

Examining the relationships among 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 necessity of guaranteeing their future viability make it necessary to identify factors that not only attract and satisfy new participants, but also retain previous attendees, both local residents and non-local visitors, as well. Accordingly, this article examines the relations between motivation, satisfaction and loyalty in the case of a cinema event: the Valdivia International Film Festival, one of the most important film festivals in Chile and South America. To achieve this goal, a structural equation modelling is performed based on the data obtained through a survey conducted among attendees of the festival. Also, differences between local and non-local participants are analysed.

The results show that there are different motivations for attending a festival (leisure, professional motives and cinema) and that some of them directly affect satisfaction and loyalty. Similarly, satisfaction is presented as an unquestionable antecedent of loyalty, being the latter one measured by means of different concepts. Finally, the research shows some significant differences between residents and tourists in all the variables and its relationships. All this allows us to extract some implications for the managers of this type of events and the people responsible for the cultural and tourist policy of the destination.

Key words: film festival, motivation, satisfaction, loyalty, structural equation model, residents, visitors

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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) and nowadays almost every city has a portfolio of events (Getz, 2004). Attendee numbers at these events have grown in line with supply, and festivals have become an important and fast-growing segment of the hospitality and tourist 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 organization 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; Kim *et al.*, 2010b; 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 what the host city has to offer in cultural terms and can attract visitors interested in the programme– but also provides the chance for lectures, meetings, workshops, 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, both among local attendees, residents of the city, and non-local attendees, visitors and tourists. 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 competitiveness 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) determine whether there are differences in the relationships previously established regarding place of residence; that is to say, among local attendees (residents of the city) and non-local attendees (tourists or visitors).

Said relations have already been explored in the field of hospitality and tourism (Lee, 2009; Yoon and Uysal, 2005), and for festivals and events (Lee and Beeler, 2009; Lee and Hsu, 2013). Yet, there are no specific studies for film festivals –a growing sector in the cultural events sector – and studies of festivals held in emerging places such as Latin America, an area which has much to offer to the growth, dynamics and future development of cultural events, remain few and far between (Jones, 2012).

To achieve the stated goals, data obtained through a survey conducted among attendees at the twentieth edition of the festival, held in October 2013, are used. Data analysis is performed through Structural Equation Modelling (SEM) with multigroup analyses, using the statistical software AMOS 20.0. 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 brief introduction which serves as the starting point for the work, Section 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, Section 5 rounds off the paper with the main conclusions and practical implications of the research.

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; Uysal *et al.*, 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; Prebesen *et al.*, 2012). Motivation is a complex, multidimensional and dynamic construct which can vary from person to person, from one market sector to another, from one destination to another, and from one decision process to the next (Kozac, 2002).

The importance of motivation is such that reasons 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. Báez and Devesa, 2014; Bowen and Daniels, 2005; Faulkner *et al.*, 1999; Formica and Uysal, 1998; Thomson and Schofield, 2009).

Thus, an increasing body of literature is now emerging exploring attendees' motivations for visiting festivals and events and how this ties in to other aspects of consumption such as perceived value, satisfaction or loyalty. 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.)¹.

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

¹ 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 Báez and Devesa (2014), Lee *et al.* (2004), Li and Petrick (2006) and Tkaczynski and Rundle-Thiele (2011).

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 (Faulkner *et al.*, 1999), and positioning the event (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, 1977, Yoon and Uysal, 2005).

2.2 Festival satisfaction

According to Oliver (1997), satisfaction can be defined as consumer judgement of a product or service. Engel *et al.* (1990) state that satisfaction is the outcome of the subjective evaluation about whether or not the selected alternative meets or exceeds expectations. Rust and Oliver (1994) perceive satisfaction as consumers' emotional response to the realization 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 (Barsky and Nash, 2002; Jang and Feng, 2007; Kozak and Rimmington, 2000; Lee *et al.*, 2008; Oh, 1999; Opperman, 2000; Rodríguez del Bosque *et al.*, 2006; Tam, 2004; Yoon and Uysal, 2005). 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, the most important and widely used being the first of the following (Meng *et al.*, 2006): the disconfirmation of expectations theory (Ibrahim and Gill, 2005; Oliver, 1980; Severt *et al.*, 2007); the equity theory (Oliver and Swan, 1989; Zeithaml *et al.*, 1993); the norm theory (Cadotte *et al.*, 1987) and the perceived performance in satisfaction theory (Tse and Wilton, 1988).

The different theoretical frameworks have resulted in several scales and systems for measuring satisfaction, 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; Gundersen and Olson, 1996; 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.*, 2010b; 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-lasting relationship between the two (Akhoondnejad, 2016).

