

MOTIVATION, SATISFACTION, AND LOYALTY IN CULTURAL PARTICIPATION: THE CASE OF A FILM FESTIVAL

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1. INTRODUCTION

The last few years have witnessed a substantial increase in the number of cultural festivals and events, with the result of numerous cities worldwide now holding one or more devoted to some form of art (Getz 2008). Attendee numbers at these events have grown in line with supply, boosted by higher levels of income, improvements in education, the expansion of tourism or the use of culture and festivals in local and regional development strategies, among other factors (Devesa et al. 2009; Getz 2012; Herrero et al. 2012).

Film festivals have also come to form part of this trend, their number and variety having grown significantly (Grunwell et al. 2008; Park et al. 2011). These events can be an important factor in enlivening local cultural life, building the image of a place, and fostering its attractiveness for tourism and, thus, its economic development (Grunwell and Ha 2008). Apart from increasing the cultural offer of the local community and constituting a tourist attraction in the area, film festivals provide the cinema industry with some kind of service, since they imply a setting in which film directors can show their movies and distributors have the possibility of watching and acquiring them.

Film festivals are special and unique events that attract audiences for varying reasons. They tend to offer a high quality product, films not easily found in conventional cinema circuits, less common formats –such as short films or documentaries–, or minority cinema, that is, movies produced in countries whose films do not tend to travel beyond their borders. Moreover, film festivals often include complementary activities such as courses, workshops, meetings with the audiences, special sessions for certain groups –children, students, elderly people– or film markets (Báez and Devesa 2014).

In sum, we are referring to a complex product embracing a number of features. The diversity of programs and the wide range of proposals involved in festivals attract diverse types of attendees whose motivation may vary from some cases to others: from professionals seeking to present their films or acquiring movies for their subsequent distribution, to cultural tourists who travel to sit the event, cinephiles taking advantage of the film offer or people who simply wish to enjoy the festival's atmosphere. All in all, since film festivals cater the taste of a great variety of visitors, it is unlikely that any single motivation will attract and satisfy all type of participants (Park et al. 2011).

Thus, given the large number of new festivals, the increasingly competitive market and the complexity and great breadth of film festivals, it is vital for festival managers to identify factors that not only attract and satisfy new participants, but also retain previous attendees (Lee and Beeler 2009). In particular, satisfaction and future intentions have been identified as important variables to measure an organization's success (Baker and Crompton 2000). Satisfaction is one antecedent of future behaviour or loyalty (Yoon and Uysal 2005; Thrane 2002; Lee et al. 2007), the latter proving a key element, since it increases the organisation's revenue, cuts the cost of attracting clients, and provides a positive means of communication (Baker and Crompton 2000; Petrick 2004; Reid and Reid 1993).

Subsequently, the goal of this paper is to explore the relations between attendance factors (motivation), overall evaluation (satisfaction), and future behaviour (loyalty) in

the case of a cultural festival. Our case study is the Valdivia International Film Festival, one of the most important film festivals in Chile and South America. To achieve this goal, we draw on the data obtained through a survey conducted among attendees at the twentieth edition of the festival, held in October 2013. Data analysis will be performed through Structural Equation Modeling (SEM) which will enable us to analyse the structural relations between the proposed research constructs. This will provide us with a clearer insight into festival attendee behaviour and intentions. The findings to emerge will allow certain implications to be drawn for cultural festival organisers and for those responsible for an area's cultural and tourism policy.

In this regard, the paper's main contribution relates to *i)* the case study, a film festival, an area with scarce research; *ii)* the location, South America, an emerging area active in creating festival and cultural diversity; *iii)* the simultaneous analysis of the three suggested constructs in the case of a cultural good —field with practically no studies of this nature; *iv)* analysis of attendees as a whole, both locals and visitors —something not very frequent.

This paper is, therefore, structured in five sections. In addition to this brief introduction which serves as the starting point for the work, Section 2 presents the theoretical framework of the study and reviews literature addressing the relationship among motivation, satisfaction and loyalty. Section 3 describes the research method and Section 4 presents the principal findings of the case study. Finally, Section 5 rounds off the paper with the main conclusions to emerge from the research.

