

Segmentation of the spectators attending a festival based on musical preferences

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Abstract

Purpose – The purpose of this paper is the segmentation of the spectators attending a music festival in the city of Córdoba, Spain, according to their musical preferences.

Design/methodology/approach – In order to achieve this objective, the methodology used in the research consisted of the application of a group of multivariable techniques and in the realisation of a *post hoc* single-variate ANOVA analysis.

Findings – The principal conclusion resulting from this research is that there are different musical preferences with respect to the spectators at a music festival.

Practical implications – The main practical application of this research focusses on knowing the principal factors that determine musical preferences of the persons attending the festival.

Originality/value – The principal originality factor and innovation is analysing how the spectators of a music festival that has been held for many years attend with different motivations with respect to their musical preferences.

Keywords Motivation, Segmentation, Satisfaction, Córdoba, Guitar Festival

Paper type Research paper

Introduction

The guitar is one of the best known musical instruments in its electro-acoustic dimension as well as in its Spanish guitar dimension. Since 1980, this instrument has become the core of the Córdoba Guitar Festival (Spain), which is held annually during the month of July and which brings together the best personalities of the guitar scene worldwide. It is one of the classic cultural events in Spain and, regarding this instrument, one of the leading festivals on the world scale. The number of spectators attending the concerts scheduled in recent editions exceeded 20,000 people. In July 2016, the 36th edition was held. This event has welcomed the greatest artists from the worlds of flamenco, modern and jazz guitar, as well as those from classical and ancient music guitar. Guitarists including BB King, Bob Dylan, Chuck Berry, Carlos Santana, Paco de Lucía, Vicente Amigo and Tomatito have participated in an edition of this festival. This festival also offers an educational programme with courses that address topics such as guitar making, mastery of different types of guitar, such as ancient, classical, flamenco or modern and the creation of guitar compositions.

Festivals have a basic importance for the social and cultural development of the local community and as a form of creating attractions for tourists (Yolal *et al.*, 2012; Horng *et al.*, 2013; Duran and Hamarat, 2014). In this way, and especially during the Summer months, festivals are repeated throughout different geographical areas, responding to motivations for training, recreation and of a social and cultural nature (Fonseca and Ramos, 2014). Festivals are meeting places for socialising where a unique experience can be obtained (Fonseca and Ramos, 2014). Therefore, it is necessary to determine the impact of

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the event on the place in which it is held, the motivations of those attending, the segmentation of the spectators and their levels of satisfaction (Hornig *et al.*, 2013).

A great advantage of these events is that they can attract visitors in the low season, when transportation means and hotels have excess capacity (Allen *et al.*, 2012). In this regard, the Cordoba Guitar Festival is held in a month of low tourist demand in a city declared a World Heritage Site by UNESCO, due, moreover, to the high temperatures that are recorded during the Summer months. Thus, an additional economic benefit is obtained when the visitors use what would otherwise be an underused tourist infrastructure. Getz (1997) described that, in this way, events can break seasonality, capitalising on any attraction that the low season presents. Furthermore, he also indicated that in many destinations the residents prefer that these types of events are held outside periods of greatest influx of visitors since, in this way, they are considered more authentic events.

The objective of this paper is to contribute to the existing scientific literature in relation to festivals as a cultural instrument. Thus, the results of research are presented, showing the most relevant characteristics of the spectators attending an event such as the Cordoba Guitar Festival and making reference, not only to their sociodemographic characteristics (age, gender, profession, academic level and income level), but also to their motivations, their expectations and their level of satisfaction related to the concerts which they attend as spectators. For this reason, a survey was conducted on a representative sample of those attending the festival in which interesting aspects were posed to investigate and that, in turn, allowed determining key aspects of this event as a cultural space.

