DOES THE CINEMA MATTER? MOTIVATIONS FOR ATTENDING A FILM FESTIVAL

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ABSTRACT

Film festivals represent one of the most rapidly expanding areas of cultural events worldwide. They constitute unique special events that attract audiences for a variety of reasons which merit investigation so as to ensure the success thereof. The central goal of this paper is to analyse film festival spectators on the basis of their motives for attending as well as other variables linked to cultural consumption, the evaluation of the event and certain sociodemographic features of attendees. Drawing on the results of a survey conducted amongst spectators attending the Valdivia International Film Festival (Chile), our case study, we carried out a factor analysis and a cluster analysis in order to segment and profile those attending the event. Based on the variables described above, findings reveal three motivation factors and three discrete groups of spectators. The results provide useful insights into cultural policy and management of this kind of events.

Keywords: film festivals, motivation, segmentation, factor-cluster analysis

1. INTRODUCTION

Cultural festivals are one of the most dynamic and attractive phenomena in the current cultural scene. The number of festivals has increased enormously in recent years, and almost all cities in Europe and around the world now hold one or more festivals devoted to some form of art. There are many varying reasons for this boom, related to both the demand for festivals as well as the supply, together with the ever-increasing use of culture in urban regeneration and development plans.

From the standpoint of demand, the main reason behind this growth lies in increased levels of income, education and the amount of leisure time available to citizens, which in turn has led to a greater consumption of culture (Frey, 1994). At the same time and for the same reasons, tourism is flourishing, and with it the demand for culture –including festivals– as an integral part of travel (Chacko and Schaffer, 1993; Crompton and McKay, 1997; Grant and Paliwoda, 1998).

As regards supply, two key reasons stand out. From the financial viewpoint, festivals tend to involve lower fixed costs than the regular season and can concentrate demand, thus favouring financial viability. From the cultural standpoint, festivals also serve to avoid the cultural stagnation which is so often an inherent part of permanent cultural institutions, thus enhancing their own attractiveness (Frey and Busenhart, 1996). Concentrating these events in time and space, both in terms of supply and demand, allows for greater specialisation, and thus a more dynamic and innovative programme than is otherwise available during the regular season.

The third argument put forward to explain the growth and spread of festivals is the ever-increasing use of culture in urban regeneration as well as local and regional development programmes (Lim, 1993; Bianchini and Parkinson, 1994; García, 2004). Culture and festivals are now expected to provide a source of wealth and to create jobs, mainly by attracting spending and boosting revenue through cultural tourism, which may serve to transform the local economy. As a consequence, culture and festivals are also becoming the springboard for urban redevelopment, not only due to the restoration of historical heritage together with new cultural infrastructure, but also through the desire to create a more appealing and representative image of living standards, and the ability to compete with other areas by offering variety. Culture enhances an area's competitiveness (Richards and Wilson, 2004; Evans, 2001; Gibson and Stevenson, 2004).

Film festivals have also come to form part of this trend and, at least until the onset of the economic crisis, grew significantly in number and variety (Grunwell and Ha, 2008; Park et al., 2011). Film festivals are special and unique events that attract audiences for a variety of reasons. They tend to offer high quality works, films which are not easily found in conventional cinema circuits, less common formats -short films or documentaries-, films in the original version, or minority cinema, in other words, movies produced in countries whose films do not tend to travel beyond their borders.

Moreover, film festivals often embrace complementary activities such as courses, workshops, meetings with the audiences, special sessions for certain groups (such as children or students), or film markets. This intensity in supply (screening) and in demand (consumption) creates a distinctive atmosphere, and it is precisely this unique environment which indeed defines cultural festivals as a time for celebration in which everyday landscape is transformed into a special space (Waterman, 1998).

The diversity of programmes and the wide range of proposals involved in festivals entail the need to stress the importance of exploring event-goers' motivations for attending. Cultural and film festival managers need to achieve a better understanding of said attendees' motivations in order to design improved products and services, and because motives are a core factor in decision-making processes and a precursor of satisfaction (Crompton and McKay, 1997). The information may also prove useful to public authorities and private sponsors who support and fund such festivals. Further, the increasing variety of events sparks greater competition amongst them, thereby necessitating a deeper understanding of those who attend (Bowen and Daniels, 2005). In sum, an analysis of festivals is required from the demand perspective in order to develop organisational and marketing strategies that can meet spectators' needs and encourage them to attend.

The goal of this paper is therefore to study spectators at a film festival based on their reasons for attending, in addition to other variables linked to cultural consumption, evaluation of the event as well as attendees'

sociodemographic features. The case used for the present study is the Valdivia International Film Festival (FICV), one of Chile's leading film festivals and an interesting example of a medium-sized festival, closely linked to the city where it is held and evidencing a keen vocation towards cinema. To achieve this goal, we draw on the data obtained through a survey conducted amongst those attending, and we apply a range of statistical techniques to segment attendees and establish the profile of the various groups of spectators.