2. THEORETICAL FRAMEWORK

2.1 Motivation

Motivation has been referred to as psychological/biological needs and wants that arouse, direct, and integrate individuals' behaviour (Dann 1981; Pearce 1982; Uysal et al. 1993). 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. Even though they imply exclusively one of the elements which explain the individuals' behaviour, the reasons constitute the starting point in the decision-making process (Crompton and McKay 1977) and influence in numerous aspects afterwards (Castaño et al. 2003).

Studies show that motivation is a complex, multidimensional and dynamic construct which can vary from person to person, from one sector of the market to another, from one destination to a different one, and from one decision process to the next (Kozac 2002).

The importance of motivation is such that reasons have been very frequently used as a base or as a market segment criterium (Formica and Uysal 1998; Grunwell et al. 2008), what allows us to adapt the offer to the demand in a better way, improve customer satisfaction and develop more efficient and fruitful marketing strategies (Fodness 1994; Witt and Mountinho 1994; Kim et al. 2006). Even more: the influence of motivation is not restricted to the first phase of the consumption experience; much the opposite, it transcends the subjective perception of the experience and affects the post-consumption assessment—or satisfaction—and the loyalty to the product, among other aspects (Crompton and McKay 1997).

In the field of arts and culture, consumption motivation does not seem to have been deeply studied, this aspect being more analysed in the case of festivals and events, especially in the case of festivals tourism (Báez and Devesa 2014). These works are based mainly on motivation in tourism (see Dann 1981; Crompton 1979; Iso-Ahola 1992; Ross and Iso-Ahola 1991; Pearce 1993, among others) and have been adapted to the particular case of festival and event tourism (see, for example, Formica and Uysal 1998; Faulkner et al, 1999; Thomson and Schofield 2009).

Thus, nowadays we find an increasing body of literature about motivation in attendees to festivals and events, together with its relation to other aspects of the consumption process such as satisfaction or loyalty. Among the most outstanding factors in the case of festivals and events, it is worth mentioning some common ones, such as¹: escape, novelty/seeking, family togetherness, socialization, curiosity/excitement/exploration and the particular attraction of the festival or event itself (music, cinema, wine, sport, etc.).

¹ A review of the main studies on segmentation based on motivation in the case of festivals and events can be found in Báez et al. (2014). See also Lee et al. (2004), Li and Petrick (2006) and Tkaczynski and Rundle-Thiele (2011).

2.2. Satisfaction

Satisfaction can be defined as the consumer judgement about a product or service (Oliver 1997). Similarly, Engel et al. (1990) state that satisfaction is the outcome of the subjective evaluation about whether or not the chosen alternative meets or exceeds expectation. Rush and Oliver (1994) understand satisfaction as the emotional response of consumers at the realization of their objectives.

Thus, although the existing definitions of satisfaction are many and varied, nowadays there is a general agreement that considers satisfaction a post-purchase judgement which incorporates cognitive and affective elements that the consumer makes about his experience (Devesa et al., 2012).

Client satisfaction is considered an essential strategic goal, since it allows the success of the product to be measured. There is a general agreement about its importance, though there is not a common understanding of its definition, scope or method to put it into practice (Laguna and Palacios 2009). Accordingly, different theories and approaches have been developed in the study of satisfaction. Particularly relevant is the first one mentioned below (Devesa et al. 2010a): the disconfirmation of expectations theory (Oliver 1980; Ibrahim and Gill 2005; Severt et al. 2007); the equity theory (Oliver and Swan 1989; Zeithaml et al. 1993); the norm theory (Cardotte et al. 1987); and the perceived performance in satisfaction theory (Tse and Wilton 1988).