In this regard, the research allowed the identification of three different segments of spectators identified as a rock audience, classical audience and music lover audience. To achieve the cited objective, the paper is structured, after this introduction, into a second section where a review of the literature is made, the third shows the methodology used in the research and the last presents and discusses the results of the research. The paper is completed with conclusions and the references cited.

Literature review

Events and music festivals

In recent years, participation in different types of events has acquired great importance (Getz and Page, 2016), among which stand out those related to culture, and more specifically, concerts, theatrical works or even street performances. In fact, these types of events significantly reinforce different destinations (Stein and Evans, 2009). From antiquity to today, events have formed part of society, defining beliefs, preferences and modes through a variety of cultures (Pielichaty *et al.*, 2017). In general, an event is usually a complex social effort, characterised by sophisticated planning, with a fixed date and which often involves numerous agents (Van Der Wagen and White, 2015).

The growth of events and festivals has been significant during the last decade. Therefore, a broad range of skills is necessary to ensure that events are successful (Yeoman *et al.*, 2015). In addition, cultural tourism has become a source of income particularly important for cultural facilities, festival and event organisers and also for the destinations involved (Ferdinand *et al.*, 2017).

Festivals are an important subfield within the studies of events and of particular interest to many disciplines due to the universality of festivity and the popularity of festival experiences (Getz, 2010). They are described as an important expression of human activity that contributes to social and cultural life (Allen *et al.*, 2005) and are an integral part of all societies (Ferdinand and Williams, 2013). There is evidence that festivals contribute to community development and have a positive local economic impact (O'Sullivan and Jackson, 2002). Janiskee (1996) affirmed that festivals can become emblematic events and attract a large number of visitors to a community. Getz (2007) stated that even a small music

festival can have impacts like those of a large event on a small city in terms of tourist or economic benefits. Therefore, event tourism can perform a role in the global tourism strategy of a destination (Allen *et al.*, 2005).

Baerbieri and Mahoney (2010) identified three areas of research in the analysis of live performances: first, the analysis of the consumption models that include the determination of the number of people attending, loyalty, sociodemographic profile and so on; second, the analysis of the socioeconomic issues of the show through an analysis of the costs and profits thereof; and third, the study of the frequency or variety of consumption of shows by different types of audience. In turn, Saayman and Saayman (2016) indicated that there are different categories of musical consumption that are influenced by sociodemographic aspects and motivations, and that the different musical genres have different target markets.

Li and Petrick (2006) indicated that in research related to festivals as events, the results must provide information on the questions related to motivations (why do they come); in addition to sociodemographic characteristics of the spectators, (who are they) and on their level of satisfaction (are they satisfied).

In accordance with the review of the literature, one hypothesis to examine is the following:

- H1. Spectators attending a festival show different musical tastes or preferences in relation to the guitar as an instrument (Saayman and Saayman, 2016).

Segmentation

Each segment of spectators is, generally, considered as a group that has the same interests, identical motivations, similar outlooks and comparable sociodemographic characteristics. Kruger (2010) defined segmentation of the market as the process of subdividing it into smaller groups with homogeneous characteristics or behaviours. To do this, Kruger (2010) identified different variables that can be used in the segmentation process. In this respect, segmentation of the market is done because the visitors have different needs, motives or lifestyles (Saayman and Saayman, 2016).

Knowledge of the segmentation of the spectators attending an event is essential for its organisers, as in this way they can better meet the needs of the different groups. Moreover, awareness by the organisers of the motives of each spectator segment enables events to be adapted to increase spectator satisfaction.

The segmentations that have been done with respect to the spectators that attend music festivals are different. McMorland and Mactaggart (2007) segmented the audience that attended different music events held in Scotland and differentiated them into the following groups: modernists, family and inspiration seekers, social pleasure seekers and thrill seekers. Kruger and Saayman (2012) segmented the audience attending the concert of a pop star into two groups: avid fans and recreational attendees.