In addition to this brief introduction, which seeks to serve as the starting point for the paper, the article is structured in four sections. Section 2 presents the theoretical framework for the study and reviews the literature addressing the field of study in question. Section 3 describes the research method. Section 4 describes the principal findings, and section 5 concludes the paper.

2. THEORETICAL FRAMEWORK

In an increasingly complex and globalised world, individuals' requirements are becoming more and more diverse, demanding, and fragmented. In such a setting, it is clearly impossible to satisfy all individuals with just one offer, since their needs, resources, attitudes, and purchase behaviours may differ enormously. This forces firms and institutions to apply segmentation policies, which has led to a change from considering the market *en masse* to another much more selective and fragmented approach.

Segmentation involves dividing the market into relatively homogeneous consumer groups based on certain features or characteristics such that each might be catered for by applying differentiated strategies that allow consumer wishes and demands to be met satisfactorily (Bigné et al., 2000).

In the market segmentation process, one key aspect is to pinpoint and select the criteria to be used. In this vein, a wide number of differing criteria are used to undertake said segmentation. Some authors distinguish between objective and subjective variables -depending on whether they refer to factors which are directly observable and easier or more difficult to quantify– and general or specific variables –depending on their link or otherwise to the product and to the purchase and/or consumption process– (Frank et al., 1972; Santesmases, 2004). Merging these criteria allows four basic typologies of segmentation variables to be established (objective-general, subjective-general, objective-specific and subjective-specific), embracing a diverse range of factors such as socioeconomic, demographic, geographic, personality, lifestyles, purchase intention, product use, place of purchase, preferences, as well as perceptions and benefits sought in the product, amongst others.

Research into segmentation based on a subject's psychological dimension may be included in the psychographic stream of lifestyles initiated by Lazer (1963). From this standpoint, purchase habits and behaviours are induced from individuals' internal aspects more than from objective characteristics. Introducing these criteria provides a more human picture of the purchaser, encompassing aspects related to their values, beliefs and motivations.

Motivation has been defined as the force that arouses and drives individuals' behaviour. Motivations explain why we behave the way we do at specific moments and constitute the stimuli that urge us to engage in certain action that will point towards a desired goal (Castaño et al., 2003). Although they are only one of the variables that account for individuals' behaviour, motives are the starting point in the decision process (Crompton and McKay, 1997), as a result of which they have been used in behaviour and market segmentation studies.

To date, few studies have sought to explore motivation in the field of arts and culture (Swanson et al., 2008) although the topic has been researched to a greater extent in the area of festivals and events, particularly in the specific case of event tourism. These works are based mainly on motivation in tourism (see, for instance, the works of Dann, 1977, 1981; Crompton, 1979; Iso-Ahola, 1982; Ross and Iso-Ahola, 1991; Pearce, 1988, 1993) and have been adapted to the particular case of festival and event tourism. Today there is an emerging, yet small, body of literature on event-goers' motivation (Li and Petrick, 2006) which has sought not only to ascertain the reasons why people attend but also their demographic profile, satisfaction or behavioural features.

Based on the pioneering work of Uysal et al. (1993) and Crompton and McKay (1997), various studies have been conducted, some of the most prominent of which are shown in Table 1.

Table 1. Research studies into festival motivation

RESEARCHER	DELINEATED MOTIVATION FACTORS	MOTIVATION CLUSTERS	EVENT / FESTIVAL
Uysal, Gahan and Martin, 1993	Escape; event novelty; excitement/thrills; socialization; family togetherness		Corn Festival South Carolina, USA
Scott, 1996	Nature appreciation; event excitement; sociability; family togetherness; curiosity; escape		Bug Festival, etc. Ohio, USA
Formica and Uysal, 1996	Excitement/thrills; socialization; entertainment; event novelty; family togetherness		Umbria Jazz Festival Italy
Crompton and McKay, 1997	Cultural exploration; novelty/regression; gregariousness; recover equilibrium; known-group socialization; external interaction/socialization		Fiesta San Antonio Texas, USA
Formica and Uysal, 1998	Socialization/entertainment; event attraction/excitement; group togetherness; site novelty cultural/historical; family togetherness		Spoleto Festival Italy
Faulkner, Fredline, Larson and Tomljenovic, 1999	Local culture/identity; excitement/novelty seeking; party; local attractions; socialization; known-group socialization; ancillary activities	Local repeaters; Young party set; Local families	Storsjöyran Musical Festival Sweden
Lee, Lee and Wicks, 2004	Cultural exploration; family togetherness; novelty; escape (recover equilibrium); event attractions; socialization	Culture and family seekers; Multi-purpose seekers; Escape seekers; Event seekers	2000 KyongjuWorld Culture Expo South Korea
Bowen and Daniels, 2005	Discovery; music; enjoyment	Just being social; Enrichment over music; The music matters; Love it all	Celebrate Fairfax! Virginia, USA
Kim, Borges and Chon, 2006	Family togetherness; socialization; site attraction; festival attraction; escape from routine		FICA Brazil
McMorland and MacTaggart, 2007		Modernists; Family and inspiration seekers; Social pleasure seekers; Thrill seekers	Traditional Scottish music events
Thomson and Schofield, 2009	Cultural exploration; togetherness; socialization; sports attraction; local special events	Multipurpose seekers; Indifferent; Culture and sports seekers; Togetherness, socialization and sports seekers; Socialization and local special events seekers	Naadam Festival Mongolia
Chang, 2011	Wine; escape/event novelty; food; known-group socialization; external socialization; art		Food Festival Texas, USA

