

Motivation to attend to a cultural event: Profiling Deauville Asian Film Festival attendees

Summary

Film festivals can play an important role in the economy of a city. However, few researches have been done on this subject. This research aims to understand the attendance motivation of a film festival. Taking the case of the Asian Film Festival in Deauville, a survey with 214 respondents was undertaken in order to identify the different motivations for the festival attendance. Data was collected using structured questionnaires and a scale based on past research adapted to film festivals. Key findings are the extraction of six motivational factors: Escapism, Watching, Content Specificity, Socialization, Event Experience, and Opportunity for Family Sharing. Those factors were used to sort the different attendees' profile: Local Families, Serious Watchers, Visiting Families, Casual Observers, Routine Escapers, and Event Lovers. Managerial implications involve a contribution to a better understanding of the attendance and, as a consequence, development of a more effective marketing strategy.

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Abstract

Film festivals can play an important role in the economy of a city. However, few researches have been done on this subject. This research aims to understand the attendance motivation of a film festival. Taking the case of the Asian Film Festival in Deauville, a survey with 214 respondents was undertaken in order to identify the different motivations for the festival attendance. Data was collected using structured questionnaires and a scale based on past research adapted to film festivals. Key findings are the extraction of six motivational factors: Escapism, Watching, Content Specificity, Socialization, Event Experience, and Opportunity for Family Sharing. Those factors were used to sort the different attendees' profile: Local Families, Serious Watchers, Visiting Families, Casual Observers, Routine Escapers, and Event Lovers. Managerial implications involve a contribution to a better understanding of the attendance and, as a consequence, development of a more effective marketing strategy.

Introduction

Market segmentation is an important marketing concept first designed by Smith (1956) and largely developed since the 1970's (Beik and Buzby 1973, Assael and Roscoe 1976, Dhalia and Mahatoo 1976, Mahajan and Jain 1978, Young and Feigin 1978). As it brings a better and deeper understanding of the clients (Weinstein 2004), it is considered as a base for the development of a marketing strategy (Myers 1998). For several authors, the strategic marketing process starts with the market segmentation, followed by the targeting of one or more specific segments and is complemented by the development of a product positioning/differentiation strategy (as, for example, Cravens and Piercy 2008).

Depending on the criterion used for segment a market, different techniques may apply to identify and describe possible segments in a market (Wedel and Kamakura 2000). As it applies to a market, products, services, places, ideas or other may use this concept to the development of its strategy. And this is also valid for events and, in particular to cultural events.

On the other hand, events play an important role in our societies, including public events and celebrations (Allen et al. 2005). Events have experienced a growing interest due to the increase in leisure time and entertainment spending (Bowdin et al. 2006). Moreover, according to Berridge (2007, p. 43), "the 'events industry' is a growing global business as the role and impact of events in society is becoming more recognized than ever". Since the middle to the latter half of the twentieth century, when the events field has transformed into an industry (Bowdin et al. 2006), several issues had been taken into consideration. For example, the effective communication tools that should be developed to attract event attendees, as their attendance is considered to be a key element to an event's success or failure. Crompton and McKay (1997, p. 425) stated that "a decision to visit a festival is a directed action which is triggered by a desire to meet a need. Although they are only one of multiple variables that explain behaviour, motives are the starting point that launches the decision process."

Since the attendance of an event or a festival is a key to its success (Funk et al. 2009), it is logical to suppose that researches about reasons behind event attendance can be considered as essential to the industry development. Crompton and McKay (1997) suggest that event managers should stress on knowing the motives of the event attendees, in order to provide better service, as motives are critical in the decision making process, and thus, leads to greater attendance. Moreover, Kang (2010, p. 263) states that "to boost the economic development of the art and cultural sectors,

organizations need to collect scientific data for verifying the value of art and culture and for developing efficient messages to get across to both target audiences”.

The main objective of this research study is to contribute to the understanding the motivation to attend to a cultural event and to use this knowledge to identify different attendees’ profiles. For the purposes of this study, we will take the case of the Asian Film Festival. This is an annual event that takes place in Deauville, France since 1999. In its official website, it is stated that, in 2011, it received 30,000 visitors during the five days of the festival.

