased (Oliver, 1999:35; Yoon, Lee & Lee, 2010:337).

The third aspect, *culture*, is defined as the knowledge and customs of people (Quester, Pettigrew & Hawkins, 2011:529) which consist of daily activities that lead to the existence of individuals (Goeldner & Ritchie, 2009:264). Reisinger and Turner (2012:13) state that culture can be characterised by artefacts, symbols, expressions of everyday life and results from interactions with other members of society. Values and behaviour are inherited from previous generations and some cultures see this inherited behaviour as law directly influencing their needs and purchase decisions (Dalziel, 2016:32).

Lastly, s*ocial factors* consists of reference groups, family roles and status (Burger, 2015:35). The purchase decisions made by consumers are not only led by their own motivations but also by the positive attitude of their reference groups (Du Plessis et al., 2012:328). When individuals belong to certain social groups, the attitude of the whole social group influences the purchasing decision of the individual (Allen et al., 2008:293). Research into the impact of family opinions and decisions on consumer purchase behaviour have proved that, if the relationship between family members is strong, the individual decision to purchase a product will be adapted to accommodate the family needs and opinions (Uncles, Dowling & Hammond, 2003:296). Burger (2015:82) highlights that studies done by Keller (2002) as well as Azouly and Kapferer (2003) indicated that past experiences of family members and word of mouth of close social circles directly affect the purchase decision of consumers, especially teenagers.

With the uniqueness of teenagers in mind and the overview of factors that influence consumer purchase decisions, it is imperative for this study to highlight unique aspects that can influence teenagers to purchase live theatre tickets. Table 4.3 below highlights aspects identified through an in-depth literature review: (*See Table 4.3 below*).

Table 4.3: Unique aspects that influence teenagers to purchase live theatre tickets

Aspect	Source
Technology	Overbergh, 2014; Richardson, 2015; Besana, Bagnasco, Esposito & Calzolari, 2018; Skirpan, Cameron & Yeh, 2018; Vasiliou & Schofield, 2019.
Online marketing and online purchase platforms	Richardson, 2014; Walmsley, 2015; Sullivan & Hyun, 2016; Phalitnonkiat & Chewwasung, 2018; Rein & Venturini, 2018; Fernandez & Gonzalez, 2020.
Educational enrichment opportunities	Gallagher & Wessels, 2013; Kempe, 2015; Stinson & Burton, 2016.
Participation opportunity	Gallagher & Wessels, 2013; Reason, 2015; Fernandez & Gonzalez, 2020.
Social interaction with friends and family	Kaur & Singh, 2006; Bergin, 2016; Waterson, 2018.
External influencers such as celebrities, social media influencers and well-known actors	Latimer, 2015; Rosenthal & Mckeown, 2017; Moraes, Gountas, Gountas & Sharma, 2019; Stubb, Nystrom & Colliander, 2019; Fernandez & Gonzalez, 2020.
Unique product offering	Giunta, 2017; Ceballos & Bejarano, 2018;
Genre	Gallagher & Wessels, 2013; Grisolia & Willis, 2016; Brown & Knox, 2017; Barone, Bansal & Woolhouse, 2017; Naumovska 2017; Chung & Park, 2018; Baldin & Bille, 2018.
Price	Grisolia & Willis, 2016; Baldin & Bille, 2018; Fernandez & Gonzalez, 2020.

(Source: Authors own compilation)

As seen in Table 4.3 above, teenagers are influenced by unique aspects when purchasing live theatre tickets and various aspects of technology form an integral part of teenagers' lifestyle (Richardson, 2015:209). Walmsley (2016:67) supports this statement and states that the online presence of teenagers is higher than ever before. Online behaviour of teenagers includes content search, marketing exposure as well as social interaction through technological platforms such as Facebook, Instagram and Twitter (Besana, Bagnasco, Esposito & Calzolari, 2018:25; Rein & Venturini, 2018:3360; Rahardjo & Mulyani, 2020:30). According to Phalitnonkiat and Chewwasung (2018:40) online content reviews and marketing campaigns are aimed directly at teenagers and directly influence their ticket purchase behaviour. Facebook and Instagram has been rated among the most successful social media platforms attracting and influencing the teenager market (Rein & Venturini, 2018:3360; Rahardjo & Mulyani, 2020:30). These social media platforms make use of unique selling or influential techniques such as celebrities and social media influencers, which has become a very influential aspect of teenager's self-image (Rosenthal & Mckeown, 2017:2; Moraes, Gountas, Gountas & Sharma, 2019:1161). The opinion, products used and lifestyle of these influencers have become more than just admiration by many teenagers, but teenagers strive towards the personality of the influencers in any way possible (Stubb, Nystrom & Colliander,

2019:110). Due to the high influence of social media influencers, live theatre producers have come to realise that teenagers are willing to pay higher prices for live theatre tickets when the experience is endorsed by a social media influencer compared to the introduction of a new production through a more traditional marketing campaign (Ceballos & Bejarano, 2017:150).

Live theatre producers have taken a step further not only by getting their productions endorsed by celebrities and online influencers but also incorporating technology into their productions as technology used in live theatre productions has proved to attract larger audiences (Skirpan, Cameron & Yeh, 2018:7). Technology is used through different means and one very successful strategy used specifically to attract teenagers to attend live theatre productions is the interaction between the production cast and the audience using social media such as Twitter during the performance, encouraging interaction between the audience and the production (Besana, Bagnasco, Esposito & Calzolari, 2018:25). Through using this method, live theatre producers are also minimising the risk of production failure as the teenager market is now not only a spectator but an active co-contributor to the production outcome (Vasiliou & Schofield, 2019:388).

From the literature, it is evident that teenagers are influenced by a variety of aspects such as online marketing, technology, educational enrichment, participation, social interaction, external influences, genre and price. Looking at the literature identified in Table 4.3, it is interesting to note that most of the research was done internationally and this raises the question as to whether these aspects are also as influential among teenagers in South Africa. The need for identifying unique aspects that specifically influence teenagers to purchase live theatre tickets in South Africa is therefore imperative for the sustainability of these productions.

4.3 PROBLEM STATEMENT

With teenagers becoming a vital future market, industries have to change their offerings to become more appealing to encourage future purchases (Neves, 2016:3). Research related to the unique characteristics, wants and needs of markets are imperative for future success (Holder & Ruhanen, 2018:157). Martins and Martins (2014:129) state that continued research into current and future generations will provide various industries with

the necessary information to adapt their products and become more appealing to new markets of which one such market is teenagers.

Literature has shown that teenagers have a ZAR39.5 billion per year spending power and due to the size of this market, the spending power can increase in the near future (Neves, 2016:3). However, various research gaps relating to the unique aspects that contribute to the purchase decisions of this market still exist (Meeks, Shryock & Vandenbroucke, 2018:279). Previous research has clearly shown that attending live theatre productions is not yet under the top social priorities of current teenagers but activities such as listening to the radio, participating in sport, watching movies, dining out and shopping still ranks among the top five preferred activities among teenagers (Kruger & Saayman, 2015:3; Temple, Crane, Brown, Williams & Bell, 2016:270). With ticket sales declining and live theatre struggling to survive in South Africa (Botha, Viviers & Slabbert 2012:22; du Plessis, Slabbert & Saayman 2017:36), it can be motivated now more than ever that live theatre productions aimed specifically at the teenager market should be presented. Although various live theatre platforms such as arts festivals are being attended by families, very little is offered specifically for teenagers.

The question that needs to be asked is whether we really know which aspects will contribute to attracting teenagers to attend live theatre productions. Therefore this study aims to analyse the theatre ticket purchase behaviour of teenagers in South Africa.

4.4 METHODOLOGY

This section provides more detail related to the research method, population and sampling, the development of the questionnaire, the data collection and the data analysis.

4.4.1 Research method, population and sampling

This study followed a quantitative research method, more specifically a descriptive research method, using a self-administered questionnaire. A non-probability sampling method, more specifically, a quota sampling technique was used (Berndt & Petzer, 2011:174).

The ATKV Tienertoneel/ATKV Teenager drama competition is a live theatre competition for teenagers, currently in its fifty-fifth (55) year of existence. This competition offers

secondary school children, between the ages of fourteen and eighteen years, the opportunity to compete against national and Namibian schools where each school presents a live theatre production. Two thousand (2 000) teenagers participated in the competition at various theatre venues (S*ee Table 4.4 below*) and the finals, consisting of the top eighteen productions, were hosted in Stellenbosch. It is important to note that a school can choose at which venue they want to compete and they are not limited to a venue which is the same province as where the school is located (ATKV, 2019).

Table 4.4: ATKV Tienertoneel/ATKV Teenager drama competition venues and dates

VENUE WHERE COMPETITION WAS HOSTED	**COMPETITION DATES**
PE Opera House in Port Elizabeth	23 July – 27 July 2019
Market Theatre in Johannesburg	23 July – 27 July 2019
UJ-theatre in Johannesburg	29 July – 3 August 2019
Ermelo High Auditorium in Ermelo	30 July – 3 August 2019
Roodepoort Theatre in Roodepoort	5 August – 8 August 2019
Wynand Mouton Theatre in Bloemfontein	5 August – 10 August 2019
Sanlam Auditorium in Potchefstroom	12 August – 17 August 2019
Windhoek Gymnasium Theatre in Windhoek	14 August – 16 August 2019
Artscape Theatre in Cape Town	15 August – 17 August 2019
Unisa Little Theatre in Pretoria	19 August – 24 August 2019
Durbanville High School Auditorium in Durbanville	19 August – 24 August 2019
Playhouse Drama Theatre in Durban	20 August – 23 August 2019
FINALS	
Adam Small Theatre in Stellenbosch	23 September – 28 September 2019

(Source: ATKV, 2019)

Three hundred and twenty one (321) usable questionnaires were received and processed representing two thousand (2 000) (N) participants according to the sample size formula created by Krejcie and Morgan (1970:608). Therefore, the sample was deemed sufficient for the study.

4.4.2 Development of measuring instrument

For this study, an adapted measuring instrument from the study conducted by Botha (2011) was used to address the research question. Aspects that influence the purchase of live theatre tickets, as identified by Botha (2011) were included in the questionnaire.

Additional questions, more specifically, experience orientated aspects related to live theatre experiences influencing teenager purchase behaviour were also included which were identified through a literature review (Gallagher & Wessels, 2013; Reason, 2015; Grisolia & Willis, 2016; Phalitnonkiat & Chewwasung, 2018; Moraes, Gountas, Gountas & Sharma, 2019).

The questionnaire consisted of two (2) sections, Section A and Section B: Section A addressed various contributors to the live theatre ticket purchase behaviour of teenagers. In this section, questions included personal expectations, accessibility of theatre production venues, ticket prices, and theatre production duration. Respondents indicated the contribution of each aspect on a 5-point Likert scale with options ranging from: 1= made no contribution, 2= made a small contribution, 3= made a contribution, 4= made a significant contribution, 5= made a maximum contribution. Section B consisted mainly of both open and closed ended questions related to socio-demographic aspects which included questions related to age, gender, home language and education as well as behavioural elements such as number of previous productions attended, favourite theatre production and preferred production duration. The questionnaire and research design was submitted to the ethical committee prior to the research period to ensure that all ethical guidelines are taken into account.

4.4.3 Data collection

Self-administered questionnaires were distributed during the finals of the ATKV Tienertoneel/ATKV Teenager drama competition hosted in Stellenbosch. Eighteen productions were presented between 23 September and 28 September 2019 during which the questionnaires were distributed (*See Table 4.4*).

Field workers, trained by the researcher, firstly determined whether the potential participant qualified to participate in the study. A screening question was used for this purpose. Relevant participants included teenagers actively participating in the ATKV Tienertoneel/ATKV Teenager drama competition. If a potential participant stated yes to the screening question, each fieldworker explained the nature of the study to the respondents and each respondent participated voluntarily. After the willing respondents completed the questionnaire, each questionnaire was collected by the same field worker

4.4.4 Data analysis

A total of three hundred and twenty one (321) usable questionnaires were collected for this study. The data collected was captured in Microsoft Excel and exported to the statistical programme SPSS 25.0 for analysis (SPSS, 2018). For this study, descriptive statistics (respondent and the individual aspects included in the questionnaire), an exploratory factor analysis, frequency tables and cross tabulation with Cramer's V analyses were used.

4.5 RESULTS

The results are reported in two sections. Firstly a respondent profile will be reported as well as individual aspects that contribute to the purchase of live theatre tickets among teenagers. After this, the four (4) factors identified through the exploratory factor analysis and cross tabulation using Cramer's V (φ_c) to determine the correlation between variables will be discussed:

4.5.1 Descriptive respondent profile and aspects contributing to their live theatre production ticket purchases.

As seen in Table 4.5, respondents included both males (53%) and females (47%) with an average age of sixteen (16) years. Seventy-four percent (74%) of the respondents indicated that Afrikaans was their home language, followed by English (23%) and Setswana (2%). One percent (1%) of the respondents indicated that they speak a different home language which included Xhosa, Sesotho and Dutch.

Respondents were asked to indicate all the cultural activities they participate in which included Choir (27%), Debate (20%) and Dance (23%). Thirty eight percent (38%) of the respondents indicated that they do not participate in any other cultural activities than live theatre productions.

Thirty percent (30%) of respondents indicated that their parents were involved in their early childhood exposure to live theatre productions while seventy percent (70%) of the respondents indicated that their parents did not introduce them to live theatre productions from a younger age. When respondents were asked which method they suggest will provide them with more exposure to live theatre productions, sixty-one percent (61%) indicated school tours to arts festivals, thirty-nine percent (39%) indicated theatre productions during school hours and thirty-two percent (32%) indicated day excursions to

live theatre productions. Respondents also indicated that their top motivator to attend more live theatre productions is accessibility of the production to their residential area (21%).

Respondents attend an average of two (2) arts festivals per year in groups of four (4) people including the respondents. An average of two (2) live theatre productions are attended by the respondents while attending an arts festival. Excluding the live theatre productions attended during arts festivals, respondents also indicated that they attend an average of three (3) live theatre productions hosted at various venues not affiliated with arts festivals with their favourite English live theatre production being *The Sound of Music* (5%). Three percent (3%) indicated that *Fiela se Kind* was their favourite Afrikaans live theatre production (this production was prescribed theatre for high schools). *Shaleen Surtie-Richards* was indicated as the most preferred South African actress (6%) followed by *Antoinette Kellerman* (3%) and *Armand Aucamp* (3%). *Karen Zoid* (5%), *Bouwer Bosch* (4%), *Heuwels Fantasties* (2%), *ADAM* (1%) and *Brendon Pyper* (1%) were indicated as the most preferred South African music artists.

When respondents were asked which time slot is the most preferred for live theatre productions, eighty-four percent (84%) indicated an evening timeslot as their most preferred, followed by sixteen percent (16%) indicating an afternoon timeslot. The most desired duration of a live theatre production was sixty (60) minutes (45%) while twenty-nine percent (29%) indicated a ninety (90) minute duration.

Respondents were asked to indicate a reasonable ticket price for teenagers for various type of productions ranging from R70 or less to R130 or more per ticket. Respondents indicated that for live theatre productions with local actors (mean=2.57) R90-R110 was seen as a reasonable price. For live theatre productions with less well-known actors (mean=2.15) R70-90 was indicated. For music productions with well-known performers (mean=2.87) R90-110 was indicated and music productions with less well-known performers (mean=2.38) R70-90 was indicated.

Respondents indicated that a reasonable price for dance productions (mean=2.77) was R90-R110, musicals hosted at well-known theatres (mean=3.59) was R110-130, live theatre productions at arts festivals (mean=2.82) was R90-R110 and student productions with a full cast of tertiary student actors/performers (mean=2.21) was R70-90. The

highest ticket price option of R130 or more was indicated by respondents for live theatre productions with international actors (mean=4.17).

Lastly, respondents were asked to indicate their preferred live theatre production genre on a 5-point Likert scale where 1 indicated not at all and 5 definitely, forty-seven percent (47%) of respondents indicated that Drama (mean=4.02) is definitely a preferred genre, twenty-one percent (21%) indicated that drama is to a greater extent a preferred genre and twenty-three (23%) indicate drama to some extent.

Comedy (mean=4.10) is definitely a preferred genre among respondents (53%) while twenty-one percent (21%) indicated to a greater extent and fifteen percent (15%) to some extent. Music productions (mean=3.72) as a preferred a genre was also indicated by thirty-three percent (33%) of respondents, while twenty-seven percent (27%) respondents indicated that this genre is preferred to a greater extent and twenty-four percent (24%) to some extent.

Thirty-one percent (31%) of the respondents indicated classical music (mean=2.90) as a preferred genre to some extent. However, twenty-one percent (21%) indicated that this genre is not preferred at all. Dance (mean=3.65) as a definite preferred genre was indicated by thirty-five percent (35%) of respondents, followed by twenty-four percent (24%) indicating to some extent and twelve percent (12%) to a lesser extent.

Music concerts with well-known performers (mean=3.74) was indicated by forty-one percent (41%) of respondents as a definite preferred production genre, followed by twenty-eight percent (28%) indicating that this genre is preferred to some extent. Choir (mean=2.71) as a preferred genre was indicated by thirty-two percent (32%) as a preferred production genre to some extent and twenty-five percent (25%) of respondents indicated that this genre was not preferred at all.

Table 4.5: Descriptive profile of respondents

Variable		Variable	
Gender		**Province**	
Male	53%	Western Cape	50%
Female	47%	Gauteng	27%
Average Age		North West	3%
16 years		Free State	6%
Home Language		Mpumalanga	3%
Afrikaans	74%	Northern Cape	5%
English	23%	Namibia	1%
Setswana	2%	KwaZulu-Natal	2%
Other	1%	Eastern Cape	3%
All other cultural activities involved in excluding live theatre productions		**Did your parents introduce you to live theatre productions?**	
Choir	27%	Yes	30%
Painting	13%	No	70%
Debate	20%	**Average Festivals per year attended**	
Dance	23%	2 Festivals per year	
None	38%	**Group size when attending live theatre**	
Other activities	11%	4 members per group including respondent	
Top 3 methods for bigger exposure to live theatre productions include:		**Perfect Duration of a live theatre productions**	
School tours to arts festivals	61%	30 Minutes	19%
Theatre productions during school hours	39%	60 Minutes	45%
Day Excursions to live theatre productions	32%	90 Minutes	29%
		120 Minutes	7%
Favourite Afrikaans live theatre production		**Preferred Timeslot for live theatre productions**	
Fiela se Kind, Towerfluit, Vir ander, Mallewales		Morning	0%
Favourite English live theatre production		Afternoon	16%
The Sound of Music, War horse, Phantom of the Opera		Evening	84%
Favourite South African Actresses/Actor			
Sharleen Surtie-Richards, Antoinette Kellerman, Armand Aucamp			
Favourite South African music artist/Performer/band		**Top motivator to attend more live theatre productions**	
Karen Zoid, Bouwer Bosch, Heuwels Fantasties, ADAM, Brendon Pyper		Accessibility from residential area	
Average live theatre productions attended excluding productions at festivals attended		**Average live theatre productions attended per festival attended**	
3		2	

Reasonable ticket price for teenagers for the following type of productions

	1 R70 <	2 R70- R90	3 R90-R110	4 R110-130	5 R130 >	*Average mean value*
Live theatre productions with local actors	24%	25%	27%	17%	7%	2.57
Live theatre productions with less well-known actors	29%	39%	25%	3%	4%	2.15
Music productions with well-known performers	18%	20%	31%	19%	12%	2.87
Music productions with less well known performers	26%	32%	25%	12%	5%	2.38
Dance productions	18%	25%	31%	17%	9%	2.77

Live theatre productions with international actors	5%	3%	18%	18%	56%	4.17
Musicals hosted at a well-known theatre	5%	12%	25%	34%	24%	3.59
Arts festival live theatre productions	8%	32%	38%	15%	7%	2.82
Student productions with a full cast of student actors	31%	35%	23%	7%	4%	2.21
Preferred production genres						
	1 Not at all	**2 To a lesser extent**	**3 To some extent**	**4 To a greater extent**	**5 Definitely**	***Average mean value***
Drama	3%	6%	23%	21%	47%	4.02
Comedy	6%	5%	15%	21%	53%	4.10
Music productions	5%	11%	24%	27%	33%	3.72
Classical music	21%	18%	31%	11%	19%	2.90
Dance	7%	12%	24%	22%	35%	3.65
Music concerts with well-known performers	5%	12%	28%	14%	41%	3.74
Choir	25%	15%	32%	19%	9%	2.71

As seen in Table 4.6, thirty three (33) influential aspects identified from literature were provided to three hundred and twenty one (321) respondents. Each respondent was asked to indicate on a 5-point Likert scale the extent that each aspect influences their ticket purchase behaviour to live theatre productions. Analysing the mean value of the thirty three (33) aspects, respondents indicated that the following aspects will motivate them the most* to purchase tickets to live theatre productions, productions with comedy (mean=4.36), special discount for teenagers (mean=4.20), family friendly productions (mean=3.96), productions that use sound, lights and special effects (mean=3.95), to support the theatre (mean=3.94), well-known actors that form part of the production cast (mean=3.86), young, new actors that form part of the production cast (mean=3.78), breaks during live theatre performances (mean=3.75).

Aspects that influence the respondents the least** to purchase tickets to live theatre productions included Twitter (mean=2.32), Facebook (mean=2.97) and a downloadable electronic programme

Table 4.6: Descriptions and frequencies (*f*) of contributing aspects to live theatre ticket purchases of teenagers

Statement	1 Strongly Disagree	*f*	2 Agree to lesser extent	*f*	3 Agree	*f*	4 Agree to a greater extent	*f*	5 Fully agree	*f*	*Mean value*
I purchase tickets to see love stories	13%	*43*	23%	*75*	26%	*84*	16%	*47*	22%	*72*	*3,09*
I purchase tickets to weird and strange productions	8%	*24*	17%	*57*	26%	*84*	22%	*71*	27%	*85*	*3,42*
I purchase tickets to productions consisting of a large cast	6%	*18*	14%	*44*	37%	*119*	28%	*91*	15%	*49*	*3,34*
I purchase tickets to productions with lots of décor	6%	*18*	22%	*69*	24%	*81*	32%	*102*	16%	*51*	*3,31*
Foul language used in productions does not bother me	9%	*28*	8%	*27*	27%	*87*	20%	*63*	36%	*116*	*3,66*
I purchase tickets to see comedy productions	2%	*5*	5%	*17*	8%	*27*	26%	*82*	59%	*190*	***4,36****
I prefer to purchase tickets to productions using lots of sound, lights and special effects	2%	*7*	4%	*14*	27%	*88*	28%	*91*	39%	*121*	***3,95****
I prefer it when audio visual (AV) enhancements are used to support the story told on stage	6%	*19*	12%	*38*	25%	*80*	34%	*109*	23%	*74*	*3,57*

Statement	1 Strongly Disagree	*f*	2 Agree to lesser extent	*f*	3 Agree	*f*	4 Agree to a greater extent	*f*	5 Fully agree	*f*	***Mean value***
Productions produced by well-known producers influence me to purchase tickets	6%	*18*	13%	*42*	29%	*94*	30%	*96*	22%	*68*	*3,48*
Well-known actors in productions influence me to purchase tickets	3%	*9*	11%	*34*	21%	*68*	28%	*90*	37%	*119*	***3,86****
Productions with young, new actors influence me to purchase tickets	2%	*5*	10%	*33*	28%	*91*	28%	*88*	32%	*103*	***3,78****
I prefer to purchase tickets to see musical productions	7%	*22*	8%	*27*	23%	*72*	29%	*92*	34%	*108*	*3,73*
I want to eat and drink during performances	14%	*45*	13%	*43*	18%	*58*	27%	*85*	28%	*90*	*3,41*
I prefer to purchase tickets to productions in close proximity of my residential area	8%	*25*	5%	*15*	30%	*98*	26%	*84*	31%	*99*	*3,68*
I prefer to purchase tickets to productions hosted at large well-known theatres instead of school and church halls	9%	*29*	19%	*61*	20%	*63*	29%	*94*	23%	*74*	*3,38*

Statement	1 Strongly Disagree	*f*	2 Agree to lesser extent	*f*	3 Agree	*f*	4 Agree to a greater extent	*f*	5 Fully agree	*f*	***Mean value***
A user friendly online system is important to me when I purchase tickets to productions	7%	*21*	14%	*45*	27%	*86*	25%	*80*	27%	*89*	*3,53*
Breaks during long performances are important to me	7%	*22*	10%	*33*	18%	*58*	31%	*98*	34%	*110*	***3,75****
I am willing to pay more for seats with a better view	4%	*14*	18%	*54*	29%	*94*	28%	*91*	21%	*68*	*3,45*
I prefer an electronic programme downloadable on my phone	18%	*57*	22%	*70*	25%	*79*	20%	*66*	15%	*49*	***2,94****
My ticket purchase decision is influenced by family, friends and online reviews	14%	*46*	24%	*77*	25%	*79*	28%	*88*	9%	*31*	*2,93*
Websites influence me to purchase tickets to live theatre performances	17%	*55*	16%	*50*	21%	*66*	26%	*87*	20%	*63*	*3,17*
Emails and newsletters influence me to purchase tickets to live theatre performances	25%	*79*	19%	*61*	32%	*103*	14%	*44*	10%	*34*	*2,67*
Facebook influences me to purchase tickets to live theatre performances	24%	*77*	12%	*38*	24%	*77*	24%	*76*	16%	*53*	***2,97****

Statement	1 Strongly Disagree	*f*	2 Agree to lesser extent	*f*	3 Agree	*f*	4 Agree to a greater extent	*f*	5 Fully agree	*f*	***Mean value***
Twitter influences me to purchase tickets to live theatre performances	39%	*126*	21%	*68*	17%	*55*	13%	*41*	10%	*31*	***2,32*****
Television adverts influence me to purchase tickets to live theatre performances	11%	*34*	9%	*29*	23%	*74*	39%	*125*	18%	*59*	*3,45*
Posters at the theatre influence me to purchase tickets to live theatre performances	6%	*20*	12%	*40*	28%	*91*	34%	*109*	19%	*61*	*3,47*
I prefer to purchase tickets to family friendly productions	1%	*3*	8%	*24*	21%	*68*	35%	*113*	35%	*113*	***3,96****
I am a big supporter of the theatre	1%	*3*	11%	*36*	23%	*74*	22%	*71*	43%	*137*	***3,94****
Live theatre productions are better than watching television or movies	9%	*29*	16%	*52*	23%	*74*	22%	*70*	30%	*96*	*3,47*
Theatre is very entertaining for me	7%	*23*	11%	*35*	19%	*60*	32%	*103*	31%	*100*	*3,69*
Ticket prices influence me to purchase tickets to live theatre performances	17%	*53*	16%	*51*	21%	*66*	26%	*86*	20%	*65*	*3,18*
My parents influence me to purchase tickets to live theatre performances	15%	*47*	13%	*42*	23%	*72*	22%	*73*	27%	*87*	*3,35*

Statement	1 Strongly Disagree	*f*	2 Agree to lesser extent	*f*	3 Agree	*f*	4 Agree to a greater extent	*f*	5 Fully agree	*f*	***Mean value***
Special discount for teenagers influences me to purchase tickets to live theatre performances	1%	*1*	6%	*17*	20%	*71*	18%	*58*	55%	*174*	***4.20****

4.5.2 Factors contributing to live theatre ticket purchases of teenagers and cross tabulation.

An exploratory factor analysis was done using all thirty three (33) aspects to identify broader factors and to reduce the data for analysis purposes. For the exploratory factor analysis (*See Table 4.7*), the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) method was used to determine whether the pattern matrix was suitable for a factor analysis. The KMO should lie between 0 and 1 (Field, 2005), and this study presented a KMO of 0.676. Where any item cross loaded with more than one factor, loadings were interpreted and selected where best suited. Seven (7) factors in total were presented from the results. Four (4) factors, containing nineteen (19) of the aspects, yielded reliable factors with Cronbach Alpha values above 0.6 and are reported in Table 4.7. The remaining three (3) factors had Cronbach Alpha values lower than 0.6 and therefore cannot be regarded as reliable factors and, for this reason, the remaining fourteen (14) aspects are reported as frequencies in Table 4.6.