Source: Partially adapted from Lee et al. (2004) and Li and Petrick (2006).

Of the studies listed above, due to their relevance to the present work we should highlight those which not only describe the underlying motivational factors but those which have in some way targeted segmentation through cluster analysis.

Lee et al. (2004) identified four clusters (cultural and family seekers, multipurpose seekers, escape seekers and event seekers) through the use of festival motivation, nationality and satisfaction of event- goers to the 2000 Kyongju World Culture Expo in South Korea. Bowen and Daniels (2005) analysis reveals three dimensions of motivations (discovery, music and enjoyment) and identify four groups of attendees at the 2004 Celebrate Fairfax! Music Festival.

Thomson and Schofield (2009) establish five motivation clusters for the case of the Naadam Festival in Mongolia: multipurpose seekers; those who are indifferent; culture and sports seekers; togetherness, socialization and sport seekers; and socialization and local special events seekers. Also, McMorland and MacTaggard (2007) distinguish four groups of attendees in the case of traditional Scottish music events, labelled as modernists, family and inspiration seekers, social pleasure seekers, and thrill seekers.

In the case of festivals devoted to culture in a more restricted sense (music, dance, theatre, cinema, visual arts) studies are few and far between, the most prominent being those of Bowen and Daniels (2005) for a music festival, Uysal and Formica (1996) for a jazz festival, or Kim et al. (2006) for a film festival.

Most of the studies carried out into the motives for attending events and festivals are case studies. Efforts have been made to generalize findings and to explore several festivals at the same time (Scott, 1996; Nicholson and Pearce, 2000), although these have yet to yield a theoretical conceptualization and have thus far failed to give rise to a universal scale for measuring motives for attending festivals and events, since to a certain degree it has been recognised that the specific factors involved in each event are particularly important when attracting spectators.

Bearing in mind the above, the present study pursues three goals:
a) To pinpoint the underlying motivational dimensions (latent factors) that attract attendees to the Valdivia International Film Festival (Chile).
b) To segment those attending the festival through cluster analysis based on the motivational factors delineated.
c) To describe motivational groups in terms of cultural consumption variables, variables relating to an evaluation of the festival, and to attendees' sociodemographic features.

The aim is to contribute to the literature addressing festival motivation for the specific case of a film festival (a field for which there are virtually no studies into motivation) in a given geographical area, South America, which is active in creating festivals.

3. METHODOLOGY

3.1. Case study

The Valdivia International Film Festival (FICV) was first held in 1994 and is today considered one of the most important film festivals in Chile. It aims to contribute to the development of the audiovisual industry in the country, break new ground in the film industry and provide a meeting point for the film industry. A further goal of the festival is to aid the cultural development of the region and to contribute towards the growth of tourism in the area. In sum, it seeks to aid the progress and spread of both the regional and national film industry, thereby helping to decentralise the country's cultural and financial activity.

The FICV is held over a six-day period in October and organised around five permanent sections (*official section*) together with a series of non-competitive sections devoted to different film-makers, actors or schools of film-making, which comprise the *parallel section*. Other activities such as discussions, lectures or workshops are also organised for the public and for those working in the industry. Films are shown at six venues around the city, offering an average of five screenings a day, at a variety of times. In 2008, the festival attracted nearly 16,000 spectators.