The importance of this research lies in the fact that, although several studies have been done on festival motivation, the same is not true for film festivals in particular. This study aims to contribute to this specific field of study.

Theoretical framework

This topic is divided into two parts. The first, addresses general aspects of events, such as definitions, typology and event strategic planning and the role of market segmentation therein. The second is focused specifically on the motivation to attend to events and, in particular, to cultural events.

Events definition and typology

Events and festivals have been one of the fastest growing sections of the world leisure industry, in the past couple of decades (Getz 1991). Events play a major role in shaping cultures and societies. Events are supported and promoted by governments, businesses, and corporations, which ease their marketing strategies, and image promotions (Bowdin et al. 2006).

A recent definition by Getz (2008, p. 404) explains events as, “a spatial–temporal phenomenon, and each is unique because of interactions among the setting, people, and management systems—including design elements and the program.”

Moreover, Getz (2008) explicates the interesting side of events, as each event is created for a purpose, all events are different, and only the attendees enjoy the unique experience of the event. The events significance in fulfilling various strategic goals, highlighted the importance of events, and emerged the need of professional event management. Event management has been defined as,

“applied field of study and area of professional practice devoted to the design, production and management of planned events, encompassing festivals and other celebrations, entertainment, recreation, political and state, scientific, sport and arts events, those in the domain of business and corporate affairs (including meetings, conventions, fairs, and exhibitions), and those in the private domain (including rites of passage such as weddings and parties, and social events for affinity groups)” (Getz 2008, p.404).

The event management as a profession exists since 1885, through the International Association of Fairs and Expositions (IAFE), which began with six fairs. (Getz 2008). Bowdin et al. (2006), refers to Wood (1982), who explained one of the reasons behind the birth of the events industry, which started as commercial celebrations due to the need to rest and relax from work during the industrialization era. While the events concept and industry was there long time ago, professional events began to emerge only during the 1950s and 1960s. The evolution of event management professionalism has also been supported through educational institutions, which offer event management degrees, and employees who are willing to specialize in this field. This support helped the development of scientific research on the event management as a topic (Getz 2008).

According to the various purposes and programs of planned events, different categories have been developed, including size categories, form categories and content categories. The size categories include local or community events; major events; hallmark events; and mega events. The local or community events are closed on local audiences, and aims to for social, fun, and entertainment value, in return for benefits like pride in the community, and sense of belonging. Major events attracts vast amount of visitors in addition to the media coverage over the event. A hallmark event refers to the events that are linked to a region, like the Tour de France, for example. The mega-events are the largest type of events, where a whole economy may be affected, and covered by the global media; a familiar example is the Olympic Games (Bowdin et al. 2006).

Concerning the form and content, they are generally divided into public celebrations, which contain a variety in the programming and aims to form cohesion and stimulate civic pride, and other events aiming to foster fun, socializing, entertainment, business, and competition. Figure 1 shows a detailed typology of planned events according to their form and content including, cultural celebrations, political and state, arts and entertainment, business and trade, educational and scientific, sport competition, recreational, and private events. These events require special facilities, like the location of the event, which varies from convention centers to sport arenas, depending on the event type (Getz 2008).

Types of events	Examples
Cultural celebrations	Festivals, carnivals, commemorations, religious events
Political and state	Summits, royal occasions, political events, VIP visits
Arts and entertainment	Concerts, award ceremonies
Business and trade	Meetings, conventions, consumer and trade shows, fairs, markets
Educational and scientific	Conferences, seminars, clinics
Sport competition	Amateur/professional, spectator, participant
Recreational	Sport or games for fun
Private events	Weddings, parties, socials

Figure 1 - Typology of planned events (adapted from Getz 2005)

Concerning the strategic marketing process, the marketing situation analysis is considered as “the first step in the design of a new strategy or examining an existing strategy” (Cravens 1994, p. 94). It involves, among other steps, the market segmentation which objective is “to find differences in needs and wants and to identify the segments within the product-market of interest” (Cravens 1994, p. 95). This is also valid for events as stated by Allen et al. (2005).