The different theoretical frameworks have resulted in several scales and measuring systems of satisfaction, including models that not only analyse general satisfaction but also the one generated by the properties of the product or services, commonly known as the dimensions of satisfaction (see, for example, Gundersen and Olson 1996; Hartline et al. 2003; Varela et al. 2006; Laguna and Palacios, 2009; Devesa et al. 2010b). This is particularly important in the case of leisure, tourism, and culture and the arts, in the sense that in many cases these services comprise several elements with an accentuated experimental character and with an important emotional component (Hume and Mort 2010).

Consumer satisfaction is regarded a key element in the institution structure and in marketing strategies. This is a consequence of its role in the loyalty towards a product, brand or destiny (Barsky and Nash 2002; Yoon and Uysal 2005; Lee et al. 2008; Lee et al. 2009; Kozak and Rimmington 2000; Tam 2004); the favourable criticisms it generates and, therefore, their positive effect on communication and advertising (Oh 1999; Opperman 2000; Rodríguez del Bosque et al. 2006); it even influences the increase in the benefits of the company (Anderson et al. 1994).

2.3 Loyalty

Consumer loyalty is an important goal in the consumer marketing as it is a key component for a company's long term viability or sustainability (Chen and Chen 2009) and has been thought as one of the driving forces in the competitive market (Dimache and Havitz 1994).

Loyalty is defined as a “deeply held commitment to re-buy or re-patronize a preferred product or service consistently in the future, thereby causing repetitive same-brand or same brand set purchasing, despite situational influences and marketing efforts having the potential to cause switching behaviour” (Oliver 1999).

As mentioned before, several studies have analysed the effect of satisfaction on loyalty. In the case of festivals and cultural events it is also proved that satisfaction precedes future behaviour, that is, loyalty towards the event (Baker and Crompton 2000; Lee et al. 2007; Lee and Beeler 2009).

In general terms, keeping customer loyalty is less expensive than gaining new ones (Chen and Chen 2009). Moreover, loyal consumers are more likely to recommend friends, relatives or other potential consumers to a product or service by acting as free word-of-mouth advertising agents (Chi and Qu 2009). Thus, correlation has been found between consumers' repurchase intention and positive word-of-mouth referrals (Oh 2000; Oh and Parks 1997).

Studies about consumer loyalty usually distinguish two different types of loyalty (Oliver 1999): behavioural loyalty, which is related to the repetition of the purchase, and attitudinal loyalty, linked with a favourable attitude towards the product or service. Behavioural loyalty is reflected in the frequency of repurchasing and the size of each purchase. Attitudinal loyalty is usually analysed through the intention of repetition and the intention of recommending (Barroso Castro et al. 2007, Chen and Tsai 2007; Oppermann 2000; Severt et al. 2007). It can be concluded that loyalty has an objective and a subjective dimension.

More recent studies distinguish three different types within attitudinal loyalty (Yuksel et al. 2009). First, cognitive loyalty towards the beliefs of the brand or product, which is related to the information held by the consumer. It is the weakest of the loyalties. Second, affective loyalty to attraction, which is based on the affective relationships that the consumer establishes with the product and which, therefore, is related to the experiences of satisfaction. This type of loyalty is deeper than the previous one. Finally, conative loyalty with the behavioural intentions, which is related to the intention of continuing using the product, that is to say, with repetition. It is seen as the strongest predictor of behavioural loyalty compared to cognitive and affective loyalty (Pedersen and Nysveen 2001). All this requires more items in the measurement of this construct than in the studies that focus on the intention of repeating and recommending, which are more frequent.

2.4 Hypotheses

The links between motivation, satisfaction and loyalty have been analysed in different fields and works. In the case of leisure, tourism, and culture and festivals (the closest to our study case) we should highlight the articles by Yoon and Uysal (2005), Severt et al. (2007) and Lee and Beeler (2009), among others.

In this attempt to understand the consumer's decision process from its origin –motivation–, to its future behaviour, other interesting variables or constructs have been introduced, such as image (Chi and Qu 2008; Barroso Castro et al. 2007), quality (Thrane 2002; Chen and Chen 2009), perceived value (Severt et al. 2007; Lee et al. 2007), emotions (Hume and Mort 2010; Lee et al. 2008) involvement (Lee and Beeler 2009) or place attachment (Yuksel et al. 2009).