For each factor, both the Cronbach Alpha coefficients (greater than 0.6) and statistical mean values, all above 0.3, were determined and ensure reliability (Tustin, Ligthelm, Martins & Van Wyk, 2005:640; Field, 2000:437; Nunnally, 1967:226).

The four reliable factors were labelled as follows: *Marketing, Theatre lover, External influencers and Theatre & show compilation.*

Analysing the mean value of each factor (*See Table 4.7*), it revealed that 'External influencers' with a mean value of 3.82 (CA 0.621) was the biggest motivator for live theatre ticket purchases among teenagers. This factor included aspects such as well-known actors (0.335), young new actors (0.590), and well-known producers (0.376).

The second most important factor was ‘Theatre Lover’ with a mean value of 3.81 (CA 0.710). This factor included I am a big supporter of the theatre (0.718), theatre is better than television or movies (0.689) and theatre is very entertaining (0.663).

‘Theater & show compilation’ was the third highest factor identified with a mean value of 3.48 (CA 0.611). This factor consisted of influential aspects such as large well known theatres (0.648), lots of décor (0.578), Audio visual enhancements (0.473) and a large cast (0.444).

The smallest contributing factor was ‘Marketing’ with a mean value of 3.01 (CA0.732). This factor included aspects such as Twitter influences me (0.615), Facebook influences me (0.802) and Television adverts influence me (0.566).

Table 4.7: Factors contributing to live theatre purchases of teenagers

Factor label	Factor 1 Marketing	Factor 2 Theatre Lover	Factor 3 External Influencers	Factor 4 Theatre & show compilation
Posters at the theatre influence me	0.295			
Facebook influences me	0.802			
Emails and Newsletters influence me	0.733			
Websites influence me	0.714			
Twitter influences me	0.615			
Television adverts influence me	0.566			
I am a big supporter of the theatre		0.718		
Theatre is better than watching television or movies		0.689		
Theatre is very entertaining to me		0.663		
Productions with well-known producers influence me to purchase tickets			0.376	
Productions with well-known actors influence me			0.335	
Productions with young new actors influence me to purchase tickets			0.590	
Special discounts for teenagers influence me to purchase tickets			0.691	
I prefer to purchase tickets for productions hosted at large well-known theatres instead of school and church halls				0.648
I purchase tickets to productions with lots of décor				0.578
I prefer it when audio visual (AV) enhancements are used to support the story told on stage				0.473
I purchase tickets to productions consisting of a large cast				0.444
I prefer to purchase tickets to productions using lots of sound, lights and special effects				0.441
A user friendly online system is important to me when I purchase tickets to productions				0.373
Factor label	**Factor 1 Marketing**	**Factor 2 Theatre Lover**	**Factor 3 External Influencers**	**Factor 4 Theatre & show compilation**
Cronbach's Alpha	0.732	0.710	0.621	0.611
Mean Value	3.01	3.81	3.82	3.48
Inter-Item Correlation	0.307	0.459	0.291	0.211

The cross tabulation analysis, as seen in Table 4.8, revealed a small statistically significant association ($p<0.034$, $\varphi_c=0.147$) between male and female respondents where it can be seen that female respondents are willing to pay more for music performances with less well-known artists then male respondents. For dance productions a small to medium statistical association is seen ($p<0.001$, $\varphi_c=0.209$) and female respondents

indicated that they are willing to pay more for dance productions than male respondents. For musicals hosted in well-known theatres a small statistical association is evident ($p<0.010$, $\varphi_c=0.171$) and female respondents indicated that they are willing to pay more for live musical theatre tickets then male respondents.

A small significant association is seen for arts festival productions ($p<0.011$, $\varphi_c=0.170$) where female respondents indicated that they are willing to pay more for arts festival productions compared to the male respondents.

Lastly, student productions presented by student performers showed a medium statistical association ($p<0.000$, $\varphi_c=0.226$) where female respondents indicated that they are willing to pay more for tickets to attend student productions presented by students compared to the male respondents.

Table 4.8: Cross tabulation analysis between gender and ticket prices

		R70 or Less	R71-R110	R111 >	*Cramer's V (φ_c)*	*p-value*
Theatre productions with well-known local actors	Male	41 (25%)	88 (53%)	36 (22%)	0.049	0.684
	Female	35 (23%)	76 (51%)	39 (26%)		
Theatre productions with less well-known local actors	Male	50 (30%)	130 (62%)	12 (7%)	0.027	0.892
	Female	42 (28%)	96 (64%)	12 (8%)		
Music productions with well-known local singers	Male	27 (17%)	92 (56%)	45 (27%)	0.102	0.197
	Female	29 (19.3%)	69 (46%)	52 (35%)		
Music productions with less well-known local singers	Male	45 (28%)	99 (61%)	19 (12%)	0.147*	**0.034**
	Female	35 (23%)	81 (54%)	34 (23%)		
Dance productions	Male	34 (21%)	100 (61%)	30 (18%)	0.209**	**0.001**
	Female	21 (14%)	74 (49%)	55 (37%)		
Productions with international actors/singers	Male	11 (7%)	38 (24%)	113 (70%)	0.110	0.152
	Female	5 (3%)	27 (18%)	118 (79%)		
Musicals hosted in well-known theatres	Male	5 (3%)	71 (44%)	86 (53%)	0.171*	**0.010**
	Female	12 (8%)	44 (29%)	94 (63%)		
Arts Festival Productions	Male	9 (6%)	127 (77%)	29 (18%)	0.170*	**0.011**
	Female	16 (11%)	91 (62%)	41 (28%)		
Student productions presented by student performers	Male	51 (31%)	104 (63%)	9 (6%)	0.226**	**0.000**
	Female	45 (30%)	74 (50%)	30 (20%)		

0.00≥p≥0.05
φ_c 0.1 Small association***, 0.3 Medium** association****, 0.5 Large** association*******

Table 4.9 indicates a cross tabulation analysis between age and ticket prices. For theatre productions with well-known local actors a medium statistical association ($p<0.000$, $\varphi_c=0.261$) is indicated between junior respondents (Age 14-15) and senior respondents (Age 16-18). Juniors indicated that they are willing to pay more for live theatre tickets if the theatre production has well-known local actors as part of the cast compared to seniors.

Table 4.9: Cross tabulation analysis between age and ticket prices

		R70 or Less	R71-R110	R111 >	*Cramer's V (φ_c)*	*p-value*
Theatre productions with well-known local actors	Junior (14-15)	56 (33%)	70 (41%)	45 (26%)	0.261*	**0.000**
	Senior (16-18)	20 (14%)	94 (65%)	30 (21%)		
Theatre productions with less well-known local actors	Junior (14-15)	44 (26%)	113 (66%)	14 (8%)	0.084	0.332
	Senior (16-18)	48 (33%)	86 (60%)	10 (7%)		
Music productions with well-known local singers	Junior (14-15)	32 (19%)	90 (53%)	49 (29%)	0.054	0.636
	Senior (16-18)	24 (17%)	71 (50%)	48 (33%)		
Music productions with less well-known local singers	Junior (14-15)	36 (21%)	105 (61%)	30 (18%)	0.114	0.131
	Senior (16-18)	44 (31%)	75 (53%)	23 (16%)		
Dance productions	Junior (14-15)	23 (14%)	98 (57%)	50 (29%)	0.119	0.109
	Senior (16-18)	32 (22%)	76 (53%)	35 (25%)		
Productions with international actors/singers	Junior (14-15)	13 (8%)	33 19%)	125 (73%)	0.126	0.083
	Senior (16-18)	3 (2%)	32 (23%)	106 (75%)		
Musicals hosted in well-known theatres	Junior (14-15)	11 (6%)	60 (35%)	100 (59%)	0.058	0.596
	Senior (16-18)	6 (4%)	55 (39%)	80 (57%)		
Arts Festival Productions	Junior (14-15)	13 (8%)	127 (75%)	30 (17%)	0.128	0.077
	Senior (16-18)	12 (8%)	91 (64%)	40 (28%)		
Student productions presented by student performers	Junior (14-15)	55 (32%)	98 (57%)	18 11%)	0.067	0.492
	Senior (16-18)	41 (29%)	80 (56%)	21 (15%)		

0.00≥p≥0.05
φ_c 0.1 Small association***, 0.3 Medium** association****, 0.5 Large** association*******

4.6 FINDINGS

The purpose of this article was to analyse the theatre ticket purchase behaviour of teenagers in South Africa. As teenagers are undervalued as a future market by many and, even more specifically, by live theatre producers. Through their product offerings, the need to study teenagers has become crucial as this particular market can contribute to future sustainability (Sharma, Luk, Cardinali & Ogasavara, 2018:213; Holder &

Ruhanen, 2018:157; Meeks, Shryock & Vandenbroucke, 2018:279). This study therefore contributes by providing insight into the aspects that contribute to the live theatre ticket purchase behaviour of teenagers. The following findings were revealed by this study:

- Seventy percent (70%) of the respondents to the study indicated that their parents did not introduce them to live theatre productions when they were younger. This phenomenon has been highlighted in literature as both parents of teenagers are currently full time employed indicating exposure to unique experiences such as live theatre productions comes from a secondary source (Lissitsa & Kol, 2016;305).
- Forty-five percent (45%) of the responding teenagers have indicated that they prefer a live theatre production of sixty (60) minutes and prefer a break or interval during a long performance. Literature suggests that teenagers have a forty-five to sixty minute concentration span and anything longer then this can lead to their attention drifting (Song, 2016:133; Viviers & Botha, 2019:6).
- Respondents were given the opportunity to highlight effective ways in which they would be able to get more exposure to live theatre productions. Sixty-one percent (61%) of respondents indicated that their preferred method for greater exposure is school tours to arts festivals. Literature highlights that the current teenager market sees education as being more “cool” and exposure to the arts through educational opportunities is sometimes the only way teenagers gain the exposure (Williams & Page, 2011:8).
- Teenagers are very social (Krizan *et al*., 2018:200) and the results indicate that groups of four (including the teenager self) is the average group size when attending live theatre productions.
- Results have shown that the average teenager attends not only theatre productions during arts festivals, but an average of three (3) live theatre productions are attended that are not associated with arts festivals. This supports literature which states that live theatre producers are starting to realise that the teenager market is an upcoming market and they are starting to provide teenager-specific productions to attract this market outside of arts festivals (Hacklin, Bjorkdahl & Wallin, 2018:82).

- Teenagers want to be part of a unique and new experience according to Giunta (2017:911) and thirty-five percent (35%) of the respondents indicated that they would attend a live theatre production instead of watching a movie or television.
- Thirty-one percent (31%) of the respondents indicated that if live theatre productions are hosted within their residential proximity, they are more inclined to attend. Teenagers are dependent on the transport of their parents as most teenagers do not have their own form of transport or have to adapt their social schedules according to their parents' ability to take them to various venues (Cohen, Prayag & Moital, 2014:893).
- Results show that fifty-six percent (56%) of respondents stated that they would pay one hundred and thirty rand or more (>R130) per ticket if they could attend a live theatre production which stars a well-known actor/actress. Caldwell's consumption system model of buying-consuming experiences (2001:504) and Leask, Fyall and Barron (2013:464) highlight that celebrity attachment is a very strong motivator among consumers and can even supersede family as a purchase motivator. The results did not allow for participants to provide a maximum amount they are willing to pay for live theatre productions which stars a well-known actor or actress and this aspects will need further investigation.
- When respondents were asked which forms of social media influence their purchase decisions, thirty-nine percent (39%) indicated that Twitter is the least influential platform to them but rather friends, family and online reviews (26%) and websites (26%).
- Frequencies indicated that one hundred and ninety (190) (59%) of the two hundred and thirty one (231) respondents prefer Comedy genre. This supports a study done by Willis and Snowball (2009:177). According to Jordaan (2015:57) productions with a comedy genre assist the audience to forget about their daily struggles and pain and escape their "real world" for a short time. Current teenagers are in the phase of their lives where they are faced with many future uncertainties and are finding themselves emotionally (Bolton, Parasuraman, Hoefnagels, Migchels, Kabadayi, Gruber, Loureiro & Solnet, 2013:254; Timperio, Tan, Fratocchi & Pace, 2015:221).
- Twenty-eight percent (28%) of respondents indicated that they are influenced to a great extent by family, friends and online reviews. It is important to note that the

search for information has moved from traditional platforms and electronic platforms such as social media (Facebook and online reviews) are being used more (Couture, Arcand, Senecal & Ouellet, 2015:67). According to Han and Hyun (2017:83) word of mouth is directly related to ticket purchases. This can be due to reasons that include reliability of the source, membership groups and aspiration groups (Du Plessis, Rousseau *et al*., 2012:328).

- Thirty-four percent (34%) of the respondents indicated that breaks during performances motivate them greatly to attend a live theatre production. Lengthy time spans of productions can result in a decrease in concentration as stated by Richardson (2015:212) which supports the high response. Being bored during a theatre production can have negative implications on the repurchasing decisions as theatre attendees can feel that it was a waste of their time and money (Botha, 2011:33).
- Results indicate that twenty-nine percent (29%) of respondents agree that they will pay more for a live theatre ticket if they are offered a seat with a better view. This finding is supported by Caldwell (2001:505) having something different from others such as exclusive seating is a major motivator to consumer purchase behaviour. Song (2016:136) states that consumers that envision a great experience from a unique offering are more willing to pay a higher price.
- An exploratory factor analysis was performed and revealed four (4) reliable factors that influence teenagers' ticket purchase decisions, 'Marketing', 'Theatre lover', 'External influences' and 'Theatre & Show compilation'. Botha and Viviers (2019:14) in their study also indicated that Show compilation and Marketing contributes to ticket purchases while Yen and Teng (2015:226) found that the cast, which forms part of the External influences factor, plays a vital role especially if well-known actors and producers are part of the cast.
- Of the four (4) reliable factors identified, 'External influencers' was the biggest contributor to live ticket purchases. Literature indicates that teenagers are highly influenced by celebrities, well-known actors or social media influencers (Rosenthal & Mckeown, 2017:3; Moraes, Gountas, Gountas & Sharma, 2019:1159). According to Stubb, Nystrom & Colliander (2019:110) more product providers allocate their marketing budget towards social influencers reviewing their offerings due to the market's positive reaction compared to traditional media.

- ‘Marketing’ was the least influential factor identified through this study. The teenager market is exposed to various social media platforms as well as electronic mediums such as television. Through all of these platforms, teenagers are exposed to marketing campaigns for the majority of their daily routines and this particular market is much more complex (Kruger & Saayman, 2016:395). In a study done by Botha (2011) marketing was also indicated as a very small contributor to ticket purchases among an adult market.
- From the cross tabulation analysis, it is evident that females are more willing to purchase more expensive tickets to live theatre productions hosted in well-known theatres, productions containing dance and arts festival productions compared to male respondents. This finding is supported by (Grebosz-Haring & Weichbold, 2018:8) which also found that more female attendees attend live theatre productions than their male counterparts.
- Senior respondents between the ages of sixteen and eighteen years indicated that they are willing to pay more for live theatre tickets compared to junior respondents between the ages of fourteen and fifteen. This finding can be because the legal age for getting a job is sixteen years and, therefore, senior respondents do not have to ask permission to spend their own money, compared to junior students that need to ask their parents for money if they want make any purchases.

4.7 IMPLICATIONS

- Genre has been indicated as an important motivator by the respondents. Respondents have indicated comedy and drama as their most preferred genre when considering a live theatre performance. Live theatre producers should incorporate both comedy and drama when attracting teenagers. Comedy is a way teenagers can escape from their daily struggles and this can attract teenagers that have not been introduced to live theatre productions in the past while drama productions are more often attended by teenagers with a love for or previous exposure to live theatre productions. With respondents indicating that they are influenced by posters at the theatre where they attend live theatre productions, marketers can present information of live theatre productions with drama as the genre at the theatre where teenagers attend the comedy productions. After a first

encounter with live theatre productions, teenagers might feel more open to exploring a different genre when purchasing their next ticket to attend a live theatre production. Of all the genres, choir is the least preferred genre by teenagers. Live theatre producers should keep this in mind when choosing the type of music they incorporate in the live theatre productions on offer specifically to teenagers.

- Results indicated that music productions with well-known performers and actors influence the teenager market to purchase live theatre tickets. Well-known names such as *Karen Zoid, Bouwer Bosch, Heuwels Fantasties, ADAM, Brendon Pyper, Sharleen Surtie-Richards, Antoinette Kellerman, Armand Aucamp* should be included in live theatre productions as results indicate that these artists will attract the teenager market effectively.
- From the results, the preferred duration of a production is sixty (60) minutes and an evening slot is the most preferred. During the programme planning phase, live theatre producers should ensure that there is a performance break for the audience, should try to limit the duration of the production to sixty (60) minutes and provide live theatre productions on evenings that teenagers can attend such as Fridays and Saturdays. With a programme speaking to the needs of teenagers, the likelihood of this market attending live theatre productions becomes greater.
- Teenagers suggested that they would prefer school tours to arts festivals as the method for better exposure to live theatre productions. These results indicate that exposure to the arts is a concern and initiatives such as this can help with early exposure. An increased exposure to the arts from a young age can create theatre lovers among this particular audience resulting in a definitive ticket purchasing behaviour in the future. Therefore, teachers should use this information as part of their yearly planning, especially as there is a variety of arts festivals in almost all of the nine (9) provinces in South Africa. Arts festivals today are not just about live theatre productions, but the teenager market will also get exposure to various cultures and historic happenings that shaped the world they live in today. For arts festivals, it is imperative that special packages including theatre tickets, accommodation and food options, which are already available, should be offered to schools as part of their marketing and sales campaigns.
- Accessibility to live theatre productions is an obstacle for many teenagers as most of them either do not have a driver's licence or their own method of transport. It is

therefore the responsibility of live theatre producers to consider not only well-known theatres but also provide live theatre productions in school or church halls (community theatre venues) as this will open an opportunity for teenagers to attend.

- Results show that Twitter is the least influential marketing platform while television adverts and Facebook is the two of the most influential. Marketers should ensure that they use the correct platform to introduce upcoming live theatre productions to teenagers. Creating interesting campaigns, using social media influencers and celebrities and offering competitions online can also be used to increase “likes” on these platforms and attract the attention of the intended market even more.
- From the factor analysis, external influencers ranked as the biggest motivator which included well-known actors and new actors. By identifying the influencers followed by teenagers, marketers have a golden opportunity to involve these influencers as production ambassadors. Live theatre producers should also consider using actors that attract teenagers as this market will then be more attracted to the production as well.
- Ticket prices should not be overlooked by marketers and live theatre producers. When the results are analysed, the production credentials influence the ticket price that the respondents are willing to pay. It is recommended that productions with a less well-known cast should charge seventy rand (R70) per ticket while productions with an international cast should charge one hundred and thirty rand (R130) per ticket. The results did not allow for participants to provide a maximum amount they are willing to pay for live theatre productions which stars a well-known actor or actress and this aspects will need further investigation.
- Senior respondents between the ages of sixteen and eighteen indicated that they are more influenced by previous exposure compared to junior respondents. This finding should be used by live theatre producers to encourage more productions for juniors. In doing this, exposure is provided to a much younger market and they will more readily base their future purchase decisions on the previous experience. Live theatre producers should consider hosting productions aimed at the life experiences of younger teenagers, between the ages of fourteen and fifteen, focusing on themes unique to this particular age group. A suggested option would be through the use of community theatre productions where junior respondents

will be exposed to live theatre productions from an even younger age and the appropriate themes and stories can progress as the group gets older.

4.8 CONCLUSION

The purpose of this study was to analyse the theatre ticket purchase behaviour of teenagers in South Africa. The results of this study are beneficial to live theatre producers, arts festivals and secondary schools who offer live theatre productions, both to participate in or to attend.

Teenagers are an undervalued market, but catching the eye of product providers looking to ensure future success and sustainability for live theatre productions is essential. Even though the four (4) factors identified in this study correlate with other studies not specifically aimed at teenagers, the ratings of each influential element differs significantly from other markets. These aspects are therefore unique to teenagers and live theatre producers should incorporate these findings in their production planning and marketing campaigns. The results will also enable live theatre producers to provide exposure to a "new" form of entertainment as not many teenagers have been introduced to live theatre before.

For future research, a new market can be analysed and the results will open the opportunity to determine whether more exposure to live theatre productions, and from an earlier age, can have a sustainable effect on future ticket purchases once teenagers have the opportunity and financial ability to make their own entertainment purchase decisions.

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CHAPTER 5
(Article 3)

A critical assessment of aspects contributing to live theatre ticket purchases of students.

Summary

The sustainability of live theatre has become a great concern for the future of the arts due to a decline in live theatre ticket sales and aging markets. In an attempt to ensure a future for live theatre, the need to determine aspects that influence the purchase of live theatre tickets have become eminent. However, research has indicated that different markets have different needs and therefore the aspects that influence live theatre ticket purchases for one is not necessarily the same for the other. Also, with the current live theatre market aging, live theatre producers are forced to explore new markets that can be attracted to live theatre productions and one such market that is currently under investigation is the student market including all students currently studying at tertiary academic institutions.

Students are more open to unique experiences during the period that they are enrolled for a tertiary qualification as this is a time in their lives where they have more freedom compared to their high school period. Tertiary institutions also encourage the exposure to unique experiences by providing interaction opportunities between different cultures, creating student-exclusive social activities hosted on campus, and providing live theatre productions of which the theme is aimed at the current life experiences of students as well as live theatre competitions hosted and attended by students. Live theatre producers and marketers, on the other hand, have also come to realise that students are in the prime phase of creating lifelong product and brand commitments due to them being less financial independence from their parents. Many students earn their own money with part time jobs and have their own transport and like to attend different events in groups. Therefore this study aims to critically assess the aspects influencing the live theatre ticket purchases of students.

For this study, a sample of 601 students from both public- and private higher education institutions in South Africa were collected through a quantitative research approach. This study revealed eight (8) factors that contribute to live theatre ticket purchases of students. These are: *Family/Socialising, Marketing, Genre and Style, Production Compilation, Explicit Content, Personal Comfort, Monetary facets, Leisure Experience*. Of these eight (8) factors, the factor 'monetary facets', which included aspects such as student discounts on offer, ticket prices and financial constrains were rated as the most important contributor to live theatre ticket purchases. This was followed by the factors 'leisure experience', 'production compilation' and 'family/socialising'.

Key words: *Consumer behaviour, market segmentation, student market, live theatre, Generation Y, Generation Z.*

5.1 INTRODUCTION

Live theatre, such as opera and musical stage productions have been in existence for many years (Kruger & Saayman, 2015a:2; Mazeikiene, 2017:124) and been classified as an experience “destined for the wealthy” and the association with the theatre was very exclusive (Snowball & Webb, 2008:151; Snowball, Jamal & Willis, 2010:483; Pretorius, 2012:99).

This has changed drastically and today’s society are living very differently (DeVaney, 2015:12). Technology, globalisation, recession, new and unique experiences and the aging of live theatre attendees are just a few of the challenges faced by live theatre producers (Du Plesssis, Slabbert & Saayman, 2017:36; Pompe, Tamburri & Munn, 2019:453). These challenges have brought a decline in ticket sales and, with higher production costs, live theatre producers are forced to follow a new approach if they want to keep the theatre alive (Botha, Viviers & Slabbert, 2012:22; Du Plessis, Slabbert & Saayman, 2017:36). One approach identified by live theatre producers is to explore a new market that can be attracted to live theatre productions (Oakes, 2010:112; Cuadrado-Garcia, 2017:76; Kinnunen, Luonila & Honkanen, 2018:293). One such new market, currently in the process of creating their own lifelong brand loyalty patterns, trying new experiences and being highly influential in their social circles is students (Stoyanov & Stanoeva, 2016:1).

Due to the buying power of this specific market, various research have focused on the purchase behaviour of students currently enrolled for a tertiary qualification (*See Table 5.1 below*).

Table 5.1: Previous studies related to the purchase behaviour of students enrolled for a tertiary qualification

Author/s	Title of article/book	Short description
Sjoberg & Svensson (2012)	A quantitative study of the attitudes towards loyalty programs among students	The study determined that students have a positive attitude towards loyalty programmes on offer and this leads to more frequent purchases among students
Sharp (2013)	Modelling the factors that influence black generation Y students' attitudes towards mobile advertising	The study determined that students have a positive attitude towards advertising campaigns when marketers use a Short Message Service (SMS). The findings also indicated that credibility of the advertiser is very important for the student market.
Dalziel (2016)	Factors influencing South African female Generation Y student's purchase behaviour of beauty products	The study aimed to determine the underlying aspects that influence the purchase behaviour female students, and determined that that price, celebrity influence and product innovation specifically influence this particular market's purchase behaviour.
Jadhav & Khanna (2016)	Factors influencing online buying behaviour of college students: A qualitative analysis	The study investigated various factors that influence the online purchase behaviour of students and determined that price, availability and promotions contribute significantly.
Lee, Goh & Noor (2019)	Understanding purchase intention of university students towards skin care products	The study determined that students purchase products of brands that they are aware of and that quality of the brand is the most important aspect that influences their purchase behaviour.
Shaari, Seavudeen, Jaimat & Osman (2020)	Factors influencing purchase intention on online shopping of the University student	The study aimed to determine factors that influence the purchase intention of university students towards online shopping and determined that students spend an average of one hour per day on an online platform. Students also consider price when they make online purchases.
Nursyirwan & Ardaninggar (2020)	The factor analysis that influence the student purchase intention in shopee E-commerce	The aim of the research was to determine the effect that promotions, website quality and trust have on online purchases among students. The results indicated that promotion and website quality influence online purchase among students.

(Source: Authors own compilation)

From Table 5.1 above, it is evident that research related to the purchase behaviour of students is deemed important and that each study identified different aspects that influence the purchase behaviour of students. However, the aspects that influence live theatre ticket purchases are unique (Lee & Huang, 2015:203) and therefore this article will critically assess aspects that influence the live theatre ticket purchases of students.

5.2 LITERATURE REVIEW

In today's market environment, it is evident that consumers have a diversity of needs, and various sectors within the economy speak directly, through the products and services on offer, to these needs in order to ensure success (Marshall & Desborde, 2019:1). However, to be successful, specific market segments must be identified to create a more focused approach and to ensure that the correct needs are identified through which products and services can then be developed (McDonald & Dunbar, 2010:124). The process is known as market segmentation (Dibb & Simkin, 2016:259).

Through the process of market segmentation, product providers and marketers aim to identify segments that have similar characteristics allowing the development of a product and marketing mix particularly attractive to the identified market (Ernst & Dolnicar, 2018:69). Iversen, Hem and Mehmetoglu (2016:39) state that market segmentation can be done using various bases such as demographic-, geographic-, behavioural, and psychographic segmentation. According to Srihabi, Sukandar and Soehadi (2016:33) lifestyle dimensions as a segmentation criteria, within psychographic segmentation, is an effective approach, measuring the activities, interest and opinions of consumers. By understanding the lifestyle dimensions of consumers, the needs and wants of the particular consumer segment can be determined more accurately as lifestyle patterns of consumers directly influencing the wants and needs of consumers (Kucukusta & Guillet, 2016:240). According to Du Plessis, Slabbert and Saayman (2017:35) the demographic segmentation base of consumers should not be overlooked as the perception of value is directly influenced by this particular segmentation base proved to directly influence purchases (*See Table 5.2 below*).