Kruger and Saayman (2016) categorised a segmentation into three groups: enthusiasts, sentimentalist and novices. Fonseca and Ramos (2014) identified three segments in relation to those attending musical events in Portugal: music lovers, networkers and tourists. Kruger and Saayman (2016) segmented the spectators that attended a concert of electronic dance music into three groups: enthusiasts, energisers and electros. Nevertheless, Saayman and Saayman (2016), with two-step clustering, using the variables of gender, marital status, age, occupation and language, obtained three clusters in relation to research on those attending a Philharmonic Orchestra Festival: modern enthusiasts, mature females and mature males. The study carried out by Kruger and Saayman (2016) presents more complete research in relation to the use of clusters based on visitors' motivations. Therefore, it is a very useful segmentation tool, providing a clear and precise profile of the spectators and their preferences. In consequence, the results are not only based on the mere identification of the

sociodemographic profile of the spectator but they also contribute a combination of different motivations, stressing the fact that the type and nature of the event play an important role in the spectators' decision making. In turn, other studies, such as that of Saayman and Saayman (2016), focus more on segmentation through the sociodemographic characteristics of the spectators than in the motivations.

In this research, the decision has been made to carry out a segmentation of spectators based on the musical tastes reported by the festival attendees.

In accordance with the review of the literature, the following hypothesis may be examined:

- H2. According to musical preferences or tastes related to a certain musical instrument (the guitar, in the case of this research), there are different types of attendees or spectators (McMorland and Mactaggart, 2007; Kruger and Saayman, 2016).

Motivations

The motive for attending a certain event is different for each spectator. Understanding the different motives leading spectators to attend a certain festival is an essential element for its success, especially in future editions. Festivals tend to respond to proposals from the community, the individual needs of those attending, social norms and cultural aspects (Maeng *et al.*, 2016). Therefore, the motives of the spectators are very different.

Crompton and McKay (1997) indicated three reasons for analysing why it is necessary to study the motivations that the spectators have for attending different festivals. First, analysis of motives is a key element for designing and offering products to visitors, since different visitors need and want different things. Therefore, if we identify correctly the motivations, the festival will be a success. Second, motivation is a forerunner of satisfaction and satisfaction is a forerunner of repetition (loyalty). Third, the identification of the motivations is a key element for understanding the decision processes of the spectators. Uysal *et al.* (1993) and Yolal *et al.* (2012) mentioned five different motivations: escape, excitement/thrills, event novelty, socialisation and family togetherness.

For their part, Abreu-Novais and Arcodia (2013) argued that specifically for attending music festivals, the motivational dimensions would include the following: cultural activities, socialisation, family togetherness, event novelty, escape/relaxation and excitement/enjoyment. Saayman and Saayman (2016) mentioned three groups of motivations for attending a show: event attributes, socialisation and escape. In turn, Kruger and Saayman (2016), after a review of the literature on the motivations for attending music festivals, classified these motivations into nine groups: excitement/thrills, entertainment/enjoyment, socialisation, family/group togetherness, novelty/fun, music/artist or programme, escape, knowledge/education and auxiliary experiences. Maeng *et al.* (2016) categorised the motives for spectators attending a festival into eleven groups: socialisation, family togetherness, escape, novelty, excitement, cultural exploration, festival attraction, entertainment, learning, curiosity and relaxation.

In accordance with the review of the literature, a further hypothesis to examine is as follows:

- H3. The motivations for attending a music festival are heterogeneous and are conditioned by the musical tastes of the audience (Uysal *et al.*, 1993; Abreu-Novais and Arcodia, 2013; Kruger and Saayman, 2016).

Satisfaction and loyalty

Satisfaction is the overall customer assessment of the service actually received in comparison to the service that the customer expected (Oliver, 1980). This definition fundamentally considers the cognitive component of satisfaction, but it is important to note that the satisfaction variable also has an emotional component (Cronin *et al.*, 2000). This emotional component is key to achieving spectator satisfaction at a festival (Li and Lin, 2016).