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). Other variables to have been the subject of inquiry include image (Barroso Castro *et al.*, 2007; Chi and Qu, 2008;), quality (Chen and Chen, 2009; Thrane, 2002), perceived value (Lee *et al.*, 2007; Severt *et al.*, 2007;), emotions (Hume and Mort, 2010; Lee *et al.*, 2008), involvement (Lee and Beeler, 2009), personality traits (Kim *et al.*, 2010a) or place attachment (Yuksel *et al.*, 2009).

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-patronize a preferred product or service consistently in the future, thereby causing repetitive same-brand or same brand set purchasing, despite situational influences and marketing efforts having the potential to cause switching behaviour” (Oliver, 1999, 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 (Barroso Castro

et al., 2007; Chen and Tsai, 2007; Oppermann, 2000; Severt *et al.*, 2007). It can thus be concluded that loyalty embraces both an objective and a subjective dimension.

More recent studies distinguish three different types within attitudinal loyalty (Han *et al.*, 2011; Yuksel *et al.*, 2009): first, cognitive loyalty towards the beliefs of the brand or product, which is related to the information held by the consumer, second, affective loyalty, which is based on the affective relationships the consumer establishes with the product and which is, therefore, related to the experiences of satisfaction, and finally, conative loyalty, related to the intention to continue using the product, in other words, to repetition. Pedersen and Nysveen (2001) feel that the first of these is the weakest of the loyalties, with the last being the strongest predictor of behavioural loyalty compared to cognitive and affective loyalty. All of these formulations of the notion of loyalty require more items when measuring this construct than do studies focusing on the intention to repeat and to recommend, which are more frequent.

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 (Akhoondnejad, 2016). In this respect, in addition to offering fresh activities that attract new spectators, festivals must be appealing enough to make attendees want to repeat (Mohr *et al.*, 1993). In this field, loyalty has mainly been measured through two or three items: repeat intention, intention to recommend, and positive word of mouth (Kim *et al.*, 2010a; Lee and Beeler, 2009; 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), despite certain controversial findings (Zabkar *et al.*, 2010). Likewise, the antecedents of satisfaction and, indirectly, loyalty, have also been the subject of inquiry. Prominent amongst these antecedents are quality, image, perceived value, involvement, emotions or motivation.

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 (Faulker *et al.*, 1999; Kim, 2008a; Lee *et al.*, 2004; Yolal *et al.*, 2009; Lee and Hsu, 2013). In general terms, it has been shown that motivation impacts satisfaction, albeit to varying degrees. In other words, differing motivations generate different levels of satisfaction (Kim, 2008b; Savinovic *et al.*, 2012). 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). In addition, intermediate or moderating variables involved in this relation, such as perceived value (Severt *et al.*, 2007) or the importance attached to the activities held at the event (Kim *et al.*, 2008), are also in evidence.

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.* (2013) 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), and not only indirectly through satisfaction. This latter relation (motivation-loyalty) is the least explored of all, even though motivations are conjectured to impact on future behaviour, particularly the intention to repeat. The search for novelty might discourage attendees from returning to a festival, whereas the wish to socialise might foster it. Research into such relations should, therefore, remain ongoing (Del Chiappa *et al.*, 2014).

One of the research lines that can be developed is the analysis of these relationships, making a distinction between local (residents) and non-local (visitors) attendees. There is little literature about this issue to date, at least from a global perspective. The only studies closer to this approach are those of McDowall (2010b) about a festival in Thailand, Deng and Pieskalla (2011) in the case of a festival in USA, and Park *et al.* (2011) regarding a festival in Korea. These studies, as well as others analysing partial aspects, highlight differences in the relations among some variables regarding the origin or place of residence, though with different results concerning the case study; hence, results cannot be generalized, even though they suggest the need for further research on 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 three-fold 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 analyse if there are differences in the relationships stated regarding the place of residence of attendees (locals or residents versus non-locals or visitors) The last two 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. Place of residence influences the relationships among motivation, satisfaction and loyalty in attendees.

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 second edition in 2015. Apart from offering films and activities for spectators and attendees, it aims to contribute to the development of the audio-visual 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 six-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 (morning, afternoon, and evening) and days on which the festival took place. The system used to hand out the surveys was to choose one spectator at random and then to hand out the following survey to each fifth or tenth spectator, depending on the number attending.

A total of 1,500 questionnaires were handed out, of which 384 were answered and returned, representing a response rate of 25.6%. The 322 valid surveys represent a sampling error of $\pm 4.8\%$ for a confidence level of 95%. 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. In this case a numerical scale from 1 to 10 was employed (with 1 being the lowest value and 10 the highest), which is common in Chile.