3.2. Data collection

To analyse participation in the FICV, data were taken from a survey conducted amongst a representative sample of public attending the festival. The survey was carried out during the fifteenth edition of the FICV, held between 3 and 8 October 2008. The survey system chosen was the self- completed survey, whereby the survey was handed out when spectators were going in to see the film and then collected when they left. A random sampling system was used, a questionnaire being given out to spectators of various film series, theatres, screening times and days on which the festival was held. A total of 1,860 questionnaires were handed out of which 750 were answered and returned, representing a response rate of 40%. The 750 valid surveys represent a sampling error of ±3.6% for a confidence level of 95%.

The questionnaire comprised four main blocks in addition to a series of questions related to pinpointing where and when during the festival the survey was being conducted. The first block dealt with questions concerning frequency and motivation for attending the festival; the second dealt with attendee expenditure; the third part comprised questions evaluating various aspects related to the festival and its effects; and the final section contained questions concerning attendees' sociodemographic features.

3.3. Measuring tool

Ascertaining reasons for attending implies exploring both internal as well as external aspects of spectators' life styles. As a result, in order to analyse the motivations of FICV attendees, a scale was devised embracing a range of aspects and factors.

The scale was drawn up bearing in mind the references reviewed relating to motivation in the world of culture and the arts in general as well as festivals and events in particular (Bowen and Davies, 2005; Kim et al., 2006; Crompton and McKay, 1997; Formica and Uysal, 1996; Uysal et al., 1993; Swanson et al., 2008, among others). A total of 14 motivation items were thus established and adapted to the characteristics and particularities of the case study. A Likert type measuring scale, detailed in Table 2, and ranging from 1 to 7 (1 being not in the least important, and 7 very important) was used.

3.4. Analysis

In order to achieve the goals set out in the study, we used a variety of methods and statistical analyses. Data were analysed in three stages.

Firstly, principal component factorial analysis using varimax rotation was applied to identify the underlying motivational dimensions or factors. This is particularly useful since it removes the correlation between variables and facilitates cluster analysis. All factors with eigenvalues greater than or equal to 1.00 and with a loading factor above or equal to 0.4 were retained, since they were considered significant (Kaiser, 1974). Also, we use the determinant of the correlation matrix, Cronbach's alpha coefficient, a Kaiser-Meyer-Olkin (KMO) test of sampling adequacy, and Barlett's test of sphericity to confirm reliability of the scale and validity of the analysis.

Secondly, we adopted cluster analysis based on the dimensions pinpointed in the factorial analysis. For the clusters, we used the non-hierarchical K-means algorithm, the measure of distance being the Euclidian distance. Three distinct clusters emerged from this analysis. As a means of specific validation for this kind of non-hierarchical cluster analysis, we used the Beale index criterion. Said index decides between two solutions, one with Q1 groups and the other with Q2 groups - where Q1>Q2-, where, on the one hand, it is known that the solution with most groups is more homogeneous and, on the other, that containing more groups hinders their interpretability. For this reason, it is worth checking whether the increase in the sum of the squares of the errors in the groups is significant or not. Only when it is not significant, is it better to have fewer groups.[1]

Finally, at the third stage, we sought to establish each group's profile through features of cultural consumption, evaluation of the event, and spectators' sociodemographic characteristics. A range of statistical tests were applied to achieve this depending on the nature of the variables (metric and non- metric). Analysis of variance (ANOVA) was used to ascertain whether there were significant differences between the clusters and the means of the metric variables in the study, such as the number of editions, evaluation of the festival, or the years of study. For variables that evidenced significant differences, Tukey's multiple comparison test was used to pinpoint the differences between the clusters. Chi-squared analysis was also used to determine the differences between the clusters and categorical variables, such as attendance at previous editions or attendance at other festivals. These analyses typically entail cluster analysis for the purposes of validation and segment profiling.

4. RESULTS

4.1. Dimensions of attendance motivation

As pointed out previously, factorial analysis was conducted using attendees' evaluations of the 14 motives set out in the survey (see Table 2). This enables us to identify three underlying motivation factors that account for 56% of the explained variance, once we had removed two of the items contained in the questionnaire due to their having a low loading factor and being linked to more than one factor at the same time. The KMO test of sample adequacy is 0.827, and therefore proves acceptable (Kaiser, 1974). The Cronbach's alpha coefficient which measures reliability of the scale, yielded a value of 0.796, which might also be considered acceptable.

Findings reveal that those attending a film festival may display differing needs and expectations, since the resulting factors represent specific features of spectator participation.

