

# Motivation, satisfaction and loyalty in the case of a film festival: differences between local and non-local participants

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**Abstract** The last few years have seen a remarkable increase in the number of cultural events and festivals. The increasing competitiveness among them and the need to safeguard their future viability make it necessary to identify factors that not only attract and satisfy new participants, but also retain previous attendees. Accordingly, this article examines the relations between motivation, satisfaction and loyalty in the case of a cinema event the Valdivia International Film Festival (Chile), distinguishing, in turn, between local attendees and visitors. To achieve this goal, a structural equation modelling is performed based on the data obtained through a survey conducted among festival attendees. The results show there are different motivations for attending a festival (leisure, professional motives and cinema) and that some directly affect satisfaction and loyalty. Similarly, satisfaction is presented as an unquestionable antecedent of loyalty, the latter being measured by means of different concepts. Finally, the research highlights some significant differences between residents and tourists and seems to point to the existence of a kind of cultural tourism focused on an interest in the cinema, which contributes to the festival's continuity and sustainability. All of this allows us to extract some implications for the managers of this type of event and for those responsible for the destination's cultural and tourist policy.

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## 1 Introduction

The last few years have witnessed a remarkable increase in the number of cultural festivals and events worldwide (Getz 2008; Quinn 2005). Attendee numbers at these events have grown in line with supply, and festivals have become an important and fast-growing segment of the tourism industry (Cheng et al. 2015; Manthiou et al. 2014; McDowall 2010a).

There are several reasons for this positive growth such as the increase in disposable income and standards of education, more leisure time, the expansion of tourism, relatively low organisation costs, or the use of culture in local and regional development strategies as well as urban regeneration policies (Devesa et al. 2009; Getz 2012). In this sense, festivals are regarded as a highly attractive tourist resource, a productive activity that generates income and employment, an image builder for destinations, and an element of cohesion and welfare (Herrero et al. 2012). Festivals yield important benefits to local communities and visitors alike since they increase the supply of available leisure and culture, provide areas for social interaction, foster creativity and spawn business opportunities (Del Barrio et al. 2012; Yoon et al. 2010).

A festival is also a complex phenomenon since it is not merely an accumulation of the cultural manifestations exhibited therein, but rather a good displaying its own cultural identity and involving a dynamic cultural process that is constantly evolving and is far from achieving any definitive institutional structure (Del Barrio et al. 2012; Devesa et al. 2009). Festivals involve many facets—social, cultural, economic, tourist—and not only entail an individual but also a collective experience, encompassing many goals and activities, and responding to a variety of objectives and interests. As such, they attract a broad cross section of attendees.

Film festivals also form part of this trend, with their number having increased over the last few years (Grundwell and Ha 2008) and with them having grown in complexity (Park et al. 2011). In this sense, film festivals not only offer the actual films themselves—which can increase the cultural offer of the city and can attract visitors interested in the programme—but also provide the chance for meetings, workshops and special sessions for certain groups (such as children, youngsters or film studies students) in addition to offering a market-place to professionals (Báez and Devesa 2014). Thus, the diversity of programmes and the wide range of activities available at such festivals lead a broad spectrum of people to attend. These include local attendees as well as non-local attendees. Many of these people are no doubt seeking quite diverse goals and have different expectations of the event. Their link to it and reason for liking it also differs as a result.

In sum, the growth of cultural festivals, as well as their complexity, has increased the competition of these events and the need to safeguard their future viability. In this sense, it is vital for festival managers to identify factors that not only attract,

motivate and satisfy new participants, but also retain previous attendees (Lee and Beeler 2009). It thus proves important to gain an understanding of the motives which drive the various types of spectators to attend since this will provide insights into what lies behind attendee behaviour and expectations, expectations that impact on their satisfaction with the event, and which can prove crucial to the success thereof (Baker and Crompton 2000) and to securing loyalty to the festival (Lee et al. 2007; Yoon and Uysal 2005).

Bearing in mind all of the above, 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 film festival: the Valdivia International Film Festival, one of the most important film festivals in Chile and South America. More specifically, the study aims to (1) pinpoint the underlying dimensions of attendance motivation in the case of a film festival; (2) examine the causal relationships among motivation, satisfaction and loyalty for those attending the festival and (3) ascertain whether there are differences in the previously established relations in terms of place of residence, in other words between local attendees (residents) and non-local attendees (tourists or visitors).

To achieve the stated goals, data obtained through a survey conducted among attendees are used. Data analysis is performed through structural equation modelling (SEM) with multigroup analyses. This provides clearer insights 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.

The paper consists of several sections. In addition to this introduction, Sect. 2 presents the literature review and the hypotheses to be tested. Section 3 describes the methodology and the data collection procedure. Section 4 presents the principal findings of the case study. Finally, Sect. 5 rounds off the paper with the discussion and conclusions.

## 2 Literature review and research hypotheses

### 2.1 Festival motivation

Motivation has been referred to as psychological/biological needs and wants that arouse, direct and integrate individuals' behaviour (Dann 1981; Pearce 1993). Motivation explains why we behave the way we do at specific moments and constitutes the stimulus that urges us to engage in certain actions that will point towards a desired goal. It is the driving force behind all behaviour and affects numerous aspects such as involvement, perceptions and satisfaction (Castaño et al. 2003; Prebensen et al. 2012). Motivation is a complex, multidimensional and dynamic construct which can vary from person to person, from one market sector to another and from one decision process to the next (Kozak 2002).