Table 5.2: Lifestyle dimensions for market segmentation

Lifestyle dimensions			
Activities	Interests	Opinions	Demographic
Work	Family	Themselves	Age
Hobbies	Home	Social issues	Education
Social events	Job	Politics	Income
Vacations	Community	Business	Occupation
Entertainment	Recreation	Economics	Family size
Club membership	Fashion	Education	Dwelling
Community	Food	Products	Geographic
Shopping	Media	Future	City size
Sports	Achievements	Culture	Stage in life cycle

Source adapted from Srihabi, Sukandar and Soehadi (2016:33) and Du Plessis, Slabbert and Saayman (2017:35)

Just as it is important to segment a market, a more detailed analysis of the purchase behaviour of a specific market segment is also important (Botha, 2011). Purchasing behaviour of consumers is driven by the advantages that a product provides when satisfying a need or a want (Liebenberg, 2015:11). Various researchers have proclaimed the importance of purchase behaviour studies as being beneficial to the seller and the consumer equally (Hoyer & MacInnes, 2010:10). It has become apparent to products providers that recognising the importance of purchase behaviour patterns influenced by the decision-making process of consumers, will impact their competitive advantage and success (Cant & van Heerden, 2017:55).

Various purchase behaviour models and decision-making models have been created to identify aspects that influence consumers' purchase decision such as: The theory of buyers' behaviour (Howard & Sheth, 1969), the consumer decision-making model (Engel, Blackwell & Miniard, 1995) and a model of consumer behaviour (Schiffman & Kanuk, 2010). Each model identifies aspects that influence purchase behaviour (Fourie, 2015:76). However, due to the uniqueness of art-related purchases such as live theatre, the aspects that influence purchase behaviour are different (Lee & Huang, 2015:203). An in-depth literature review revealed three (3) models pertaining to unique aspects that influence art related purchases (*See Table 5.3 below)*.

Table 5.3: Models pertaining to aspects that influence art related purchases

Model	Engagement aspects		Sub-sections to the aspects
RAND Participation Model (McCarthy & Jinnett 2001)	**Background**	Socio Demographic aspects	Education, income, occupation, ***age**, gender, life-cycle stage.
		Personality aspects	Personal preferences and unique characteristics.
		Socio cultural aspects	Group affiliations and identities.
		Previous experience	Prior experiences with the arts.
	Perceptual	Personal beliefs	Benefit of art participation, cost of participating in arts.
		Social norms of reference groups	Friends and family's acceptance to arts participation.
	Practical	Decision to participate	Evaluation of arts participation opportunities against obstacles that include: lack of programme information, high cost, lack of time, inconvenience.
	Experience	Reaction to the arts experience	Evaluation after consumption of the arts product against knowledge of particular art, value that was given to the social aspect, degree of personal fulfilment, development of individual creativity and personal transformation.
Consumption System Model of Buying-Consuming Experiences (Caldwell 2001)	**Behavioural triggers and constrains**	Intra-personal aspects	Social class, occupation, ethnicity, ***age**, involvement, personality.
		Interpersonal aspects	Social interaction with a number of companions, relationship with companions, frequency and timing of interaction, knowledge of similarity in tastes and preferences of companions.
		Product aspects	Style of production, reputation of performers, number of performers, duration, interior décor, facilities, staff, atmosphere, programme, catering, merchandise, other patrons, physical environment, producers charisma, venue, price, product class, day of the week, time of day, show structure, show setting.
		Situational aspects	Availability of time, money, energy, good health, mood, childcare, transport.
	Consumption motives	Enrichment	Enjoyment, curiosity, understanding.
		Reduction	Avoiding negative experiences of decreased arousal, relaxing, recuperation, escapism.
		Communion	Seeking positive experiences relating to people, things and events.
		Distinction	Superiority, social comparison, status, prestige.
	Buying-consuming activities	Acquiring	Critic's reviews, subscribing to membership, perusing advertising.
		Experiencing	Assessing the skill of performer, appreciating a symphony, sensing excitement of other patrons.

		Integrating	Reading a press article about a performer, contributing to the show by giving a standing ovation.
		Expressing	Exchanging ideas with companion, affiliation with the audience, buying a box seat.
		Socialising	Chatting to friends about the show.
A Ticket Purchasing Behaviour Model for South African Arts Festivals (Botha 2011)	**Monetary facets**		Ticket prices, affordability, willingness to pay.
	Media		TV/radio discussion, TV advertisements, written reviews, festival guide/newspaper/website, award winning shows, word of mouth.
	Internal motives		Attending productions with family and friends, to see as many productions as possible, follow up shows, desire to see performers in real life, to support colleague/friend/family in show.
	Quality facilities		Accessibility of venue, quality of venue facilities, accessibility of ticketing system/services, efficiency of internet based ticketing system and value for money for shows.
	Festival programming		Preference for specific genre, timeslots of production, overall compilation of festival programme, “once off” or “special edition” show/production.
	Festival experience		Ability to schedule productions in advance, sufficient leisure time at hand, atmosphere/spirit experienced at the festival, festival image/brand.
	Production credentials		Familiarity and reputation of the actor/cast/artist/musician in the production, familiarity and reputation of the playwright, author or composer.

Source: Authors own compilation

From Table 5.3 above it is evident that the aspects that influence the purchase behaviour of art related goods such as live theatre tickets are unique. Also evident from the models is that age is a significant influencer towards art-related purchases. Both the RAND participation model and the Consumption system model of buying-consuming experiences included age. Age as an influencer of live theatre ticket sales was also included in the development of the ticket purchasing behaviour model for South African arts festivals (Botha, 2011:112).

When age is considered as an influential aspect, one cannot overlook the importance of generational cohorts (Buys, 2011:20). According to Lappeman, Egan and Coppin (2020:2) generational cohort theory, proposed by Ryder (1965) with major contributions made by researchers such as Mannheim (1953 and 1970) as well as Inglehart (1977),

uses age as a segmentation variable to divide markets into smaller groups or segments where each member of the market segment shares certain attitudes and beliefs based on the societal impacts they experienced during their developmental years. In South Africa, there are currently four (4) generational cohorts that are active consumers. These are Baby boomers, Generation X, Generation Y and Generation Z (Ordun, 2015:41). One generational cohort that has been attracting much attention in various research fields such as tourism and events is Generation Y or also known as Millennials (Kruger & Saayman, 2015b; Lappeman, Egan & Coppin, 2020:2).

However, birth dates for Generation Y have been disputed in literature, due to various countries and worldly events influencing the start and end date of Generation Y (Pritchard & Whiting, 2014:1609). According to Buys (2011:72) Generation Y in South Africa is born between 1990 until 2005 however, Kruger and Saayman (2015b:2) states that Generation Y in South Africa were born between 1982 and 2002. For the purpose of this study, Generation Y consists of individuals born between 1982 and 2002. Focus will be placed more specifically on the sub-category within the Generation Y cohort, students who are currently between the ages of eighteen and twenty-four years of age as this particular sub-category within the Generation Y cohort is of great importance to researchers due to the potential future spending power and the unique characteristics displayed by this market (McCormick, 2016:39).

According to Heyns (2010:10) a student is a person between the ages of eighteen and twenty-four years of age, enrolled for a tertiary education qualification. Students are open to unique social experiences (Xiao, So & Wang, 2015:399) and their need for unique product offerings opens a gap for experience-orientated product providers (Naumovska, 2017:123). Due to social influences, students are very brand orientated when they make their purchase decisions (Parment, 2013:193) and have shown brand loyalty especially towards locally produced products and socially responsible projects (Naumovska, 2017:123).

Students have been exposed to the internet for most of their lives (Balakrishnan, Dahnil & Yi, 2014:181) and they are well informed about the availability of unique services and experiences due to their ability to make use of different apps and online search platforms such as Facebook, Google search and Google Play Store (Naumovska, 2017:127). It is also evident that students, due to their use of technology and wish for convenience, desire

limited human interaction during their purchasing decision compared to their predecessors (Sullivan & Hyun, 2016:125). Students also prioritise their spending primarily on technological gadgets compared to any other product, service or experience including live entertainment (Schreck, 2018:3). According to Bednall, Valos, Adam and McLeod (2012:81) students are also mobile as they have their driver's licences and have access to credit cards.

Research related to students specifically attending live theatre productions has indicated that this particular market are more likely to change their leisure time patterns if a live theatre production offers ticket sales at single or group discounted prices or if the ticket offers more than just the live theatre production such as dinner, drinks or post-production events with a live Disco Jockey (DJ) or a shuttle service between campus and the theatre (Brewster, 2009:17; Sinclair & Adams, 2011:77). It is therefore evident that value for money is one aspect that influences the purchase of live theatre tickets (Stangl, Kastner & Prayag, 2017:168). According to Upton (2010:63), students also want to be moved during the production, being able to relate to the topic, being presented with interesting characters, as well as being entertained.

These are only a few of the aspects that influence the purchase of live theatre tickets among students and various other aspects also need to be investigated (Jordaan, 2015:91). Understanding the unique aspects and, even more specifically, the unique aspects that influence the live theatre ticket purchases of students, can help live theatre producers to attract a new market segment and create a lifelong commitment towards live theatre productions (Bukvic, Cvenic & Buljubasic, 2017:64).

5.3 PROBLEM STATEMENT

Live theatre in South Africa is facing a turbulent future as it is struggling to survive (Marais & Saayman, 2011:149; Botha, Viviers & Slabbert, 2012:22; Van Niekerk, 2017:842). Previous studies have shown that the expenses of major art platforms such as festivals and art theatres are outweighing the associated benefits (Viviers, Botha & Perl, 2013:211; Kruger & Saayman, 2016:394). This is due to reasons such as difficult economic times, decline in ticket sales, decrease in government funding, more purchasing choices, repetition of the same type of productions and the purchasing behaviour and influences of younger consumers versus that of previous older consumer markets (Kanchanapibul,

Lacka, Wang & Chan, 2014:528; Pretorius, 2015:59; Chiu, Ramli, Yusuf & Ting, 2015:77; Pompe, Tamburri & Munn, 2019:453).

Xiao, So and Wang (2015:402) highlight studies done by Field (1999); Shoham, Schrage and van Eeden (2005) as well as Wang and Walker (2010), where each of these studies has indicated different purchase needs specifically related to students. Even though these studies were not done on live theatre specifically, it clearly shows that the needs of students are different compared to other market segments. Seeking to satisfy the needs of students by identifying aspects that influence live theatre ticket purchases can lead to a more tailor-made productions for the specific market segment in an already niche sector (Kruger & Saayman, 2015b:3) and studying students specifically, can help to develop an effective selling strategy by live theatre producers aiming to promote higher attendance to live theatre productions (Kim, 2006:75). Therefore, the aim of this study is to critically assess the aspects that influence live theatre ticket purchases of students.

5.4 METHODOLOGY

This section will discuss the methodology with reference to the research method, population and sampling, the development of the questionnaire, the data collection and the data analysis.

5.4.1 Research method, population and sampling

For this study a quantitative research method which are descriptive in nature was done using a self-administered questionnaire. A non-probability sampling method, more specifically, a quota sampling technique was used (Berndt & Petzer, 2011:174).

For this study, two tertiary institutions were identified which represent students from all provinces in South Africa. These are the North-West University, Potchefstroom campus as well as Prestige Academy, a private tertiary institution situated in Cape Town. Through this, a national study population was represented. These two institutions were also selected since the students studying at either of these institutions are exposed to regular live theatre productions. Students studying at the North-West University are well exposed to theatre productions either during the Campus Drama competition, the Campus Talent Show competition or during the Aardklop National Arts Festival held in Potchefstroom. Students of Prestige Academy in Cape Town are exposed to a variety of theatre

productions at various professional art theatres such as Artscape theatre, The Baxter theatre and The Maynardville open-air theatre. They are also close to the Woordfees in Stellenbosch and the Klein Karoo National Arts Festival in Oudtshoorn.

The sample size was determined using the formula of Krejcie and Morgan (1970:607). According to Stats SA (2018:2) there are 2 290 984 (two million, two hundred ninety thousand, nine hundred and eighty-four) students currently enrolled at tertiary education institutions in South Arica. Enrolment totals were calculated from all higher education institutions including Public Higher Education Institutions and Private Higher Education Institutions (StatsSA, 2018:2). Therefore, a total sample of three hundred and eighty-five (385) is needed according to Krejcie and Morgan (1970:607). Six hundred and one (601) usable questionnaires were collected and this is deemed sufficient for this research.

5.4.2 Development of measuring instrument

For this study, an adapted measuring instrument from the study conducted by Botha (2011) was used to address the research question. Questions were adapted to accommodate the responses of the sample such as: in which year of study are you currently, within which faculty are you studying and which cultural activities are you involved with on campus.

The questionnaire consisted of two (2) sections, Section A and Section B. Section A related to demographic and profile questions that included open and closed questions related to age, gender, home language and education. Section B addressed the aspects that influence the purchase of live theatre tickets among students. This section consisted of specific questions related to various aspects that influence the purchase of live theatre tickets, including time spent with family, accessibility of theatre production venues, influence of different media, and theatre production compilation. Respondents indicated the contribution of each aspect on a 5-point Likert scale with options ranging from: 1= strongly disagree, 2= agree to a lesser extent, 3= agree, 4= agree to a greater extent, 5= fully agree.

5.4.3 Data collection

For this study, self-administered questionnaires were distributed to students from the North-West University, Potchefstroom Campus, while attending various live theatre

productions during the Campus Drama competition (14 to 17 May 2018) and the Campus Talent Show competition (10 to 11 May 2018). Self-administered questionnaires were also distributed to Prestige Academy students while attending live theatre productions hosted at The Baxter theatre and The Maynardville open-air theatre from 23 July 2018 to 15 August 2018.

Field workers were trained and informed about the nature of the questionnaire. For this study, a screening question was used to ensure that the sample was relevant. Relevant participants included students, between the ages of eighteen and twenty four, currently enrolled for a full time tertiary qualification at either one of these tertiary education institutions, while attending a performing arts production of their choice. Only relevant participants to the study were used to participate in the study. After each respondent completed the questionnaire, the same field worker collected the questionnaire. A total of 601 usable questionnaires were collected.

5.4.4 Data analysis

The data collected was captured in Microsoft Excel and analysed in SPSS 25.0 (SPSS, 2018). For this study, descriptive statistics (respondent profile and all the individual aspects), an exploratory factor analysis and independent *t*-tests were performed.

5.5 RESULTS

The results of this study are presented in two sections. Firstly, a descriptive profile of the respondents will be discussed as well as the results related to the individual aspects that influence the live theatre ticket purchases of students. In the second section, an exploratory factor analysis is presented through which the collected data was reduced to present specific factors that contribute to the live theatre ticket purchases of students. The factor analysis presented eight (8) factors. Finally, independent *t*-tests are reported which investigated the significant difference between genders, the year of study, the average spending and the average number of theatre productions attended with the factors identified through the exploratory factor analysis.

5.5.1 Descriptive profile and individual aspects that influence live theatre ticket purchases of the student market

As indicated in Table 5.4 below, respondents to this study consisted of both females (69%) as well as males (31%) with an average age of twenty years. Thirty percent (30%) of respondents were between the ages of eighteen and nineteen years, twenty-seven percent (27%) of respondents were twenty years of age, twenty percent (20%) of respondents were twenty-one years of age and twenty-three percent (23%) of respondents were between twenty-two and twenty-four years of age. Eighty-five percent (85%) of the respondents indicated Afrikaans as their first language, followed by thirteen percent (13%) indicating English as their first language. Two percent (2%) of the respondents indicated other languages including German. The respondents are currently enrolled as students in various faculties of which the top three included Management Sciences (37%), Health Sciences (16%) and Educational Sciences (13%). Eighty-nine percent (89%) of the respondents indicated that they are currently enrolled for an undergraduate qualification and they are either in their first, second or third year of studies (junior student category) while eleven percent (11%) of the respondents are currently studying towards a postgraduate qualification comprising of either their honours, masters or PhD qualification (senior student category).

The highest percentage of respondents reside in the Western Cape Province (31%), followed by Gauteng (29%) and North West (16%). A total of all nine (9) provinces of South Africa is represented in this study population as presented in Table 5.4.

The majority of the respondents indicated that they are not personally involved in cultural activities on their respective campuses (59%). The students that do participate in cultural activities were asked to indicate in which activities they are participating which resulted in campus serenade (11%), painting (7%) and drama activities (8%) having the highest participation percentages.

Respondents indicated that they do attend arts festivals being hosted in South Africa and the most preferred arts festival to visit was the Aardklop National Arts Festival (59%), followed by the Klein Karoo National Arts Festival (21%), InniBos (6%), the Grahamstown National Arts Festival (2%) and Vryfees (Free State National Arts Festival) (2%). Ten percent (10%) of respondents indicated other festivals. The average number of festivals

attended by respondents over the past three (3) years was three (3) festivals with respondents indicating that they attend at least one (1) festival per year. The results also indicated that an average of three live theatre productions per festival were attended by the respondents and the total amount spent on live theatre tickets was four hundred and forty two rand (R442.00) This calculates to an average spending of one hundred and forty seven rand (R147.00) per ticket. Respondents attended the live theatre productions in groups of four (4) people (including themselves).

Respondents were asked to indicate on a 5-point Likert scale (1 indicating not at all and 5 indicating definitely) which genre they prefer when attending a live theatre production. Results indicated that if the genre is Comedy (mean=4.27), fifty-eight percent (58%) of respondents would definitely attend the live theatre production, twenty-one percent (21%) would attend to a great extent and fourteen percent (14%) would attend to some extent. If the genre is a musical production (mean=3.96), forty-six percent (46%) of respondents will definitely attend, twenty-one percent (21%) would attend to a great extent and twenty percent (20%) would attend to some extent. Respondents indicated that if the genre is drama (mean=3.42), twenty-eight percent (28%) would definitely attend, twenty-seven percent (27%) would attend to some extent and fifteen percent (15%) would attend to a lesser extent.

When respondents were asked to indicate whether they would attend a classical music production (mean=2.72), twenty-six percent (26%) indicated that they will attend to some extent, twenty-one percent (21%) indicated that they will attend to a lesser extent while twenty-five percent (25%) indicated that they will not attend at all. If the genre is dance (mean=3.59) thirty-two percent (32%) of respondents indicated that they would definitely attend, twenty-five percent (25%) indicated that they will attend to some extent and ten percent (10%) indicated that they will attend to a lesser extent. Lastly, respondents indicated that twenty-five percent (25%) would not attend if the genre was choir (mean=2.77), twenty-one percent (21%) would attend to a lesser extent and only sixteen percent (16%) would attend to a great extent.

When respondents were given the choice of three preferred timeslots for live theatre productions they indicated that their preferred timeslot is during the evening (92%). To determine the preferred duration of a production, respondents were given four (4) options, thirty (30) minutes, sixty (60) minutes, ninety (90) minutes and one hundred and twenty

(120) minutes. Respondents indicated that their preferred duration of a live theatre production is sixty (60) minutes (37%).

Lastly, respondents were asked to indicate what they see as a reasonable price for tickets to different types of live theatre productions. For drama productions with renowned local actors respondents were willing to pay between R90-R110 per ticket (mean=2.54). For drama productions with less renowned local actors respondents indicated that they will pay R70 or less for a ticket (mean=1.90). For music productions with renowned local singers the respondents indicated that they will pay between R90-R110 per ticket (mean=2.88) while respondents indicated they will pay R70 or less for music productions with less renowned local singers (mean=2.08). For productions with international singers/actors respondents indicated that they will pay R130 or more for a ticket (mean=3.90) while respondents indicated they will also pay between R110-R130 for tickets to see musicals hosted in a popular theatre (mean=3.46). Lastly, respondents indicated that, for student productions presented by student singers/actors, they are willing to pay R70 or less for tickets (mean=1.86).

Table 5.4: Descriptive profile of respondents

Variable		Variable	
Gender		**Province**	
Female	69%	Western Cape	31%
Male	31%	Gauteng	29%
Average group size		North West	16%
4 members per group		Free State	6%
Home language		Mpumalanga	6%
Afrikaans	85%	Northern Cape	4%
English	13%	Limpopo	3%
Other	2%	KwaZulu Natal	3%
Study year		Eastern Cape	2%
Junior Students (1st - 3rd Year)	89%		
Senior Students (Hons. - PhD)	11%		
Cultural activities involved in on campus		**Faculty of study**	
Serenade	11%	Management studies	37%
Painting	7%	Health Sciences	16%
Debate	7%	Education	13%
Drama	7%	Nature Science	8%
Dance	6%	Humanities	7%
Choir	3%	Visual Art	7%
None	59%	Law	6%
Average festivals per year		Engineering	5%
Over 3 year	3	Theology	1%
Average festival attendance	1 festival per year		

Top 5 favourite festivals to attend	
Aardklop	59%
KKNK	21%
InniBos	6%
Grahams Town Festival	2%
Vryfees	2%
Other	10%

Preferred duration of a live theatre production	
30 Minutes	21%
60 Minutes	37%
90 Minutes	33%
120 Minutes	9%

Favourite local actor to see in a live theatre production
Schalk Bezuidenhout, Armand Aucamp, Pierre van Pletzen

Favourite local actress to see in a live theatre production
Donna Lee Roberts, Leandi Du Randt, Simone Nortman

Preferred timeslot for a live theatre production	
Morning	2%
Afternoon	6%
Evening	92%

Average spending on all live theatre productions per year
R442.00

Average live theatre productions attended per festival
3 live theatre productions per festival

Reasonable price for students for the following type of productions

	R70 <	R70- R90	R90-R110	R110-130	R130 >	Average mean value
Drama production with renowned local actors	27%	22%	28%	12%	11%	2.57
Drama production with less renowned local actors	46%	28%	17%	6%	3%	1.90
Music production with renowned local singers	17%	23%	27%	23%	10%	2.88
Music production with less renowned local singers	36%	34%	19%	8%	3%	2.08
Dance production	28%	26%	27%	12%	7%	2.43
Production with international singers/actors	13%	5%	13%	17%	52%	3.90
Musicals in a popular theatre	15%	8%	20%	29%	28%	3.46
Arts festival production	19%	18%	32%	21%	10%	2.86
Student production by student singers/actors	51%	25%	15%	5%	4%	1.86

Production genre

	1 Not at all	2 To a lesser extent	3 To an extent	4 To a greater extent	5 Definitely	Average mean value
Drama	10%	15%	27%	20%	28%	3.42
Comedy	2%	5%	14%	21%	58%	4.27
Music Production	4%	9%	20%	21%	46%	3.96
Classical music	25%	21%	26%	13%	15%	2.72
Dance	9%	10%	25%	24%	32%	3.59
Choir	25%	22%	20%	17%	16%	2.77

Age of respondents

18-19 years old	20 years old	21 years old	22 years old	23 years old	24 and older
30%	27%	20%	11%	7%	5%

Average age

20 years of age

Forty-nine (49) aspects that influence live theatre ticket purchases were identified from literature and rated by the 601 students on a 5- point Likert scale to determine the individual aspects that most influence their live theatre ticket purchases (*See Table 5.5 below*). From the forty-nine (49) statements, respondents indicated that productions containing humour (mean=4.28), productions that give student discount (mean=4.11), attending productions with friends and family (mean=4.07), to support friends and family performers (mean=4.00), the quality of the venues (mean=3.90), the atmosphere at the production (mean=3.88), intensive use of audio/lighting/visual effects (mean=3.88), unique experience to see a live theatre production (mean=3.88) and food and drinks during the live theatre production (mean=3.88) all contributed greatly to the purchasing of live theatre tickets.

Table 5.5: Aspects contributing to live theatre ticket purchases of students

Statement	1 Strongly Disagree	2 Agree to a lesser extent	3 Agree	4 Agree to a greater extent	5 Fully agree	Mean value
I purchase tickets to attend live theatre productions with family and friends	2%	7%	19%	26%	**46%**	***4.07****
Unique experience to see live theatre productions motivate me to purchase tickets	3%	10%	21%	28%	**38%**	***3.88****
I purchase tickets to support family or friends participating in the live theatre production	2%	8%	22%	26%	**42%**	***4.00****
Radio interviews motivate me to purchase live theatre tickets	17%	21%	28%	19%	15%	2.96
The reputation of a festival motivates me to purchase live theatre tickets	4%	9%	29%	32%	26%	3.67
Emails/newsletters motivate me to purchase live theatre tickets	18%	22%	26%	20%	14%	2.89
Word-of-mouth motivates me to purchase live theatre tickets	5%	9%	26%	31%	29%	3.69
Newspaper advertisements motivate me to purchase live theatre tickets	15%	20%	26%	23%	16%	3.07
Television advertisements motivate me to purchase live theatre tickets	14%	16%	32%	20%	18%	3.11
Websites motivate me to purchase live theatre tickets	5%	17%	31%	29%	18%	3.39
Posters/banners motivate me to purchase live theatre tickets	9%	14%	30%	27%	20%	3.36
Facebook posts motivate me to purchase live theatre tickets	11%	15%	27%	24%	23%	3.33

Statement	1 Strongly Disagree	2 Agree to a lesser extent	3 Agree	4 Agree to a greater extent	5 Fully agree	Mean value
Twitter motivates me to influence live theatre tickets	39%	17%	18%	15%	11%	2.41
Printed programmes motivate me to purchase live theatre tickets	13%	18%	27%	22%	20%	3.20
I prefer to purchase tickets to attend Fresh “border shifting” work	14%	18%	29%	19%	20%	3.12
I purchase tickets to attend abstract productions	13%	20%	27%	20%	20%	3.15
I purchase tickets to attend love stories	15%	17%	31%	13%	24%	3.15
I purchase tickets to attend one man/one woman shows	27%	22%	26%	16%	9%	2.59
Minimalist sets (open for own interpretation)	18%	21%	31%	19%	11%	2.86
I purchase tickets to attend live theatre productions written by well-known play writers	5%	15%	35%	23%	22%	3.43
I purchase ticket to attend live theatre productions with well-known actors	3%	11%	26%	27%	33%	3.76
Ensemble productions motivate me to purchase live theatre tickets	8%	22%	30%	24%	16%	3.18
Intensive use of audio/lighting/visual effects motivate me to purchase live theatre tickets	2%	8%	27%	27%	36%	**3.88***
I purchase tickets to attend live theatre productions of well-known producers	6%	16%	26%	24%	28%	3.52
Multimedia projections (AV) support motivates me to purchase live theatre tickets	2%	12%	33%	25%	28%	3.59
Quality venues motivate me to purchase live theatre tickets	3%	7%	25%	29%	36%	**3.90***
I purchase live theatre tickets to productions which containing music	3%	11%	23%	26%	37%	3.85
I purchase live theatre tickets to productions containing humour	1%	4%	18%	22%	**55%**	***4.28****
Full and realistic sets motivate me to purchase live theatre tickets	3%	9%	29%	27%	32%	3.78
Accessibility of venue motivates me to purchase live theatre tickets	5%	10%	28%	23%	34%	3.70
Young emerging actors motivates me to purchase live theatre tickets	4%	13%	32%	29%	22%	3.50
I am not offended by foul language used in productions	16%	15%	23%	17%	29%	3.28
Suggestiveness, nudity and sex does not bother me	22%	20%	21%	18%	19%	2.96

Statement	1 Strongly Disagree	2 Agree to a lesser extent	3 Agree	4 Agree to a greater extent	5 Fully agree	Mean value
I prefer breaks during the live theatre production	5%	9%	23%	28%	35%	3.81
I prefer refreshments during the live theatre production	3%	11%	22%	23%	41%	**3.88***
Visibility during the live theatre production is important to me	4%	10%	23%	31%	32%	3.78
I am not bothered by children during live theatre production	6%	15%	22%	23%	34%	3.66
Use of air conditioning during the live theatre production is important to me	9%	23%	30%	22%	16%	3.13
I prefer the availability of downloadable electronic programme	16%	19%	27%	21%	17%	3.04
User-friendliness of ticket purchasing system is important to me	4%	11%	28%	26%	31%	3.69
I attend less shows due to financial constrains	7%	15%	25%	20%	33%	3.58
Student discounts encourage my ticket purchases	3%	7%	21%	19%	**50%**	***4.11****
Ticket price influence my ticket purchases	5%	9%	26%	24%	36%	3.76
I purchase live theatre tickets to relax	4%	14%	28%	26%	28%	3.60
To break away from everyday life motivates me to purchase live theatre tickets	5%	10%	24%	31%	30%	3.70
I purchase live theatre tickets to surround myself with people with similar interests	4%	16%	30%	25%	25%	3.52
Previous experience influence my live theatre ticket purchase	2%	8%	27%	31%	32%	3.85*
I am a great supporter of the arts	5%	12%	26%	22%	35%	3.70
The atmosphere motivates me to purchase live theatre tickets	2%	7%	28%	29%	34%	***3.88****

5.5.2 Factors contributing to live theatre ticket purchases of students

An exploratory factor analysis was done using all forty-nine (49) aspects to identify broader factors and to reduce the data for the purpose of analysis. For the exploratory factor analysis (*See Table 5.6 below*), the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) method was used to determine whether the pattern matrix was suitable for a factor analysis. The KMO should lay between 0 and 1, and this study presented a KMO of 0.899 showing high reliability (Field, 2007:639). Where any item cross loaded with more than one factor, loadings were interpreted and selected where best suited.