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 literature revised and adapting them to our case study (Faulkner *et al.*, 1999; Kim *et al.*, 2006; Lee *et al.*, 2004; Severt *et al.*, 2004; Thrane, 2002; Yoon and Uysal, 2005, among others). A 10-point measurement scale was used.

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 Jani and Han (2014), Lee and Beeler (2009), Prebesen *et al.* (2010), Savinovic *et al.* (2012) or Thrane (2002). Again, a 10-point measurement scale was used.

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). The two were assessed using a 10-point scale:

- 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, host to the festival, and non-local spectators (or visitors) are attendees coming from outside the city; that is to say, from the rest of the region, or the country, or even foreigners.

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; 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) with Varimax rotation 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.

A confirmatory factor analysis (CFA) was 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 (Levy-Mangin, 1999). In this sense, CFA helps to make models, allows factors to be suppressed or combined and,

ultimately, improves the analysis. Finally, a SEM with multi-group analysis was performed.

4. Results

4.1 Determining the 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.

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		Cinema interest
Seeing different films	Mot_4			.644	
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-squared = 1226.455 Sig = 0.000			

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

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 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.

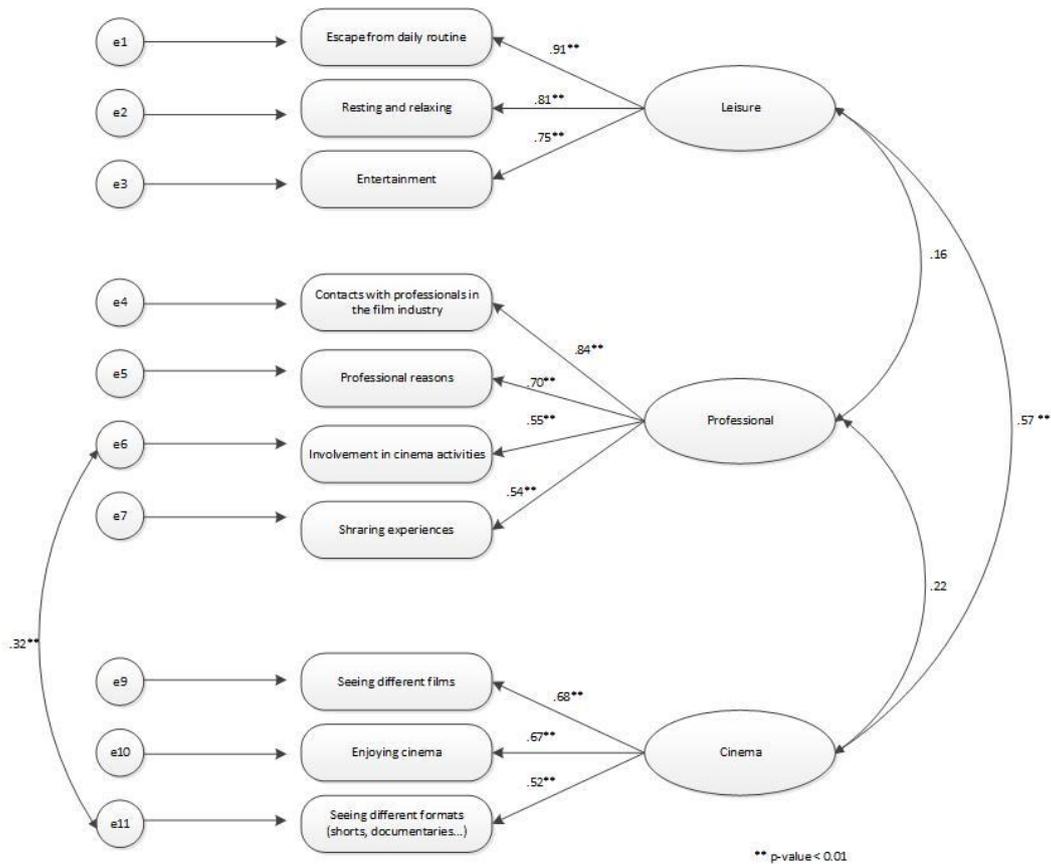
4.2 Analysing dimensionality, reliability and validity

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. For this purpose, the Maximum Likelihood method and AMOS 20 software for statistics analysis were used (see Byrne, 2009).

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. Thus, of the 11 items obtained in the EFA, one was removed (“enjoying the festival atmosphere”), since it did not seem to be well represented and, as a result, fails to discriminate the factor to which it was assigned.

CFA results are displayed in Figure 1. Three motivational dimensions of festival attendance are thus confirmed: leisure and general entertainment, professional motives and, finally, cinema, this last element perceived in a wide sense as the chance to enjoy films which tend to be hard to find at commercial theatres. 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).