The importance of motivation is such that motives have frequently been used as a base or market segment criterion (Formica and Uysal 1998; Grunwell et al. 2008), allowing offer to be better adapted to demand, customer satisfaction to be improved

and more efficient and fruitful marketing strategies to be developed (Fodness 1994; Kim et al. 2006). What is more: the influence of motivation is not restricted to the first phase of the consumption experience; quite the opposite, it transcends the subjective perception of the experience and affects post-consumption assessment—or satisfaction—and loyalty to the product, among other aspects (Crompton and McKay 1997).

In the case of festivals and cultural events, motivation has been widely studied (Yoon et al. 2010). The diversity of programmes and the wide range of proposals involved in festivals lead the latter to act as a magnet for a diverse variety of attendees, entailing the need to analyse event-goer motivation for attending (Báez and Devesa 2014). Early work initially focused on tourist motivation studies (see Crompton 1979; Iso-Ahola 1982; Ross and Iso-Ahola 1991, among others) but has gradually adapted to the particular instance of festival tourism or attending events in general (e.g. Bowen and Daniels 2005; Faulkner et al. 1999; Thomson and Schofield 2009).

Thus, there is an important body of literature exploring attendees' motivations for visiting festivals and events and how this ties into other aspects of consumption. There are factors common to attending all festivals (Savinovic et al. 2012; Yolal et al. 2009), prominent amongst the most common of which are the desire to escape (to take a break from the daily grind and from routine), novelty/seeking (new experiences), family togetherness, socialising (given the collective nature of these events), curiosity/excitement/exploration (due to the opportunities for leisure and culture such events provide) and the particular attraction of the festival or event itself (music, cinema, wine, food, sport, etc.).<sup>1</sup>

Yet, there are also differences in attendee profile and reasons for attending a particular event, the literature even suggesting event-specific factors associated with different types of festivals (Grunwell and Ha 2008). Indeed, different types of events may satisfy the same need, albeit to a different degree (Lee et al. 2004). In addition, film festivals are increasingly attracting a variety of visitors as a result of which it is unlikely that any single factor will satisfy all types of visitors (Park et al. 2011). As a result, further inquiry into the topic is needed, and research must also seek to delve into thus far unexplored geographical areas, given the lack of cultural diversity which such studies have displayed to date, focusing, as they do, mainly on western countries (Kim et al. 2006).

Gaining an understanding of the motivation and needs of those attending festivals proves key to planning events, correctly developing the product, designing marketing strategies and positioning the event (Faulkner et al. 1999; Scott 1996). Motivation also plays a major role in attendee satisfaction, since motivation may trigger how attendees view the festival in terms of satisfaction (Correia et al. 2013), which will impact on their future behaviour or loyalty (Crompton and McKay 1997; Yoon and Uysal 2005).

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

## 2.2 Festival satisfaction

According to Oliver (1997), satisfaction can be defined as consumer judgement of a product or service. It is the outcome of the subjective evaluation about whether or not the selected alternative meets or exceeds expectations (Engel et al. 1990). Rust and Oliver (1994) perceive satisfaction as consumers' emotional response to the realisation of their objectives. Thus, despite the different definitions of satisfaction, there is general consensus today in considering satisfaction as a post-purchase judgement which incorporates cognitive and affective elements that consumers make regarding their experience (Devesa et al. 2012).

Satisfaction is important for a variety of reasons: it helps to establish longer-term relationship with clients, impacts on repeat purchase intention, generates positive word-of-mouth and fosters consumer loyalty (Kozak and Rimmington 2000; Oh 1999; Opperman 2000; Rodríguez del Bosque et al. 2006; Tam 2004). In addition, it enhances company or product profitability (Anderson et al. 1994; Jang and Feng 2007; Lee et al. 2008). There is, therefore, general agreement concerning its importance, although there is no common definition, scope or method to put it into practice (Laguna and Palacios 2009; Zabkar et al. 2010).

Accordingly, different theories and approaches have been developed over time in the study of satisfaction.<sup>2</sup> These have resulted in several scales and systems for measuring this concept, including models that gauge not only general satisfaction but also the satisfaction generated by the properties of the particular product or service in question, commonly known as the dimensions of satisfaction or satisfaction with attributes (Devesa et al. 2010; Laguna and Palacios 2009). This is particularly important in leisure, tourism and culture—including festivals and events—given that in many cases, these services comprise several elements with an accentuated experimental character and involving an important emotional component (Hume and Mort 2010). Despite the issue having been widely debated in the literature, there is no agreement as to which variables are the most appropriate for measuring satisfaction. The most common method applies multi-item scales, although approaches involve the use of a single measure of overall satisfaction (Lee and Hsu 2013) based on global consumer experience, accumulated over time, and which sum up satisfaction with the various attributes involved (Yoon et al. 2010).