In the case of events, the use of motivation as a criterion to perform market segmentation seems logical. In fact, it has been suggested or used by several authors (Crompton and McKay 1997; Lee and Lee 2001, Thompson and Schofield 2006, among others). As a consequence, this subject will be addressed and developed in the next topic.

Events attendance motivation

According to Iso-Ahola (1980 p. 230), “a motive is an internal factor that arouses, directs, and integrates a person’s behavior”. Moutinho (1987 p. 16) states that motivation “refers to a state of need, a condition that exerts a ‘push’ on the individual towards certain types of action that are seen as likely to bring satisfaction”.

Crompton and McKay (1997) mentioned three reasons of why it is important to invest effort in researching about the motives of the festival visitors. The first reason is role played by the research to enhance the design of the festival, believing that identifying the needs of the visitors and providing them as services during the festival satisfies the visitors. The second reason is the close

relationship between motives and satisfaction, since the visitors are satisfied when the event meets their expectations and motives, and thus the satisfaction will act as a motive for future visits of the same festival. The third reason is that determining the motives is an essential issue in understanding the visitor's decision making process, which leads to enhancing the marketing activities into effective ones. Taking into consideration these reasons, many researchers have been exploring the different motives associated to the festival visitors (Dodd et al. 2006, Formica and Uysal 1998, Gelder and Robinson 2009, McDowall 2010, Zyl and Botha 2004).

Getz (1991) classified the basic needs satisfied by festivals into: physical, interpersonal or social, and personal. Moreover, Crompton (1979) developed a framework which includes seven major motives in their study:

1. Novelty: visitors are motivated by the desire of seeking new experiences
2. Socialization: visitors are motivated by the interaction with other visitors
3. Prestige/Status: desire of positioning oneself in the eyes of others as attending special events
4. Rest and Relaxation: motive of escaping from the daily life stress and refreshing the mentality
5. Education Value/Intellectual Enrichment: motive of expanding gaining new knowledge through attending a festival
6. Enhancing Kinship and Relations/Family Togetherness: enhancing kinship and the desire to engage and enhance the family relationship
7. Regression: visitor's attendance to prompt memories of childhood

Since the late 1980's, several studies have been conducted on festival and event motivation (Uysal et al. 1993, Mohr et al. 1993, Scott 1996, Schneider & Backman 1996, Lee 2000, and Lee et al. 2004). Most of the researches that have been done on the festival attendance motivation includes similar motivation scales as proposed by Crompton's (1979) framework with similar factors, more or less, according to the event type. The major common aspect among them is the systematic presence of some factors, such as Escape, Family Togetherness, and Socialization. There are some slight differences concerning Event Novelty and Excitement and some specific motivational factors depending on the type of event studied, such as curiosity (Scott 1996), festival attributes (Schneider and Backman 1996) or event attractions (Lee 2000).

An interesting review was undertaken by Li and Petrick (2006). In particular, and using a combination of several contributions, Crompton and McKay (1997) conducted a research study on attendance motivation using factor analysis and produced six factors: cultural exploration, novelty/regression, recover equilibrium (rest/relaxation), known-group socialization, external interaction/socialization, and gregariousness.

Moreover, Funk et al. (2009) developed the 'SPEED - Facets of motivation' which included five motivational contents: Socialization, Performance, Excitement, Esteem, and Diversion. The SPEED scale was derived from previous researches discussing the motives of sports events attendance, and it was applied on an Australian Rules Football game, and validated later on.