Figure 1. Confirmatory factor analysis for motivation



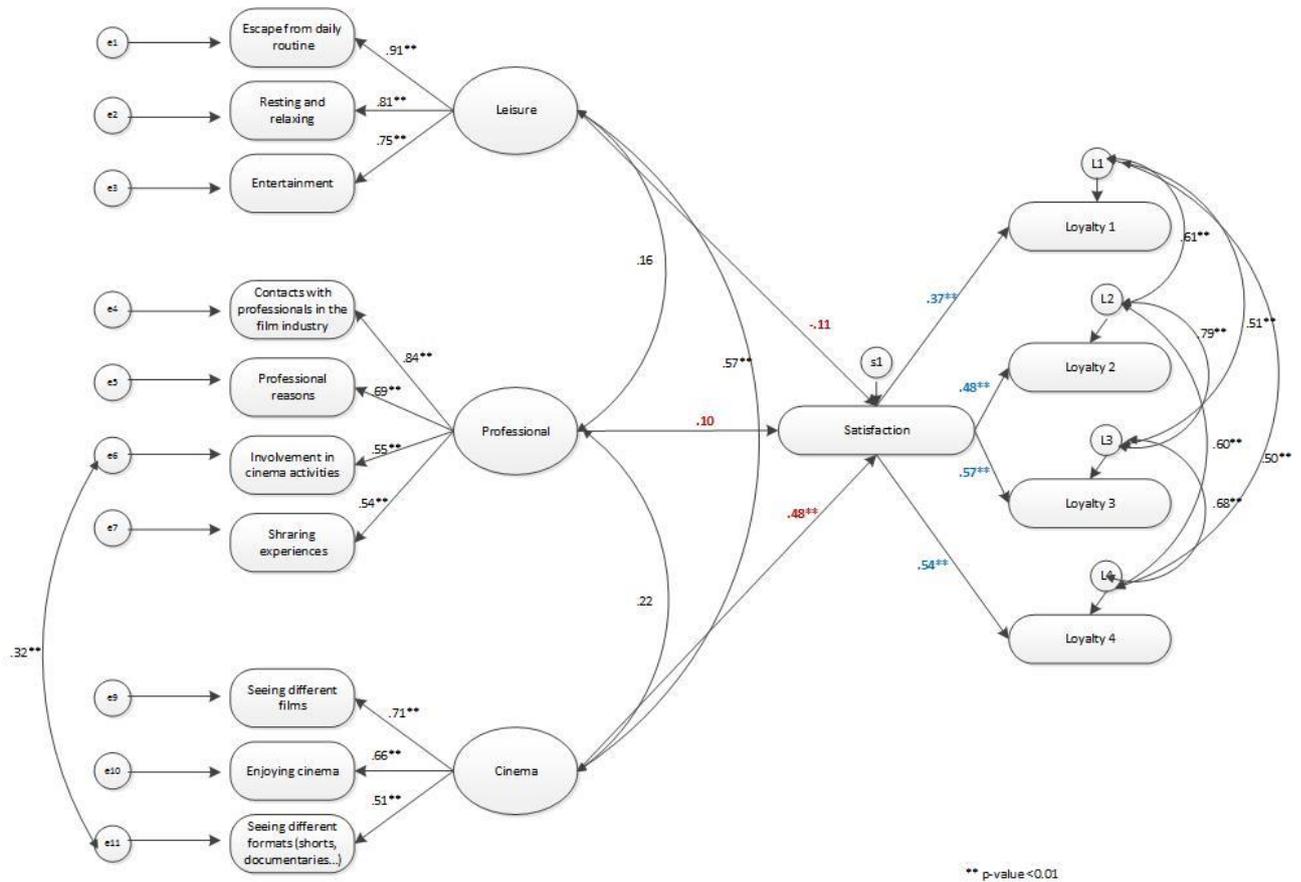
To analyse the model's goodness-of-fit, different indexes were used, since the chi-squared is influenced by sample and size (Hair *et al.*, 2006). As can be observed in Table 2, the absolute fit measures show a χ^2 with a value of 74.573 with 31 degrees of freedom, and a χ^2/df relation of 2.978, an acceptable value when considering it is below 3. The goodness-of-fit index (GFI) is 0.958, whose value is higher than the minimum recommended value of 0.9 (Bagozzi and Yi, 1988; Bentler, 1995). The RMSEA (0.066) indicator is within the acceptable range. Both the incremental fit index NFI (0.933) and the CFI measure (0.959) are appropriate. Finally, the parsimonious fit index PNFI (0.643) also displays adequate adjustment, values close to one being seen as excellent.²

4.3 Structural equation modelling

Finally, the causal relationships posited among the variables motivation, satisfaction and loyalty were analysed through a second-order structural equation model. As can be seen in Figure 2, the results support the relationships between the constructs, and the goodness-of-fit indexes reveal that the model is appropriate (see Table 2).