In the case of festivals and events, satisfaction has also been widely studied, particularly with regard to loyalty towards the event (Kim et al. 2010; Yoon et al. 2010). Festival attendee satisfaction is key to the success thereof, since a satisfied attendee is more likely to return. As a result, festivals and cultural events seek to offer those attending satisfactory experiences, and strive to cater to their needs and likes, so as to achieve positive experiences which then help build a long-term relationship between the two (Akhoondnejad 2016). Likewise, much attention has also focused on exploring the antecedents of satisfaction, with one of the most prominent antecedents being motivation, given the complex nature of the cultural and tourist product in question (Lee and Hsu 2013; Savinovic et al. 2012).

<sup>2</sup> For a detailed review of the approaches and theories which explore satisfaction, see Yoon and Uysal (2005), Meng et al. (2006), Lee et al. (2012), or Chang et al. (2014), amongst others.

### 2.3 Festival loyalty

Consumer loyalty is one of the most important indicators for assessing marketing strategies (Lee 2009) since it is a key component in a company's long-term viability or sustainability (Chen and Chen 2009) and, as such, has been deemed one of the driving forces in the competitive market (Dimache and Havitz 1994). In general terms, keeping loyal customers is less expensive than gaining new ones (Chen and Chen 2009; Jang and Feng 2007); customer retention tends to yield positive word-of-mouth referrals (Chi and Qu 2008; Oh 2000; Oh and Parks 1997); and by increasing loyalty, profit might also be increased (Baker and Crompton 2000). In sum, "almost no business can survive without establishing a loyal customer base" (Yuksel et al. 2009, pp. 274).

Loyalty is defined as a "deeply held commitment to re-buy or re-patronise 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, pp. 34). Studies into consumer loyalty usually distinguish two different types of loyalty (Oliver 1999): behavioural loyalty, related to repeat purchase; and attitudinal loyalty, linked to a favourable attitude towards the product or service. Behavioural loyalty is reflected in repurchase frequency and in the size of each purchase. Attitudinal loyalty is usually analysed through the intention to repeat and the intention to recommend (Chen and Tsai 2007; Oppermann 2000). It can thus be concluded that loyalty embraces both an objective and a subjective dimension, such that it should be measured through different items.

The study of loyalty has sparked growing interest in the field of marketing and business management and is today felt to be a more important strategic variable than even satisfaction (Chi and Qu 2008). This interest is also to be found for the case of festivals and events, since loyalty is deemed a key element to the survival thereof (Faulkner et al. 1999). Building long-term relationships with customers through loyalty has become a key objective for such organisations and a reflection of the success thereof (Tandford et al. 2012). In the festival context, loyalty has mainly been measured through two or three items: repeat intention, intention to recommend and positive word-of-mouth (Thrane 2002; Yoon et al. 2010). Nevertheless, certain studies extend the notion to include aspects such as "willingness to pay more" or "first choice among alternatives" (Lee and Hsu 2013).

### 2.4 Research aim and hypotheses

In sum, the literature has highlighted the importance of each of these three constructs and has explored the links between them. In this vein, satisfaction and loyalty are considered two elements key to the product or service's success and to marketing and management strategies, and the link between them has been widely evidenced (Barroso Castro et al. 2007; Jani and Han 2014). Likewise, the antecedents of satisfaction and, indirectly, loyalty, have also been the subject of inquiry. Prominent amongst these aspects are quality (Chen and Chen 2009; Thrane 2002), motivation (Yoon and Uysal 2005), image (Chi and Qu 2008), perceived

value (Lee et al. 2007; Severt et al. 2007), involvement (Prebensen et al. 2012) or emotions (Del Chiappa et al. 2014).

These links have also been analysed for festivals and events, with the study of motivation as the starting point for decision making and as a driving force behind the behaviour affecting how the event is valued (satisfaction) and future intentions (loyalty) proving to be particularly interesting. This is due to the complexity involved in a cultural product of this nature which changes each year, offers numerous activities and proposals, caters to a variety of needs and interests—both in individual and collective terms—and, in sum, which attracts a broad cross section of spectators driven by differing motives and expectations.

As pointed out previously, there are many studies exploring motivation in festivals and events, as indeed there are addressing the link between motivation and satisfaction (Kim 2008a; Lee and Hsu 2013; Lee et al. 2004; Yolal et al. 2009). In general terms, it has been shown that motivation impacts satisfaction, albeit to varying degrees. In other words, differing motivations may generate different levels of satisfaction (Kim 2008b). Differences in this regard have also been found to depend on sociodemographic features such as place of residence (McDowall 2010b) or nationality (Lee et al. 2004).

Studies exploring motivation, satisfaction and loyalty are less common, although leading works include those of Lee and Beeler (2009) for a local festival, Severt et al. (2007) for a regional conference, Lee and Hsu (2013) for aborigine festivals and Savinovic et al. (2012) for an ethnic festival. All of these evidence the influence of motivation on satisfaction and of the latter on loyalty, albeit with slight differences depending on the particular case study. Likewise, motivation has been shown to have a direct impact on loyalty in certain instances (Lee and Hsu 2013; Yoon and Uysal 2005) and not only indirectly through satisfaction. This latter relation (motivation–loyalty) is the least explored of all, even though motivations for attending a festival precede the festival experience and would be expected to influence commitment—or loyalty—to the event (Tandford et al. 2012). Research into such relations should, therefore, remain ongoing (Del Chiappa et al. 2014).