Unlike the authors discussed previously, Nicholson and Pearce (2001) adopted a different perspective by analysing the attendees' motivations in four different festivals at the same time. It was sought to give more generality and a broader examination to the motivation characteristics, which may also be applied on individual events. The four examined festivals were: Marlborough Wine, Food and Music Festival; Hokitika Wildfoods Festival; Warbirds over Wanaka; and New Zealand Gold Guitar Awards. The selected events were meant to be different, to generate the different motives for festivals attendance in general, and compile the common ones. The surveys used in the research included 'self-expressed' open questions like, "why did you come to this

event?"; and motivational statements like – “to see the entertainment”, “because it is stimulating and exciting”, and “to be with people who enjoy the same things I do”.

After the factor analysis, the different events resulted in similar factors, where the New Zealand Gold Guitar Awards included the most factors which appeared in the other events. These attendance motivation factors included: Specifics/entertainment; escape; variety novelty/uniqueness; escape; family; and socialization. As a consequence, it seems clear that even if slight differences can be detected, the main motivational factors to attend to a cultural event, and a festival in particular, have been defined.

Finally, it is important to highlight that none of researches mentioned here are specific to film festivals. Some research has been identified concerning film festivals, as for example, Gorfinkel (2006), Unwin (2007), Terry et al. (2009), and Kang (2010), but none specifically regarding attendance motivation or profiling. Nevertheless, according to Ooi and Pederson (2010), film festivals may play an important role in place branding since they can be used to promote the city and contribute to boost its economy.

Methodology

According to the research nature, the most appropriate methodology that was found to undertake the research question is a descriptive study, as the research is aiming to describe the variables/motives behind social networks leading to festival attendance motivation (Selltiz et al. 1959). The study was undertaken in a cross-sectional time horizon, since the data needs to be gathered only once - during the festival days (Hair, et al. 2003). The primary research of this study requires a quantitative method, with the use of a survey to collect data from the respondents (Cooper and Schindler 2007).

Fieldwork procedures

After reviewing several events, The Deauville Asian Film Festival, a film festival focusing on the Asian films and culture, was found as the most appropriate event to be studied in this research. It takes place annually in Deauville, France since 1999; while a film competition was added to the festival in 2000 (Deauville Asian Film Festival, 2012).

The research was undertaken during the 13th edition of the festival, from 9th to 13th March, 2011. The festival is considered to be a growing festival, which attracts a specified target including the aged attendees, who are interested in the Asian culture, as it also attracts film making students who are interested in this type of movies. The attendees are mainly targeted from Normandy area (mainly Deauville, Caen and Le Havre areas), as they are targeting more attendees from Paris.

Questionnaire design

The questionnaire consisted of three main sections. The first measures the motivation to attend to the festival; the second aims to measure the respondent level of satisfaction with the event, intention to return and to recommend it to relatives and friends; and the last one was designed to collect socio-demographic information on respondents, such as age, gender, income level, background and place of residence.

The first section relating to the visitor's motivation to attend the Asian Film Festival consisted of 22 attendance motivation items adapted from Nicholson and Pearce (2001) and using a 5-point Likert-type scale (1=strongly disagree, 5=strongly agree), each option clearly labelled and numbered. No response option was not included.

The scale adaptation involved the inclusion of some items in order to match to the Asian Film Festival in Deauville: “because I’m interested in the Asian culture”, “so my family and/or friends could do something together”, and “because I enjoy special events”. The overall satisfaction, recommendation to a friend, and revisiting the festival questions were measured using a 1-7 semantic-differential scale.

Concerning the satisfaction level, three questions were made: the overall satisfaction, the intention to recommend the event to relatives and friends and the intention to revisit the event in the future. To measure it, a 7-point scale was used.

Although the questionnaire was originally developed in English, it was applied both in English and in French. For the translation into French, the technique of back-translation was used with the collaboration of native speakers for both languages. Both versions were pre-tested and some adjustments were made.

Sample selection

The sample for this research was drawn from the event attendees that were present during the event in April 2011 using a convenience sampling technique. Skilled interviewers approached bystanders close to the venues and asked their participation to the research. The questionnaires were distributed during week-days, and week-end, at different times of the day. Most of the questionnaires were distributed among the attendees standing in the queue to watch a film, as it was the most appropriate time. A total of 230 questionnaires were obtained, with only 214 of them valid for analysis.