In our particular case, as stated above, the objective is to analyse the links between motivation, satisfaction and loyalty in the case of a cultural festival, specifically a film festival. It is a complex cultural product, with several facets –both from the point of view of the supply and the demand–, an experiential and essentially intangible property. This idea is summarized in the following hypotheses:

H1: There are different motivations to attend the festival

H2: Motivation influences satisfaction, that is, different motivations to attend the festival can generate different degrees of satisfaction

H3: Satisfaction influences loyalty, we mean, the more satisfaction, the higher degree of loyalty

H3.1: Satisfaction has a positive influence in the intention to attend the following year

H3.2: Satisfaction has a positive influence in recommending other people

H3.3: Satisfaction has a positive influence in the intention to say good things about the festival

H3.4: Satisfaction has a positive influence in the feeling of having taken the correct decision participating in the festival

H4: Motivation has a direct influence in loyalty

3 METHODOLOGY

3.1. Case study

The Valdivia International Film Festival (FICV-Spanish acronym) was first held in 1994 and is today considered one of the most important film festivals in Chile and South America. 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, workshops and outdoor exhibitions 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 2013, the festival attracted nearly 20,000 spectators.

3.2. Survey instrument and research variables

Data were taken from a survey conducted amongst a representative sample of public attending the festival. The survey was carried out during the twentieth edition of the FICV, held between 7 and 12 October 2013. The survey system chosen was the self-completed survey, whereby the survey was handed out at film sessions 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 (morning, afternoon, and evening) and days on which the festival was held.

A total of 1,500 questionnaires were handed out of which 384 were answered and returned, representing a response rate of 25.6%. The 322 valid surveys represent a sampling error of $\pm 4,8\%$ for a confidence level of 95%. A pre-test was conducted to evaluate how easily the questions could be understood and how much time was required to answer, thus allowing any possible problems to be overcome when devising the final questionnaire.

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, including satisfaction and loyalty; and the final section contained questions concerning attendees' sociodemographic features.

3.3.Data analysis

In order to achieve the goals set out in the study –the relationships among the three constructs, motivation, satisfaction and loyalty– Structural Equation Modeling (SEM) was used.

SEM is design to evaluate how well a proposed conceptual model that contains observed indicators and hypothetical constructs explains the collected data (Yoon and Uysal, 2005). It also provides the ability to measure or specify the casual relationships among a set of unobserved (latent) variables, while describing the amount of unexplained variance (Yoon *et al.*, 2009). Therefore, the SEM procedure is an appropriate method for our research aim.

Before conducting the SEM method the validity and reliability of the scales that included more than one a single indicator were evaluated. Therefore, Exploratory Factor Analysis (EFA) with Varimax rotation was performed for the purpose of reducing the number of variables in the motivation construct. The dimensions obtained were employed as exogenous variables in the SEM procedure.

Finally, prior to testing the SEM model a Confirmatory Factor Analysis (CFA) was conducted in order to establish confidence in the measure model.

4. RESULTS

4.1 Exploratory Factor Analysis

First, Exploratory Factor Analysis (EFA) was performed in order to determine dimensions of attendance motivation. We used Maximum Likelihood analysis with Varimax rotation.

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; Chen y Kerstetter, 1999). 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. All of them show satisfactory results (Table 1).