One line of research which might be pursued is an analysis of these relations, distinguishing in turn between local spectators (residents) and non-local spectators (visitors), an issue which has thus far received scant attention yet which may prove extremely useful for the event organisers as well as for those responsible for cultural and tourist policy in the area. The only studies to deal with this approach are those by McDowall (2010b), Park et al. (2011), Deng and Pieskalla (2011) and Chang et al. (2014). These works point to differences in the relations between certain variables in terms of origin or place of residence, yet yield contrasting results depending on the particular case study, such that the findings cannot be generalised, although they do suggest the need to delve more deeply into the topic.

In this sense, to the best of our knowledge, there are no studies of this kind for film festivals, and even less so in the geographical context of South America. As a result, the present work pursues a threefold objective: firstly, to determine the existence of different motivational factors driving attendance at the Valdivia International Film Festival (Chile), which might reflect the varying interests and expectations of those attending a festival that offers a wide range of proposals and

activities; secondly, to explore the structural relations between motivation, satisfaction and loyalty for the case in hand; thirdly, to ascertain whether there are differences in the relations posited in terms of attendee place of residence (local residents as opposed to visitors). The two latter objectives are specifically reflected through four working hypotheses:

**H1** Motivation influences satisfaction, that is, different motivations to attend the festival can generate different degrees of satisfaction

**H2** Satisfaction influences loyalty; in other words, the greater the satisfaction, the higher the degree of loyalty

**H2a** Satisfaction has a positive influence on the intention to attend the following year

**H2b** Satisfaction has a positive influence on recommending the event to others

**H2c** Satisfaction has a positive influence on the intention to say good things about the festival

**H2d** Satisfaction has a positive influence on the feeling of having taken the correct decision participating in the festival

**H3** Motivation has a direct influence on loyalty

**H4** The place of residence influences the links between attendee motivation, satisfaction and loyalty.

### 3 Methodology

#### 3.1 Case study

The Valdivia International Film Festival (FICV-Spanish acronym) is one of the most important film festivals in Chile and South America. Created in 1994, it celebrated its twenty-third edition in 2016. Apart from offering films and activities for spectators and attendees, it aims to contribute to the development of the audiovisual industry in the country, provide a meeting point for professionals involved in this sector and promote the cultural development of the region as well as foster the growth of tourism in the area.

The FICV is held over a 6-day period in October and organised around five permanent sections, the so-called *official section*, together with a series of non-competitive sections devoted to different film-makers, actors or schools of film-making, which make up 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. In short, the festival welcomes many types of spectators, with different motivations and who are attracted by the wide range of activities the festival provides. Films are shown at six venues around the city, offering an average of five screenings a day, at various times. In 2013, the year of reference for this study, the festival attracted nearly 20,000 spectators, of whom 55.3% were tourists.



### 3.2 Survey instrument and research variables

Data were taken from a survey conducted amongst a representative sample of public attending the festival during the twentieth edition of the FICV, held between 7 and 12 October 2013. The survey system chosen was the self-completed survey handed out at film sessions as spectators entered 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 took place.

A total of 1500 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%. In order to check the wording of the questions and to ensure these were easily understood as well as to validate the valuation scale used, a pre-test was carried out amongst 50 people who were representative of those to be interviewed. All of the evaluation questions, including those addressing motivation, satisfaction and loyalty, were measured using a numerical scale from 1 to 10 (with 1 being the lowest value and 10 the highest).

The questionnaire comprised four main blocks in addition to a series of questions related to pinpointing where and when the survey was being conducted during the festival. The first block dealt with questions concerning frequency and motivation to attend the festival; the second dealt with attendee expenditure; the third 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.

Attendee motivation was measured through a scale containing 21 items covering the most frequent and relevant reasons for taking part in festivals and events according to the body of the literature revised and adapting them to our case study (see Sect. 2.1). For the satisfaction variable, a holistic approach was chosen including one question addressing general satisfaction, which sought to sum up the overall experience with the festival, as set out in the works of Lee and Beeler (2009), Prebensen et al. (2010), Savinovic et al. (2012) or Jani and Han (2014). To analyse loyalty, a wide perspective was used and four questions were posed, related to both behavioural and attitudinal loyalty (Yuksel et al. 2009; Zabkar et al. 2010):

- Intention to attend the festival the following year (*behavioural loyalty*)
- Recommending the festival to other people (*attitudinal affective loyalty*)
- Intention to say positive things about the festival (*attitudinal affective loyalty*)
- Attending the festival was the right decision (*attitudinal cognitive loyalty*)

Finally, local spectators are defined as attendees from the city of Valdivia, the venue for the festival, and non-local spectators (namely, visitors) are attendees from outside the city, in other words, from the rest of the region, the rest of the country or even from overseas.