Data preparation and analysis procedures

The data were analysed using SPSS version 17. The first step was a factor analysis to identify the motivation to attend the Asian Film Festival using principal component as extraction method and varimax rotation with Kaiser Normalization. Factors with eigenvalues greater than or equal to 1.0 were kept, as they were considered as significant (Hair et al. 1998). The determinant of the correlation matrix, Cronbach's alpha coefficient, a Kaiser-Meyer-Olkin (KMO) test of sampling adequacy and Bartlett's test of sphericity confirmed the factorability of the correlation matrix.

Concerning the second step, in order to identify meaningful motivation segments from the factors, a first essay was done using a hierarchical cluster analysis. The analysis of the dendrogram allowed using a non-hierarchical technique (K-means cluster analysis) with 5, 6 and 7 as seeds to classify the attendees according to their motives of attending the Asian Film Festival in Deauville. Independent samples t-tests and ANOVA were employed to determine the characteristics of cluster profiles and validate the outcomes.

Results and Discussion

Respondents Demographics

Table 1 shows the respondents' profiles in terms of demographics. Table 2 shows respondents' place of residence.

Respondents' motivations – factor analysis

We first run a factor analysis using the 22 items and, although Cronbach's alpha was good (.869), some items showed low loadings and some multicollinearity and, as a consequence, were removed. Cronbach's alpha obtained for the 20 remaining items was .853, which means that this scale can be considered as reliable (Hair et al. 2005). The Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy (.784) can be considered as good and the Bartlett's Test of Sphericity reached statistical significance ($X^2(190) = 1700.534; p < .001$), supporting the factorability of the correlation matrix. Table 3 shows the communalities of the remaining 20 items.

	n	%		n	%
Gender (n=214)			Age (n=214)		
Male	100	46.8	Less than 21	22	10.2
Female	114	53.2	21-30	72	33.6
Monthly Income (n=184)			31-40	33	15.4
Less than 1500 Euros	73	39.6	41-50	34	15.8
1501-2500	53	28.8	51-60	25	11.6
2501-3500	34	18.5	More than 60	28	13.0
3501-4500	10	5.4	Occupation (n=212)		
More than 4500	14	7.6	Student	60	28.3
Educational background (n=170)			Press/show business	16	7.5
High school of less	37	21.7	Employee	71	33.4
College	60	35.3	Business owner	48	22.6
Post graduate	73	43.0	Other	17	8

Table 1 - Respondents' demographics (source: the authors)

Place of residence	n	%
Deauville area	27	12.6
Caen	37	17.3
Le Havre	26	12.1
Other Normandy	13	6.0
Other are in France	23	10.7
Other country	2	0.9
Total	214	100.0

Table 2 - Respondents' place of residence (source: the authors)

	Initial	Extraction
FamilyTogetherness1	1.000	.790
EventNovelty1	1.000	.705
Excitement1	1.000	.609
Socialization1	1.000	.647
Socialization2	1.000	.801
Excitement2	1.000	.572
EventNovelty2	1.000	.562
Socialization3	1.000	.680
Excitement3	1.000	.614
Escape1	1.000	.755
EventNovelty3	1.000	.504
Socialization4	1.000	.583
Socialization5	1.000	.664
Escape2	1.000	.824
FamilyTogetherness2	1.000	.748
Escape3	1.000	.838
EventNovelty5	1.000	.589
Socialization6	1.000	.473
EventNovelty6	1.000	.698
EventNovelty7	1.000	.658

Extraction Method: Principal Component Analysis.

Table 3 Attendance Motivation Factor Analysis – Communalities (source: the authors)

The factor analysis showed 6 factors (Table 4) that explain 66.57% of the variance.

Comparing with the factors found by Nicholson and Pearce (2001), although two of their factors could also be identified in this study (Escapism and Family togetherness), some differences have been found. First the Socialization factor, originally with 6 items, in this study kept only two of them. The other four were distributed among other factors. The remaining three factors found, representing a different arrangement of the items, were named as: Watching, Content Specificity, and Event experience.