1 For further details, see Beale (1969), Milligan and Cooper (1985) and Gordon (1999).

Table 2. Factor analysis of festival motivation

Motivation items	Components 1	Components 2	Components 3	Factors	Cronbach's coefficient alpha
Involvement in cinema activities Sharing experiences Meeting new people Professional reasons Getting to know the work of film-makers Enjoying the atmosphere Particular nature of the programme	0.772 0.733 0.725 0.705 0.606 0.594 0.558			F1 Discovery, novelty and new experiences	0.825
Resting and relaxing Complementing the stay in Valdivia New experiences		0.718 0.654 0.649		F2 Entertainment	0.542
Seeing different films Enjoyment of cinema			0.793 0.773	F3 Cinema	0.483
Eingenvalues Variance explained (%) Cumulative variance explained (%)	3.889 32.410 32.410	1.625 13.542 45.952	1.256 10.467 56.419		
KMO Bartlett's test of sphericity	0.827 Chi-squared = 1875.707 Sig = 0.000				

Extraction method: Principal component analysis. Rotation method: Normalization Varimax with Kaiser

The first factor embraces motivations closely linked to the festival itself and which involve a novelty aspect, new experiences and discovery: involvement in cinema activities, the particular nature of the programme, enjoying the atmosphere or getting to know the work of film-makers. As a result, we refer to this in general terms as *discovery*. These are festival-oriented spectators since they not only seek to enjoy the films they see but also the festival as a whole.

The second factor is more closely linked to the city rather than the festival itself or to cinema. Motives linked to this factor are resting and relaxing, new experiences and complementing the stay in the city, leading us to term it *entertainment*. These are leisure event-goers who enjoy the festival as a leisure activity in a more relaxed manner than the other two groups.

Finally, the third motivational factor is clearly linked to the *cinema*, both in general as well as specific terms, in other words to the possibility which the event affords of viewing films that cannot normally be seen at commercial cinemas. These may be regarded as film-oriented attendees.

4.2. Motivation clusters

Segmenting attendees at the Valdivia International Film Festival may prove to be an extremely useful tool for gaining a better understanding of the differences between the groups and for devising strategies for planning, managing, and communicating the event. To achieve this, a cluster analysis was conducted based on the previously pinpointed motivational factors.

According to the Beale index, the most appropriate solution is a three-cluster grouping. The ANOVA test also indicates that all three factors contributed to differentiating the three motivation clusters (p<0.01). In addition, Tukey post hoc tests were further employed to explore any differences between clusters with respect to each factor, and indicated that there were statistically significant differences between them (Table 3). This finding generally supports the appropriateness of each category shown in Table 4 and described below.

Table 3. Results of cluster analysis for visitors' motivations

	Cluster 1 n = 67	Cluster 2 n = 228	Cluster 3 n = 301	F-value	Tukey multiple range tests		
					I-II	I-III	II-III
Factor 1. Discovery	3.84	4.20	4.91	26.07**	ns	**	**
Factor 2. Entertainment	3.33	3.89	5.63	348.86**	**	**	**
Factor 3. Cinema	4.46	6.73	6.75	523.2**	**	**	ns

** p-value<0.01; NS p-value>0.05

Table 4. Attendance Motivation Factor Means by cluster (1-7)

	Total n = 596	Cluster 1 n = 67	Cluster 2 n = 228	Cluster 3 n = 301
FACTOR 1. DISCOVERY	4.52	3.84	4.20	4.91
M. Involvement in cinema activities	4.07	3.56	4.26	4.06
M. Sharing experiences	4.62	4.59	4.09	5.03
M. Meeting new people	3.85	3.20	2.95	4.65
M. Professional reasons	4.29	3.80	3.99	4.62
M. Getting to know the work of film-makers	5.61	4.59	5.99	5.52
M. Enjoying the atmosphere	5.28	4.44	4.73	5.90
M. Particular nature of the programme	3.95	2.88	3.42	4.59
FACTOR 2. ENTERTAINMENT	3.55	3.33	3.89	5.63
M. Resting and relaxing	5.59	4.74	4.71	6.43
M. Complementing the stay in Valdivia	3.39	3.44	1.70	4.67
M. New experiences	4.69	3.52	3.54	5.79
FACTOR 3. CINEMA	6.48	4.46	6.73	6.75
M. Seeing different films	6.26	3.74	6.57	6.59
M. Enjoyment of cinema	6.71	5.21	6.88	6.91

M. = motivation item

Cluster 1 (n = 67). This accounts for 11.6% of the sample and is the smallest group. It stands out as a result of having below average scores in all the motivational factors (Table 4), particularly noteworthy being the relatively low score attributed to the motivation of actual cinema itself, which is the most important for all the groups. If we analyse the score in detail, prominent amongst the most valued motives in this group -beyond actual cinema, the most highly valued by all of them- are certain social motives, such as sharing experiences as well as resting and relaxing, such that those in the group might be termed *socially indifferent*.