### 3.3 Data analysis

In order to achieve the goals set out in the study—the relationships among the three constructs of motivation, satisfaction and loyalty—structural equation modelling (SEM) was used (see more details in Bollen 1989 and Kline 2010). SEM is designed to evaluate how well a proposed conceptual model that contains observed indicators and hypothetical constructs explains the collected data. It can also measure or specify the causal relationships among a set of unobserved (latent) variables, while describing the amount of unexplained variance (Yoon and Uysal 2005). SEM is thus an appropriate method for our research aim.

Before applying SEM, the validity and reliability of scales that included more than a single indicator were evaluated. Exploratory factor analysis (EFA) was thus carried out so as to reduce the number of variables in the motivation construct. The dimensions obtained were used as exogenous variables in the SEM. Confirmatory factor analysis (CFA) was also conducted in order to establish confidence in the measurement model. CFA allows the data presented with the theoretical model proposed to be contrasted (Brown 2006) and also specifies whether the model agrees with the theory through goodness-of-fit indexes (Lévy-Mangin 1999). In this sense, CFA helps to make models, allows factors to be suppressed or combined and, ultimately, improves the analysis.

Finally, SEM procedure using multigroup analysis was also carried out to study the differences between residents and tourists.

## 4 Results

### 4.1 Motives for attending the festival

As stated above, exploratory factor analysis (EFA) was first performed using the IBM20 program, in order to determine the dimensions of the motivation to attend the festival. The process was carried out using maximum verisimilitude analysis, with the orthogonal rotation method (Varimax). 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 (Chen and Kerstetter 1999; Kaiser 1974). We also used the determinant of the correlation matrix, the Cronbach alpha coefficient, a Kaiser–Meyer–Olkin (KMO) test of sampling adequacy and Bartlett’s test of sphericity to confirm reliability of the scale and validity of the analysis. In all of these, results proved satisfactory (Table 1).

The initial 21 items are thus reduced to 11 grouped into three factors or dimensions that explain 63.48% of variance (Table 1). Reliability, measured through Cronbach’s alpha, reaches a value above 0.65 for all the dimensions found. Prominent among these are the measures of internal consistency for the dimension “leisure”, since they are above 0.85.

The first factor is associated with three items that together comprise the dimension “leisure” since, in this case, attendees regard the festival as a form of entertainment and relaxation. This factor explains 33.1% of the variance. The

**Table 1** Exploratory factor analysis for motivation

|  |        | Factors                            |        |        |                      |
|--|--------|------------------------------------|--------|--------|----------------------|
|  |        | 1                                  | 2      | 3      |                      |
| Escape from daily 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   |        |                      |
| Enjoying the festival atmosphere                     | Mot_3  |                                    | .409   |        |                      |
| Seeing different films                               | Mot_4  |                                    |        | .644   | Cinema interest      |
| Enjoying 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                              |        |        |                      |
| Bartlett's test of sphericity                        |        | $\chi^2 = 1226.455$<br>Sig = 0.000 |        |        |                      |

*Extraction method* maximum likelihood. *Rotation method* varimax with Kaiser normalisation

second factor covers five items related to professional and social aspects (for example, sharing experiences). This group has been dubbed “professional motives” and explains 19.5% of variance. Finally, the third factor includes three motives clearly related to the “cinema”, both in general and specific terms. In other words, they are linked to the possibility the event offers of seeing films that cannot normally be seen at commercial cinemas. It explains 10.8% of variance.

Once the exploratory analysis had been performed, validity, dimensionality and reliability of the motivation factors previously identified through confirmatory factor analysis (CFA) were also examined. Motives which displayed significant relationships with a dimension different from the one initially specified in the model were eliminated so as to enable discrimination between dimensions (Rial et al. 2006) and avoid ambiguous results which might prove contrary to the validity of the model. Therefore, one of the items was removed.

Three motivational dimensions of festival attendance are thus confirmed (see the left part of Fig. 1, in Sect. 4.2): leisure and general entertainment, professional motives and, finally, cinema, the main object of the festival. This type of results concurs with other studies addressing festival and event attendance motivation, especially in the case of so-called high culture, namely jazz, music or cinema (see Bowen and Daniels 2005; Formica and Uysal 1998; Kim et al. 2006). These dimensions are used as exogenous variables in the SEM procedure.

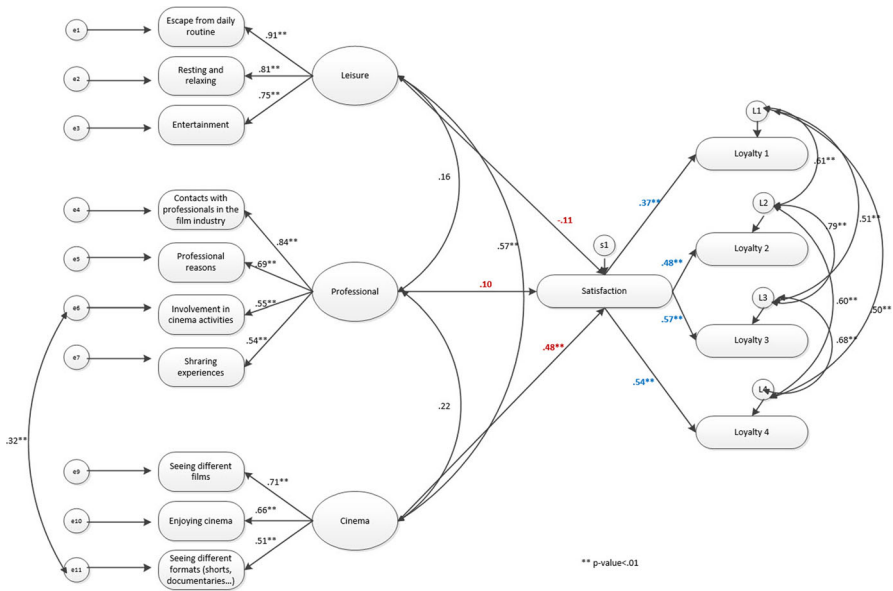


Fig. 1 Results of the SEM procedure (1)