Extracted factor	Nicholson and Pearce (2001)	Statements <i>I attend the Asian film festival</i>	
Escapism	Escape3	to get away from the demands of life	.884
	Escape2	for a change of pace from my everyday life	.865
	Escape1	to have a change from my daily routine	.811
Watching	EventNovelty7	to have the opportunity to see celebrities	.773
	EventNovelty6	to have a chance to see the actors and/or directors	.701
	Socialization4	because I enjoy attending big events	.676
	EventNovelty3	because I enjoy the festival crowds	.593
	Socialization6	to observe the other people attending the festival	.459
Content Specificity	EventNovelty1	because I'm interested in the Asian culture	.783
	Excitement1	because it is stimulating and exciting	.724
	Socialization3	to be with people of similar interest	.652
	Socialization5	to be with people who enjoy the same things I do	.631
Socialization	Socialization2	for a chance to be with people who are enjoying themselves	.875
	Socialization1	so I can meet my friends	.747
Event experience	Excitement3	to experience new and different things	.652
	EventNovelty2	only to experience the film festival myself	.638
	Excitement2	because I'm interested in film festivals in general	.579
	EventNovelty5	because film festivals are unique experience	.571
Family Togetherness	FamilyTogetherness1	so the family and/or friends could do something together	.849
	FamilyTogetherness2	because I thought the entire family would enjoy it	.796

Extraction Method: Principal Component Analysis.

a. Rotation converged in 8 iterations.

Table 4. Component Analysis of the 6 obtained factors compared with Nicholson and Pearce (2001) (source: the authors)

Attendees' Profiles - Cluster Analysis

Based on the 6 factors found in the previous stage, we run a cluster analysis resulting in 6 clusters as shown in Table 5. Additional essays with 4 and 5 seeds were tried but their results were inferior in terms of clarity in segmenting the attendees.

Another cluster analysis was made with only 5 clusters in order to verify if it could yield a better result, but the results failed to improve the 6-cluster solution.

Cluster number Cluster name %	Clusters (n=214)					
	1	2	3	4	5	6
	<i>Local Families</i>	<i>Serious Watchers</i>	<i>Visiting Families</i>	<i>Casual Observers</i>	<i>Routine Escapers</i>	<i>Event lovers</i>
	29.4%	13.6%	30.4%	7.5%	9.3%	9.8%
Escapism	-.4580	.2271	.2712	.1538	.6138	-.5218
Event Watching	-.4026	.2357	-.6551	.4268	-1.3584	-.8893
Content Specificity	.1420	.3646	.2086	.2543	.0291	.9877
Socialization	.6709	-.2750	-1.5766	-1,3327	.7243	-.2610
Event Excitement	-.1525	-1.2059	-.0541	-.3992	-.6781	1.0313
Family Sharing	1.1245	-.7775	.6981	-.4425	.03836	-1.0469

Table 5. Final Cluster Centres (highlights show factors characterizing each cluster) (source: the authors)

For a clearer understanding of each group characteristic, a cross-tabulation has been made between the clusters and the demographics. Regrouping age, income level ranges, place of residence, and satisfaction level, significant differences were found for all these demographics as well as for the satisfaction level. More details concerning the demographics of each segment can be found in the Appendix.

The six segments extracted by the cluster analysis were named and described according to their characteristics, including factors and demographics, as follows:

Segment 1 (*Local Families, 29.4%*) – This group is motivated to attend the Asian film festival, because of the opportunity to share something with their families. They are also motivated for socialization. They tend to be younger than the average and to live in the area. In terms of satisfaction level with the event, they seem to be the most satisfied group.

Segment 2 (*Serious Watchers, 13.6%*) – What characterizes this group is the fact that they are motivated to attend the Asian film festival because of specific aspects of the event. However, it is interesting to note that they are not motivated by the event excitement in general. They tend to be older than the average, predominately men with lower income level. In this segment, we find more people living in the area. This is the most dissatisfied group.