Cluster 2 (n = 228). This is the second most important group and comprises 38.6% of attendees'. Evaluations related to motives concerning discovery and entertainment are below the mean and, importantly, well below the motivation to see movies, which is by far the most highly esteemed by this group (Table 4). Consequently, the most important aspects for this group are the chance to see alternative cinema and enjoying the cinema, such that they might be referred to as *film lovers*.

Cluster 3 (n = 301). This is the largest group, since it contains 49.8% of festival attendees'. They attach above average importance to all the motivational factors, even though the most important continues to be the cinema, leading us to refer to them as *enthusiasts*. These spectators place great importance on the cinema, yet also enjoy the novelty factor, the element of discovery, and the experimentation which the festival affords, as well as the enjoyment factor it provides, since cinema is not only culture but also entertainment.

In any case, the findings reveal that the motivational factor which is most highly valued by all the groups is the actual cinema factor itself, suggesting that, even though spectators might have a variety of reasons for attending this festival, film festivals are specific events at which the overriding factor is the cultural and artistic component, and that they thus respond to spectators' needs and preferences.

4.3. Motivation cluster profiles

Having established the motivation groups, the following stage in the analysis focuses on describing the profile of the groups attending, based on three kinds of variables:
- cultural consumption variables
- festival evaluation variables
- spectators' sociodemographic characteristics

To achieve this, we conducted a series of analyses of means, using analysis of variance for the continuous variables and the chi-squared test for categorical variables (Table 5).

Table 5. Characteristics of the spectators at the Valdivia Film Festival by cluster

	Total	Cluster 1 Socially Indifferent	Cluster 2 Film Lovers	Cluster 3 Enthusiasts	Test value	p-value
CULTURAL CONSUMPTION VARIABLES						
Previous editions (%) No Yes	43.3 56.7	45.6 54.4	39.4 60.6	45.9 54.1	X^2 = 2.334	0.311 NS
Number of editions (0-10)	2.05	1.91	2.26	1.91	F = 1.235	0.291 NS
Number of films (1-45)	8.43	7.41 b	9.28 a	7.98 ab	F = 3.865	0.022*
Other activities (%) No Yes	63.1 36.9	64.6 35.4	62.8 37.2	63.1 36.9	X^2 = 0.074	0.964 NS
Other festivals (%) No Yes	58.8 41.2	66.7 33.3	54.3 45.7	60.5 39.5	X^2 = 3.583	0.167 NS
Usual film consumption (%) Very high frequency (> 1 p.m.) High frequency (1 per month) Medium frequency (5-11 year)	49.8 32.0 18.2	46.8 32.3 21.0	51.1 35.4 13.5	33.3 29.3 21.3	X^2 = 6.184	0.186 NS
Cultural Association (%) No Yes	78.3 21.7	74.2 25.8	79.1 20.9	78.6 21.4	X^2 = 0.741	0.690 NS
EVALUATION VARIABLES						
Festival organisation	5.33	4.76 b	5.16 ab	5.59 a	F = 10.177	0.000**
Infrastructures (venues)	5.41	4.80 c	5.22 b	5.69 a	F = 14.769	0.000**
Quality of programme	5.68	5.17 b	5.65 a	5.82 a	F = 6.423	0.002**
Overall evaluation (satisfaction)	5.58	5.22 b	5.54 a	5.69 a	F = 6.132	0.000**
Repeat (%) No Yes	6.4 93.6	18.6 81.4	5.8 94.2	4.2 95.8	X^2 = 17.094	0.000**
Recommendation (%) No Yes	2.8 97.2	11.9 86.1	1.4 98.6	1.9 98.1	X^2 = 19.792	0.000**
SOCIODEMOGRAPHIC VARIABLES						
Resident in the area (%) No Yes	53.4 46.6	60.9 39.1	49.3 50.7	54.7 45.3	X^2 = 3.270	0.195 NS
Gender (%) Male Female	45.4 54.6	58.7 41.3	40.9 59.1	45.8 54.2	X^2 = 6.266	0.044*
Age (1-99)	26.68	25.94	27.35	26.34	F = 0.918	0.400 NS
Level of Education (1-6)	4.44	4.45	4.49	4.4	F = 0.441	0.644 NS

*p-value<0.05; ** p-value<0.01; NS p-value>0.05
A Tukey test was subsequently used in which the various letters indicate significant differences between the clusters.

As can be seen, not all the variables evidence statistically significant differences between the three motivation groups, although the findings do suggest certain particularities in each of the spectator segments pinpointed.