² For a more detailed description of goodness-of-fit indexes and their cut-off points, see Hu and Bentler (1999), Jackson (2007) and Schreiber *et al.* (2006).

Figure 2. Results of the SEM procedure (1)



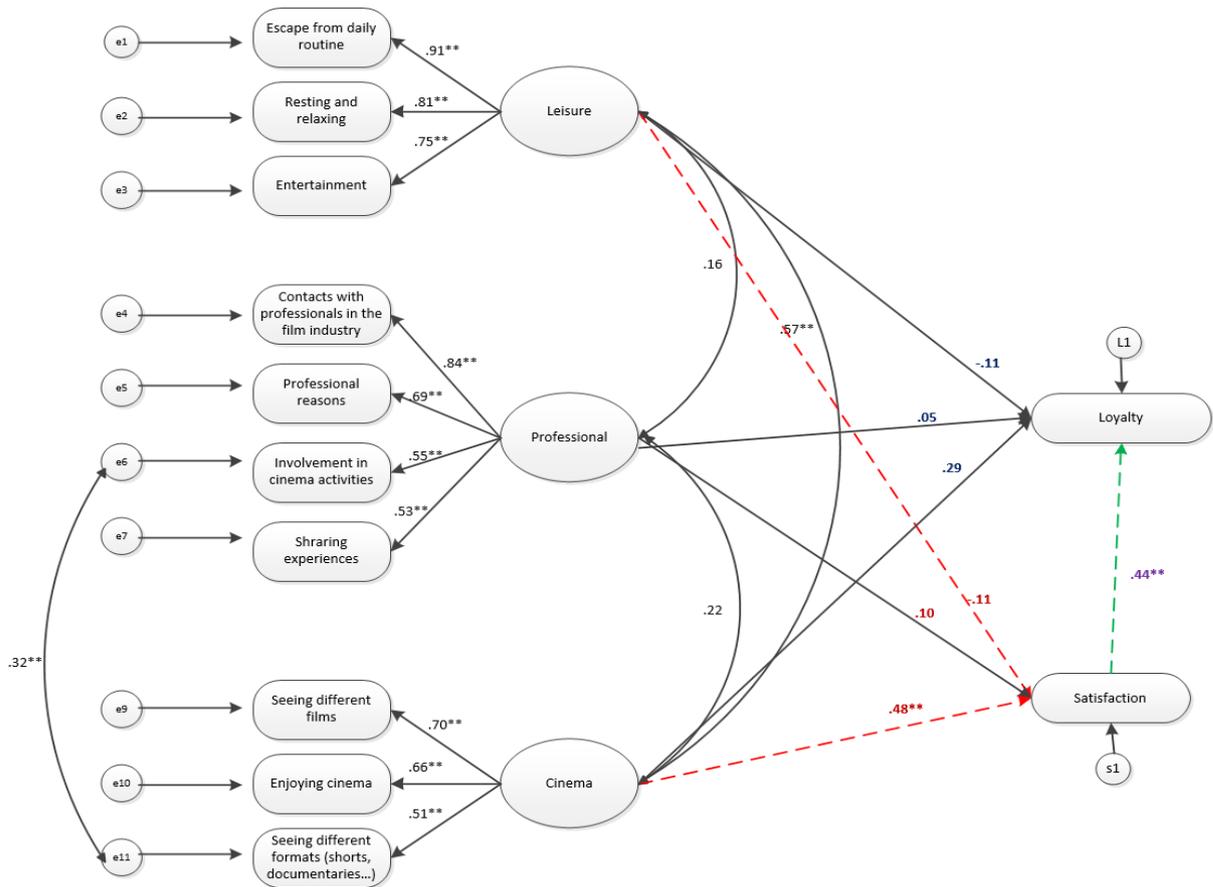
Firstly, the satisfaction variable is influenced by motivation, although only in the case of the motive “cinema”. Those attending the festival to enjoy the cinema programme offered by the event display a higher level of satisfaction. Contrastingly, this is not the case for those motivated by professional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

Secondly, satisfaction affects loyalty positively in the four cases suggested since all the coefficients are statistically significant. Thus, those who are satisfied 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).

Finally, 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.

Once this general variable of loyalty was constructed, the relationships between the three constructs were analysed again (Figure 3). From this observation, a positive relation between the motive “cinema” and loyalty could be seen. In other words, people attending the festival to enjoy the films display a higher degree of loyalty. The relationship in the case of “professional motives” and “leisure” is not significant. Hypothesis 3 can thus be said to be partially fulfilled.

Figure 3. Results of the SEM procedure (2)



Once again, the different goodness-of-fit indexes obtained demonstrate an adequate adjustment of the model, as can be observed in Table 2.