### 4.2 Structural relations among motivation, satisfaction and loyalty

The causal relationships posited among the variables motivation, satisfaction and loyalty were analysed through a second-order structural equation model. As shown in Fig. 1, the results support the relationships between the constructs.

The satisfaction variable is thus influenced by motivation, although only in the case of the motive “cinema”. Those attending the festival to enjoy the cinema programme offered by the event display a higher level of satisfaction. Contrastingly, this is not the case for those motivated by professional reasons or by leisure, since the relationships are not statistically significant. Therefore, Hypothesis 1 is only partially fulfilled.

Moreover, satisfaction positively affects loyalty in the four cases suggested since all the coefficients are statistically significant. Those who are satisfied thus increase their intention to repeat the following year, to recommend the festival and to report positive things about it. Furthermore, they sense a greater feeling of having been right in their decision to participate in the event. It can thus be confirmed that Hypothesis 2 is fully supported (H2a, H2b, H2c and H2d).

The third hypothesis posited dealt with the relationship between attendance motivation factors and loyalty, since these can also directly affect potential intentions and future behaviour. Nonetheless, observing the existence of certain interrelations among the four loyalty elements defined, it was decided to develop a summary measure of loyalty—through the average of the score awarded to the four types of loyalty—prior to contrasting this relationship.



**Table 2** Goodness-of-fit indexes and hypotheses fulfilment

| Fit measures                 | Absolute |             | Incremental |          | Parsimonious |             | Hypotheses tested                       |
|------------------------------|----------|-------------|-------------|----------|--------------|-------------|---|
|                              | $\chi^2$ | $\chi^2/df$ | GFI         | RMSEA    | NFI          | CFI         |   |
| Cut-off value                | N/A      | Less than 3 | $\geq 0.95$ | $< 0.08$ | $\geq 0.95$  | $\geq 0.95$ | Close to one                            |
| Model 1                      | 74.572   | 2.978       | 0.958       | 0.066    | 0.933        | 0.959       | 0.643                                   |
| Confirmatory factor analysis |          |             |             |          |              |             |   |
| Model 2                      | 142.568  | 2.406       | 0.945       | 0.051    | 0.938        | 0.970       | 0.696                                   |
| SEM procedure (1)            |          |             |             |          |              |             | H1 partially supported                  |
| Model 3                      | 88.7     | 1.971       | 0.958       | 0.055    | 0.932        | 0.965       | 0.635                                   |
| SEM procedure (2)            |          |             |             |          |              |             | H2 fully supported (H2a, H2b, H2c, H2d) |
|                              |          |             |             |          |              |             | H3 partially supported                  |

*GFI* goodness-of-fit index; *RMSEA* root-mean-square error of approximation; *NFI* normed fit index; *CFI* comparative fit index; *PNFI* parsimony normed fit model

### 4.3 Differences between locals and visitors

Finally, in order to determine whether the relations observed between the variables differed between local spectators and visitors, the factorial invariance of the model presented in Fig. 2 was evaluated by means of multigroup analysis in terms of attendee origin. In order to conduct the analysis, an estimation was made of two models that were compared through the difference test in  $\chi^2$ : (1) a first multigroup model that does not impose any equality in the saturations and the correlations between the factors (non-restricted or baseline model), and (2) a second model that imposes equality between all the saturations and the correlations between the factors in the groups (restricted model).

The difference between the  $\chi^2$  values and the degrees of freedom in the two models was then examined in order to be able to compare them in terms of fit; these comparisons are based on the  $\chi^2$  of Satorra and Bentler (2001, 2008). Finally, those restrictions which led to a loss-of-fit were removed from the restricted model and the parameters were re-examined individually for each group. Table 3 shows a summary of the multigroup fit indices obtained as well as those from the test of difference in  $\chi^2$ .

The difference in the  $\chi^2$  value between the restricted and the non-restricted model was significant ( $\Delta\chi^2(df) = 25.897(13)$ ,  $p < 0.05$ ), which is indicative of a metric invariance pointing to the non-existence of equivalence in the relations observed between the different types of attendees (locals and non-locals). In order to pinpoint which elements cause the lack of equivalence, the elements whose lack-of-fit is greater in terms of the indices of modification are left without equality restriction of factorial loadings, one by one. This procedure is deemed to have concluded when equivalence is found between the base model and the partial equivalence model.