Forty-nine (49) aspects, contributing to live theatre ticket purchases of the sample group, were analysed and eight (8) factors as seen in Table 5.6 were identified. For each factor, the Cronbach Alpha coefficients (greater than 0.6) and statistical mean values were determined (Tustin, Ligthelm, Martins & Van Wyk, 2005:640; Field, 2000:437; Nunnully, 1967:226). All aspects loaded with a mean value greater than 0.2 and revealed eight (8) factors, each with a Cronbach Alpha higher than 0.6 (*See Table 5.6)*. The factors were labelled as follows: *Family/socialising, Marketing, Genre and style, Production compilation, Explicit content, Personal comfort, Monetary facets, Leisure experience*.

Analysing the mean value of each factor (*See Table 5.6*) revealed that Monetary facets contributed the most towards these students' live theatre ticket purchases with a mean value of 3.81 (CA value of 0.628). This factor included aspects such as: I attend fewer productions due to financial constraints (0.851), I purchase tickets if student discounts are encouraged by the theatre (0.665) and the ticket price influences my theatre ticket purchases (0.477).

Leisure experience was the second highest contributing factor with a mean value of 3.70 (CA value of 0.790) and included aspects such as I purchase live theatre tickets to relax (0.700), I purchase live theatre tickets to break away from daily routine (0.672) and I purchase live theatre tickets to surround myself with people with similar interests (0.644).

The third largest contributing factor was Production compilation with a mean value of 3.69 (CA value of 0.843). This factor consisted of items including I purchase a ticket to see well-known actors (0.724), I purchase a ticket when there is an intensive use of audio/lights/visual effects (0.641) and I purchase a ticket if well-known producers are involved (0.596).

The factor Family/socialising was the fourth biggest contributing factor to live theatre ticket purchases with a mean value of 3.57 (CA value of 0.630) and included aspects such as attending live theatre productions with friends and family (0.546) and supporting family and friends (0.297).

Personal comfort was the fifth largest contributing factor with a mean value of 3.56 (CA value of 0.637). This factor included aspects like breaks during the live theatre production (0.578), visibility during the live theatre production (0.543) and the presence of children during the live theatre production that may disrupt a production (0.488).

The sixth factor with a mean value of 3.18 (CA value of 0.813) was Marketing. This factor consisted of aspects like Radio interviews influence my ticket purchases (0.658), emails/newsletters influence my ticket purchase (0.652) and Newspaper advertisements influence my purchases (0.625).

The second smallest contributing factor towards live theatre ticket purchases was Explicit content with a mean value of 3.11 (CA value of 0.749). This factor consisted of only two loadings namely I purchase a ticket if a production contains foul language (0.847) and I purchase a ticket if a production contains suggestiveness, nudity and sex (0.844).

The smallest contributing factor was Genre and style with a mean value of 2.97 (CA value of 0.715). This factor consisted of aspects like I purchase tickets to fresh border shifting work (0.789), I purchase ticket to abstract productions (0.660) and I purchase ticket to love/heartfelt stories (0.639).

Table 5.6: Factors contributing to live theatre ticket purchases of students

Factor label	Factor 1 Family/ socialising	Factor 2 Marketing	Factor 3 Genre / style	Factor 4 Production compilation	Factor 5 Explicit content	Factor 6 Personal comfort	Factor 7 Monetary facets	Factor 8 Leisure experience
I purchase tickets to attend live theatre productions with family and friends	0.546							
Unique experience to see live theatre productions motivate me to purchase tickets	0.374							
I purchase tickets to support family or friends participating in the live theatre production	0.297							
Radio interviews motivate me to purchase live theatre tickets		0.658						
The reputation of a festival motivates me to purchase live theatre tickets		0.485						
Emails/newsletters motivate me to purchase live theatre tickets		0.652						
Word-of-mouth motivates me to purchase live theatre tickets		0.302						
Newspaper advertisements motivate me to purchase live theatre tickets		0.638						
Television advertisements motivate me to purchase live theatre tickets		0.625						
Websites motivate me to purchase live theatre tickets		0.573						
Posters/banners motivate me to purchase live theatre tickets		0.547						
Facebook posts motivate me to purchase live theatre tickets		0.510						
Twitter motivates me to influence live theatre tickets		0.509						
Printed programmes motivate me to purchase live theatre tickets		0.266						
I prefer to purchase tickets to attend Fresh “border shifting” work			0.789					
I purchase tickets to attend abstract productions			0.660					
I purchase tickets to attend love stories			0.639					

I purchase tickets to attend one man/one woman shows			0.509					
Minimalist sets (open for own interpretation)			0.409					
I purchase tickets to attend live theatre productions written by well-known play writers				0.440				
I purchase ticket to attend live theatre productions with well-known actors				0.724				
Ensemble productions motivate me to purchase live theatre tickets				0.266				
Intensive use of audio/lighting/visual effects motivate me to purchase live theatre tickets				0.641				
I purchase tickets to attend live theatre productions of well-known producers				0.596				
Multimedia projections (AV) support motivates me to purchase live theatre tickets				0.545				
Quality venues motivate me to purchase live theatre tickets				0.521				
I purchase live theatre tickets to productions which containing music				0.521				
I purchase live theatre tickets to productions containing humour				0.509				
Full and realistic sets motivate me to purchase live theatre tickets				0.422				
Accessibility of venue motivates me to purchase live theatre tickets				0.398				
Young emerging actors motivates me to purchase live theatre tickets				0.361				
I am not offended by foul language used in productions					0.847			
Suggestiveness, nudity and sex does not bother me					0.844			
I prefer breaks during the live theatre production						0.578		
I prefer refreshments during the live theatre production						0.273		

Visibility during the live theatre production is important to me						0.543		
I am not bothered by children during live theatre production						0.488		
Use of air conditioning during the live theatre production is important to me						0.482		
I prefer the availability of downloadable electronic programme						0.444		
User-friendliness of ticket purchasing system is important to me						0.397		
I attend less shows due to financial constrains							0.851	
Student discounts encourage my ticket purchases							0.665	
Ticket price influence my ticket purchases							0.477	
I purchase live theatre tickets to relax								0.700
To break away from everyday life motivates me to purchase live theatre tickets								0.672
I purchase live theatre tickets to surround myself with people with similar interests								0.644
Previous experience influence my live theatre ticket purchase								0.373
I am a great supporter of the arts								0.294
The atmosphere motivates me to purchase live theatre tickets								0.390
Factor label	**Factor 1 Family/ socialising**	**Factor 2 Marketing**	**Factor 3 Genre / style**	**Factor 4 Production compilation**	**Factor 5 Explicit content**	**Factor 6 Personal Comfort**	**Factor 7 Monetary facets**	**Factor 8 Leisure experience**
Cronbach Alpha value	0.630	0.813	0.715	0.843	0.749	0.637	0.628	0.790
Mean Value	3.57	3.18	2.97	3.69	3.11	3.56	3.81	3.70

5.5.3 Results of the t-tests

After the exploratory factor analysis, *t*-tests were conducted to investigate the relationship between gender, the year of study, the average spending and the average number of theatre productions attended with the factors identified through the exploratory factor analysis.

5.5.3.1 Gender

Results indicated a medium statistical difference between men (mean=3.59) and women (mean=2.89) when compared to Explicit content (0.55 effect size) (*See Table 5.7 below*). Men are more likely to purchase tickets to live theatre productions containing nudity, sex and foul language than women. With a small difference, women (mean=4.04) are more likely to be influenced by Family/socialising than men (mean=3.86) (0.21 effect size).

Table 5.7: *t*-test for comparison between the factors and gender

Factor	Mean and standard deviation		Values		Effect Size
	Male	Female	F-Value	P-Value	
Family/socialising	3.86 (0.81)	4.04 (0.82)	0.204	0.018	**0.21***
Marketing	3.12 (0.70)	3.21 (0.73)	1.486	0.174	0.12
Genre and style	2.92 (0.96)	2.99 (0.87)	2.783	0.375	0.08
Production compilation	3.61 (0.67)	3.73 (0.66)	0.081	0.058	0.17
Explicit content	3.59 (1.15)	2.89 (1.27)	2.153	0.057	**0.55***
Personal comfort	3.58 (0.68)	3.56 (0.66)	0.014	0.759	0.03
Monetary facets	3.83 (0.90)	3.82 (0.89)	0.124	0.917	0.01
Leisure experience	3.68 (0.78)	3.71 (0.77)	0.009	0.639	0.04

0.01≥p≥0.05
Effect size:0.2 Small difference, 0.5 Medium difference, 0.8 Large difference

5.5.3.2 Age

Age (*See Table 5.8 below)* was divided into two categories, junior students (18-21 years of age) and senior students (22-24 years of age). The *t*-test revealed a small statistical difference between the two age categories for both Genre and style (0.21 effect size) and Personal comfort (0.23 effect size). This indicates that senior students (mean=3.08) are

more likely to be influenced by genre and style than junior students (mean=2.89). Senior students (mean=3.65) are also slightly more influenced by personal comfort than junior students (mean=3.49).

Table 5.8: *t*-test for comparison between the factors and age

Factor	Mean and standard deviation		Values		Effect Size
	Junior (18-21 years)	Senior (22-24 years)	F-Value	P-Value	
Family/socialising	3.95 (0.82)	4.00 (0.84)	0.008	0.513	0.06
Marketing	3.15 (0.71)	3.22 (0.73)	0.221	0.207	0.11
Genre and style	2.89 (0.87)	3.08 (0.90)	0.158	0.014	**0.21***
Production compilation	3.64 (0.64)	3.76 (0.69)	1.156	0.035	0.18
Explicit content	3.05 (1.28)	3.18 (1.25)	0.246	0.234	0.10
Personal comfort	3.49 (0.62)	3.65 (0.70)	4.448	0.006	**0.23***
Monetary facets	3.77 (0.88)	3.87 (0.92)	0.584	0.222	0.10
Leisure experience	3.65 (0.75)	3.77 (0.80)	1.774	0.065	0.16

0.01>p≥0.05
Effect size: 0.2 Small difference, 0.5 Medium difference, 0.8 Large difference

5.5.3.3 Average spending on theatre tickets

Respondents spending money on live theatre ticket purchases have been divided into two categories, Low ticket spenders (spend average of R299 and less per year on live theatre tickets) and High ticket spenders (spend average of R300 and more per year on live theatre tickets) (*See Table 5.9 below*). The *t*-test revealed a small statistical difference between High ticket spenders (mean=3.89) and Low ticket spenders (mean=3.60) when compared with Leisure experience (0.36 effect size) with High ticket spenders being more influenced by this factor then Low ticket spenders. The *t*-test also revealed small statistical differences between High ticket spenders and Low ticket spenders when compared to production compilation (0.26 effect size) and monetary facets (0.21 effect size). The production compilation contributes more towards the live theatre ticket purchases of High ticket spenders (mean=3.81) than Low ticket spenders (mean=3.62). The monetary facets contribute more to Low ticket spenders (mean=3.94) than for High ticket spenders (mean=3.73).

Table 5.9: *t*-test for comparison between the factors and spending

Factor	Mean and standard deviation		Values		Effect Size
	Low Ticket Spenders	High Ticket Spenders	F-Value	P-Value	
Family/socialising	3.92 (0.82)	4.05 (0.84)	0.00	0.094	0.15
Marketing	3.16 (0.74)	3.22 (0.69)	0.794	0.373	0.08
Genre and style	2.92 (0.88)	3.07 (0.90)	0.208	0.063	0.16
Production compilation	3.62 (0.70)	3.81 (0.60)	8.625	0.001	**0.26***
Explicit content	3.09 (1.26)	3.17 (1.30)	1.894	0.489	0.06
Personal comfort	3.53 (0.67)	3.64 (0.65)	0.247	0.055	0.16
Monetary facets	3.94 (0.89)	3.73 (0.91)	0.218	0.018	**0.21***
Leisure experience	**3.60 (0.79)**	**3.89 (0.73)**	**1.993**	**0.000**	**0.36***

0.01≥p≥0.05
Effect size: 0.2 Small difference, 0.5 Medium difference, 0.8 Large difference

5.5.3.4 Live theatre production attendance

Respondents were divided into two categories, Low theatre attendees (respondents that attend one or two live theatre productions per year) and High theatre attendees (respondents that attend three or more live theatre productions per year). As indicated in Table 5.10 below, the results of the *t*-test revealed a medium statistical difference between Low theatre attendees (mean=3.53) and High theatre attendees (mean=3.98) where respondents that attend three or more live theatre productions are more likely to be influenced by Leisure experience (0.59 medium effect size). Genre and style (0.48 effect size) also affect High theatre attendees (mean=3.22) more than Low theatre attendees (mean=2.79). The factors Family/socialising (0.32 effect size), Marketing (0.38 effect size) and the Production compilation (0.34 effect size) contribute more toward the ticket purchases of attendees that purchase more than three (3) live theatre tickets per year than for attendees that only buy one or two (1-2) tickets per year.

Table 5.10 *t*-test for comparison between the factors and average live theatre productions attended

Factor	Mean and standard deviation		Values		Effect Size
	Low theatre attendees	High theatre attendees	F-Value	P-Value	
Family/socialising	3.86 (0.82)	4.12 (0.82)	0.075	0.000	**0.32***
Marketing	3.06 (0.67)	3.35 (0.76)	3.664	0.000	**0.38***
Genre and style	2.79 (0.86)	3.22 (0.88)	0.386	0.000	**0.48***
Production compilation	3.59 (0.65)	3.83 (0.69)	1.490	0.000	**0.34***
Explicit content	3.05 (1.26)	3.27 (1.31)	1.322	0.600	0.17
Personal comfort	3.53 (0.64)	3.61 (0.72)	6.000	0.221	0.11
Monetary facets	3.82 (0.85)	3.86 (0.93)	2.147	0.615	0.04
Leisure experience	3.53 (0.75)	3.98 (0.74)	0.310	0.00	**0.59***

0.00≥p>0.05
Effect size: 0.2 Small difference, 0.5 Medium difference, 0.8 Large difference

5.6 FINDINGS

The purpose of this article was to critically assess the aspects that influence live theatre ticket purchases by students. Through the results of this study, more insight is gained by live theatre producers on how to attract more students to live theatre productions in the future. This article revealed the following findings:

- Fifty-nine percent (59%) of students that attend live theatre are not currently active participants in any cultural activities.
- The preferred duration for live theatre productions for students is sixty (60) minutes preferably in the evenings. This is in line with a study done by Song (2016:133) focusing on theatre experiences and what satisfies theatre attendees.
- The means of the individual contributing aspects as identified from literature and rated by the students indicated that the student market is mainly influenced by the following nine (9) individual aspects: productions that contains humour, productions that give student discount, attending live theatre productions with friends and family, to support friends and family performers, quality venues, the atmosphere, intensive use of

audio/lighting/visual effects, unique experience to see live theatre productions and food and drinks during a live theatre production.

- By means of an exploratory factor analysis, this research identified eight contributing factors towards the purchases of live theatre tickets by students. The eight factors were labelled *Family/socialising, Marketing, Genre and style, Production compilation, Explicit content, Personal comfort, Monetary facets, Leisure experience*. All eight (8) of the above factors contribute towards the purchase of live theatre tickets by students with seven of the eight mean values being greater than 3. The genre and style factor contributes the least to their decision to purchase a ticket with a mean value of 2.97. This finding is supported by previous studies done by McCarthy and Jinnett (2001), Caldwell (2001) and Botha, (2011) that focused on purchasing behaviour and motivation of cultural offerings, even though these studies did not specifically focus on the student market.
- Monetary facets (ticket price, student discount) was ranked as the biggest contributing factor toward the purchasing of live theatre tickets by students. This finding is supported by research of Botha, Slabbert and Viviers (2014:325), Ahn and McKercher (2015:95) and Petrick (2016:471). Students prioritise their spending, mostly online, on technological gadgets rather than on live entertainment (Schreck, 2018:3). It is important to note that students have the ability to fund their own purchasing choices as they have part-time jobs but they do seek value for money when making purchase decisions (Wakefield & Wakefield 2018:236).
- To attend live theatre as a leisure experience was the second highest contributing factor for students to purchase theatre tickets. Students go to live theatre productions to relax and break away from their regular routine and enjoy the arts. According to Kruger and Saayman (2015b:11) to attend live theatre productions provide attendees the opportunity to relax and escape from their daily tension.
- The production compilation was the third highest contributing factor. Yen and Teng (2015:226) found that celebrity involvement with products and even more specifically, live theatre productions, has proved to encourage a specific market, known as celebrity followers, to purchase such products or attend live theatre productions, no matter the quality or end result of their experience. The student market is motivated by their need to see their favourite celebrity live and be as close as possible to this person during a live theatre production (Brown & Knox, 2017:238).

- Results have shown that spending time with family and friends also contributes towards purchasing of live theatre tickets by students. According to Van Acker, Goodwin and Witlox (2016:29) family is a big contributor towards purchase decisions. The study done by Burger (2015:35) confirms that when a live theatre production offers social interaction opportunities for either family members or friends, theatre tickets sales increase.
- Marketing loaded as the third lowest contributing factor, which can mean that students are not as influenced by marketing as in the past. A study conducted by Stoyanov and Stanoeva (2016:1) as well as Baek, Oh, Yang and Ahn (2017:14) states that the student market is very technologically advanced and social media such as Facebook and Twitter as well as electronic word of mouth (eWOM) influence their purchasing decisions more than any other traditional marketing approaches.
- Although the results indicated that female and male students are homogenised according to the factors that contribute towards live theatre ticket purchases, small differences were identified. Results indicated that women are more motivated to purchase tickets to family orientated live theatre productions than men. Men, on the other hand are more prone to purchase live theatre tickets for productions that contain sex, nudity and foul language (Snowball, Jamal & Willis, 2010:474).
- Personal comfort as well as genre and style of a theatre production contribute more to the purchase decisions of senior students (22-24 years) than junior students (18-21 years). This result is especially relevant as senior students might be more experienced live theatre attendees and that it is unlikely to be their first live theatre production they attend, compared to the junior students. According to Botha, Viviers and Slabbert (2012:24) comfort is an import aspect that contributes to repurchasing of live theatre tickets.
- When low ticket spenders were compared with high ticket spenders, monetary facets influence low ticket spenders' decision to purchase live theatre tickets while leisure experience and production compilation influenced high spenders more. This finding is supported by a study done by Wakefield and Wakefield (2018:236) which states that theatre productions is classified as a luxury, non-essential product, and therefore not a spending priority for lower income earners. A study done by Saayman, Saayman and Slabbert (2011:12) also supports this finding but notes that low spenders at arts festivals, a great platform for live theatre productions, are students and should not be

overlooked by live theatre producers as this market offers the potential to become a high spending market in the near future.

- The research also indicated that students that attend more than three (3) live theatre productions per year are more influenced by five of the eight identified factors (Leisure experience, genre, marketing, family/socialising, production compilation) compared to students that attend fewer than three live theatre productions per year. This finding is supported by Willis and Snowball (2009:169) as well as Burger (2015:86) which states that the more a consumer is exposed to a product, such as live theatre, the more distinct their taste and preferences becomes which directly influences purchase motivations.

5.7 IMPLICATIONS

- For students, the most important factor indicated by this research was monetary facets. Live theatre producers and festival managers must take this factor into consideration when they decide on the price of live theatre production tickets. If they make provision for student specials or discount it can increase ticket sales. Festival organisers can also explore the option of compiling student theatre packages. Where students pay a special fixed rate for a package deal consisting of five pre-selected live theatre productions. This will not only increase ticket sales but will also expose the students to more live theatre opportunities. Incentives can also be allocated to students, for example wine vouchers, if the students purchase a certain number of live theatre tickets.
- This research indicated that students are willing to spend up to one hundred and thirty rand (R130.00) on tickets with well-known actors compared to R70 or less for local/upcoming actors. Live theatre producers and art festival organisers must take this in consideration when they compile ticket prices and the production cast they will feature. The results did not allow for participants to provide a maximum amount they are willing to pay for live theatre productions with well-known actors and this aspects will need further investigation.
- Live theatre productions should be limited to sixty (60) minutes. Longer or shorter productions can discourage students from purchasing tickets and keeping the production time to sixty (60) minutes can help to encourage student attendance.

- Students want a leisure experience when they purchase live theatre tickets and they want to enjoy it with their friends and family. Live theatre producers and arts festival organisers need to take this into consideration and combine a theatre production with a wine or food tasting. This will provide students with the opportunity to socialise prior to, or after, the live theatre production as part of the overall experience and can contribute to the sale of more live theatre production tickets.
- The production compilation should also be of high priority when organising live theatre productions where students are the intended market. Well-known actors should be used in stage productions as opposed to young emerging actors, as they are of higher importance among students. Productions that contain humour, music, intensive use of audio/lighting/visual effects will also attract more students and live theatre producers should incorporate this into their productions.
- Productions with foul language, sex and nudity was not ranked as a very high contributing aspect to attend live theatre productions. However, the results did indicate that men are more prone to purchase tickets to live theatre productions containing these elements. Organisers should use this information when organising live theatre productions containing foul language, sex or nudity and market this among especially men rather than among women.
- Access to the venue or theatre production is very important to students. Live theatre producers should consider providing a free and safe shuttle service between the different art theatres, student accommodation centres or campus. This might eliminate any transport issues or additional cost to get to the live theatre productions. It is however noted that this recommendation can have a cost implication to the production.
- To create a more exclusive experience, live theatre productions can be presented to students during study periods where students have time to attend leisure activities. Instead of hosting live theatre productions only during festival periods or in major cities with professional art theatres, auditoriums on campus, school halls and community theatre houses should be considered as venues of choice to host live theatre productions.
- The marketing campaign for live theatre productions that want to attract more students needs to include information on the genre (preferably comedy), production compilation (preferably young but well-known actors and not longer than sixty minutes), they must

advertise it as affordable and socially orientated (family and friends orientated). Focus should also be placed on personal comfort on offer and value for their money.

5.8 CONCLUSION

In a time where live theatre producers, arts festival organisers and live theatre marketers are seeking new markets to attract and keep the arts alive, the results of this study are very informative and beneficial to the future success of the arts. With the purpose of this study in mind, to critically assess the aspects that influence live theatre ticket purchases of students, the results indicate that the aspects that influence live theatre ticket purchases are unique compared to previous studies which focused on the adult theatre market. Financial constraints due to limited income by means of only a monthly allowance, being attracted by unique marketing methods, and influences such as family and friends all contribute to the student decision and motivation to purchase live theatre tickets. For future research, the results of this study offer the opportunity to investigate other new markets that can be attracted to live theatre and identify the unique aspects that influence their live theatre ticket purchases contributing to the sustainability of live theatre.

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CHAPTER 6

Conclusions & Recommendations

6.1 INTRODUCTION

The goal of this study was to critically assess the ticket purchase behaviour of younger theatre audiences (c.f.1.1). To ensure that the goal of this study was reached, five (5) objectives were set in Chapter 1 (c.f.1.5.2). Table 6.1 indicates each objective, the chapter in which each objective was addressed as well as the headings which were used to address the objectives:

Table 6.1: Objectives of the study

Objectives	Chapter	Overview and headings used

Objective 1: To conduct an in-depth analysis of existing literature where focus will be placed on the ticket purchase behaviour of a younger market. This will be done by means of a literature review (c.f.2).	Chapter 2	This objective was reached in Chapter 2 (c.f.2) by analysing existing literature which relates to the ticket purchase behaviour of a younger market using the following headings:
		• Understanding purchase behaviour (c.f.2.2)
		  • Aspects influencing the consumer decision-making process (c.f.2.2.1)
		  • Decision making processes of consumers (c.f.2.2.2)
		• Consumer decision making and purchase behaviour models (c.f.2.3)
		  • The theory of buying behaviour (c.f.2.3.1)
		  • The consumer decision-making model (c.f.2.3.2)
		  • A model of consumer behaviour (c.f.2.3.3)
		  • The process of online buyer behaviour (c.f.2.3.4)
		  • The RAND participation model (c.f.2.3.5)
		  • Consumption systems model of buying-consuming experiences (c.f.2.3.6)
		  • Ticket purchase behaviour model for South African arts festivals (c.f.2.3.7)

		• Age as a purchase behaviour influencer using age theory (c.f.2.4)
		  • Baby boomers (c.f.2.4.1)
		  • Generation X (c.f.2.4.2)
		  • A younger generation (c.f.2.4.3)
		• Unique aspects influencing decision making, purchase, attendance and demand for live theatre productions (c.f.2.5).

Objective 2: To investigate aspects contributing to community children's theatre ticket purchases (c.f.3).	Chapter 3
	
	(Article 1)
		This objective was reached in Chapter 3 (Article 1) (c.f.3) where an investigation into the aspects that contribute to community children's theatre ticket purchases were done using a qualitative research method. To ensure that this objective was reached, the following headings were covered:
		
		• An overview of previous research related to children's theatre (c.f.3.1)
		• A literature review related to aspects that influence ticket purchases for live theatre productions (c.f.3.2)
		• An overview of literature related to experiences as a contributing aspect to ticket purchases, especially for the younger market (c.f.3.2)
		• A qualitative research design to investigate the aspects that influence community children's theatre ticket purchases (c.f.3.4)
		  • Descriptive profile of respondents (c.f.3.5.1)
		  • Results obtained through qualitative research into the aspects that contribute to community children's theatre ticket purchases (c.f.3.5.2).