The satisfaction of an attendee with the festival can be a key element in determining future behaviour (loyalty) towards that festival (Kim *et al.*, 2010). Due to the fact that there is high competition among different events and cities where they are held, it is, therefore, necessary to reinforce the analysis of satisfaction and loyalty of those attending (Kim *et al.*, 2015). Measurement and monitoring of the satisfaction of the consumer is an important element in the information generation process (Kim *et al.*, 2011).

Consumer satisfaction is complex and is determined by a comparison of the experiences of the spectator and their expectations (Kim *et al.*, 2011). Satisfaction is an excellent element for measuring the level of intention to return and to recommend (Kim *et al.*, 2011). In this regard, loyalty is closely related to the future behaviour of the consumer (Chi and Qu, 2008; Yuksel *et al.*, 2009), which is key for future editions of a festival. In fact, measuring loyalty, based on the intention to return for future editions and recommend this festival, is key to its consolidation (Li and Lin, 2016).

In accordance with the review of the literature, the hypotheses to examine are as follows:

- H4. The motivations for attending a festival are a factor that contributes and conditions the audience's satisfaction, with the latter being high among spectators with greater cultural motivation.
- H5. The satisfaction of the spectator is an indispensable requisite for a good ranking in the festival market as a cultural product (Kim *et al.*, 2010).

Methodology

Survey design

This research is based on conducting fieldwork through which a questionnaire was given to a representative sample of spectators. From an initial survey, and after successive refinements, a pretest was conducted with an initial sample of characteristics similar to the final sample, arriving at the definitive format. For the purpose of refining the questionnaire, we joined forces with two technicians from the Municipal Performing Arts Institute (IMAE-acronym in Spanish), the organisation in charge of the management of this festival. In turn, the pilot test consisted of conducting 30 surveys with persons that have usually attended the festival in its latest editions. The survey used in this research was based on different previous papers (Yolal *et al.*, 2012; Fonseca and Ramos, 2014; Pérez-Gálvez *et al.*, 2015; Saayman and Saayman, 2016; Kruger and Saayman, 2016) and responded to different questions on music as a cultural product. The survey was distributed in two languages, Spanish and English.

As for its structure, it was divided into four large sections. The first was used to collect the characteristics of the visit and attendance at previous editions. The second section focussed on the analysis of the preferences or tastes in relation to the musical genre of the programmed concerts and the motivations that brought them to the festival. The third section collected the perceptions on satisfaction and future expectations. And finally, the last section collected sociodemographic characteristics of the spectators such as age, gender and academic level. In the survey, questions used responses of the yes/no type, questions with open and closed answers and questions where a five-point Likert scale was used (1 = not very important; 5 = very important).

Data collection

The surveys were conducted by a team of data collectors linked to the University of Cordoba. The surveying was done in different areas where music shows were being held and at the end of each of the concerts. A non-probabilistic sampling technique was used, commonly utilised in this type of research, where the sample is available to be surveyed in a certain place and time (Finn *et al.*, 2000). It was not stratified by gender, age, training,

nationality or by any other variable as no previous studies were available that support this stratification, with the selection procedure being those spectators that appeared and were willing to answer. The rate of rejections to the questionnaire was low and insignificant for any variable. A total of 612 valid surveys, from a total of 631, were filled out at the different concerts held between 1 and 16 July 2016.

Data analysis

The tabulation of the data was also done by the collaborating team. The statistical data analysis was conducted using SPSS v. 19. Statistics were applied to evaluate the reliability and validity of the responses to the questionnaire (Cronbach's α). Factorial analysis was used as a data reduction technique for the purpose of finding dimensions from the point of view of tastes or preferences towards the different musical genres of the guitar. Taking the musical dimensions extracted from the factorial analysis as a reference, the multivariate technique of grouping of cases (K-mean clusters) was used with the objective of analysing the similarity or likeness among the surveyed persons. From the obtained groups or segments, statistics and association measurements were applied, which provided information necessary to study the possible patterns of association existing among variables from a table of bidimensional contingencies. Likewise, statistical procedures were used to examine hypotheses on means from the variance analysis (ANOVA, univariate *post hoc*), permitting verifying specifically which mean differs and, therefore, controlling the rate of error.