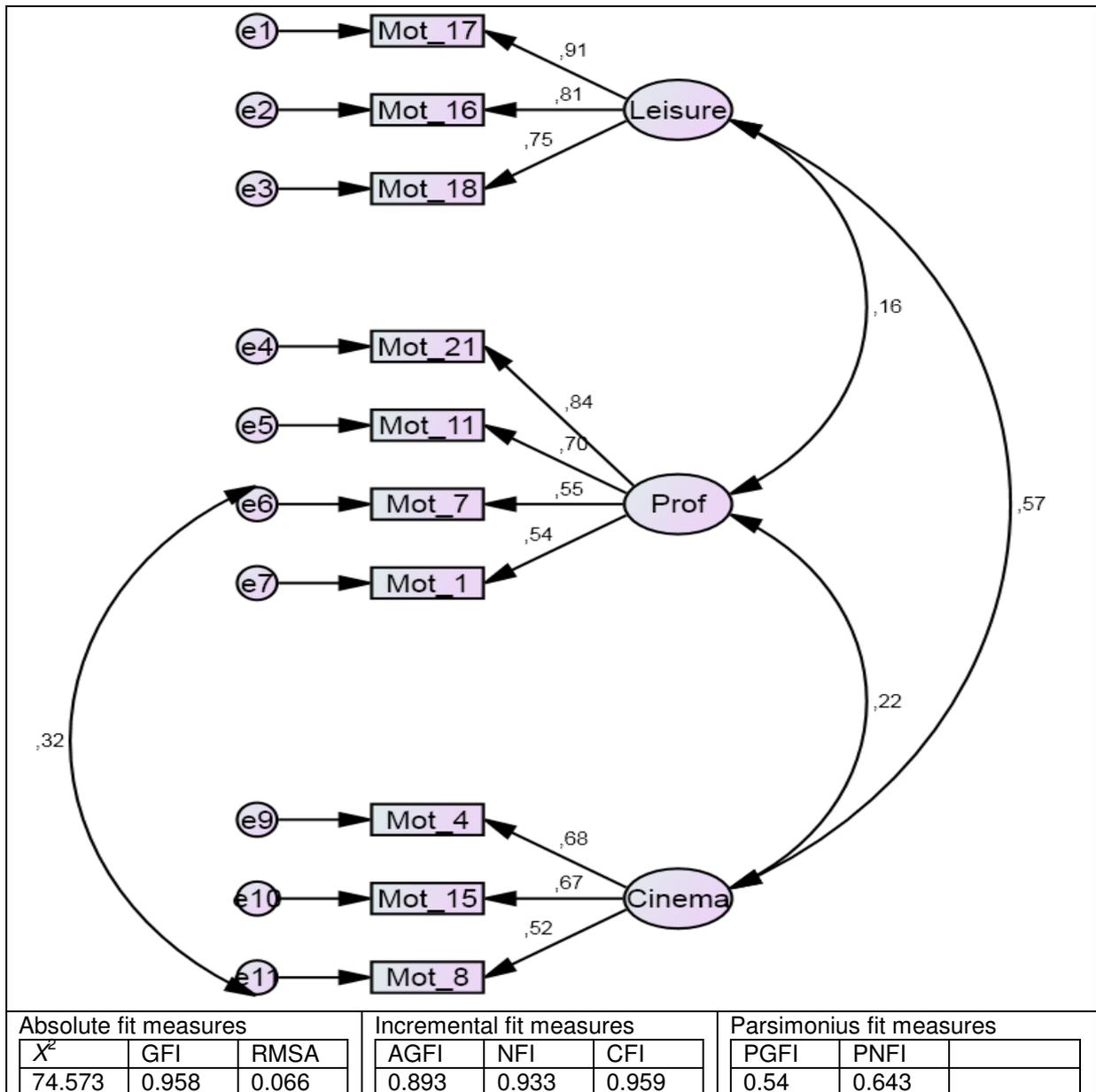
Table 1. Exploratory Factor Analysis for motivation

		Factors			
		1	2	3	
Scape from routine	Mot_17	.872			Leisure
Resting and relaxing	Mot_16	.813			
Entertainment	Mot_18	.674			
Contacts with professionals in the film industry	Mot_21		.821		Professional motives
Professional reasons	Mot_11		.700		
Involvement in cinema activities	Mot_7		.574		
Sharing experiences	Mot_1		.549		
Enyoing festival's atmosphere	Mot_3		.409		
Seeing different films	Mot_4			.644	Taste for cinema
Enjoyment of cinema	Mot_15			.593	
Seeing different formats (shorts, documentaries...)	Mot_8			.581	
Cronbach's alpha		0.859	0.766	0.654	
Variance explained (%)		33.105	19.566	10.809	
KMO		0.772			
Barlett's test of sphericity		Chi-squared = 1226.455 Sig = 0.000			

Extraction method: Maximum Likelihood. Rotation method: Varimax with Kaiser Normalization.