Objective 3: To analyse the theatre ticket purchase behaviour of teenagers in South Africa (c.f.4).	Chapter 4 (Article 2)	This objective was reached in Chapter 4 (Article 2) (c.f.4) where an analysis of the ticket purchase behaviour of teenagers in South Africa was done using a quantitative research method. This chapter covered the following headings to ensure that this objective was reached: • An analysis of previous research related to purchase behaviour of art goods with reference to age (c.f.4.1) • A literature review that highlights the current and new live theatre market referring to the profile of current teenagers (c.f.4.2)

		• Characteristics of teenagers (c.f.4.2.1) • An overview of consumer purchase behaviour and the unique aspects that influence teenagers to purchase live theatre tickets (c.f.4.2.2) • A quantitative research method investigating the aspects that influence the ticket purchase behaviour of teenagers followed the literature review (c.f.4.4) • Descriptive respondent profile and individual aspects that contribute to the live theatre ticket purchases by teenagers (c.f.4.5.1) • An exploratory factor analysis and cross tabulation analysis pertaining to aspects that influence the live theatre ticket purchases by teenagers (c.f.4.5.2).
Objective 4: To critically assess the aspects contributing to live theatre ticket purchases by students (c.f.5).	Chapter 5 (Article 3)	Objective 4 was reached in Chapter 5 (Article 3) (c.f.5). A critical assessment of the aspects contributing to live theatre ticket purchases by students was done using a quantitative research method. Within Chapter 5 (Article 3) the following was covered to ensure that this objective was reached: • An overview of previous studies related to the purchase behaviour by students (c.f.5.1) • A literature overview pertaining to market segmentation and the aspects that contribute to live theatre ticket purchases with reference to the student market (c.f.5.2) • An overview of market segmentation (c.f.5.2) • Models that identified aspects that influence art related purchases (5.2) • An overview of the characteristics of tertiary students (c.f.5.2) • After the literature review, a quantitative research method, through which a critical assessment of the aspects contributing to live theatre ticket purchases by students, was done (c.f.5.4) • Descriptive profile and individual aspects contributing to live theatre ticket purchases by students (c.f.5.5.1)

		• An exploratory factor analysis pertaining to the live theatre ticket purchases by students (c.f.5.5.2) • *t*-tests investigating the relationship between gender, year of study, average spending and the average theatre productions attended with the factors identified through the exploratory factor analysis (c.f.5.5.3).
Objective 5: To critically assess the outcomes of the research to draw conclusions and make recommendations (c.f.6).	Chapter 6	Objective 5 will be reached through this chapter (Chapter 6) (c.f.6). The purpose of Chapter 6 is to draw conclusions from Chapter 2 (c.f.2), Chapter 3 (c.f.3), Chapter 4 (c.f.4) and Chapter 5 (c.f.5). After the conclusions have been drawn, an empirical result comparison will be made between the three sub-categories within the younger market. This will be followed by an explanation of the research contributions and recommendations will be made for live theatre producers as well as festival organisers. Recommendations for future research will also be made and reference to limitations to the study will be highlighted.

6.2 CONCLUSIONS OF THE STUDY

In this section conclusions are presented from Chapter 2 (c.f.2), Chapter 3 (Article 1) (c.f.3), Chapter 4 (Article 2) (c.f.4) and Chapter 5 (Article 3) (c.f.5):

6.2.1 Conclusions drawn from the Literature Review (Objective 1)

From the literature review (Chapter 2) the following conclusions can be drawn (c.f.2):

- Live theatre research has been in the spotlight for a few years due to the decline in ticket sales experienced by live theatre producers (c.f.2.1).
- One strategy that live theatre producers are implementing is to search for new consumer markets that can be attracted to live theatre productions and develop a lifelong commitment towards the arts (c.f.2.1).
- Current active consumer markets in South Africa include Baby Boomers, Generation X, Generation Y and Generation Z, all contributing to the current economy (c.f.2.1).
- Through this chapter, a literature overview on consumer purchase behaviour and decision-making models were provided where reference to three models that identify unique aspects influencing the purchase behaviour of art experiences are discussed. After this, a discussion followed where age, as an influencer on purchase behaviour, as well as the unique characteristics of the younger market, a combination of Generation Y and Generation Z generational cohorts, was analysed. Lastly, eighty (80) unique aspects that directly influence the purchase of live theatre tickets were presented (c.f.2.1).

<u>Conclusions regarding purchase behaviour (c.f.2.2)</u>

- Purchase behaviour of consumers is driven by the advantages that a product can provide to a consumer when a specific need arises (c.f.2.2).
- Various researchers have stated the importance of exploring the purchase behaviour of consumers by businesses as this can increase their competitive advantage (c.f.2.2).
- Purchase behaviour is therefore fundamental for all businesses and this includes live theatre (c.f.2.2).

- To understand purchase behaviour better, one needs to follow a more holistic approach and investigate consumer decision making that will, in turn, enable product providers to determine the aspects that influence the purchase behaviour of consumers (c.f.2.2).

Conclusions regarding the aspects that influence the decision-making process of consumers (c.f.2.2.1)

- The decision making of consumers is influenced by four distinct aspects (c.f.2.2.1):
    - Personal aspects (c.f.2.2.1.1)
    - Psychological aspects (c.f.2.2.1.2)
    - Cultural aspects (2.2.1.3)
    - Social aspects (2.2.1.4)
- Within each of these aspects, understanding the underlying aspects is crucial, as each one makes a valuable contribution towards the final purchase decision of consumers (c.f.2.2.1.1 – c.f.2.2.1.4).
    - Personal aspects include *personality, age, lifestyle and self-image*.
    - Psychological aspects include *perceptions, motivation, learning and attitudes*.
    - Cultural aspects include *culture and social class*.
    - Social aspects include *reference groups, family, roles and status*.

Conclusions regarding the decision-making process of consumers (c.f.2.2.2)

- Consumers purchase experiences play a vital role when it comes to purchase decisions and this is important for product providers (c.f.2.2.2).
- A satisfying purchase experience will contribute to a satisfied client and therefore the experience of consumers during their decision making process up to the actual purchase decision is a key element for product providers (c.f.2.2.2).
- Consumer purchase decisions consist of five (5) steps (c.f.2.2.2):
    - Needs recognition
    - Information search
    - Evaluation of alternatives
    - Actual purchase decision

    - Post purchase behaviour
- Even though the purchase decision process seems very simple, research has shown that the purchase decisions of consumers are influenced by various aspects (c.f.2.2.2).
- These aspects are also different between physical products and experience based product purchases due to the perceived purchase risk involved when a consumer purchases experience based products (c.f.2.2.2).
- An overview of different consumer decision-making and purchase behavioural models, highlighted three (3) models pertaining specifically to the purchase of arts products are highlighted in this study (c.f.2.2.2).

<u>Conclusions regarding the different consumer decision-making and purchase behaviour models (c.f.2.3)</u>

- Consumer purchase behaviour models have been integrating the consumer decision-making process with various influential aspects that contribute to the final purchase action by consumers (c.f.2.3).
- The following models have been identified through and in-depth literature review highlighting some of the most important and most recent models related to consumer decision-making and purchase behaviour (c.f.2.3):
    - The theory of buyer behaviour model by Howard and Sheth (1969) (c.f.2.3.1).
    - The consumer decision model by Engel, Blackwell and Miniard (1995) (c.f.2.3.2).
    - A model of consumer behaviour by Shiffman and Kanuk (2010) (c.f.2.3.3).
    - The process of online buyer behaviour by Veronika (2013) (c.f.2.3.4).
- However, experience based product purchases are different compared to physical product purchases and Fourie (2015) identified various decision-making and purchase behaviour models which aimed to identify aspects which influence the decision-making process and purchases decisions of experience based goods (c.f.2.3; Table 2.1).
- Art goods, and more specifically live theatre ticket purchases, are unique and influenced by different aspects compared to other experience based purchases and three models specifically aimed at identifying aspects that influence the

purchase behaviour of art goods such as live theatre ticket purchases are highlighted (c.f.2.3).

- The models include (c.f.2.3):
    - The RAND participation model (c.f.2.3.5).
    - Consumption systems model of buying-consuming experiences (c.f.2.3.6).
    - Ticket purchase behaviour model for South African arts festivals (c.f.2.3.7).
- Each of these three models provides insight into the different aspects that influence the consumption of art goods. It is important to note that each model indicated that age is an aspect that should not be overlooked (c.f.2.3).
- Therefore it is inevitable that age, as a purchasing behaviour influencer, cannot be overlooked (c.f.2.3).

<u>Conclusions regarding age as an influencer of purchase behaviour (c.f.2.4)</u>

- Generational cohort theory is one method of analysing the purchase behaviour of consumers (c.f.2.4).
- Generational cohort theory is defined as the interpretation of the social existence and differences that exist between various generational cohorts, which is based on age categories, each sharing a similar set of values, beliefs and attitudes for a limited duration (c.f.2.4).
- Through the analyses of different generational cohorts, positive business outcomes can be reached if the cohorts and their needs are understood and business owners adapt their offerings accordingly (c.f.2.4).
- Even though the generational cohort categories are universal, each cohort is directly affected by worldly events such as the second world war, the 9/11 attacks in New York, and first AIDS cases recorded and therefore literature suggests that the birth dates of each cohort from different countries are different (c.f.2.4).
- South African history is filled with different events, all of which had an immense effect on how our society lives today, including the products and services available to consumers in the country (c.f.2.4).
- Events in South Africa that made an impact include the Sharpeville massacre, the release of Nelson Mandela and the first democratic election held in 1994 (c.f.2.4).
- Political generational cohort categories have also been suggested as a new approach to classify consumers in South Africa but, due to various challenges, a

more traditional approach to generational cohorts in South Africa is followed (c.f.2.4).

- Current active consumer markets in South Africa include Baby Boomers, Generation X, Generation Y and Generation Z, all contributing to the current economy (c.f.2.1; c.f.2.4)
- The birth dates of generational cohorts in South Africa are slightly different to those of other countries and literature related to the birth dates from different authors do not always reflect the same birth dates for each category (c.f.2.4; Table 2.4).
- For this study it has therefore been decided to identify specific birth dates which are to be used to ensure consistency and reliability (c.f.2.4).
- Baby boomers (1946 – 1964) (Buys, 2011)
- Generation X (1965 – 1981) (Buys, 2011)
- Generation Y (1986 – 2002) (Pendergast, 2010)
- Generation Z (1995 onwards) (Naidu, 2018)

Conclusions regarding the Baby Boomer generational cohort (c.f.2.4.1)

- Baby boomers were born between 1946 and 1964 (c.f.2.4.1).
- Baby boomers demonstrate a strong work ethic and job commitment and were the first generational cohort to internationalise trade, food and culture as well as showing a significant increase in leisure travel (c.f.2.4.1).
- Baby boomers intend to make various credit purchases with the main objective of “buy now and pay later” (c.f.2.4.1).
- Using the internet to search for information has only become part of this generational cohort’s lives very recently and therefore the information available on the internet does not form part of the decision-making process of this generation (c.f.2.4.1).
- Baby boomers are also very open to exploring new cultures and travel to unique destinations (c.f.2.4.1).

Conclusions regarding the Generation X generational cohort (c.f.2.4.2)

- Generation X birth dates are between 1965 and 1981 (c.f.2.4.2).
- This generation was the first to afford their own home computer in their early adult years and therefore have become accustomed to online activity (c.f.2.4.2).

- Generation X is also the first generation that adapted to an economic crisis such as a recession and fluctuations in the oil price and inflation (c.f.2.4.2).
- Generation X has started a family at a much later stage compared to its predecessors and their purchases are also much more planned (c.f.2.4.2).
- This generational cohort is labelled as a generation that takes chances, especially in their entrepreneurial pursuits (c.f.2.4.2).
- Generation X is also very comfortable with change and therefore are not the most loyal customers (c.f.2.4.2).
- The biggest influences among Generation X when making product purchase decisions include price and promotions as this generation is very price sensitive (c.f.2.4.2).

<u>Conclusions regarding a younger market (Generation Y and Generation Z) (c.f.2.4.3)</u>

- The birth dates of both Generation Y and Generation Z have been disputed in literature and as this is the focus generational cohort of this study, the term Younger Market has been created to include both Generation Y and Generation Z (c.f.2.4.3).
- The younger market were born between 1982 and 2003 (c.f.2.4.3).
- The younger market are the children of Generation X and have shown the potential to have much greater spending power in the near future compared to Generation X due to the size of this market (c.f.2.4.3).
- The younger market is very technologically advanced and also unique in their purchase behaviour (c.f.2.4.3).
- The younger market want to create a new way of living, different from past experiences and influences. Therefore they are more inclined to adapt their culture and social groups to follow those of celebrities and others' social preferences (c.f.2.4.3).
- The changes in cultural and social patterns are also encouraged through their exposure to the internet, social media and youth travel opportunities that were not freely available to other generational cohorts (c.f.2.4.3).
- Family opinions are very important to the younger market. If the relationship with family members is strong, then the purchase decisions of the younger market will adapt to accommodate the needs of family members (c.f.2.4.3).

- As the younger market ages, their purchase decisions are less influenced by family or traditional reference groups but they rather fulfil the role of primary influencer in their households (c.f.2.4.3).
- The younger market has a very active online presence and, in particular, social media sites such as Facebook and Instagram are part of the everyday life of the younger generation (c.f.2.4.3).
- The opinion of others on these sites have a great influence on the purchase decisions of the younger market due to the perceived risk of being a social outcast (c.f.2.4.3).
- The younger market seek convenience. Online payment methods are therefore a great purchase motivator for this market (c.f.2.4.3).
- Live theatre ticket purchases by the younger market should also not be overlooked as this market is influenced by unique aspects compared to other existing live theatre markets (c.f.2.4).
- Limited family responsibilities, availability of more leisure time and openness to new experiences makes the younger market more prone to attend live theatre productions (c.f.2.4).
- Within the younger market cohort, literature has indicated that three sub-categories exist. These are children (aged 12 and younger), teenagers (13 to 18 years of age) and students (18 to 24 years of age) (c.f.2.4).
- Each of these sub-categories are in different life phases, have different exposure to products and experiences, have different needs and therefore each sub-category is influenced differently (c.f.2.4).
- Live theatre producers, just as many product and experience providers, have realised the importance of adapting their offerings to suit the needs of each of these sub-categories. However, very little is known about the exact aspects that influence their live theatre ticket purchases (c.f.2.4).

<u>Conclusions regarding the unique aspects influencing decision making, ticket purchases, attendance and demand for live theatre productions (c.f.2.5)</u>

- From an in-depth literature review, eighty aspects that influence the decision making, ticket purchases, attendance and demand for live theatre productions have been identified (c.f.2.5).

Table 6.2: Aspects that influence the decision making, ticket purchases, attendance and demand for live theatre productions

Aspects			
Ticket prices	Individual's ability to pay for/afford tickets	Willingness to pay for ticket prices	Quality of venue facilities
Perceived value for money for the production	Desire to attend the production regardless of the last available seats being higher priced	Ticket or package discounts and/or benefits	Desire to attend an alternative live theatre production regardless of the first choice production being sold out
Benefits associated with membership	Poster advertisements	The general accessibility of the venue	Radio advertisements
Availability and accessibility of facilities for people with disabilities	Desire to attend live theatre productions regardless of preferred seating being unavailable or sold out	Desire to attend productions regardless of the venue being associated with a previous bad experience	Desire to attend a live theatre production regardless of plans to attend the same production at a different upcoming event or festival
Efficiency and user-friendliness of internet based ticket systems	Accessibility of ticketing systems/services	Desire to attend a production regardless of crowding or queues at entrance or ticketing points	The festival website
Desire to attend live theatre production regardless of inconvenient or risky venue location	Desire to attend live theatre production regardless of its late night (risky) timeslot	Familiarity and reputation of the playwright/author/composer of the production	Email correspondence from the production provider
Familiarity and reputation of the director of the live theatre production	Familiarity and reputation of the actor/cast/artist/musician	A "once off" or "special edition" live theatre production considered to be a must see	Festival newspapers
The intriguing titles of a live theatre production	A festival programme that caters for the individual's festival needs	Television advertisement	Television interviews/discussions related to live theatre productions
Preference for or interest in a specific genre	Desire to explore new types of live theatre genres	Productions that are actual/current/relevant/real	The festival image/brand
Desire to attend live theatre productions regardless of being in other than home language	Desire to attend live theatre production regardless of lengthy time slot	Desire to attend live theatre production regardless of short time span	Peer influence: individual attends the performance because other people in the travel group want to attend that specific live theatre production
Timeslot of live theatre production	Award winning live theatre productions	Desire or enticement to attend live theatre productions with language, age and other restrictions	Desire to attend a live theatre production regardless of a large family size

Aspects (cont.)			
The desire to intentionally attend the same live theatre production again since it was thoroughly enjoyed the first time	Desire to attend a live theatre production with a member in their travel group regardless of the fact that they have attended the same production on a previous occasion	Desire to attend live theatre productions regardless of bad reviews by the media	Desire to attend live theatre productions regardless of preferred dates being unavailable
Desire to attend a follow-up or sequel production since the original production was thoroughly enjoyed	Word of mouth (family, friends, via grapevine, electronic)	Desire to attend live theatre productions regardless of dissatisfaction or bad reputation of the production on offer	Facebook pages and related comments regarding the live theatre production
Newspaper advertisements	Magazine advertisements	Blogs on the internet regarding the live theatre production	Billboard advertisements
Promotional cell phone communication/sms	Flyer/brochures dispersed before or at a festival	Festival guides/programmes	Radio interviews/discussions related to live theatre productions
Written reviews in newspapers and magazines related to live theatre productions	Previews of upcoming live theatre productions prior to another live theatre production with the same or different theme	Desire to attend highly recommended productions to discuss with social circles	Desire to remain informed about the latest trends in production/theatre
Desire to attend a live theatre production regardless of long travel distances and/or associated time/effort	Desire to attend a live theatre production regardless of the presence of small children in the household	Desire to take family member/friend to attend a live theatre production	Desire to support a colleague/friend/family member who performs in the show/production
Ability to schedule a live theatre production in advance	To provide entertainment for children in the household	Love for the arts and desire to see as many productions as possible	Desire to expose children in the household to the arts/theatre
Attend a live theatre production as a matter to pass time	The atmosphere at an arts festival creating a desire to attend more live theatre productions than originally planned/anticipated	As an avid fan, the urge to see a specific actor/cast/musician in “real life”	Desire to attend a live theatre production regardless of the content opposing personal values/norms/beliefs
Sufficient leisure time at hand to attend the live theatre productions	Desire to attend live theatre productions regardless of the crowds/traffic	Desire to attend a live theatre production regardless of limited knowledge about the writers/actors/director	Desire to attend a live theatre production regardless of having to do so on their own since the travel group members are not interested in the specific production

6.2.2 Conclusions drawn after investigating aspects contributing to community children's theatre ticket purchases using a qualitative approach (Article 1) (Objective 2)

From Chapter 3 (Article 1) the following conclusions can be drawn (c.f.3):

- Live theatre has been around for many years contributing educational, health, and social benefits to those who attend live theatre productions (c.f.3.1).
- In South Africa, there are many platforms that offer live theatre productions. These include professional art theatres, arts festivals and community theatre venues such as school or church halls (c.f.3.1).
- Each live theatre platform offers different live theatre productions and therefore attracts different markets (c.f.3.1).
- Community venues are very popular among children's theatre productions due to their informal approach to the theatre experience and their community theme approach (c.f.3.1).
- Children's theatre is presented in different ways including theatre for children, theatre by children and theatre with children (c.f.3.1).
- Children's theatre is also unique compared to adult theatre productions and children's theatre themes include "feel good" themes that promote a safe, educational and entertaining environment (c.f.3.1).
- The children's market is unique because parents make the purchase decisions on behalf of the child, but the child plays an influential role in the purchase decision (c.f.3.1).
- It is important to investigate the aspects that contribute to community children's theatre ticket purchases (c.f.3.1).

<u>Conclusions regarding purchase behaviour (c.f.3.2)</u>

- Purchase behaviour is defined as actions and influences that transpire before, during and after a specific purchase is made (c.f.3.2).

- The aspects that influence the purchase behaviour of physical products is different to the purchase behaviour for art related goods such as live theatre (c.f.3.2).
- Unique aspects that influence live theatre ticket purchases include affordability and value, education, entertainment and family activity, production credentials, accessibility and comfort as well as supporting the arts (c.f.3.2).

Conclusions regarding the unique characteristics of the children's market attending and aspects that influence the live theatre ticket purchases of this particular market (c.f.3.2)

- Children represent an unique market due to children being accustomed to technology and seek entertainment presented on Netflix or YouTube, parents have time constrains due to work expectations and finances, which limit their ability to expose their children to live theatre productions and both parents and children are involved in the purchase decision and therefore both should be attracted and satisfied by the live theatre production (c.f.3.2).
- The unique characteristics of the children's market should therefore not be overlooked by live theatre producers as the needs of this market should reflect in the productions on offer (c.f.3.2).
- Children are very sensitive towards certain themes and parents seek themes that encourage a positive behaviour among children (c.f.3.2).
- Children want to be actively involved in the live theatre production and perceive the characters on stage as part of "real life" and not fiction (c.f.3.2).
- Child audiences are unique in the way that they absorb the live theatre production and each type of audience member should also be accommodated by live theatre producers (c.f.3.2).

Conclusion regarding the research problem (c.f.3.3)

- With a decline in ticket sales, live theatre in South Africa is struggling (c.f.3.3).
- Live theatre producers are therefore forced to seek alternative markets to create exposure to, and develop a lifelong commitment towards, live theatre productions (c.f.3.3).

- One such market is the children's market (c.f.3.3)
- However, various research gaps still exist concerning this particular market pertaining to the live theatre productions, hence the need to investigate the aspects contributing to community children's theatre ticket purchases (c.f.3.3)

Conclusions regarding the research methodology (c.f.3.4)

- Through a qualitative research method, interviews were conducted to determine the unique aspects that influence community children's theatre ticket purchases (c.f.3.4.1).
- A non-probability sampling method, more specifically a purposive sampling technique was used to reach the research goal (c.f.3.4.1).
- The sample for this study consisted of seventeen (17) parents whose children are enrolled at Durbanville Primary School, which includes Durbanville Preparatory School, in Durbanville, Cape Town, in the Western Cape Province (c.f.3.4.1).
- Each participant, with their child/children, attended Cinderella (*Aspoestertjie in Afrikaans), a children's live theatre production hosted at the Durbanville High School auditorium, a community theatre venue in Durbanville (c.f.3.4.1).
- A semi-structured interview process was followed consisting of five themes used for the discussion. Within each theme, additional questions were added based on the responses from the respondents (c.f.3.4.2).

Conclusions regarding the findings (c.f.3.6)

- All (100%) of respondents were employed in a professional capacity. The finding is also supported by Kaur, (2016:12) stating that most parents of children younger than twelve years of age are employed full time in management roles (c.f.3.6)
- The most important contributor towards the ticket purchase of children's live theatre was parent-child activities (53%) followed by Value (24%), Production credentials (18%) and Marketing and media (6%). Supporting the arts was not indicated as one of the most contributing aspects towards their live theatre ticket

purchases but did note that this aspect is important to ensure that the arts stay alive for future generations (c.f.3.6).

- Fifty-nine percent (59%) of respondents stated that they only attended one children's live theatre production in the past twelve months. This finding is supported by the study conducted by Viviers and Botha, (2019:11) (c.f.3.6).
- Within the theme Parent-Child activity, fifty-two percent (52%) of respondents indicated that they enjoyed the theatre as family. This is a very significant finding as the results from this study support the study done by Lazzaro and Frateschi, (2017:54) which states that the possibility exists that one family member directly influences the other family members' purchase and attendance choices (c.f.3.6.1.1).
- Parents also love to spend time with friends who also have children (24%) and this can be due to the social need of parents to spend time with other parents (Kaur, 2016:12) (c.f.3.6.1.1).
- Results revealed that both international animation and children's storybook characters as well as local stage and children's storybook characters attract children to live theatre productions (c.f.3.6.1.2). International animation characters include *Elsa* and *Anna* from the movie *Frozen* and *Belle* from *Beauty and the Beast*, while international children's storybook characters include *Cinderella and Peter Pan*. Local stage characters include *Lollos and Lettie* as the favourite followed by children's storybook characters such as *Liewe Heksie, Aspoestertjie (Cinderella in Afrikaans) and Rooikappie (little Red Riding hood in Afrikaans)* (c.f.3.6.1.2).
- Interaction with the cast was highlighted as a very important aspect and literature supports this finding stating that the best possible theatrical experience for children is through interaction (De Silva, 2018:26) (c.f.3.6.1.2).
- Children and parents are very sensitive to production themes and themes that should be avoided include: sex, drugs, death and bullying. This is also supported by existing literature (Eilders & Nitsch, 2015:1564; Lightfoot, Taboada, Taggart, Tran & Burtaine, 2015:349; Omasta & Brandley, 2016:62) (c.f.3.6.1.2).

- Only eighteen percent (18%) of respondents were exposed to live theatre when they were young and research supports the notion that previous experience encourages future purchases (Barbieri & Mohoney, 2010:483) (c.f.3.6.1.3).
- Respondents identified that loyalty programmes encourage live theatre ticket purchases (c.f.3.6.1.4).
- The typical price range that respondents are willing to pay for children's live theatre tickets is between R130 and R150 per ticket (c.f.3.6.1.4).
- Educational value is perceived when children gain new knowledge from a live theatre production (c.f.3.6.1.4).
- Online platforms such as Computicket and Quicket contribute to a valuable experience when purchasing live theatre tickets (c.f.3.6.1.4).
- Results indicated that both digital (41%) and traditional (24%) marketing mediums are used to gather information on live theatre productions hosted within a community (c.f.3.6.1.5).
- Digital platforms included Facebook while traditional platforms included community radio stations such as KFM and Bokradio as well as television channels such as KykNet, Via and SABC 2 (c.f.3.6.1.5).
- Marketing elements that attract the attention of children include bright colours and large pictures (c.f.3.6.1.5).
- Parents seek information such as price, venue and theme from marketing campaigns (c.f.3.6.1.5).

6.2.3 Conclusions drawn from analysing the theatre ticket purchase behaviour of teenagers in South Africa (Article 2) (Objective 3)

From Chapter 4 (Article 2) the following conclusions can be drawn (c.f.4):

- The purchase behaviour of leisure markets today is changing and the need for experiences are exceeding those for physical products (c.f.4.1).
- The participation in unique experiences is motivated by the learning opportunities on offer as well as the social interaction among society members when sharing their experiences with friends and family (c.f.4.1).

- One such experience is live theatre. However live theatre producers understand that the experience on offer should be adapted to the needs of the intended market that will, in turn, encourage a willingness to pay for a particular experience (c.f.4.1).
- One market that is very fond of unique experiences is the teenage market and live theatre producers have realised the importance of this particular market (c.f.4.1).

Conclusions regarding the current and new market for live theatre productions (c.f4.2)

- For many years, the market for live theatre productions was a more mature market, between the ages of thirty-nine to sixty years or older (c.f.4.2).
- This market, however, is ageing and the need for live theatre producers to reach out to new, younger markets cannot be overlooked due to a decline in ticket sales (c.f.4.2).
- The teenage market is one such market that attracts the attention of many industries, including the arts, due to the prospect of this particular market cohort becoming one with very powerful spending power (c.f.4.2).

Conclusions regarding the characteristics of teenagers (c.f.4.2.1)

- Teenagers have grown up in a period where both parents are employed full time and, in some cases, one parent works abroad (c.f.4.2.1).
- Teenagers have also been exposed to the internet their whole lives through computers, cell phones and tablets and see this as a lifeline to their social circles (c.f.4.2.1).
- Teenagers spend money very easily and are large consumers of luxury goods because their needs are motivated by social status (c.f.4.2.1).
- From a live theatre perspective, teenagers seek unique experiences during productions such as social interaction with other attendees and friends during or after a production as well as attending a production that takes them out of their comfort zone (c.f.4.2.1).
- Teenagers are very fond of fantasy but also seek productions that combine the production with high tech experiences (c.f.4.2.1).

- Teenagers see education as being “cool” and teachers are very important influencers of the decisions made by teenagers (c.f.4.2.1).