The *evaluation variables* do, however, reveal significant differences, in all cases pointing towards a higher valuation of the festival, greater satisfaction and greater loyalty towards the festival (measured through the intention to repeat and recommend) as attendees' motivation increases. Put differently, enthusiasts are those who most value everything, followed by film lovers, the worst appraisals being given by the socially indifferent. A further point to note is that it is this latter group which evidences the most notable differences; for instance, 86% of the socially indifferent would recommend the festival, a very high percentage but one which is still some way behind the 98% to emerge in the other two groups. This is confirmed by the subsequent analyses conducted using Tukey's multiple comparison test (Table 5).

Only one of the *cultural consumption variables* evidences statistically significant differences: the number of films seen at the festival. It is the film lovers who see the highest number of films (an average of 9.28), above the figure for the socially indifferent (7.41), and the enthusiasts (7.98).

Even so, the data point to some interesting ideas, such as the notion that it is the film lovers who are most involved in the festival and in cinema in general, since they have attended more editions of the festival (approximately two), engage in more activities during the event (37.2%), participate more in other festivals (45.7%), and are more frequent cinema-goers than the other two groups (50.4% are very or fairly regular cinema-goers).

We should also point out that the enthusiasts evidence a high cultural consumption, although this is always – except in the case of usual cinema consumption– slightly below the film lovers group. The socially indifferent are the least involved in culture, except with regard to participation in cultural associations, since although the mean in this respect is low, this group displays the highest rate of participation.

Finally, only one of the *sociodemographic variables* evidences statistically significant differences: gender. The socially indifferent group is predominantly male, whereas the film lovers group is mainly female, the group of enthusiasts proving to be the most balanced, even though women constitute the majority.

Whilst not significant from a statistical standpoint, it does prove interesting to make certain points concerning the remaining sociodemographic variables. The socially indifferent group come mainly from outside the area, as do the enthusiasts. In the case of the film lovers, half of those attending are from the area and the other half from outside the region, in other words, they are tourists. As regards age, all of the spectators are fairly young, although the mean is slightly higher in the case of the film lovers. The same is also true of academic qualifications, with all of the groups evidencing a very high level of education.

4.4. Discussion

The findings to emerge point to a number of differences amongst the various groups that attend the Valdivia International Film Festival, our case study, which organisers of this particular event or other similar ones would be advised to bear in mind when planning and organising such a festival.

The first group, the *socially indifferent*, display a low score in all the motivational factors coupled with a certain lack of interest when compared to the other two groups vis-à-vis the goal of the festival, namely cinema. They seem to attend the festival for social and hedonistic reasons (such as resting and relaxing, sharing experiences or enjoying the atmosphere) and would appear to enjoy the cinema more as a variety of entertainment than as an art form. They therefore give a below average rating to the

various aspects related to the festival, such as the organisation, infrastructure or quality of the programme. Although they seem reasonably satisfied, their satisfaction is lower than the other two groups, which in turn leads to lower repetition and recommendation rates. They watch fewer films than the mean and the group is mainly made up of men.

Attendees who emerge as not very enthusiastic have also been reported in other scientific studies -such as those of Bowen and Daniels (2005) and Formica and Uysal (1998)- findings which bear out the need to programme activities that are not directly related to the event and which help to create a pleasant atmosphere during the festival. Organisers must thus be aware that there will always be groups of people attending the festivals who are there simply because someone urged them to go or because they wanted to try it out. Promoting the event's social dimension may prove particularly important if such relatively unenthusiastic attendees are to be retained.

The second group, which we refer to as *film lovers*, comprises individuals who award a relatively low score to factors related to discovery and enjoyment and a much higher score to cinema-related factors. In this sense, they represent the hard core of those who are passionate about the cinema, and are the most devoted film lovers. This is why they see the most films during the festival. Findings also point to a greater involvement in other activities and aspects of the festival, although these do not emerge as statistically significant.

The scores given by film lovers are higher than those who are socially indifferent, and lower than those awarded by enthusiasts. The most highly esteemed specific aspect related to the running and organisation of the festival is the quality of the programme. Although below that of the third group, film lovers' overall satisfaction is high, such that their intention to repeat and recommend is also extremely high. This group comprises mainly women.

Findings reveal that there is a group of spectators who are primarily interested in the festival's central purpose, namely, to provide cinema. Today, film festivals provide a setting in which to see films that are not screened in mainstream movie theatres and, as such, enhance the supply of cinema available in towns and regions. Organisers should be aware of this and take particular care when planning. They should also remain conscious of the need to show new formats, provide a platform for emerging directors and producers, offer the chance to disseminate little known films, re-screen classical movies or introduce new languages and trends in the cinema. This would prove the best way to retain the loyalty of this group of film loving spectators, who are particularly important due to their relevance.