Sampling and sampling error

The specific target of our study is the spectator that attends a cultural event such as the Cordoba Guitar Festival. According to the information provided by the IMAE, the number of spectators attending the 2015 edition was 24,236 people. Using this figure as the population of reference, the sampling error for a 95% confidence level is ± 3.91 per cent.

Results of the research and discussion

Sociodemographic characteristics of the attending spectators

Of the 612 persons interviewed, 53.3 per cent were men and the remaining 46.7 per cent women. The surveyed audience was, in general terms, young. Somewhat more than two-third of the sample were under 50 years of age. The academic level of those attending was high, 72.5 per cent of those surveyed declared being university graduates or postgraduates. The spectators at the Guitar Festival were characterised by having medium-high purchasing power. Of the people who answered the question, 30.9 per cent declared having a monthly income of less than €1,000 compared to 44.9 per cent who declared earning more than €1,500.

As for the place of origin of those attending the festival, local spectators represented 61.2 per cent of the total. Among the non-local spectators, 30.3 per cent were national and the remaining 8.5 per cent foreigners. In relation to the foreign audience, the presence of North American, British and Brazilian spectators stood out. The results revealed the low international projection and the marked proximity nature of the festival as a cultural destination. This has implications for business management. With the aim of achieving greater visibility and with it, a greater international impact, better promotion and dissemination of the festival in other countries would be advisable.

Segmentation of the sample according to musical preferences for the guitar

The study was carried out through a total of 612 surveys from the audience attending the Cordoba Guitar Festival in 2016. With the aim of analysing and characterising the musical tastes of those attending, the surveyed sample was asked to assess on a five-point Likert scale (with 1 = not at all; 5 = much) their preferences in relation to the different musical

genres included in the programme of the 36th edition of the festival (blues, rock, jazz, classical and flamenco). Cronbach's α coefficient of the final scale reached a value of 0.796, indicative of the internal meritorious consistency among the elements of the scale, the critical level (p) associated with the F -statistic (3.201) of the variance analysis (ANOVA) was less than 0.05, with it being possible to maintain the hypothesis that the means of the elements are not equal. From the musical preferences indicated, a factorial analysis was conducted that allowed extraction of two dimensions on the musical tastes or preferences for the guitar (Table I).

The first of the factors obtained explained 33 per cent of the total variance of the matrix of musical preferences, with a greater weight of blues as the preferred musical genre. This dimension was classified as the electro-acoustic dimension upon uniting the preferences towards concerts where the electric guitar and the electro-acoustic guitar are the protagonists. Cronbach's α coefficient (0.605) of the three items that made up the dimension revealed the reliability of the subscale. The second factor extracted showed greater preferences towards those concerts where the emphasis is on the Spanish guitar. This dimension was called acoustic and explained nearly 28 per cent of the total variance of the matrix of musical preferences, also constituting a reliable subscale with Cronbach's α of 0.586. The results obtained allowed the examination of one of the hypotheses of the posed research: *H1* (Saayman and Saayman, 2016).