4.2 Confirmatory Factor Analysis

Figure 1. Confirmatory Factor Analysis for motivation



4.3 Structural Equation Modeling

Figure 2. Results of the SEM procedure (1)

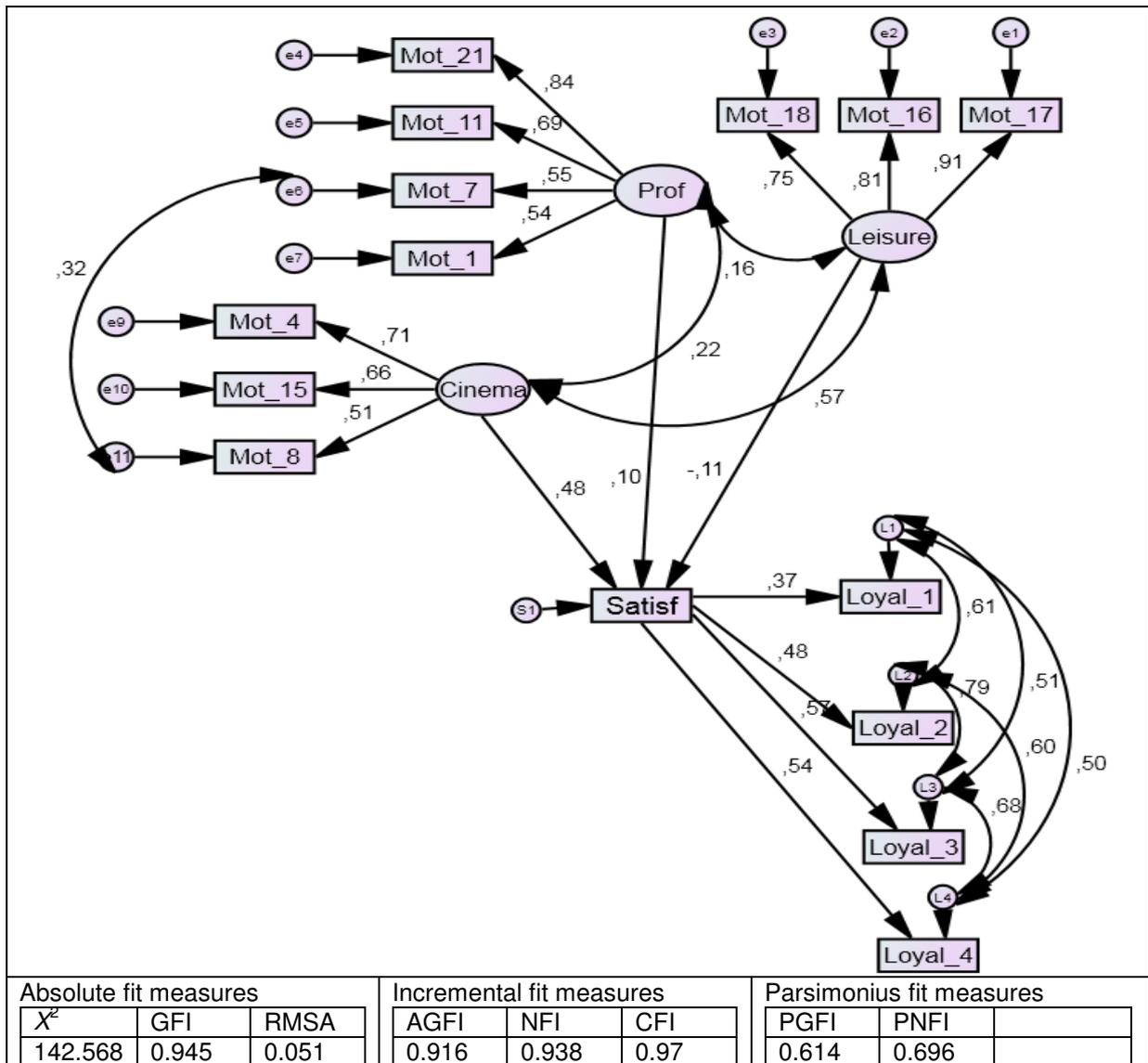