Three significant differences were found between the relations posited between local attendees and non-local attendees: (1) professional motives and satisfaction; (2) cinema and loyalty motive; and (3) entertainment and loyalty motive. As shown in Table 4, in the three cases the relation is significant for the case of visitors from outside the city, but not for local spectators, the two first relations being positive and the last, by contrast, negative. In sum, in the case of visitors, the professional motive has a positive effect on satisfaction, the cinema motive increases loyalty and the entertainment motive reduces future commitment to the festival.

**Table 3** Multigroup comparisons in terms of local and non-local participants

| Model                                 | S-B $\chi^2$ | df  | p     | CFI robust | RMSEA robust | Hypotheses tested  |
|---------------------------------------|--------------|-----|-------|------------|--------------|--------------------|
| (a) Model without restrictions        | 126.942      | 90  | <.01  | .97        | 0.036        | H4 fully supported |
| (b) Model with restrictions           | 152.839      | 103 | <.01  | .956       | 0.039        |                    |
| (c) Model with liberated restrictions | 25.897       | 13  | <0.05 |            |              |                    |
| Model c–Model a                       |              |     |       |            |              |                    |

**Table 4** Summary of the differences between local and non-local attendees

|              | Motives/place of residence |                     |                 |                     |                 |                     | Loyalty         |                     |
|--------------|----------------------------|---------------------|-----------------|---------------------|-----------------|---------------------|-----------------|---------------------|
|              | Leisure                    |                     | Professional    |                     | Cinema          |                     | Local attendees | Non-local attendees |
|              | Local attendees            | Non-local attendees | Local attendees | Non-local attendees | Local attendees | Non-local attendees |                 |                     |
| Satisfaction | ns                         | ns                  | ns              | ** (+)              | ns              | ns                  | ns              | ns                  |
| Loyalty      | ns                         | ** (-)              | ns              | ns                  | ns              | ns                  | ** (+)          | ns                  |

ns No significant differences

\*\*  $p$  value  $<0.01$ ; (-) inverse relation; (+) direct relation



## 5 Discussion and conclusions

The primary aim of this study was to analyse the relationships between attendance motivation, satisfaction and loyalty at a film festival, the Valdivia International Film Festival (Chile), in turn distinguishing between local spectators and tourists from outside the city. For said purpose, a structural equation model was used which allowed the theoretical model posited concerning attendee behaviour to be supported.

Thus, and as already evidenced in earlier research, satisfaction emerges as an antecedent to loyalty. Yet, the present work also allows the relationship to be applied to the case of cinema events, a thus far relatively unexplored type of festival. Likewise, the study reveals that motivation affects both satisfaction and loyalty, although only partially, since only one of the motives identified in the previous factorial analysis—cinema—impacts on satisfaction and loyalty.

The findings also show there are significant differences in the relations between the three constructs depending on place of residence, although only in the case of spectators from outside the city. These differences in terms of the origin or place of residence of spectators have also been addressed in other studies exploring festivals (Thrane 2002; Deng and Pieskalla 2011; Park et al. 2011), although the methodologies and results are not always comparable or generalisable.

The results to emerge pose some interesting theoretical and practical aspects for discussion. Firstly, the existence of three types of attendance motivations at the festival should be stressed. The first is linked to leisure, that is to say, to enjoying the event in a relaxed manner. This source of pleasure is related not only to the cinema programme, but also to the event's atmosphere, its complementary activities or the fun derived from it. A second issue relates to professional matters, one prominent feature of which is the "compulsory nature" of the event, an aspect lacking in the other two. The third is linked to the enthusiasm for cinema itself, that is, the chance to see films outside the usual mainstream cinema programme available at commercial theatres in the city. This implies that both the festival managers and those responsible for the city's cultural and tourism policies must develop products and services, which cater to the needs and wishes of the various kinds of attendees.

Secondly, satisfaction undoubtedly emerges as an antecedent for loyalty, when considering the latter in a broad sense. Satisfaction positively affects the intention to repeat, to recommend and to say positive things about the event, and supports the feeling of having made the right decision when participating in the festival. This is obviously a key feature, since loyalty encourages positive communication, generates favourable critical appraisals, helps create a positive image of both event and the hosting place, and guarantees a part of future ticket sales.

Thirdly, the results also evidence a positive and significant relationship between motivation, satisfaction and loyalty, although only in the case of spectators motivated by cinema. It is those motivated by the opportunity the festival offers to see films not normally released for commercial screens, less common formats or unknown authors and films that are the most satisfied and loyal. This result suggests the scale of the cultural and cinema dimensions of film festivals, at least in the case

of small- or medium-size events focusing on *auteur* cinema and closely connected to the place where they are held. Film festivals today play an important role in terms of both production (as a meeting point for professionals involved in the film industry) and distribution (providing a place for programmers and creators to come together), as well as from the standpoint of the actual screening of films, since these offer an alternative to commercial screens and allow films to be released which might otherwise lack a venue.