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

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

To sum up, it can be concluded there are different reasons for attending the festival, some of which affect satisfaction (H1 is partially fulfilled). Likewise, satisfaction is an antecedent to loyalty (H2 is fully supported) as are some of the motivations found (H3 is partially fulfilled).

Finally, the model factorial invariance was assessed through a multi-group analysis regarding attendees origin (locals and non-locals) for model 3 presented in Table 2, to prove whether the observed relationships among variables differed between these two groups. To perform these analyses, models compared through the χ^2 difference test were estimated. The models were the following: a) a first multi-group model, which does not impose any equality in saturation and correlations among factors (a model without restrictions or base line model); and b) a second model imposing equality among all saturations and correlations among factors in the groups (restricted model).

Afterwards, the difference between the values χ^2 and freedom degree in both models was examined to compare them regarding adjustment. These comparisons are based on χ^2 of Satorra and Bentler (2001 and 2008). In a last stage, those restrictions belonging to the restricted model showing adjustment loss were liberated and parameters were examined again, now individually for each group. Table 3 presents a summary of multi-group adjustment indices obtained and the test of difference in χ^2 .

Table 3. Multi-group comparisons according to local and non-local participants

Model	S-B χ^2	gl	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 Model c- model a	25.897	13	< 0.05			

The difference in chi value between restricted and unrestricted models was significant ($\Delta\chi^2(df) = 25.897(13)$, $p < 0.05$), which indicates a metric invariance, which states the inexistence of equivalence in the observed relations between the types of attendees (locals and non-locals). To locate the elements producing this lack of equivalence, one by one, those elements possessing a higher maladjustment –according to modification indices- are left without restriction of factorial charge equality. This process ends when the equivalence between the base model and the partial equivalence model is obtained.

Thus, three significant differences were obtained in the relationships stated between local and non-local attendees: i) professional reasons and satisfaction; ii) cinema motivation and loyalty; iii) leisure motive and loyalty. In the three cases, as shown by Figures 4 and 5, the relation is significant for visitors from outside the city, though not for local spectators. The two first relations are positive and, on the contrary, the last one is negative.