Segment 3 (*Visiting Families, 30.4%*) – This group is also motivated to attend the Asian Film Festival to have the opportunity to share good moments with their families or friends. However, differently from the first group, the socialization factor does not motivate them. Their average age is younger than the average but older than the first group. They are mostly women predominately living in Paris.

Segment 4 (*Casual observers, 7.5%*) - This group seems to attend the Asian film festival mainly to watch actors, celebrities or just common people. Nevertheless, the socialization aspect does not seem to interest them. They are predominately young people coming from Paris.

Segment 5 (*Routine Escapers, 9.3%*) – What motivates this group is the possibility to have a break in their routine lives and opportunity to socialize. In terms of demographics, they are predominately between 31 and 50 years-old and have an income level higher than the average. They also tend to come from Paris.

Segment 6 (*Event lovers, 9.8%*) - This group shows the higher level of interest in specific aspects of the event (Content specificity and Event Excitement). They do not seem to go to the festival with their families. This group tends to be older than the average, mostly men with a high income level living in the area. This group also seem to be satisfied with the event.

Discussion

To an extent, the motives behind attending the Asian Film Festival in Deauville seem to be similar to what has been found in previous researches as discussed in the literature review. Nevertheless, although two out of the six factors identified in the present research are the identical to the motivational factors for attending the New Zealand Gold Guitar Awards, found by Nicholson and Pearce (2001). These factors are “Escapism”, and “Family sharing”; corresponding to escape, specifics/entertainment, and family by Nicholson and Pearce (2001). These factors have been also strongly supported by the past researches, such as Uysal et al. (1993), Mohr et al. (1993), Scott (1996), Schneider & Backman (1996), Lee (2000), and Lee et al. (2004).

On the other hand, the results showed other factors different from the ones found by past researches, although they still have common characteristics. For example, the “Watching” factor found by this research, which express the motivation to attend the Asian Film Festival in order to see celebrities, and observe the crowd attending the festival, is somehow similar to meeting or observing new people found by Ralston and Crompton (1988), but with the specificity that for film festivals the possibility to see celebrities (actors, directors, producers or other) seems to attract a specific group of attendees. At this point, it is important to highlight that Deauville also organizes another film festival, the American Film Festival, that occurs on September and, in the past, have already attracted some movie stars like Angelina Jolie and Brad Pitt. Thus, maybe some people nurture the “hope” to see some celebrities in the Asian Film Festival as well.

The “Socialization” factor, which in the present study refers only to be with friends and other who enjoy themselves, have been expressed differently by other researches. Nicholson and Pearce (2001) for example have explained similar features for their socialization factor, which have also been supported by other researches. Nonetheless, in these studies, the socialization factor encompasses factors that showed themselves independent in the present study. For example, “to be with people of similar interest” and “to be with people who enjoy the same things I do” are more correlated to the content specificity than to a pure socialization effort.

The “Event experience” factor, which is the motivation of gaining the experience of the festival itself, has also been expressed by past researches, but under different names. The explanation of the Event experience in general is highly related to Nicholson and Pearson (2001) excitement and event novelty factors. A film festival seems to be a unique experience involving excitement and novelty.

Finally, regarding the segments found, it is difficult to compare with previous researches since we could not identify another effort to profile film festivals attendance. However, some similarities may be suggested when comparing to studies related to other type of festivals. For example, Thompson and Schofield (2006) found a segment they named as “indifferent” which behaviour seems to be similar to the segment “casual observers” observed in the present study.

Managerial Implications

The results of this study may help the film festival organizers in their planning process to organize similar film festivals. Implementing these factors directly and indirectly through different activities in the festival will help to increase the satisfaction of the attendees. Organizations may also use the cluster's characteristics to a better understanding of their prospected target needs and to improve the service and the effectiveness of the communication mix.

In particular for the Asian Film Festival organizers in Deauville, taking into consideration the results of this research regarding the motives of attending the festival can help them to improve their marketing strategies for the future editions. Being aware of the different profiles, organizers may target on one or more that seems interesting for them. For example, families, represented in this study by two main segments, "Local families" (29.4%) and "Visiting Families" (30.4%), are clearly the main current public of the event. Although they seem to be satisfied, it could be interesting to develop specific content or activities for children.