The third group, the *enthusiasts*, award an above average score to all the motivational factors, although once again what they most highly rate are the actual films on offer, hence the name we give them. This group watch more films during the festival than those who are indifferent, yet fewer than the film lovers, the group composition in gender terms being more balanced, although there are slightly more women. This is the group that give the highest rating to all the aspects of the festival (organisation, infrastructure and programming) and who profess the greatest satisfaction. Moreover, the intention to repeat and to recommend the festival is extremely high.

In this sense, a core task for those organising such events is to make sure they cater for each and every one of the areas involved in the festival, and not just those related to the programme and quality of the films, as this will help to retain this group of spectators which in addition, is the largest. This will help to ensure that such spectators continue to go away satisfied, repeat and recommend the festival to friends and relatives. In this vein, spectator loyalty and the good advertising and publicity they can generate is a key element and one of enormous interest for cultural organisations and institution.

These ideas aside, no significant differences have been found in other variables, such as the number of festivals previously attended, participation in other activities, usual consumption of cinema, place of residence or age.

5. CONCLUSIONS

Film festivals today play a key role in the three main areas in the sector: as *exhibitors* of films, since they offer the chance to a certain type of film that cannot be found in commercial movie theatres; as *distributors*, since they aid in the purchase and sale of films either by simply screening them or through other more specific channels such as the film markets found at many festivals; by promoting cinema *production*, as they provide a meeting point for those involved in the film industry, where new projects and fresh opportunities may arise.

Yet, film festivals do not merely target those working in the sector but also the public at large. Organisers are keen seek out and identify this general public and to design the event so that film- loving audiences will be attracted and take an interest. As a result, in order to guarantee the success of these events, a deep awareness and understanding of film festival audiences must be sought. This is where market segmentation may help, since motivation based segmentation proves an extremely useful tool for gaining insights into such motives which ultimately provide the basis for all decision- making.

The present work seeks to ascertain the existence of groups of spectators at the Valdivia International Film Festival based on their reasons for attending, and to describe them not only in terms of motivation but also cultural consumption, evaluation of the event, and sociodemographic features. After determining three groups of motivational factors (discovery, entertainment, and cinema), findings point to three attendees' motivational groups. Firstly, those who are *socially indifferent*: men who lack much incentive, whose scores are relatively low in the various aspects of the festival, and who display below average satisfaction. Secondly, *film lovers*: women whose main motivation is the films themselves, and whose evaluations are higher than those of the previous group in all aspects of the festival, and who make the most of the event to see more films than anyone else. Finally, there are the *enthusiasts*; people who attend the festival both for the actual films themselves as well as for the entertainment or the novelty and discovery it affords. They rate more highly than anybody all the aspects of the festival, as well as being those who profess the greatest satisfaction.

The findings to emerge from the study point to a number of important implications for management as well as cultural policy.

The motive which is most highly rated by all the segments delineated is the actual cinema itself, even in the group who are socially indifferent. This means that the cultural motivation is the most important in this festival, as indeed it is in other festivals devoted to so-called "high culture". By contrast, in other kinds of festivals that are more linked to popular culture and which offer a greater number of open-air activities, social motives (family togetherness, socialization, escape from routine, etc.) tend to prove more important than the strictly cultural reasons. It was hence conclude that event-specific factors are especially important in attracting festival attendees.

This would seem to confirm the need to organise film festivals that complement commercial movie theatres and that offer a broader range of movies than the latter -which on the whole tend to be extremely limited, except in the case of large cities- thereby giving film-loving audiences the chance to see alternative films and formats.

The existence of different motivational segments entails the need for organisers to satisfy the desires of the various groups. The main goal is clearly the quality and variety of the festival programming. Yet, organisers must not neglect other aspects that can impact the event's atmosphere or the social activities, such as the quality of the infrastructure, complementary film-related activities (courses, workshops, meetings, etc.), meetings for professionals, or information related to the festival, etc.

Moreover, the level of importance which attendees attach to the various film-related and social aspects involved may be reflected in a larger or smaller number of films being seen during the festival and

might lead to the possibility of offering different types of festival tickets -affording the opportunity to see a differing number of films and take part in a different number of activities- mirroring the contrasting motivational profiles.

Finally, those managing the event must seek to ensure that the cultural infrastructure at the venue (cinemas, theatres, screening rooms, etc.) is of sufficient quality but also that the tourist infrastructure (accommodation, catering facilities, shops, and so on) proves adequate, since the percentage of non- local spectators is greater in two of the groups of attendees we identify. Those in charge of providing tourist information must also ensure that people are familiar with the venue and even develop tourist products linked to the festival, either directly or in conjunction with the private sector, in other words, with tour operators and other firms involved in the sector.

In sum, the festival's success does not merely depend on the quality of the film programme but also on a range of quality services that can live up to attendees' expectations and ensure their needs are met.

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