Figure 4. Structural Model for local attendees

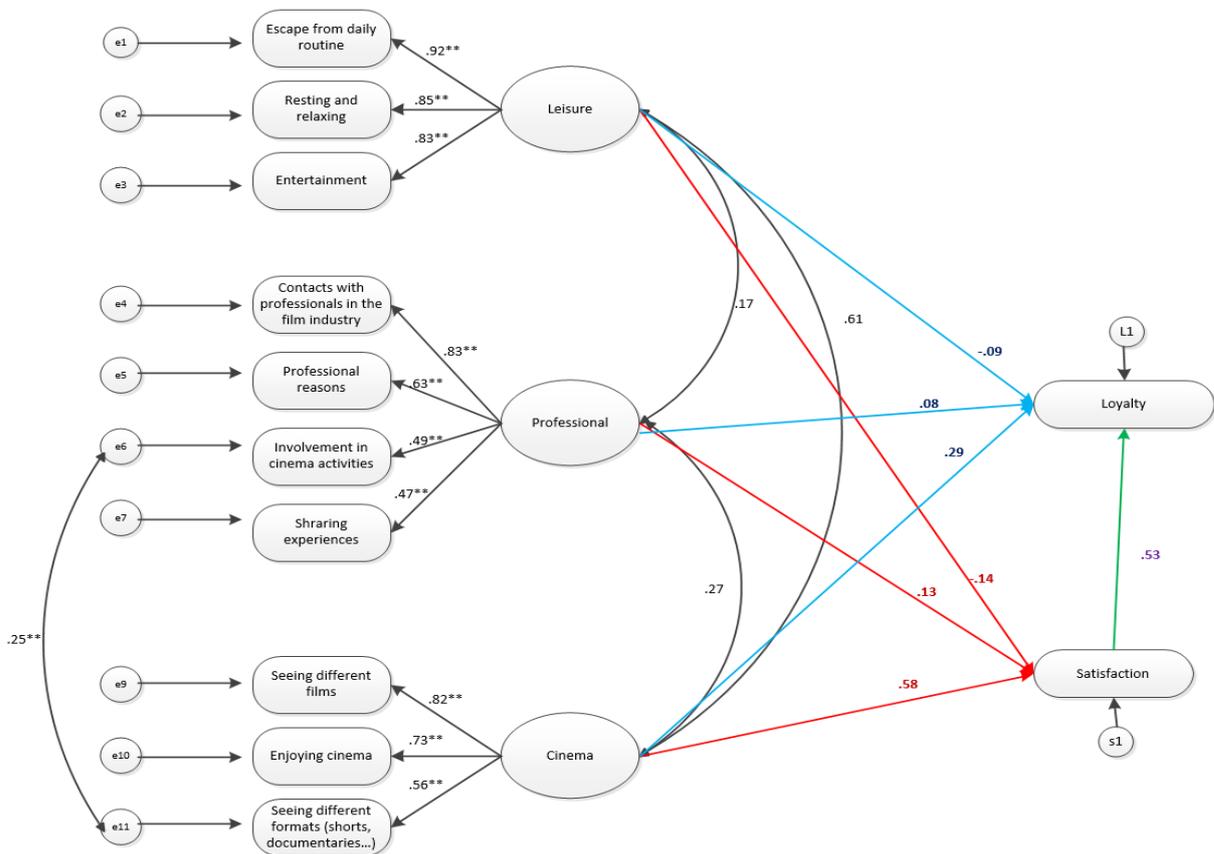
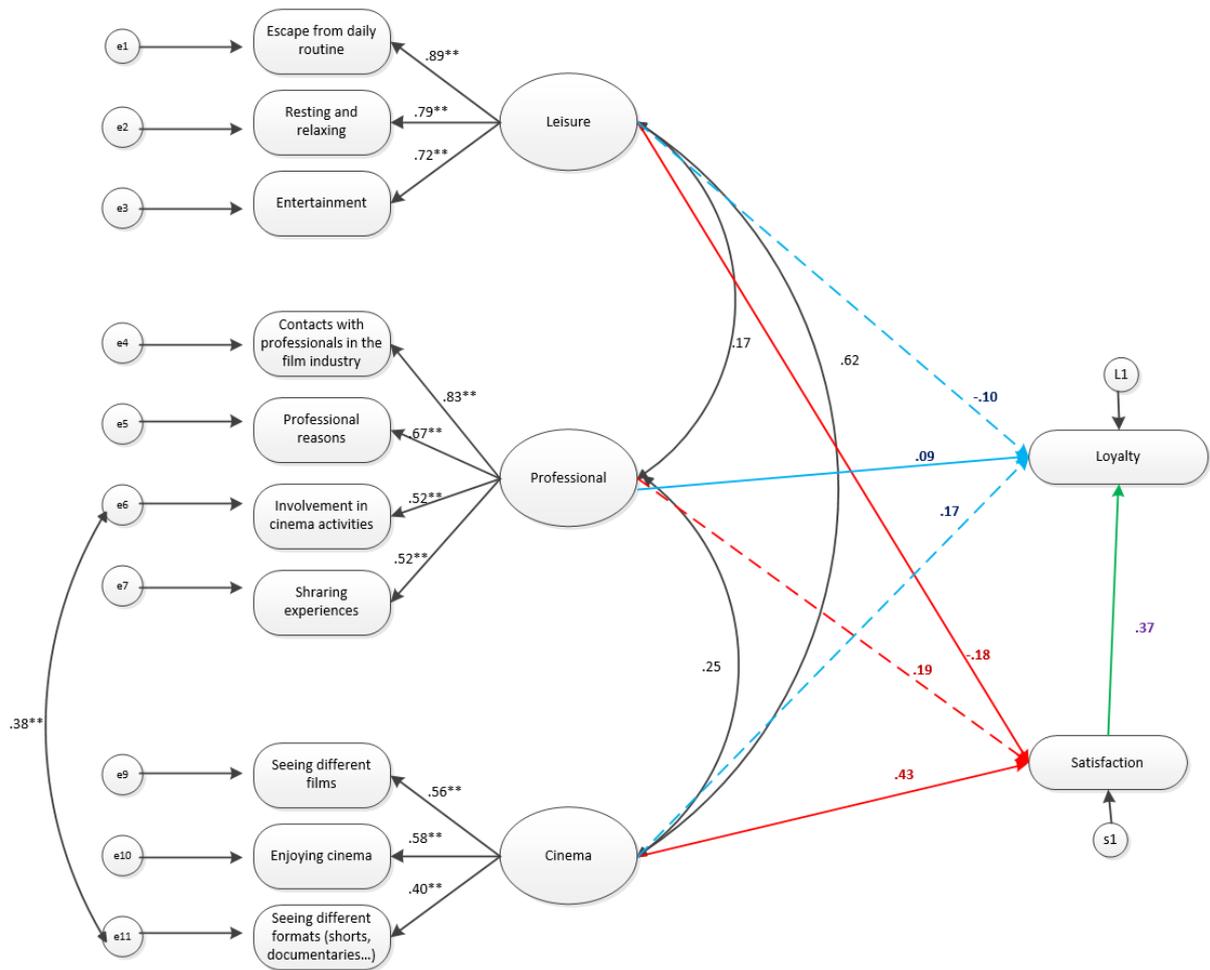


Figure 5. Structural Model for non-local attendees



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). For said purpose, a structural equation model was used which allowed the theoretical model posited concerning attendee behaviour to be supported. Afterwards, the same methodology was used to analyse whether there are significant differences in this relation between local attendees (city residents) and non-local attendees (visitors).