Conclusions regarding purchase behaviour (c.f.4.2.2)

- Consumers purchase products and services according to their needs (c.f.4.2.2).
- Purchase behaviour is influenced by four aspects, including (c.f.4.2.2):
    - Personal aspects
    - Psychological aspects
    - Cultural aspects
    - Social aspects
- The purchase behaviour of teenagers is, however, influenced by unique aspects such as (c.f.4.2.2; Table 4.3):
    - Technology
    - Online marketing and online purchase platforms
    - Educational enrichment and opportunities
    - Participation opportunities
    - Social interaction with friends and family
    - External influencers such as celebrities
    - Unique product offerings
    - Genre
    - Price

Conclusions regarding the problem statement (c.f.4.3)

- The teenage market is an upcoming market with the potential to have spending power in the near future and, therefore, becoming an important market segment for live theatre producers (c.f.4.3).
- Research based on the unique aspects that influence the purchase behaviour of live theatre tickets by this particular market, especially in South Africa, is very limited.

- Another important question that needs to be answered is: do we know the real influential power of each aspect identified through previous studies? (c.f.4.3).
- This study aimed to analyse the theatre ticket purchase behaviour of teenagers in South Africa (c.f.4.3).

Conclusions regarding the research methodology (c.f.4.4)

- The study was conducted among teenagers actively involved in live theatre productions in the form of a teenage drama competition hosted within South Africa by the ATKV (c.f.4.4.1).
- For this study, a quantitative research method was followed using an adapted measuring instrument (c.f.4.4.2).
- The questionnaire included experience orientated aspects that contribute to the purchase behaviour of teenagers as identified through literature (c.f.4.4.2).
- For this study, results were presented using the following (c.f.4.5):
    - Descriptive statistics
    - Frequency tables
    - Exploratory factor analysis
    - *t*-tests using Cramer V's

Conclusions regarding the findings (c.f.4.6)

- Seventy percent (70%) of respondents indicated that their parents did not introduce them to live theatre from a young age and this finding is also supported by the assumption that parents are too busy with work related commitments to expose their children to unique experiences such as live theatre productions (Lissitsa & Kol, 2016:305) (c.f.4.6).
- Teenagers (45%) prefer the duration of live theatre productions to be sixty minutes and prefer a break during a production (c.f.4.6).
- Teenagers want to have new and unique experiences and indicated that live theatre is preferred to watching a movie or television (c.f.4.6).

- An aspect that is regarded as an important purchase contributor is the proximity of the venue to their residential address (31%). This finding is supported by Cohen, Prayag and Moital, (2014:893) who state that the majority of teenagers are not eligible to drive yet and therefore they are dependent on their parents to take them to live theatre productions (c.f.4.6).
- Fifty-six percent (56%) of teenagers are willing to pay the most (R130 or more) for live theatre tickets if a well-known actor or actress forms part of the cast (c.f.4.6).
- Frequency tables have been used to provide a clearer indication of the individual aspects that contribute to live theatre ticket purchases among students. Of the two hundred and thirty-one respondents (231), one hundred and ninety (190) indicated that they prefer a comedy genre, eighty-eight (88) indicated that their ticket purchase decisions are influenced by their parents, friends and online reviews and sixty-eight (68) respondents indicated that they are willing to pay more for live theatre tickets if they are offered seating with a better view. One hundred and twenty-six (126) respondents indicated that Twitter does not influence their ticket purchase decisions. These aspects play a vital role when live theatre producers compile and market live theatre productions to teenagers (c.f.4.6).
- An exploratory factor analysis revealed four (4) factors that contribute to live theatre ticket purchases by teenagers in South Africa, of which External influencers (CA 0.621; m=3.82) was the biggest contributing factor. This finding highlights that celebrity and social media influencers play a vital role when teenagers make purchase decisions including the purchase of live theatre tickets (c.f.4.6).
- Marketing was the least influential factor (CA 0.732; m=3.01) and this can be due to teenagers being bombarded with marketing messages through all the social media platforms with which they interact daily (c.f.4.6).
- Cross tabulation using Cramer's V was used to compare gender with ticket prices and the results indicated that females are willing to pay more for live theatre tickets hosted in well-known theatres, productions containing dance and arts festival productions compared to males (c.f.4.6).
- Cross tabulation using Cramer's V was also used to compare ticket prices with age and the results indicated that senior teenagers (16-18 years of age) are willing to

pay more for live theatre tickets compared to junior teenagers (14-15 years of age). This finding can be due the ability to legally get a job at the age of sixteen and therefore senior teenagers have a higher disposable income (c.f.4.6).

6.2.4 Conclusions drawn from the critical assessment of aspects contributing to live theatre ticket purchases by students (Article 3) (Objective 4)

From Chapter 5 (Article 3) the following conclusions can be drawn (c.f.5):

- Technology, globalisation, recession and the ageing of current live theatre markets are just some of the challenges forcing live theatre producers to reach out to new markets (c.f.5.1).
- The student market will soon be entering the workforce, building lifelong brand commitment and they are open to explore new experiences (c.f.5.1).

<u>Conclusions regarding market segmentation (c.f.5.2)</u>

- Market segmentation is the process through which marketers and business owners follow a focused approach towards identifying a specific market displaying similar characteristics and needs (c.f.5.2).
- Market segmentation is done using four (4) bases which include (c.f.5.2):
    - Demographic segmentation base
    - Geographic segmentation base
    - Behavioural segmentation base
    - Psychographic segmentation base
- The demographic segmentation base, which includes age as a defining aspect, should not be overlooked when it comes to experience based research (c.f.5.2).
- Within each identified segment, the aspects that influence the purchase behaviour of the specific segment should be investigated to give product providers and marketers a clear vision as to how they should structure their product offerings and marketing approaches (c.f.5.2).
- Live theatre, and the aspects that influence the purchase of art goods, are unique compared to tangible products (c.f.5.2).

- Three models pertaining to the unique aspects that influence art related purchases have been identified (c.f.5.2).

Conclusions regarding the three models pertaining to the aspects that influence the purchases of art related goods (c.f.5.2)

- The three models include (c.f.5.2; Table 5.3):
    - The RAND participation model
    - Consumption system model of buying-consuming experiences
    - A ticket purchasing behaviour model for South African Arts Festivals
- The RAND participation model indicated the following unique aspects (c.f.5.2; Table 5.3):
    - Background
    - Perceptual
    - Practical
    - Experience
- The consumption systems model of buying-consuming experiences stated that the following unique aspects are important (c.f.5.2; Table 5.3):
    - Behavioural triggers and constrains
    - Consumption motives
    - Buying-consuming activities
- The ticket purchase behaviour model for South African arts festivals highlighted the following unique aspects(c.f.5.2; Table 5.3):
    - Monetary facets
    - Media
    - Internal motives
    - Quality facilities
    - Festival programming
    - Festival experience
    - Production credentials

- In all of these models, age has been noted as an important contributing aspect to consumer purchase (c.f.5.2).

Conclusions regarding age theory as a contributor to purchasing behaviour (c.f.5.2)

- Age theory has been proposed by Ryder, (1965) and, ever since, other researchers such as Mannheim, (1953 and 1970) and Inglehart, (1977) have made significant contributions by using age as a segmentation variable (c.f.5.2).
- South Africa currently has four (4) active generational cohorts, based on their birth dates, all of which are active consumers within the economy (c.f.5.2).
- The four (4) active generational cohorts include (c.f.5.2):
    - Baby Boomers
    - Generation X
    - Generation Y
    - Generation Z
- Generation Y has been attracting much attention as a new upcoming market in experience based research (c.f.5.2).
- The exact birth dates of Generation Y have been disputed in literature (c.f.5.2).
- For the purpose of this study, Generation Y will be referred to as individuals born between 1986 and 2002 (c.f.5.2).
- However, within the Generation Y cohort, focus will be placed on a smaller sub-category, students (c.f.5.2).

Conclusions regarding the characteristics of students (c.f.5.2)

- A student is a person between the ages of 18 and 24 enrolled for a tertiary qualification at a registered higher education institution (c.f.5.2).
- Social influences have played a significant role in the purchase decisions of students and they are very brand orientated (c.f.5.2).
- Students are well informed about the availability of unique products and experiences due to their exposure to the internet for most of their lives and they make use of social media platforms such as Facebook (c.f.5.2).

- Students prefer to spend their money on technological gadgets above any other product or service and therefore the competition for live theatre producers has become steep (c.f.5.2).
- Research has shown that students are likely to attend live theatre productions but they seek single or discounted prices (c.f.5.2).
- Students are also very sociable and seek socialising opportunities prior to, or after, the live theatre production (c.f.5.2).
- It is therefore evident that value for money is a very important contributing aspect especially for students (c.f.5.2).

Conclusions regarding the problem statement (c.f.5.3)

- Live theatre in South Africa is facing a turbulent future and reaching out to new markets has become inevitable if live theatre is to stay alive for future generations (c.f.5.3).
- Various studies have indicated that students are influenced by unique aspects when they make their purchase decisions, but very few of these studies were based in South Africa or on live theatre ticket purchases (c.f.5.3).
- Due to this gap in research, the aim of this study was to critically assess the aspects contributing to live theatre ticket purchases of students (c.f.5.3).

Conclusions regarding the research methodology (c.f.5.4)

- Through a quantitative research design, self-administered questionnaires were distributed among students at two higher education institutions in South Africa (c.f.5.4).
- An adapted measuring instrument was used to conduct the survey to accommodate the responses of the specific sample (c.f.5.4).
- Six hundred and one (601) usable questionnaires were collected and used for the results of this study (c.f.5.4).
- For this study results were presented using the following (c.f.5.5):
    - Descriptive statistics

- Exploratory factor analysis
- *t*-tests

Conclusions regarding the findings (c.f.5.6)

- Fifty-nine percent (59%) of students attend live theatre productions but they are not actively involved in any cultural activities (c.f.5.6).
- Students prefer a live theatre production duration of sixty minutes which is in line with other studies related to live theatre experiences (c.f.5.6).
- Nine individual aspects were indicated as aspects that influence the live theatre ticket purchases of students. These are productions that contain humour (55%), productions that give student discount (50%), attending live theatre productions with friends and family (46%), to support friends and family performers (42%), quality venues (36%), the atmosphere (34%), intensive use of audio/lighting/visual effects (36%), unique experience to see live theatre productions (38%) and food and drinks during a live theatre production (41%).
- All of these should be taken into consideration by live theatre producers and marketers when focusing on students as the intended market (c.f.5.6).
- The study presented eight (8) factors that contribute to the live theatre ticket purchases of students. These are Monetary facets (CA 0.628; m=3.81); Leisure experience (CA 0.790; m=3.70); Production compilation (CA0.843; m=3.69); Family and socializing (CA 0.6330; m=3.57); Personal comfort (CA0.637; m=3.56); Marketing (CA 0.813; m=3.18); Explicit content (CA 0.749; m=3.11) and Genre/style (CA0.715; m=2.97). These findings are supported by the three models pertaining to aspects that influence art related purchases (c.f.5.2). However, none of the studies were specifically done on students and the influence of each factor is different compared to these studies (c.f.5.6).
- *t*-tests between gender and the factors were performed indicating that men are more likely to purchase tickets to productions containing explicit content compared to women (c.f.5.6).
- Through *t*-tests, a comparison between age and the identified factors was made using two age categories, junior students (18 to 21 years of age) and senior

students (22 to 24 years of age). Results indicated that senior students are motivated by personal comfort and genre/style compared to junior students and, according to Botha, Viviers and Slabbert, (2012:24) comfort is an important aspect when attending live theatre productions (c.f.5.6).

- According to Saayman, Saayman and Slabbert (2011:12) students are becoming a high spending market at arts festivals and therefore a comparison was made between low ticket spenders (spending less than R299 per year on live theatre tickets) and high spenders (spending R300 or more per year on live theatre tickets), and the results indicated that monetary facets influence low spenders decision to purchase more than high spenders (c.f.5.6).
- Results from the *t*-test revealed that students attending three or more live theatre productions per year are more influenced by five of the eight identified factors compared to students who attend less than three live theatre productions per year (c.f.5.6).

6.3 EMPIRICAL RESULTS: COMPARISON BETWEEN THE THREE SUB-CATEGORIES OF THE YOUNGER MARKET (Objective 5)

From the empirical results, a comparison can be drawn, as it is evident that there are distinct differences and similarities related to aspects that contribute to live theatre ticket purchases among the three sub-categories of the younger market. With a better understanding of each individual sub-category of the younger market, a more focused approach can be followed by live theatre producers and arts festival organisers.

It is important to note that the results used for the comparison presented some limitations that need to be taken into consideration. Firstly, respondents for the first sub-category of the younger market, children, was not the children themselves, but the parents or guardians of the children. This is due to the purchase decisions for children being made by the parents or guardians, but influenced by the children (c.f.3.2). Both teenagers and students provided feedback on themselves as they make their own purchase decisions. The purchase decisions of teenagers are restricted due to their dependence on their parents to take them to the venue where the live theatre production is presented (c.f.4.6) and the purchase decisions of students are restricted due to limited income during their study period, which is mainly in the form of a monthly allowance provided by their parents (c.f.5.8).

Secondly, different research methods were used to obtain the results for this study. To reach objective 2 (Article 1), to investigate aspects contributing to community children's theatre ticket purchases, a qualitative research method was used to obtain the results (c.f.3.4.1). To reach objective 3 (Article 2), to analyse the theatre ticket purchase behaviour of teenagers in South Africa and objective 4 (Article 3), to critically assess the aspects contributing to live theatre ticket purchases by students, a quantitative research method was used (c.f.4.4.1; c.f.5.4.1). For the studies using a quantitative research method, an adapted measuring instrument was used for each study consisting of different aspects applicable to the specific study population (c.f.4.4.2; c.f.5.4.2).

Table 6.3: Consumer profile of the three sub-categories of the younger market

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Profile of the ticket purchase market	• For this study two age groups are important and need to be considered due to the respondents being the parents. However, the purchase decisions are influenced by the children (c.f.3.4.1). • Parents of the current children's market are between the ages of 26 and 44 years with 29% of parents being between 36 to 39 years of age (c.f.3.5.1; Table 3.3). • Mothers (94%) of children make the live theatre ticket purchases on behalf of the family (c.f. 3.5.1; Table 3.3). • 70% of the children are between five and nine years of age (c.f.3.5.1; Table 3.3). • Respondents are currently residing in the Western Cape Province (100%) (c.f.3.5.1). • The children are exposed to Afrikaans (94%) within their households followed by English (6%) (c.f.3.5.1). • The majority of the parents of the children to this study are employed within the educational sector (35%), followed by the business sector (24%), financial sector (29%), and medical sector (12%) (c.f.3.5.1; Table 3.3). • Results indicated that 59% of children is an only child in the household (c.f.3.5.1).	• Teenagers are between the ages of 14 and 18 years of age and the respondents to this study were an average of 16 years of age (c.f.4.5.1; Table 4.5). • Majority of teenagers actively involved in performing arts is female (53%) (c.f.4.5.1; Table 4.5). • Teenagers to this study spoke Afrikaans (74%) as their home language, followed by English (23%) and Setswana (2%) (c.f.4.5.1; Table 4.5). • Teenagers attend both Afrikaans and English live theatre productions (c.f.4.5.1; Table 4.5). • Teenagers reside in all nine provinces of South Africa but the majority of respondents to this study reside in the Western Cape Province (50%) and Gauteng (27%) (c.f.4.5.1; Table 4.5). • Most teenagers are not introduced to live theatre productions by their parents (70%) (c.f.4.5.1; Table 4.5) but their parents play an influential role in their live theatre ticket purchase decisions (27%; m=3.35) (c.f.4.5.1; Table 4.6). • Teenagers attend live theatre productions in social groups of four people (c.f.4.5.1; Table 4.5).	• Students are between the ages of 18 and 24 years of age with the majority of respondents to this study being 18 to 20 years of age (30%) (c.f.5.5.1; Table 5.4). • Results indicated that the majority of students are studying towards an undergraduate qualification within the Faculty of Management studies (37%), Health sciences (16%) and Education (13%) (c.f.5.5.1; Table 5.4). • Students are from all nine provinces (c.f.5.5.1; Table 5.4) in South Africa but currently studying within the Western Cape Province (31%), Gauteng (29%) and the North West Province (16%) (c.f.5.4.1). • The majority of students speak Afrikaans (85%), followed by English (13%) (c.f.5.5.1; Table 5.4). • Students attend an average of three festivals (not exclusively arts festivals) over the past three years with an average of attending one festival per year (c.f.5.5.1; Table 5.4). • The favourite arts festivals to attend by students include Aardklop National Arts Festival, KKNK and InniBos National Arts Festival (c.f.5.5.1; Table 5.4). • When students attend arts festivals, an average of three live theatre productions are attended (c.f.5.5.1; Table 5.4). • Students attend live theatre productions with family and friends (46%; m=4.07) (c.f.5.5.1; Table 5.5).

	• Children attend one live theatre production per year and they are accompanied by one parent, mostly their mothers or grandparents (41%) (c.f.3.5.1; c.f.3.5.2.1). • A majority of the fathers do not attend live theatre productions with their children (c.f.3.5.2.1). • Parents have work commitments which limit their ability to take their children to live theatre productions (c.f.3.5.2.1). • Children are exposed to live theatre production from a young age, but 82% of parents have not been exposed to live theatre when they were children (c.f.3.5.2.3.1). • Children like to interact with the cast members and characters during a production (47%) (3.5.2.2.3). • Parents of children make use of digital platforms to purchase live theatre tickets such as Computicket (100%) and Quicket (33%) (c.f.3.5.2.4.3.1). • Parents also purchase tickets at least two months prior to the production due to their busy schedules (66%) (c.f.3.5.2.4.3.2). • Parents of children make use of loyalty programmes (33%) (c.f.3.5.2.4.1).	• Teenagers attend two festivals per year and an average of two live theatre productions per festival (c.f.4.5.1; Table 4.5). • Teenagers also attend an average of three live theatre productions which are not hosted at arts festivals (c.f.4.5.1; Table 4.5). • Teenagers prefer live theatre productions that are in close proximity of their residential area and have indicated this as a top purchase motivator (c.f.4.5.1; Table 4.5). • From the overall results, females indicated that they are willing to spend more on live theatre tickets compared to males (c.f.4.5.2; Table 4.8).	• Students attend live theatre productions in groups of four members including the respondent (c.f.5.5.1; Table 5.4). • An average of R147.00 is spent by students per live theatre production (c.f.5.5.1; Table 5.4). • Comedy (58%; m=4.27), Music productions (46%; m=3.96) and Drama productions (28%; m=3.42) are the most preferred genres among students (c.f.5.5.1; Table 5.4). • 52% of students are particular as to how much they are willing to pay for live theatre tickets and they are only willing to spend R130 or more on live theatre tickets if the production includes international singers or actors compared to other types of production (c.f.5.5.1; Table 5.4). • Students make use of various online social media platforms to collect information related to live theatre productions (c.f.5.5.1; Table 5.5). • Students are very social and surround themselves with people who share the same interests as them (30%; m=3.52) (c.f.5.5.1; Table 5.5). • Male students are more prone to purchase live theatre tickets to attend productions containing sex, foul language and nudity compared to female students (0.21 effect size) (c.f.5.5.3.1; Table 5.7). • Students between the ages of 22 and 24 years of age are more influenced by factors such as Genre and style (0.21 effect size) and Personal comfort (0.23 effect size) when purchasing live theatre tickets compared to students between the ages of 18 and 21 (c.f.5.5.3.2; Table 5.8)

Table 6.4: Individual aspects influencing ticket purchases of the three sub-categories of the younger market

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Individual aspects that influence live theatre ticket purchases the most	• Live theatre must be a family activity (100%) (c.f.3.5.2.1.1). • Well known characters must be included in a production (18%) (c.f.3.5.2.2.). • Excitement for children must be created (41%) (c.f.3.5.2.1). • The venue should be close to residence (18%) (c.f.3.5.2.4.3.3). • Monetary value must be received (53%) (c.f.3.5.2.4.1). • Educational value for the children is important (29%) (c.f.3.5.2.4.2). • Accessibility and availability of ticket purchases on online platforms (29%) (c.f.3.5.2.4.3). • Social media such as Facebook are very influential (86%) (c.f.3.5.2.5.1.1.1).	• The venue should be close to the residential address (31%) (c.f.4.5.1; Table 4.5). • Productions should contain humour (59%; m=4.36) (c.f.4.5.1; Table 4.6). • Special discount for teenagers must be available (55%; m=4.20) (c.f.4.5.1; Table 4.6). • Family friendly productions are important (35%=3.96) (c.f.4.5.1; Table 4.6). • Productions that use sounds, lights and special effects attract teenagers (39%; m=3.95) (c.f.4.5.1; Table 4.6). • Well-known actors should form part of the cast (37%; m=3.86) (c.f.4.5.1; Table 4.6). • Breaks during the performance are important for teenagers (34%; m=3.75) (c.f.4.5.1; Table 4.6).	• Productions containing humour are a preference among students (55%; m=4.28) (c.f.5.5.1; Table 5.5). • Productions should provide student discounts (50%; m=4.11) (c.f.5.5.1; Table 5.5). • Attending productions with friends and family is important for students (46%; m=4.07) (c.f.5.5.1; Table 5.5). • Students attend live performances to support friends and family performers (42%; m=4.00) (c.f.5.5.1; Table 5.5). • The quality of the venue is important for students (36%; m=3.90) (c.f.5.5.1; Table 5.5). • There should be an exciting atmosphere at the production (34%; m=3.88) (c.f.5.5.1; Table 5.5). • The production should make intensive use of audio/lighting/visual effects (36%; m=3.88) (c.f.5.5.1; Table 5.5) • Students want to consume food and drink during a live theatre production (41%; m=3.88) (c.f.5.5.1; Table 5.5).
Individual aspects that should be avoided/influence live theatre ticket purchases the least	• Themes not appropriate for children such as sex (35%), bullying (35%), suicide (35%); drugs (29%), animal deaths (24%) and nudity (24%) (c.f.3.5.2.2.1). • Live theatre productions that are not enjoyed by the parents as well (100%) (c.f.3.5.2.1.1).	• Genres such as choir (32%) or classical music (31%) should be avoided (c.f.4.5.1; Table 4.5). • Twitter as a marketing platform (39%; m=2.32) (c.f.4.5.1; Table 4.6) • Other aspects mentioned included Facebook (24%; m=2.97) and electronic downloadable programmes (25%; m=2.94) rated as the lowest contributors (c.f.4.5.1; Table 4.6).	• Genres such as choir (25%; m=2.77) or classical music (25%; m=2.72) should be avoided (c.f.5.5.1; Table 5.4). • One man/one woman shows (27%; m=2.59) (c.f.5.5.1; Table 5.5). • Minimalist sets that are open to interpretation (21%; m=2.86) (c.f.5.5.1; Table 5.5). • Twitter as a marketing platform (2.41) (c.f.5.5.1; Table 5.5).

Table 6.5: Factors which influence the ticket purchases of the three sub-categories of the younger market

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Factors contributing to live theatre ticket purchases	• Parent-Child activity (52%) (c.f.3.5.1; Table 3.3). • Value (24%) (c.f.3.5.1; Table 3.3). • Production Credentials (18%) (c.f.3.5.1; Table 3.3). • Marketing and Media (6%) (c.f.3.5.1; Table 3.3).	• External Influencers (m=3.82) (c.f.4.5.2; Table 4.7). • Theatre lover (m=3.81) (c.f.4.5.2; Table 4.7). • Theatre and Show compilation (m=3.48) (c.f.4.5.2; Table 4.7). • Marketing (m=3.01) (c.f.4.5.2; Table 4.7).	• Monetary facets (m=3.81) (c.f.5.5.2; Table 5.6). • Leisure experience (m=3.70) (c.f.5.5.2; Table 5.6). • Production compilation (m=3.69) (c.f.5.5.2; Table 5.6). • Family/socialising (m=3.57) (c.f.5.5.2; Table 5.6). • Personal comfort (m=3.56) (c.f.5.5.2; Table 5.6). • Marketing (m=3.18) (c.f.5.5.2; Table 5.6). • Explicit content (m=3.11) (c.f.5.5.2; Table 5.6). • Genre and Style (m=2.97) (c.f.5.5.2; Table 5.6).

Table 6.6: Additional entertainment or cultural activities that the three sub-categories of the younger market engage in

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Other entertainment or cultural activities respondents engage in excluding live theatre productions	• A total of six respondents (35%) indicated that other activities they engage with include, picnic on the beach cycling activities; nature/ outdoor activities and cinema (c.f.3.5.2.1).	• Cultural activities teenagers are involved in include Choir (27%), Dance (23%) and Debate (20%) theatre (c.f.4.5.1; Table 4.5). • Teenagers also attend music concerts (c.f.4.5.1; Table 4.5) and watching television and movies (c.f.4.5.1; Table 4.6). • Thirty eight percent (38%) of teenagers indicated that they do not participate in any cultural activities besides live theatre (c.f.4.5.1; Table 4.5).	• Cultural activities students are involved in on campus include Serenade (11%) and Drama (7%) (c.f.5.5.1; Table 5.4). • Twenty-nine percent (29%) of students also attend musical productions (m=3.46) (c.f.5.5.1; Table 5.4). • Fifty-nine percent (59%) of students are not participating in cultural activities on campus (c.f.5.5.1; Table 5.4).

Table 6.7: Production compilation preferences that most influence the three sub-categories of the younger market

	Children (c.f.3.5) ***12 year and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Production compilation preferences	• Child orientated theme and title is important (100%) (c.f.3.5.2.2). • Mixed cast should be used during children's live theatre productions (94%) (c.f.3.5.2.2.4). • Interaction with cast members during a production must be incorporated in the live theatre production (47%) (c.f.3.5.2.2.3). • Productions should be in a language that children understand such as Afrikaans or English (24%) (c.f.3.5.2.2). • Well known animated characters should be used for children's live theatre productions (12%) (c.f.3.5.2.2). • Children are attracted to fairy tale productions (c.f.3.5.2.2) • International Disney animation and children's book characters well known to children are *Anna*, *Elsa* or *Olaf* from the Disney movie *Frozen* (47%), Princess Sophia, Princess Jasmine, Cinderella (6%), Peter Pan(6%), Paw Patrol (6%) and Ariel from Little Mermaid (6%) (c.f.3.5.2.2.2). • Local stage and children's story book characters well known to children include *Lollos and Lettie*	• Teenagers are attracted to live theatre productions if actors such as *Sharleen-Surtie Richards, Antoinette Kellerman* and *Armand Aucamp* feature in the production (c.f.4.5.1; Table 4.5). • Teenagers attend Afrikaans live theatre productions such as *Fiela se Kind* and *Towerfluit* (c.f.4.5.1; Table 4.5). • Teenagers indicated that their preferred Afrikaans performers include *Karen Zoid, Bouwer Bosch and Brendon Pyper* while their preferred bands include Die *Heuwels Fantasties and ADAM* (c.f.4.5.1; Table 4.5). • Preferred English live theatre productions that teenagers attend include *The Sound of Music, War Horse and Phantom of the Opera* (c.f.4.5.1; Table 4.5). • 34% of teenagers are attracted to fantasy productions combined with technology (c.f.4.5.1; Table 4.6). • Foul language in productions does not bother teenagers (36%; m=3.66) (c.f.4.5.1; Table 4.6). • Teenagers prefer productions with well-known cast members (m=3.86) as well as productions with young new actors (37%; m=3.78) (c.f.4.5.1; Table 4.6). • Teenagers purchase tickets to productions which are weird and strange (27%; m=3.42) (c.f.4.5.1; Table 4.6). • Teenagers are attracted to live theatre productions that use audio visual (AV)	• Students are willing to purchase live theatre tickets if well-known actors participate (3.76) and their most preferred local actors include *Schalk Bezuidenhout, Armand Aucamp, Pierre van Pletzen, Donna Lee Roberts, Leandi du Randt* and *Simone Nortman* (c.f.5.5.1; Table 5.4). • Students are attracted to productions which present fresh "border shifting" work (29%; m=3.12) (c.f.5.5.1; Table 5.5). • Students are motivated to purchase tickets to live theatre productions that use lots of lights, audio and visual effects (36%; m=3.88) (c.f.5.5.1; Table 5.5). • Students are also motivated to purchase tickets for productions produced by well-known producers (28%; m=3.52) (c.f.5.5.1; Table 5.5). • Students purchase tickets to attend live theatre productions which make use of Multimedia projections (AV) which support the productions (33%; m=3.59) (c.f.5.5.1; Table 5.5). • Students are not offended by foul language used in productions (29%; m=3.28) however, they are less inclined to purchase tickets to live theatre productions containing suggestiveness, nudity and sex (22%; m=2.96) (c.f.5.5.1; Table 5.5).