Two other interesting segments are the "Serious watchers" (13.6% of the total) and the Event lovers (9.8%) that seem to attend to the Asian Film Festival for reasons specific related to the event itself. For example, a better understanding of their expectations and satisfaction level could be helpful to create or increase a positive word-of-mouth communication.

Final Considerations

The main objective of this research study was to contribute to the understanding the motivation to attend to a cultural event and to use this knowledge to identify different attendees' profiles. For the purposes of this study, we took the case of the Asian Film Festival in Deauville, France.

Regarding the attendees' motivation to attend the Asian Film Festival in Deauville, this research has identified six factors - Escapism, Watching, Content Specificity, Socialization, Event experience, and Family sharing. These factors were also supported by the previous similar researches that were focusing on the motives of festival attendees. Furthermore, the attendees were grouped through a cluster analysis into six groups – Local Families, Serious Watchers, Visiting Families, Casual Observers, Routine Escapers, and Event lovers.

As it is for all researches, the findings from the present study should be considered in relation to its limitations. The survey represents a cross sectional perspective on visitors attending the 2010 edition. It must also be highlighted that, even if several precautions have been taken, the convenience sampling technique implies in restrictions to its generalization.

Further motivation research on film festivals should be carried out to test the reliability of the findings, including the replication of this research in future editions of the Asian Film Festival in order to verify the stability of the segments found. It is also interesting to replicate this research in other film festivals to compare the results. In order to improve the results, other variables could be included, such as first time and repeat visitor representation, visitor attitudes and behavioural characteristics, both activity/experience time-budget information and more specific measures of the satisfaction level, for example, concerning the film selection, the venues and the price. Further research on attendance motivation may also focus on its relation with the attendees' satisfaction and loyalty.

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Appendix – Detailing of segments profiles in terms of demographics and satisfaction level

		Cluster Number						Total
		1	2	3	4	5	6	
Age	Up to 30	52.4%	44.8%	52.3%	56.2%	15.0%	9.5%	44.8%
	31-50	31.7%	17.2%	21.6%	18.8%	65.0%	57.1%	31.9%
	>50	15.9%	37.9%	26.2%	25.0%	20.0%	33.4%	25.2%
Total		63	29	65	16	20	21	214

		Cluster Number						Total
		1	2	3	4	5	6	
Gender	Male	49,2%	55,2%	36,9%	43,8%	45,0%	61,9%	46,7%
	Female	50,8%	44,8%	63,1%	56,3%	55,0%	38,1%	53,3%
Total		63	29	65	16	20	21	214

		Cluster Number						Total
		1	2	3	4	5	6	
Income level	Up to 2500	64,4%	86,4%	77,6%	72,7%	47,4%	46,7%	68,5%
	>2500	35,6%	13,6%	22,4%	27,3%	52,6%	53,3%	31,5%
Total		63	29	65	16	20	21	184

		Cluster Number						Total
		1	2	3	4	5	6	
Place of residence	Normandy	57,1%	65,5%	35,4%	43,8%	25,0%	61,9%	48,1%
	Paris	28,6%	27,6%	50,8%	56,3%	75,0%	14,3%	40,2%
	Other	14,3%	6,9%	13,8%	0,0%	0,0%	23,8%	11,7%
Total		63	29	65	16	20	21	214

		Cluster Number						Total
		1	2	3	4	5	6	
Satisfaction level	Dissatisfied (1-4 out of 7)	14,3%	51,7%	10,8%	25,0%	25,0%	28,6%	21,5%
	Ok (5 out of 7)	38,1%	31,0%	44,6%	43,8%	45,0%	23,8%	38,8%
	Satisfied (6-7 out of 7)	47,6%	17,2%	44,6%	31,3%	30,0%	47,6%	39,7%
Total		63	29	65	16	20	21	214