Thus, and as already evidenced in earlier research (Barroso Castro *et al.*, 2007; Jani and Han, 2014), 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. In this sense, the analysis prior to motivation, carried out through factor analysis, allows a distinction to be drawn among three main motives for attending the festival: leisure, professional reasons and cinema interest, the last being the only motive which influences satisfaction and loyalty. These findings concur with the extant literature. Yoon and Uysal (2005) report that not all motivations affect satisfaction in the case of tourism, and Lee and Hsu (2013) observe that the three motives for attending an aborigine festival directly affect satisfaction, but that only one directly affects loyalty. Yet, the existing differences and the impossibility of establishing generalizable results advocate the need to conduct further research into festivals of all kinds, in a variety of geographical contexts and at different moments in time.

Furthermore, results show significant differences in the relationships among the three constructs, though only regarding spectators from outside the city. As regards visitors, professional reasons positively affect satisfaction, cinema motivation positively affect loyalty and leisure motive negatively affects this last variable. This type of differences based on the origin or place of residence of spectators have already been investigated in other festival studies (Faulkner *et al.*, 1999; Thrane, 2002; McDowall, 2010b; Deng and Pieskalla, 2011; Park *et al.*, 2011); nonetheless, methodology and results are not always comparable or generalizable.

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. These types of motives share common features with other studies into festival and event motivation (Bowen and Daniels, 2005; Faulkner *et al.*, 1999; Formica and Uysal, 1998; Kim *et al.*, 2006) yet are specific to the case of a cinema event and to a specific festival such as the one studied here, the Valdivia International Film Festival. 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, reduces advertising and communication expenses, 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.

In the case of the Valdivia International Film Festival, it seems that the cinematographic facet of the event proves prominent, as cinephiles emerge as the most satisfied and loyal. Perhaps this can be extrapolated to other small and medium-sized festivals, which are organised in medium-sized cities, far from the heart of the audio-visual industry, and which focus on *auteur* cinema. 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 and of the Valdivia International Film Festival itself 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.).

Spectators who attend for leisure and entertainment in general should also be the focus of the organisers' attention and of those responsible for the area's cultural and tourism policy if their satisfaction is to be enhanced and if greater repeat participation and better critical reviews are to be secured. This can be achieved by 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 and audiences. This can help develop a love of cinema and, in the future, influence the reasons why these spectators attend the event.

From the perspective of differences between local and non-local spectators, some interesting ideas appeared, though belonging to the study case. Non-local audience attending the festival for professional reasons presented a significant and positive general satisfaction, contrasted with locals. This may indicate the quality of FICV from a cinematographic perspective and the achievement of expectations of professionals from Chilean cinematographic industry who move during the festival to participate in the different activities and aspects of the event; therefore, the “good work” of this festival, considered not only as one of the most important film festivals in Chile but in South America

Likewise, visitors motivated by cinema presented positive and significant differences, contrasted with residents, regarding loyalty to the festival. Visitors motivated by leisure and entertainment significantly differ from residents, though now inversely. This might mean that there is a type of festival tourism seeking for alternative, different and high quality cinema, showing a higher loyalty level than that shown by spectators from the area. A somehow surprising fact since small and medium-size festivals usually generate attachment and entailment with the local population. The leisure reason generates, on the contrary, a less loyal visitor.

All this seems to indicate the existence of a type of festival tourism –wider than the professional one and focused on cinema interest– very interesting, although it is still unknown and surely under appraised. It is an audience segment, therefore, worthy of attention as it contributes to continuity and profitability of the festival, in the wide sense of the words. Therefore, attractive programming, updated and innovative programmed complementary activities, easiness of ticket purchasing, maximisation of festival information and diffusion of the event on the social networks, as well as other measures previously indicated, are aspects that should be carefully planned by the organization to ensure satisfaction and keep non-local audience.

Although, on the other hand, the fact that the analysed relationships are not statistically significant concerning local spectators -- audience to which the festival is fundamentally addressed—seems to highlight the need to have a better knowledge about spectators from the area to help fulfil their expectations about the event and ensure a positive experience, generating satisfaction and future commitment. This segment of cinephiles should not be disregarded since they, in case of any trouble, are the ones to be closer 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 finally, meet the needs and expectations not only of local, but also non-local audience; a kind of festival tourism that seems to grow and consolidate. 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.

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