	(41%), *Liewe Heksie* and *Wielie Walie* (6%) (c.f.3.5.2.2.2). • Children are attracted to colourful productions (24%) (c.f.3.5.2.2.3). • Sing-along songs during a live theatre production for children is important for children audiences (12%) (c.f.3.5.2.2.3). • The top three preferred genres among children include family friendly themes (18%) (c.f.3.5.2.2); Fairy tale productions (18%) (c.f.3.5.2.2) and Religious stories (6%) (c.f.3.5.2.2). • The top three timeslots for children's productions include Morning (6%)(c.f.3.5.2.1), Afternoon (6%)(c.f.3.5.2.1) and Saturday (6%)(c.f.3.5.2.1).	enhancements to support the story told on stage (34%; m=3.57) (c.f.4.5.1; Table 4.6). • Teenagers indicated that they are willing to purchase live theatre tickets to productions using lots of sound, lights and special effects (39%; m=3.95) (c.f.4.5.1; Table 4.6). • The top preferred genres among teenagers include Comedy (53%; m=4.10) (c.f.4.5.1; Table 4.5), Drama (47%; m=4.02) (c.f.4.5.1; Table 4.5), Music concerts with well-known performers (41%; m=3.74) (c.f.4.5.1; Table 4.5) and Music productions (33%; m=3.72) (c.f.4.5.1; Table 4.5). • The top three preferred timeslots for teenagers include Evening (84%), Afternoon (16%) and Weekdays during school hours (39%) (c.f.4.5.1; Table 4.5).	• Male students are more inclined to purchase tickets to live theatre productions containing sex, nudity and foul language compared to female students (0.55 effect size) (c.f.5.5.3.1; Table 5.7). • Productions attended by students must allow for them to break away from their everyday lives (31%; m=3.70) and offer a form of relaxation (28%; m=3.60) (c.f.5.5.1; Table 5.5). • Students that attend more than three live theatre productions per year are more influenced by genre (effect size 0.48) compared to students who only attend one or two live theatre productions per year (c.f.5.5.3.4; Table 5.10). • The top preferred genres among students include Comedy (58%; m=4.27), Music productions (46%; m=3.96), Drama (28%; m=3.42) and Dance (32%; m=3.59) (c.f.5.5.1; Table 5.4). • The most preferred timeslots for productions attended by students include Evening (92%) (c.f.5.5.1; Table 5.4) and Afternoon (6%) (c.f.5.5.1; Table 5.4).

Table 6.8: Important preferences regarding the theatre experience for the three sub-categories of the younger market

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Experience preferences	• Children must be able to interact with characters (47%) (c.f.3.5.2.2). • Interaction with friends for both parents and children (24%) (c.f.3.5.2.1). • Children have a limited concentration span and if parents have to drive to the venue and then the children need to sit still while attending the live theatre production, the experience can be negative (6%) (c.f.3.5.2.4.3.3). • Activity for the whole family to enjoy (6%) (c.f.3.5.2.1). • Children must be allowed to eat snacks (6%) and parents must be able to consume alcohol during the production (6%) (c.f.3.5.2.4.1). • Easy accessibility of live theatre tickets through online purchase methods (29%) (c.f.3.5.2.4.3).	• Teenagers prefer live theatre productions with a duration of sixty minutes (c.f.4.5.1; Table 4.5). • Offering of breaks during performances contributes to the overall experience of teenagers (m=3.75) (c.f.4.5.1; Table 4.6). • Teenagers want to be able to enjoy snacks during the live theatre production (m=3.41) (c.f.4.5.1; Table 4.6). • Teenagers prefer audio visual enhancements to support the story on stage (m=3.57) (c.f.4.5.1; Table 4.6). • Teenagers prefer to attend productions that the whole family can enjoy (m=3.96) (c.f.4.5.1; Table 4.6). • Live theatre is better than watching television (m=3.47) (c.f.4.5.1; Table 4.6). • Availability of an online ticket purchase platform (m=3.53) (c.f.4.5.1; Table 4.6). • Accessibility of the venue close to their residential address is important (31%; m=3.68) (c.f.4.5.1; Table4.6). • Availability of an online ticket purchase platform (27%; m=3.53) (c.f.4.5.1; Table 4.6).	• Students prefer to attend a live theatre production with a duration of sixty minutes (37%) up to ninety minutes (33%) (c.f.5.5.1; Table 5.4). • Student prefer breaks in between a production (35%; m=3.81) (c.f.5.5.1; Table 5.5). • Students prefer to consume refreshments during a live theatre production (41%; m=3.88) (c.f.5.5.1; Table 5.5). • Visibility during the live theatre production is important (32%; m=3.78) (c.f.5.5.1; Table 5.5). • Students are not bothered by children attending live theatre productions (34%; m=3.66) (c.f.5.5.1; Table 5.5). • Students prefer air conditioned venues (30%; m=3.13) (c.f.5.5.1; Table 5.5). • Students want to have a relaxing experience (28%; m=3.60) (c.f.5.5.1; Table 5.5). • Students prefer a user friendly online ticket purchase platform (31%; m=3.69) (c.f.5.5.1; Table 5.5). • Previous experiences of students while attending live theatre productions influence them when making a purchase decision (32%; m=3.85) (c.f.5.5.1; Table 5.5). • Students are looking for an exciting and lively atmosphere when attending live theatre productions (34%; m=3.88) (c.f.5.5.1; Table 5.5). • Students between the ages of 22 and 24 are more influenced by factors such as Genre and style(0.21 effect size) and Personal comfort (0.23 effect size) when purchasing live theatre tickets compared to students between the ages of 18 and 21 years of age (c.f.5.5.3.2; Table 5.8). • Students that attend more than three live theatre productions per year are more influenced by genre (effect size 0.48) compared to student who only attend one or two live theatre productions per year (c.f.5.5.3.4; Table 5.10). • Students prefer venues there are accessible (34%; m=3.70) (c.f.5.5.1; Table 5.5).

Table 6.9: Important value contributors for the three sub-categories of the younger market when purchasing live theatre tickets

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Monetary and educational value contributors for purchasing live theatre tickets	• Value is important for both the parents and the children (24%) (c.f.3.5.2.4). • Monetary value is important to the ticket purchasers of children's theatre productions (53%) (c.f.3.5.2.4.1) and for community children's theatre productions ticket prices should be between R90 and R120 per ticket (56%) (c.f.3.5.2.4.1.1). • Educational value should be received by the children attending the live theatre production (29%) (c.f.3.5.2.4.2). • Parents of children are encouraged to purchase tickets if they get discounts (33%) (c.f.3.5.2.4.1). • Parents also seek extras for the children when they purchase live theatre tickets such as party packs or a meet and greet opportunity (35%) (c.f.3.5.2.4.1). • Parents also want a "reward" for purchasing live theatre tickets for their children such as a glass of wine upon arrival (11%) (c.f.3.5.2.4.1). • Children being taught by the story being told on stage (29%) (c.f.3.5.2.4.2).	• Discount for teenagers adds value when live theatre tickets are purchased (55%) (c.f.4.5.1; Table 4.6). • Productions hosted at large well-known theatres are seen as a valuable experience (29%; m=3.38) (c.f.4.5.1; Table 4.6). • Teenagers see value when seats with a better view are offered (29%; m=.45) (c.f.4.5.1; Table 4.6). • Teenagers attend live theatre productions for the entertainment value (32%; m=3.69) (c.f.4.5.1; Table 4.6). • Teenagers are willing to pay R130 or more for live theatre productions with international actors (56%; m=4.17) (c.f.4.5.1; Table 4.5). • Teenagers are willing to pay between R110 and R130 for musicals hosted at well-known theatres (34%; m=3.59) (c.f.4.5.1; Table 4.5). • Teenagers are willing to pay between R90 and R110 for Arts festival live theatre productions (38%; m=2.82), Music productions with well-known performers (31%; m=2.87) and live theatre productions with local actors (27%; m=2.57), (c.f.4.5.1; Table 4.5). • For live theatre productions with less well-known actors (39%; m=2.15), music productions with less well known performers (32%; m=2.38) and student productions with a full student cast (35%; m=2.21) teenagers are willing to pay the least amount of money, R70 to 90 per ticket (c.f.4.5.1; Table 4.5).	• Students who spend an average of R300 or more on live theatre tickets per year are more influenced to purchase live theatre tickets if they feel that the production compilation is of high standard (0.26 effect size) (c.f.5.5.3.3; Table 5.9). • Students who spend R299 or less on live theatre ticket purchases per year seek monetary value from live theatre productions (0.21 effect size) (c.f.5.5.3.3; Table 5.9). • Students are influenced by discounts for students (50%; m=4.11) (c.f.5.5.1; Table 5.5). • The price of the live theatre ticket adds value to the overall experience (36%; m=3.76) (c.f.5.5.1; Table 5.5). • Student are willing to pay R130 or more for live theatre tickets if the production includes international singers/actors (m=3.90) (c.f.5.5.1; Table 5.4). • Students are willing to pay between R110 and R130 for musicals hosted at a popular theatre (29%; m=3.46) (c.f.5.5.1; Table 5.4). • For music productions with renowned local singers (27%; m=2.88), Drama productions with renowned local actors (28%; m=2.57) as well as live theatre productions hosted at arts festivals (32%; m=2.86), students are willing to pay R90 – R110 per ticket (c.f.5.5.1; Table 5.4).

	• Children should be taught how a production is compiled and be inspired to follow a career in the performing arts (20%) (c.f.3.5.2.4.2). • Through the theatre experience, children should be taught how to interact in a socially acceptable manner towards other children (40%) (c.f.3.5.2.4.2). • Through the theatre experience, children can learn how to cope with certain social situations such as being bullied (60%) (c.f.3.5.2.4.2). • Online ticket purchase options are preferred by the parents of children (29%) (c.f.3.5.2.4.3). • Availability of production tickets at least two months in advance is valued by parents of children as this allows them to plan in advance (40%) (c.f.3.5.2.4.3).	• Female teenagers are willing to pay more for music performances with less well-known artists, for dance productions and for live musical theatre tickets compared to males ($p<0.034$, $\varphi c=0.147$) (c.f.4.5.2; Table 4.8). • Teenagers between the ages of 14 and 15 years are willing to pay more for productions with well-known actors ($p<0.000$, $\varphi c=0.261$) (c.f.4.5.2; Table 4.9).	• Drama productions with less renowned local actors (46%; m=1.90); music productions with less renowned local singers (36%; m=2.08) and dance productions (28%; m=2.43), students are willing to pay R70 or less per ticket (c.f.5.5.1; Table 5.4). • Students are also not willing to pay more than R70 per ticket for student productions with a student cast (51%; m=1.86) (c.f.5.5.1; Table 5.4). • Students experience financial constrains which limits their attending live theatre productions (33%; m=3.58) (c.f.5.5.1; Table 5.5).

Table 6.10: Aspects to consider when marketing live theatre to the three sub-categories of the younger market

	Children (c.f.3.5) ***12 years and younger (c.f.1.3)***	**Teenagers (c.f.4.5)** ***14-18 Years of age (c.f.1.3)***	**Students (c.f.5.5)** ***18-24 Years for age (c.f.1.3)***
Marketing aspects to consider when marketing live theatre	• Parents use three different marketing mediums, digital marketing (41%), word-of-mouth (35%) and traditional marketing (24%) (c.f.3.5.2.5.1). • Digital marketing mediums include Facebook (86%), Computicket website (71%) and electronic newsletters sent per email (43%) (c.f.3.5.2.5.1.1.1). • Traditional marketing mediums that attract parents include television advertisements (100%), radio advertisements (100%), billboards (50%) and flyers (25%) (c.f.3.5.2.5.1.2.1). • Traditional marketing mediums that attract the attention of children include Billboards and Posters while driving with their parents (25%) (c.f.3.5.2.5.1.2.1). • Radio stations that parents listen to include KFM (75%), BokRadio (25%) and SmileFM 25%) (c.f.3.5.2.5.1.2.2). • Television channels watched by parents include KykNet (75%), Via (75%) and SABC 2 (25%) (c.f.3.5.2.5.1.2.3). • Newspapers read by parents include Die Burger (100%) and Cape Argus (100%) (c.f.3.5.2.5.1.2.4). • Results indicates that Word-of-Mouth is a marketing medium used by parents, family and friends as well as teachers of the children rated among the most reliable sources (35%) (c.f.3.5.2.5.1.3). • Marketing messages that attract the attention of children should include pictures (65%), bright colours (41%), and large fonts (53%) (c.f.3.5.2.5.1.3.1). • Colours that most attract children are yellow and blue (6%) (c.f.3.5.2.5.2). • Parents indicated that a preview of an upcoming show is welcomed and can encourage ticket purchase to another children's production (71%) (c.f.3.5.2.5.1.3.2).	• Teenagers gain exposure to live theatre productions through various platforms, but indicated that the top three methods for better exposure to live theatre productions include School tours to arts festivals (61%), Theatre productions during school hours (39%) and day excursions to live theatre productions (32%) (c.f.4.5.1; Table 4.5). • Digital platforms used by teenagers to gain information include online reviews (28%; m=2.93), websites (26%; m=3.17) and Facebook, some with limited influence (24%; m=2.97) (c.f.4.5.1; Table 4.6). • Traditional marketing mediums used by teenagers include television adverts (39%; m=3.45) and posters (34%; m=3.47) (c.f.4.5.1; Table 4.6). • Email and newsletters (25%; m=2.67) and Twitter (39%; m=2.32) do not influence the ticket purchases of teenagers (c.f.4.5.1; Table 4.6). • Of the four factors identified through the exploratory factor analysis, marketing was the least influential factor (CA 0.732; m=3.01) while external influences, which included well-known actors, was rated the most influential (CA0.621; m=3.82).	• The reputation of an arts festival influences the decision of students to purchase tickets to live theatre productions (32%; m=3.67) (c.f.5.5.1; Table 5.5). • Traditional marketing mediums such as word-of-mouth (31%; m=3.69), television advertisements (32%; m=3.11), posters (30%; m=3.36) and radio (28%; m=2.96) are effective marketing tools that influence students ticket purchase decisions (c.f.5.5.1; Table 5.5). • Digital platforms such as Facebook (27%; m=3.33), websites (31%; m=3.39) and emails (26%; m=2.89) are also effective marketing mediums among students (c.f.5.5.1; Table 5.5). • Twitter does not influence live theatre ticket purchase decisions of students (39%; m=2.41) (c.f.5.5.1; Table 5.5).

6.4 RECOMMENDATIONS

Recommendations drawn from the results are imperative for the various role-players that make live theatre productions possible, including the producers, managers, marketers and theatre platform providers of live theatre productions. The goal of the recommendations is therefore to ensure that live theatre producers create live theatre productions that are aimed specifically at each sub-category of the younger market, attracting them to the theatre and cultivating a lifelong commitment towards the arts. Live theatre producers, marketers and providers will, through the recommendations, be able to better compile productions and programmes that cater for the specific needs of these younger theatre attendees. This will, ultimately, increase attendance, ticket sales and the sustainability of the South African theatre industry.

6.4.1 Recommendations for children's live theatre

- For children, live theatre producers, marketers and providers should create excitement among children prior to, and during, the production. With a need for tickets to be sold in advance, live theatre providers should open ticket sales four months prior to the production date. During the ticket sale process, live theatre providers and live theatre marketers can require a residential or postal address of the group attending the live theatre production and a small figurine or stuffed toy representing a character that will feature in the live theatre production, branded with the venue's logo and name, can be couriered prior to the live theatre production to the attendees address. If the production is Disney's *Frozen*, then a small *Olaf* or *Anna* toy can be sent. Parents will feel that their child gets more than just an experience, but rather a physical reminder of the experience to come. Excitement will also be created among the children who will attend the production as they will be receiving an unexpected gift prior to the live theatre experience. This will also serve as a reminder after the show of the fun experience the child had and can encourage future purchase actions. Live theatre marketers can launch a Facebook campaign prior to the production where parents can post selfies with their children with the toy received, and a prize can be allocated to the best selfie with the most likes, shares and comments. This will also encourage a more family orientated feeling prior to the production as the whole family will be involved in the picture. The pictures will also trend on Facebook and can

encourage other parents to also purchase tickets to productions offered by live theatre providers.

- For children's theatre productions, live theatre providers must ensure that children feel welcome in a magical world full of excitement and fun which will allow them to run around, be loud and not be restricted to a seat for the duration of the production. It is recommended that the production moves away from a stage setting to a more interactive setting where children and characters can interact with one another with the children acting as part of the cast and not just spectators. Live theatre producers should compile the production in such a manner that each character tells a story with the help of the children and not necessarily act opposite other characters. To ensure that this is possible, live theatre providers should provide the option for an outdoor venue instead of an enclosed building, which will provide ample space for children to run, play and have fun without disturbing anyone else or feeling restricted.
- When live theatre producers compile children's theatre productions, it is recommended that theatre employees 'deformalise' the theatre atmosphere and present a more child friendly environment.
- When live theatre producers compile children's productions, it is important that the characters are familiar to the children prior to the production. It is recommended that live theatre marketers introduce the characters that will be used in the children's production to the children through school visits or through television advertisements in the form a sixty second story, broadcast during children's programmes on either DSTV or SABC channels. DSTV channels such as Kyknet, Disney Junior, SABC 1 and SABC 2 will be ideal for this and, through sponsorship, can assist with the costs.
- Live theatre producers should also gain the presentation rights for Disney productions in South Africa. Children are attracted to animated characters such as *Anna*, *Elsa* and *Olaf* from the movie *Frozen*, *Paw Patrol*, and *Ariel* from the movie *The Little Mermaid*.
- Children have a limited concentration span and therefore it is recommended that live theatre producers should limit children's productions to sixty minutes.
- Children and their parents seek value in the experience the child will have. Live theatre providers should encourage live theatre producers to compile productions

that offer learning opportunities for children. Production topics that teach children a new skill such as how to cope in modern society by covering topics such as social skills development and cultural adaption. These productions should get priority when live theatre providers procure productions during their yearly planning.

- Productions that offer educational value will, in turn, create monetary value among parents who purchase live theatre tickets for their children. Live theatre providers should therefore use this opportunity as parents are willing to pay one hundred and twenty rand (R120.00) per ticket if the production teaches their children a new skill.
- When parents attend live theatre productions with their children, they also want to experience value. Live theatre providers should offer parents a refreshment area that is in the same vicinity as the live theatre production where parents can purchase coffees, non-alcoholic and alcoholic beverages.
- Value is also perceived when the ticket purchasing process is made easy and when the venue is accessible. Live theatre providers and live theatre marketers should ensure that tickets to the production are available at Computicket and Quicket. Facebook is also a platform used by parents to seek information, and offers a “shop now” button. This should be activated to enable the purchase of tickets to the live theatre production being advertised on this social media platform.
- Live theatre providers, specifically arts festival organisers, should make use of community theatre venues such as school halls and church halls, in addition to non-traditional venues such as outdoor picnic areas or play parks that are in close proximity of the residential address of the intended market.
- Live theatre marketers should use a current live theatre production as a marketing opportunity by introducing the children to a character or song from a new upcoming production. It is therefore recommended that live theatre producers compile productions in advance for live theatre marketers to present this to the perfect target audience while having access to them. This is also a great way to test the reaction of the children and parents and to determine whether the production is likely to be successful among children and whether the parents will purchase tickets to attend the upcoming productions.
- Parents of children younger than twelve years have extensive exposure to radio when driving to work, or when driving their children to various after school

activities. Community radio stations have been mentioned as the preferred stations to listen to due to the relevance of the information conveyed to the direct environment in which the parents find themselves. Live theatre marketers should advertise on community radio stations within 200 kilometres of where the live theatre production takes place. The marketing campaign should provide specific information relevant to the parents such as date, price, venue and where the tickets to the live theatre production can be purchased.

- Live theatre marketers should also use television advertisements to get the attention of children. Children's channels, both on DSTV and SABC, where stories specifically aimed at children are shown, should be identified and incorporated into the marketing campaign. DSTV channels such PBS Kids, Disney Junior, Disney channel and Kyknet are ideal for this purpose. SABC 1 and SABC 2 are also channels presenting children's programmes and should not be overlooked. It is however noted that this recommendation can have a high cost implication.
- Advertisements, which are bright in colour, contain familiar children songs and display the characters the children will see in the production should be created and broadcast.
- Television channels watched by parents should also be used as part of the marketing campaign for live theatre productions such as Kyknet and SABC 2.
- Posters and billboards are also effective, as children see these when driving with their parents or when they are at school. Parents are exposed to outdoor marketing such as these when they drive to work, drive to shopping centres or wait in the parking lot of the school to pick up their children. Posters should be printed and distributed to all schools within a 200 kilometres of where the production will be hosted. It is also recommended that live theatre marketers promote children's live theatre productions in a more interactive way, such as bringing some of the production cast members or characters to schools to tell the children about the production on offer and to create excitement.
- The official communication channels used by the school, such as the online parent portal or the WhatsApp groups per class, should also be used by live theatre marketers as these channels get information directly to the target market and create a sense of trust.

- Live theatre marketers should create “early bird” specials and it should be ensured that the parents are well informed about these specials on offer.
- Teachers are positive influencers among children and their parents. The parents of children trust the judgement and opinions of this influential group and it is therefore recommended that live theatre producers, live theatre providers and live theatre marketers involve teachers in the compilation of live theatre productions, choice of venues, arts festival programmes as well as in the marketing campaigns. It is recommended that live theatre producers provide teachers the opportunity to assist with script reading and provide teachers to give feedback on whether the script is adding to the mental and social development of the intended children’s market. Teachers should also be provided the opportunity to attend a theatre workshop, where they can, together with live theatre producers, provide opinions and assist with developing a script that speaks to the needs of the specific younger market. Live theatre providers and live theatre marketers should also engage with teachers to determine how they can compile a school tour which will provide exposure to children and their parents. Another recommendation is that special discounts and a choice of productions for children can be compiled and presented to teachers where they can encourage the special offering and unique experience among children and their parents. Live theatre marketers should also use this opportunity to encourage positive word of mouth between the teachers, the parents and the children to ensure that the correct message is distributed highlighting all the advantages of the production on offer as well as the prices and other important information.
- Children’s theatre is mostly attended by mothers and their children. However the fathers also need to become more involved to ensure that children’s live theatre is a more family friendly entertainment option. It is recommended that live theatre producers compile children’s theatre productions which aim to get the whole family involved during the production. This can be done by asking mothers to solve riddles and the fathers to complete a more physical activity such as a race or obstacle course, all contributing to the production’s ending. The characters and cast can also be involved by cheering on the families to complete the activities for the story to proceed. It is also recommended that live theatre productions involving

the whole family are presented in a timeslot that suits all family members such as in the afternoon or over weekends.

- Children's theatre genres are very important and live theatre producers should ensure that the productions they compile and present are child friendly, as approved and expected by parents. To ensure that productions presented are acceptable to the parents for them to allow their children to attend, it is recommended that surveys are undertaken at schools to determine the themes and stories that parents would allow their children to attend. Themes such as sex, drugs and animal deaths should be avoided. However, fairy tales and productions containing humour are preferred by parents and children. By doing the surveys, awareness is created among the intended market, proving that the well-being of the children is the first priority.

6.4.2 Recommendations for teenagers' live theatre

- Live theatre producers, providers and marketers have to provide unique opportunities where teenagers are encouraged to learn more about live theatre and get more exposure to the wonderful experience that live theatre offers. A recommendation is that an arts weekend should be hosted where teenagers can attend a weekend filled with theatre productions and other theatre-, arts and culture related activities. Well-known actors from the cast of the live theatre productions, can also be met and interacted with during this weekend. Teenagers will be able to take selfies with the production cast, and attend workshops teaching them how live theatre productions are written, directed and executed. This will provide the teenagers with an educational experience and can influence their career choice in the near future.
- The proximity of the venue where a live theatre production is hosted directly impacts whether a teenager can attend the production or not. This is due to the dependency teenagers have on their parents for transport to and from the venue. It is recommended that live theatre providers should assist schools to arrange transport, in collaboration with the sponsors of the live theatre production, to and from the venue. With transport being arranged, teenagers will have access to live theatre productions without having their parents' busy schedules restrict their access.

- Teenagers are very dependent on their parents for money to purchase live theatre tickets. Therefore it is recommended that live theatre providers should specifically look at the affordability of live theatre tickets by negotiating with the school to provide arts and cultural subsidies for production to be attended. This will encourage the younger market to attend as they do not have to purchase tickets from money that they have to save and since all their friends are attending as well, the social motivation will contribute to the excitement of each member.
- When live theatre producers compile live theatre productions for teenagers, they should cast well-known actors. This is due to teenagers being willing to pay th most, compared to all price categories (R130.00) for live theatre productions with well-known cast members. Live theatre marketers should encourage live theatre producers to present productions with well-known actors. Actors which are well known to teenagers include Sharleen-Surtie Richards, Armand Aucamp and Anoinette Kellerman. Teenagers are also keen to attend productions using bands such as ADAM and Die Heuwels Fantasties.
- Productions for teenagers must offer a unique experience and it is highly recommended that the traditional way of presenting live theatre productions are changed into something new and exciting. Live theatre producers should create an interactive live theatre hosted at a venue which is site specific to the production such as an old house, an open veld or a school hostel.
- With unique venues being one of the aspects which encourages teenagers to perceive value when purchasing live theatre tickets, this is the ideal opportunity for live theatre providers to offer non-traditional venues such as a residential street which can be closed off for the duration of the production. Another alternative is to host the live theatre production in a glamorous venue such as upmarket restaurant or a professional theatre such as the Sand Du Plessis theatre in Bloemfontein.
- Teenagers should also be part of the outcome of the production and feel that their input forms part of the production's ending. Additional multimedia and sound should be used to an extensive level to enhance the experience. It is also recommended that the production is active on social media while presented and that teenagers can follow "behind the scene" scenario's which help them to add to the story line.

- Teenagers prefer to attend live theatre productions containing humour and drama, and it is recommended that these two genres are combined to present a drama production with intense emotions but with humoristic happenings throughout. Fiction can also be considered as a genre offered to teenagers as this market seeks to escape from reality into a world unknown filled with new ideas and characters. Productions with characters such as aliens, dragons, witches or goblins can also be used, but it is important to keep the audience in mind and that these characters should not portray any message of social harm.
- With teenagers as the intended market, live theatre providers should consider offering productions in timeslots which are preferred by this particular market. Afternoon and weekend timeslots are the most preferred by teenagers as well as during school hours as part of the school's cultural programme.
- As part of the live theatre production experience, teenagers want to be allowed to socialise before or after the production. Teenagers also experience value when they received more then what they paid for or when alternative services or products are on offer. It is therefore recommended that live theatre producers and live theatre marketers provide teenagers the opportunity to meet the cast before or after the production and provide a social interaction opportunity where teenagers can take selfies with the cast members and post these on their social media pages.
- As teenagers also indicated that they want to be able to enjoy snacks while attending a live theatre production, as they would when watching a movie, live theatre providers should consider creating a cinema feel when creating a venue layout for a live theatre production. Live theatre providers should provide a snack bar within the venue where teenagers can purchase these snacks prior to the production.
- Teenagers experience value when discount is offered and it is recommended that a discounted package which includes the live theatre ticket as well as transport and snacks should be offered.
- Comfort of teenagers should also be the priority of live theatre organisers and a venue with comfortable seats and seats with a great view of the stage should be allocated for teenagers.
- Teenagers are digitally orientated and they have a very active online presence. Online reviews, websites and Facebook are three of the digital platforms used by

teenagers to gather information. Live theatre marketers should incorporate Facebook advertisements into their marketing campaigns, aiming specifically at teenagers.