Such is the case of the Valdivia International Film Festival, where it seems that the cinematographic facet of the event proves prominent, as cinephiles emerge as the most satisfied and loyal. In this sense, the role they play in revitalising culture and/or cinema proves central: they expand the availability of films, create cultural opportunities and benefit audiences, both the local population—the main recipients of the festival—and visitors—who arrange their trips so as to be able to attend the event. Organisers should therefore take good care of every aspect related to the quality of the programme, the facilities, as well as the usefulness and reliability of the information concerning the festival. Furthermore, the possibility should be considered of setting up activities to learn how to appreciate cinema, increase the number of films available the rest of the year or organise more exhibitions for specific groups, particularly children and young adults.

This link between motivation and loyalty in the case of the “cinema” motive is also to be found in other research. In the work of Lee and Hsu (2013), only the “self expression” motive directly affects loyalty to an aborigine festival, and in the article by Savinovic et al. (2012) only the “community support” motivation affects loyalty to an ethnic festival. It might be conjectured that motivations linked to the “hard core” of the festival, in other words, its main *raison d’être*, are in principle, those sparking greater loyalty, leading to the idea that the essence of the event must be nurtured, as to a certain extent must its authenticity and originality.

Nevertheless, it should finally be stressed that the other two reasons for attending the festival—leisure and professional motives—influence neither satisfaction nor loyalty towards the event. However, this does not mean that these two facets of attendance should be overlooked by organisers. Quite the opposite is true, since a deeper understanding needs to be gained of this particular audience, and marketing strategies need to be developed in order to enhance their satisfaction. To accomplish this, festival organisers should improve several aspects such as making things easier for those professionals working in the field (handling credentials, information about the festival and scheduled films, the film market, etc.), the quality of the films included or the event’s facilities (auditoriums, rooms for the press, areas for programmers, the media, etc.). These spectators should also be the focus of those responsible for the area’s cultural and tourism policy. Possible action might include improving the festival’s supplementary activities, creating a relaxed and positive environment, enhancing practical aspects such as information, designing different entrance tickets for all types of attendees or even opening the festival up to new spaces.

From the standpoint of the differences between local and non-local spectators, certain interesting ideas emerge. Visitors attending the festival for professional reasons evidence a general positive and significant satisfaction compared to locals.

This might point to the quality of the FICV from a cinematographic perspective and that it lives up to the expectations of the professionals from the film industry who travel to take part in the event's various activities and facets. In sum, it reflects the "good job" done by the festival, which is considered to be one of the most important film festivals not only in Chile, but in the whole of South America.

In addition, in the case of visitors, an interest in the cinema has a positive impact on loyalty, whereas mere entertainment as a motive for attending reduced loyalty to the festival. This might point to the existence of a kind of highly specialised tourism that is searching for cinema which is alternative, different and of high quality, said tourists displaying a greater degree of loyalty than spectators from the area. To some extent, such an idea is surprising, given that small- and medium-sized festivals tend to generate tremendous attachment and ties with locals, as has been borne out in other studies (Chang et al. 2014).

All of this would seem to point to the existence of a wider kind of festival tourism than the professional, yet one which always focuses on an interest in the cinema. This is a kind of cinema tourism, or indeed cultural tourism in general, that is extremely interesting, although unknown to date and which is no doubt undervalued. It reflects a spectator segment that should be nurtured, since it contributes to the festival's continuity and sustainability. As a result, developing the programme, updating and innovating the complementary activities scheduled, making it easy to purchase tickets, maximising the available information concerning the festival, raising awareness of the event in social networks together with the other previously mentioned measures are areas which the organisers must pay the utmost attention to if they are to continue ensuring satisfaction and securing non-local spectators loyalty.

Nevertheless, the fact that the relations analysed are not statistically significant in the case of local spectators the festival's main target audience would seem to suggest the need to gain a greater understanding of spectators from the area in order to help meet their expectations of the event, and to ensure a positive experience that creates satisfaction and future commitment. This attendee segment should not be overlooked since it is these people who, should any problem arise, would be closest and best placed to support the festival.

To sum up, three aspects should be highlighted: firstly, the key role currently played by film festivals in revitalising culture in cities and supporting the supply of films; secondly, the need to ensure the quality, originality and distinction of festivals so as to secure a satisfied and loyal audience who generate positive critical reviews as well as a favourable and dynamic image of the event; and, thirdly, catering to the needs and expectations both of the local as well as the non-local audience, namely the festival tourism which seems to be growing and becoming ever stronger. The festival, the venue, the audience and society as a whole will benefit from all of this.

The present study does, however, evidence certain limitations. The first lies in the simple fact that it is a single-event study. For this reason, the results cannot be generalised, although they do point to some interesting ideas. General studies into festivals need to be carried out, as do more comparative analyses that will allow the findings to be extrapolated, not only in the sense of gaining deeper insights but also vis-à-vis generating more effective measuring scales. Secondly, the measuring

scales themselves can and should be improved, particularly those addressing satisfaction. In the present instance, this was simply measured through a single question which sought to sum up overall experience with the festival, which is no doubt a limitation. Moreover, satisfaction with the different aspects and characteristics of the event, and its mediating role in motivation, general satisfaction and loyalty, again emerge as areas which merit further inquiry in the future. Finally, other loyalty precedents such as quality should be analysed in the case of film festivals. This is also a challenge for future research.

### Compliance with ethical standards

**Conflict of interest** The authors declare that they have no conflict of interest.

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