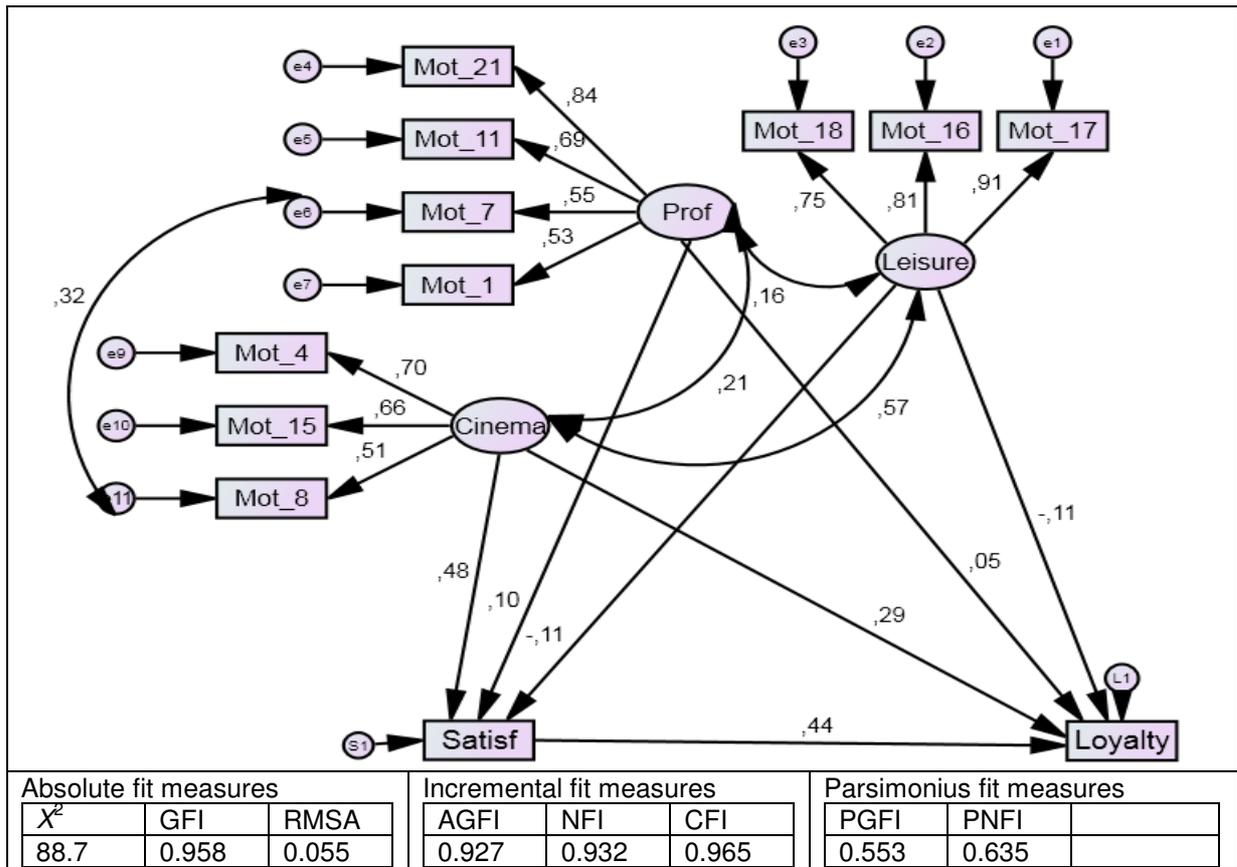


Figure 3. Results of the SEM procedure (2)



5 DISCUSSION AND CONCLUSION

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