- One very important aspect that influences teenagers is external influencers such as celebrities and social media influencers. These influencers directly impact the purchase decisions of teenagers and can be used to the advantage of live theatre productions. It is therefore recommended that live theatre marketers identify social influencers who are followed by teenagers on social media. Influencers such as *Bouwer Bosch, Brendon Pyper, Karen Zoid* and *Armand Aucamp* can be used to promote live theatre productions. These influencers can be cast in small roles in the production on offer and, while the production is rehearsing, social media posts can be shared. This will promote the production among teenagers and can enhance the ticket sales for the particular live theatre production.
- Email has also been identified as an effective marketing tool. However, teenagers also want to be seen as "important, unique and special". Bulk emails should be replaced with personalised email campaigns to address each recipient as an important individual. The personalised emails being sent to teenagers should include photos of the rehearsals and personal comments from the cast.
- Twitter should not be used as part of the marketing campaign as this is not an effective marketing tool among teenagers.
- Marketing elements for the teenage market is very important and live theatre marketers should ensure that a professional marketing campaign is created. Print media is still very effective among teenagers, however, effective distribution channels should be chosen. It is recommended that printed posters be distributed at schools.
- Digital marketing campaigns, which are more cost effective then print media, should make use of social media influencers as part of the campaign and these influencers should distribute exclusive "sneak peek" moments to their online followers. Facebook posts should also be made about the "backstage" works related to the production on offer.
- Information about the live theatre production on offer should also be distributed through official communication channels such as the websites of schools and

special promotion packages, age restrictions, venue and cast information should be highlighted when doing so.

6.4.3 Recommendations for students' live theatre

- Students want to experience new and exciting productions and they also indicated that they attend one festival each year. Festivals such as Aardklop, KKNK and Vryfees are among the most favoured festivals attended by students. It is therefore important that live theatre producers ensure that they compile productions to be presented at these festivals as their target market, students, are already familiar with the festivals and trust the brand.
- Students want to enjoy food and beverages during a live theatre production and it is recommended that live theatre providers consider hosting live theatre productions in a beer tent at an arts festival, serving food and alcoholic drinks such as ciders and light beers, and entrance is only given to students presenting either a valid student card from a tertiary education provider or an identification document (ID) indicating that the person is younger than thirty years old.
- Alternatively, it is recommended that live theatre producers design a production that incorporates restaurant theatre, consisting of a dinner and show concept such as Madam Zingara, the Barnyard Theatre and Stardust theatrical dining. Food and alcoholic drinks are served and students can socialise at their dinner tables before, during and after the production. This will also encourage a valuable experience as comfort, food and drink as well as a unique production are presented to students.
- Students are attracted to productions that contain humour, music and drama and it is recommended that live theatre productions with a comedy-drama genre be given preference when choosing to compile or to host live theatre productions. The topic or story portrayed should also be a reflection of the reality of students. Students are in a phase of their lives where love and first experiences play a significant role in their everyday lives and, therefore, the production should reflect topics which include first love, the struggles of growing up in today's society and the importance of family support portrayed in a humorous and light-hearted manner.

- Students are focused on social experiences, a comfortable seat and an exciting atmosphere during their visit to live theatre productions. Even though students do not mind children at live theatre productions, it is recommended that live theatre providers offer students unique experiences separate from children or teenagers.
- Live theatre producers should consider compiling “Men only” and “Women only” productions. Male students are more inclined to attend live theatre productions containing foul language, sex and nudity. Comedy artists such as Schalk Bezuidenhout and Melt Sieberhagen are known for their comedy shows containing explicit language. Creating live theatre productions with these two comedians, who are also actors, can be very appealing to the male student market. “Women only” productions should contain genres such as love stories or can be in a more feminine environment where the décor is lighter and champagne is served during the productions. Women are more inclined to attend live theatre productions and therefore this unique opportunity to spend time with girlfriends will be favoured by female students.
- Due to the social schedules of students, it is important to offer live theatre productions in time slots that are convenient to them. Evening timeslots are preferred by students. However, safety of the students can also be a concern. Live theatre providers should offer transport for students between the venue and their campus or residence. This service should be included in the ticket price and will be seen as a ‘value for money’ experience that will motive students to attend the production.
- Students are also focused on monetary value and are highly motivated when student discounts are offered. Students have indicated that they want more than just the live theatre production on offer, but also social opportunities before and after the production. Live theatre providers should ensure that the venues allocated for productions aimed at students should be in close proximity to a social area such as a beer tent, wine tent or an arena where another live music production is hosted (also a preferred activity of students to attend at arts festivals).
- Through this choice of venue, a promotional offer of “buy two tickets at a discounted price” or “buy a ticket and get a discount on drinks” can be encouraged by live theatre marketers where students, after attending the live theatre production, can socialise during the second offering.

- It is important to ensure that the ticket price can be afforded by students. The results did not allow for participants to provide a maximum amount they are willing to pay for live theatre productions and this aspects will need further investigation. It is however recommended that the price of tickets to live theatre productions aimed at students should be kept at one hundred and thirty rand (R130.00) per ticket without compromising the quality of the production or experience. Additional products such as food stalls or memorabilia sales, of which the additional product is offered and managed by the live theatre production team, can be made available. The additional income can contribute to any financial gaps incurred due to the cap on the ticket price.
- Students have indicated they support their friends when they are in a live theatre production which indicated that, in such cases, an emotional value is experienced. However, live theatre providers should limit the number of student productions available as students are willing to pay only seventy rand (R70.00) or even less for live theatre productions consisting of a full student cast. It is recommended that a mixed cast is considered consisting of students and well-known actors such as *ADAM, Schalk Bezuidenhout, Armand Aucamp, Leandi du Randt* and *Simone Nortman*. This will offer students the opportunity to see some of their most loved actors in action but motivate them to attend if a friend or family member is part of the cast.
- Students use both traditional and digital marketing platforms. Traditional platforms include posters, radio and television as well as word of mouth. Live theatre marketers should market their student orientated productions on university and other private higher education providers' campuses within a radius of 200 kilometres from where the live theatre production is hosted. Campus radio stations should be used to promote live theatre productions on offer by getting the cast to do radio interviews.
- Students spend a lot of time on campus every day and therefore it is important that posters are visible and provide the students with all necessary information such as price, package options and discounts.
- Digital platforms such as Facebook, websites and email are also very effective among students. Live theatre marketers should invest in Facebook advertisements and ensure that the Facebook page is active and updated with

photos or videos of “behind the scenes” footage taken during rehearsals. This must form part of the marketing campaign.

- Live theatre marketers should get permission from universities and other private higher education providers to allow for a link on their websites to the live theatre production on offer. As emails are also a very effective marketing tool among students, live theatre marketers should launch a competition where students need to complete their details such as email address to stand a chance of winning live theatre tickets. All email addresses can then be captured and used to send out personalised marketing material. For the student market, Twitter should not be used as part of the marketing campaign as Twitter has been indicated as the least influencing social media platform.

6.5 CONTRIBUTION OF THE RESEARCH

6.5.1 Practical contribution

- This study is a first of its kind in South Africa where the live theatre ticket purchases of a younger market, divided into three sub categories, are all individually investigated, and the results compared. The results of this study will enable live theatre producers and arts festival organisers to adapt their current offerings and attract a new, younger market.
- Through this study, the individual aspects contributing to live theatre ticket purchases were identified. Aspects such as genre preference, value contributors, marketing mediums and experience contributors can all be incorporated into live theatre productions as well as arts festival planning to effectively attract a younger market.
- Through this study, sustainability of the arts can be ensured as live theatre producers, live theatre providers, theatre managers and live theatre marketers can adapt their product offerings not only to successfully attract but also expose a younger market to the arts in all their forms, especially live theatre productions. Through early exposure, a love for the arts can be created among the younger market which will contribute to a lifelong commitment towards the arts.
- The study outcome also provides an opportunity for live theatre producers and live theatre marketers to establish a trusted brand among the younger market by providing a product that speaks directly to their needs and expectations.

- Through the engagement with a younger market, live theatre producers, live theatre providers and live theatre marketers can monitor any changes in the needs of each sub-category within the younger market to ensure that the product offerings are adapted accordingly.
- This study provides an in-depth understanding of the monetary limitations and requirements, especially with regards to live theatre ticket prices, enabling live theatre producers and arts festival organisers to determine the prospective budget within which they need to work.
- Lastly, the study contributes to the product development by live theatre producers and product procurement by live theatre providers to ensure a variety of products effectively attracting a new, as well as the existing, arts festival market segment.

6.5.2 Literature contribution

- This study contributes to both national and international literature related to the younger market providing an incisive overview of purchase behaviour and the aspects that influence purchase behaviour.
- Generational cohort theory, the unique characteristics of each generational cohort, who are all current active consumers in South Africa, are highlighted through the literature review
- The literature review highlights three purchasing models pertaining to live theatre ticket purchases.
- Lastly, eighty (80) unique aspects that influence the decision-making and purchase decision related to live theatre tickets are also identified.

6.5.3 Methodological contribution

- This study followed a mixed method approach where both a qualitative and quantitative research design were used to identify, investigate and compare the importance of the aspects that contribute to the ticket purchase behaviour of younger theatre audiences.
- The qualitative research instrument, the interview guide, enabled the researcher to investigate and gain in-depth knowledge of each aspect that contributes to the purchasing of live theatre tickets for children's theatre as well as the extent of influence of children on their parents' purchase behaviour. Using this method, it

was possible to get exact details related to the aspects, and presented the opportunity to further investigate statements related to aspects not initially anticipated by the researcher, which is not possible using a quantitative research method.

- An adaptive measuring instrument, a questionnaire, was used to investigate the live theatre ticket purchases of both teenagers and students. For both these sub-categories of the younger market, the questionnaire was adapted to be relevant to both of these individual groups, but provided the opportunity to make a comparison between the aspects identified. Both questionnaires have proven to effectively measure the aspects that contribute to live theatre ticket purchases of both teenagers and students and can be used again for future research purposes related to teenager and student performing arts related studies.
- Through descriptive statistical reporting, a profile of each sub-category of the younger market is presented, enabling both live theatre producers and arts festival organisers to identify their intended market and gain insight into the individual aspects that influence their purchase decision.
- Using an exploratory factor analysis, the large amount of data collected through both questionnaires could be grouped together to present factors that contribute to the ticket purchase behaviour of both teenagers and students. The importance of each factor could also be identified and a ranking of the most to the least important factors could be presented for both students and teenagers.
- Cross tabulation and *t*-tests also provided comparative results, which provide detail into the purchase motivations between male and female respondents.

6.6 RECOMMENDATIONS FOR FUTURE RESEARCH

- It is recommended that the study is also undertaken in different provinces of South Africa because each province offers different opportunities and limitations that will have an impact on the aspects influencing purchasing behaviour of each sub-category within the younger market.
- It is also recommended that the study is repeated to determine Whether COVID-19 had any impact on the ticket purchase behaviour, especially the importance of different aspects that influence ticket purchases.

- A qualitative research method should also be followed to investigate the underlying motivations for live theatre ticket purchases among teenagers and students. A well distributed sample of respondents should be approached which might yield different or more insightful results.
- The impact of teachers and lecturers on the purchase decisions of parents, teenagers and students should also be investigated as this is an influential group that are still unfamiliar with live theatre producers and arts festival organisers.
- With external influencers being identified as the main motivators for teenagers to purchase live theatre tickets, it would be beneficial for live theatre producers and arts festival organisers to determine who these external influencers are, and how they can get involved in both the live theatre productions and the marketing campaigns of arts festivals.
- The influence that parents have on their children's purchase choices is also that needs further investigation.
- A comparison study between the aspects that influence ticket purchases of professional children's theatre productions and that of community theatre productions can also be considered.
- More investigation into why students are more prone to attend international staged live theatre productions compared to local live theatre productions is recommended.
- Lastly, a comparative study can be undertaken to determine whether live theatre ticket purchases increase over a thirty-six month period if the recommendations are implemented by live theatre producers and arts festival organisers.

6.7 LIMITATIONS OF THE STUDY

- For this study, the samples used for Article 1 were all from Durbanville in the Western Cape Province. Opinions, impact and influences might be different within each province of South Africa due to different surroundings, income levels and exposure.
- The sample size for Article 1 consisted of seventeen participants. A larger sample might have revealed more detail within each discussion theme and highlighted other unique motivational aspects not anticipated by the researcher.

- Samples used for Article 2 only included teenagers actively involved in the ATKV teenage drama competition. Individual aspects as well as their importance might be different for teenagers not competing in any drama competition or competing in other drama competitions such as the National Eisteddfods.
- The results of the study were accurate when collected. However, the COVID-19 pandemic might have a direct impact on the motivational aspects identified within this study which may not be reflected in the results.

6.8 CONCLUSION

This chapter concludes the study contributing to the live theatre ticket purchase of a younger theatre audience. Conclusions from both the literature review, as well as the three articles, have been provided and empirical results for all three article related to the younger market have been compared. This chapter made recommendations to live theatre producers, live theatre providers, theatre managers and live theatre marketers to assist in compiling live theatre productions and create production offerings that will encourage live theatre ticket purchases among children, teenagers and students. The contributions of the study are also discussed and future research recommendations have been made.

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ANNEXURES

ANNEXURE A: LANGUAGE EDITING CERTIFICATE

Rod Taylor

Language editor & proofreader
Trading as
Wordstar

215 Republic Road

Randpark 2194

Telephone: 084 716 6588

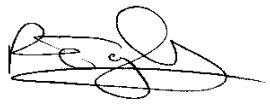
Email: wordstar@iafrica.com

9 November 2020

To whom it may concern

Language Editing – Thesis – W. Wessels

I have reviewed the thesis entitled “A critical assessment of the ticket purchase behaviour of younger theatre audiences” in terms of spelling, language and grammar and have made recommendations to the author concerning the changes necessary.



R. Taylor

MBA BSc DTM

ANNEXURE B: QUESTIONNAIRE DISTRIBUTED TO TEENAGERS

OPINION SURVEY: TEENAGER'S TICKET-PURCHASING FOR PERFORMANCES SECTION A: Indicate to what extent the following aspects / preferences contribute to your ticket purchases / theatre experience for performances	Strongly disagree	Agree to a lesser extent	Agree	Agree to a greater extent	Fully agree
I purchase tickets to see love stories.	1	2	3	4	5
I purchase tickets to weird and strange productions.	1	2	3	4	5
I purchase tickets to productions consisting of a large cast.	1	2	3	4	5
I purchase tickets to productions with lots of décor.	1	2	3	4	5
Foul language used in productions does not bother me.	1	2	3	4	5
I purchase tickets to see comedy productions.	1	2	3	4	5
I prefer to purchase tickets to productions using lots of sound, lights and special effects.	1	2	3	4	5
I prefer it when audio visual (AV) enhancements are used to support the story told on stage.	1	2	3	4	5
Productions produced by well-known producers influence me to purchase tickets.	1	2	3	4	5
Well-known actors in productions influence me to purchase tickets.	1	2	3	4	5
Productions with young, new actors influence me to purchase tickets.	1	2	3	4	5
I prefer to purchase tickets to see musical productions.	1	2	3	4	5
I want to eat and drink during performances.	1	2	3	4	5
I prefer to purchase tickets to productions in close proximity of my residential area.	1	2	3	4	5
I prefer to purchase tickets to productions hosted at large well-known theatres instead of school or church halls.	1	2	3	4	5
'A user friendly online system is important to me when I purchase tickets to productions.	1	2	3	4	5
Breaks during long performances are important to me.	1	2	3	4	5
I am willing to pay more for seats with a better view.	1	2	3	4	5
I prefer an electronic programme downloadable on my phone.	1	2	3	4	5
My ticket purchase decision is influenced by family, friends and online reviews.	1	2	3	4	5
Websites influence me to purchase tickets to live theatre performances.	1	2	3	4	5
Emails and newsletters influence me to purchase tickets to live theatre performances.	1	2	3	4	5
Facebook influences me to purchase tickets to live theatre performances.	1	2	3	4	5
Twitter influences me to purchase tickets to live theatre performances.	1	2	3	4	5
Television adverts influence me to purchase tickets to live theatre performances.	1	2	3	4	5
Posters at the theatre influence me to purchase tickets to live theatre performances.	1	2	3	4	5
I prefer to purchase tickets to family friendly productions.	1	2	3	4	5
I am a big supporter of the theatre.	1	2	3	4	5
Live theatre productions are better than watching television or movies.	1	2	3	4	5
Theatre is very entertaining for me.	1	2	3	4	5
Ticket prices influence me to purchase tickets to live theatre performances.	1	2	3	4	5
My parents influence me to purchase tickets to live theatre performances.	1	2	3	4	5
Special discount for teenagers influence me to purchase tickets to live theatre performances.	1	2	3	4	5

SECTION B: DEMOGRAPHIC INFORMATION

1. Gender

Male	Female

2. How old are you

3. Home Language

Afrikaans	1
English	2
Setswana	3
Other (please specify)	

4. In which province do you reside? _____

5. Except theatre, which other cultural activities do you participate in?

Choir	1
Painting	2
Debate	3
Dance	4
None	5
Other (please specify):	

6. Did your parents introduce you to live theatre productions?

Yes	No

7. How many people, including yourself, are in your group when attending live theatre productions?

Total

8. How many arts festivals did you attend in the last 12 months?

Total

9. How many productions do you attend when visiting an arts festival?

Total

10. How many productions do you attend which are not hosted at an arts festival?

Total

11. What is your favourite live theatre production? (Afrikaans, English or both)

_____

12. Which of the following options will provide you with more exposure to live theatre:

Theatre productions during school hours	1
Excursions to theatres	2
School tours to arts festivals	3

13. What will encourage you to attend more theatre productions?

_____

_____

14. In your opinion, what is a reasonable ticket price for teenagers for the following productions?

	More than R130	Between R110 & R130	Between R90 & R110	Between R70 & R90	Below R70
Live theatre productions with local actors	1	2	3	4	5
Live theatre productions with less well-known actors	1	2	3	4	5
Music productions with well-known performers	1	2	3	4	5
Music productions with less well-known performers	1	2	3	4	5
Dance productions	1	2	3	4	5
Live theatre productions with international actors	1	2	3	4	5
Musicals hosted in a well-known theatre	1	2	3	4	5
Arts festival live theatre productions	1	2	3	4	5
Student productions with a full cast of student actors	1	2	3	4	5

15. To which extent do you prefer the following genres

	Definitely	To a greater extent	To some extent	To a lesser extent	Not at all
Drama	1	2	3	4	5
Comedy	1	2	3	4	5
Music productions	1	2	3	4	5
Classical music	1	2	3	4	5
Dance	1	2	3	4	5
Music concerts with well-known performers	1	2	3	4	5
Choir	1	2	3	4	5
Ander (spesifiseer)					

16. In your opinion, what is the perfect duration of a performance?

30 min	60 min	90 min	120 min
1	2	3	4

17. In what timeslot do you prefer to attend performances?

Morning	Afternoon	Evening

18. Who is your favourite South African actor/actress?

_____

19. Who is your favourite South African singer/musician?

_____

Thank you for your cooperation!

Research conducted by TREES (Tourism Research in Economic Environs and Society), North-West University, Potchefstroom Campus in collaboration with NWU Potch Arts.
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ANNEXURE C: QUESTIONNAIRE DISTRIBUTED TO STUDENTS

SECTION A: DEMOGRAPHIC INFORMATION

1. Gender | Male | Female |

2. In what year were you born? _____

3. Home language

Afrikaans	1
English	2
Setswana	3
Other (specify)	

4. In what town/city do you reside? _____

5. Indicate your academic year

First year	1
Second year	2
Third year	3
Honours	4
Masters	5
PhD	6

6. In what cultural activities do you participate in on campus?

Choir	1
Drama	2
Debate	3
Ser / serenade	4
Dance	5
Painting	6
None	
Other specify:	

7. Within which faculty are you persuing you studies? _____

8. How many people are normally in your group when you attend performances (including yourself)?

Number

9. How many arts festivals have you attended over the past 3 years?

Number

10. If you attend arts festivals, how many performances do you usually attend per festival?

Number

11. Which arts festival is your favourite? _____

12. How many performances do you generally attend per year?

Number

13. How much do you spend on average on performances per year?

Amount

18.In your opinion, what is reasonable ticket price for students for the following performances?

	More than R130	Between R110 & R130	Between R90 & R110	Between R70 & R 90	Less than R70
Drama production with renowned local actors	1	2	3	4	5
Drama production with less renowned local actors	1	2	3	4	5
Music production with renowned local singers	1	2	3	4	5
Music production with less renowned local singers	1	2	3	4	5
Dance production	1	2	3	4	5
Production with international singers/actors	1	2	3	4	5
Musicals in a popular theatre	1	2	3	4	5
Arts festival production	1	2	3	4	5
Student production by students singers/actors	1	2	3	4	5

19. To what extend do you prefer the following production genres?

	Definitely	To a greater extent	To an extent	To a lesser extent	Not at all
Drama	1	2	3	4	5
Comedy	1	2	3	4	5
Music productions	1	2	3	4	5
Classical music	1	2	3	4	5
Dance	1	2	3	4	5
Word art	1	2	3	4	5
Choir	1	2	3	4	5
Other (specify)					

20. In your opinion, what is the perfect duration of a performance?

30 min	60 min	90 min	120 min
1	2	3	4

21. In what timeslot do you prefer to attend performances?

Morning	Afternoon	Evening

22. Who is your favourite South African actor/actress? _____

23. Who is your favourite South African singer/musician? _____

Thank you for your cooperation! Enjoy the performance !

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OPINION SURVEY: STUDENT'S TICKET-PURCHASING FOR PERFORMANCES SECTION B: Indicate to what extent the following aspects / preferences contribute to your ticket purchases / theatre experience for performances:	Strongly disagree	Agree to a lesser extent	Agree	Agree to a greater extent	Fully agree
I purchase tickets to attend love stories	1	2	3	4	5
I prefer to purchase tickets to attend Fresh "border shifting" work	1	2	3	4	5
Ensemble productions motivate me to purchase live theatre tickets	1	2	3	4	5
I purchase tickets to attend one man/one woman shows	1	2	3	4	5
Minimalist sets (open for own interpretation)	1	2	3	4	5
Full and realistic sets motivate me to purchase live theatre tickets	1	2	3	4	5
I am not offended by foul language used in productions	1	2	3	4	5
Suggestiveness, nudity and sex does not bother me	1	2	3	4	5
I purchase live theatre tickets to productions containing humour	1	2	3	4	5
Intensive use of audio/lighting/visual effects motivate me to purchase live theatre tickets	1	2	3	4	5
Multimedia projections (AV) support motivates me to purchase live theatre tickets	1	2	3	4	5
I purchase tickets to attend live theatre productions of well-known producers	1	2	3	4	5
I purchase ticket to attend live theatre productions with well-known actors	1	2	3	4	5
Young emerging actors motivates me to purchase live theatre tickets	1	2	3	4	5
I purchase tickets to attend live theatre productions written by well-known play writers	1	2	3	4	5
I purchase live theatre tickets to productions which containing music	1	2	3	4	5
I prefer refreshments during the live theatre production	1	2	3	4	5
Accessibility of venue motivates me to purchase live theatre tickets	1	2	3	4	5
Quality venues motivate me to purchase live theatre tickets	1	2	3	4	5
User-friendliness of ticket purchasing system is important to me	1	2	3	4	5
Use of air conditioning during the live theatre production is important to me	1	2	3	4	5
I prefer breaks during the live theatre production	1	2	3	4	5
Visibility during the live theatre production is important to me	1	2	3	4	5
I am not bothered by children during live theatre production	1	2	3	4	5
I prefer the availability of downloadable electronic programme	1	2	3	4	5
Printed programmes motivate me to purchase live theatre tickets	1	2	3	4	5
Word-of-mouth motivates me to purchase live theatre tickets	1	2	3	4	5
Websites motivate me to purchase live theatre tickets	1	2	3	4	5
Newspaper advertisements motivate me to purchase live theatre tickets	1	2	3	4	5
Emails/newsletters motivate me to purchase live theatre tickets	1	2	3	4	5
Facebook posts motivate me to purchase live theatre tickets	1	2	3	4	5
Twitter motivates me to influence live theatre tickets	1	2	3	4	5
Television advertisements motivate me to purchase live theatre tickets	1	2	3	4	5
Radio interviews motivate me to purchase live theatre tickets	1	2	3	4	5
Posters/banners motivate me to purchase live theatre tickets	1	2	3	4	5
The reputation of a festival motivates me to purchase live theatre tickets	1	2	3	4	5
I purchase tickets to attend live theatre productions with family and friends	1	2	3	4	5
I am a great supporter of the arts	1	2	3	4	5
Unique experience to see live theatre productions motivate me to purchase tickets	1	2	3	4	5
The atmosphere motivates me to purchase live theatre tickets	1	2	3	4	5
Previous experience influence my live theatre ticket purchase	1	2	3	4	5
I purchase tickets to support family or friends participating in the live theatre production	1	2	3	4	5
I purchase live theatre tickets to relax	1	2	3	4	5
To break away from everyday life motivates me to purchase live theatre tickets	1	2	3	4	5
I purchase live theatre tickets to surround myself with people with similar interests	1	2	3	4	5
Ticket price influence my ticket purchases	1	2	3	4	5
I attend less shows due to financial constrains	1	2	3	4	5
Student discounts encourage my ticket purchases	1	2	3	4	5
I purchase tickets to attend abstract productions	1	2	3	4	5

ANNEXURE D: PROOF OF ARTICLE 1 SUBMISSION

Routledge
Taylor & Francis Group

Dear Karin Botha,

Thank you for your submission. Please see the details below.

Submission ID	206252676
Manuscript Title	Investigating aspects contributing to community based children's theatre ticket purchases: A qualitative approach
Journal	South African Theatre Journal

You can always check the progress of your submission here (we now offer multiple options to sign in your account. To log in with your ORCID please click on the 'with ORCID' box on the bottom right of the log in area).
If you have any queries, please get in touch with rthj-peerreview@journals.tandf.co.uk.
Thank you for submitting your work to our journal.
Kind Regards,
South African Theatre Journal Editorial Office

ANNEXURE E: PROOF OF ARTICLE 3 SUBMISSION

From: " Journal of Cultural Economics (JCEC) " <em@editorialmanager.com>
To: Walter Wessels <20082657@nwu.ac.za>
Cc:
Bcc:
Date: 2 Dec 2020 06:51:57 -0500
Subject: JCEC-D-20-00175 - Submission Notification to co-author
Re: "A CRITICAL ASSESSMENT OF ASPECTS CONTRIBUTING TO LIVE THEATRE TICKET PURCHASES OF STUDENTS"
Full author list: Walter Wessels, MA; Pierre-Andre Viviers, PhD; Karin Botha, PhD

Dear Mr Wessels,

We have received the submission entitled: "A CRITICAL ASSESSMENT OF ASPECTS CONTRIBUTING TO LIVE THEATRE TICKET PURCHASES OF STUDENTS" for possible publication in Journal of Cultural Economics, and you are listed as one of the co-authors.

The manuscript has been submitted to the journal by Dr. Prof Karin Botha who will be able to track the status of the paper through his/her login.

If you have any objections, please contact the editorial office as soon as possible. If we do not hear back from you, we will assume you agree with your co-authorship.

Thank you very much.

With kind regards,

Springer Journals Editorial Office
Journal of Cultural Economics