In line with other research (Saayman and Saayman, 2016), which used different variables to segment the attending audience, in this research the information coming from the musical preferences was used as the basis for establishing a segmentation of the audience attending the Guitar Festival. Thus, a non-hierarchical analysis of clusters was conducted with factorial scores of the two extracted dimensions, under the criterion of maximising the variance between the different types and minimising the variance within each of them. Table II shows the characterisation of the clusters from the means of the audience's musical preferences towards the scheduled concerts. The F -statistic of the ANOVA allows verification that the compared means are not equal, but it does not specify where the detected differences are found. In order to know which mean differs from another, a particular type of contrast was applied called multiple *post hoc* comparisons or a posteriori comparisons. By not being able to assume that the population variances were equal for all musical genres, Welch's test was used as an alternative to the F of the ANOVA in the cases where the homogeneity of the variances cannot be assumed. The critical level associated with this statistic is less than 0.05 and, therefore, the hypothesis of equality of means can be rejected and it can be concluded that the averages of the motivational variables of the three compared clusters are not equal.

| Musical preferences | Components | | Musical dimensions |
|-------------------------------|------------------------------------|--------|--------------------|
| | 1 | 2 | |
| Blues | 0.832 | | Electro-acoustic |
| Rock | 0.719 | | |
| Jazz | 0.665 | | |
| Classical | | 0.774 | Acoustic |
| Flamenco | | 0.722 | |
| Eigenvalues | 1.659 | 1.391 | |
| % variance explained | 33.179 | 27.882 | |
| % variante cumulative | 33.179 | 61.001 | |
| KMO | 0.651 | | |
| Bartlett's test of sphericity | Chi-cuadrado = 324.544 sig < 0.001 | | |

Table I.
Factorial matrix of rotated components (musical preferences of Guitar Festival)

Notes: Extraction method: principal component analysis; rotation method: varimax with Kaiser
Source: Own elaboration

Table II.
Characterisation of
clusters from the
mean of musical
genres of the guitar

| Musical genres | Clusters | | | ANOVA <i>F</i> | Sig. |
|----------------|-------------------------|-------------------------|--------------------------|-------------------|---------|
| | Rock Average | Classical Average | Guitar-lovers Average | | |
| Blues | <i>3.11^a</i> | <i>2.44^a</i> | <i>4.41^a</i> | 211.175 | < 0.001 |
| Rock | <i>4.31^a</i> | <i>2.14^a</i> | <i>4.29^a</i> | 270.867 | < 0.001 |
| Jazz | <i>2.92^a</i> | <i>3.08^a</i> | <i>4.40^a</i> | 120.785 | < 0.001 |
| Classical | <i>2.30^a</i> | <i>4.15^a</i> | <i>4.07^a</i> | 169.022 | < 0.001 |
| Flamenco | <i>2.15^a</i> | <i>4.03^a</i> | <i>3.92^a</i> | 145.513 | < 0.001 |

Notes: ^aThe values in italics present the significant differences in one of the means of the three clusters in the *post hoc* analysis of the ANOVA. In order to examine the significant differences between the different means, the Games-Howell or Scheffé test was applied. Para poder contrastar las diferencias significativas entre las diferentes medias se ha aplicado la prueba Games-Howell

Source: Own elaboration

The first of the clusters obtained was characterised by recording the highest score in the musical genre of rock music. This segment, closely related to the electro-acoustic musical dimension, showed the lowest scores in the genres that are related to the acoustic dimension. It represented 27.6 per cent of the sample size; this preference for a single musical genre allowed it to be considered as a very selective audience. Consequently, this segment was catalogued as a rock audience. The second cluster, which included 28.9 per cent of the sample, was characterised by noting the highest values in the items related to the acoustic musical dimension and the lowest in two of the three genres related to the electro-acoustic dimension. Like the previous segment, it was a selective segment that showed preference for those concerts where the protagonist was the Spanish guitar. This group was classified as a classic audience. The third cluster was the most numerous, with 43.5 per cent of those surveyed and showed a high preference for the genres that are related to both the electro-acoustic and acoustic dimensions. It was the segment that recorded the highest significant scores in the musical blues and jazz genres. Unlike the rest of the groups, it was an audience that seems to be non-selective in relation to the scheduling offered in the festival and we could conclude that the guitar, in its broad interpretation, was the determining factor for going to a concert. For all of these reasons, this cluster was catalogued as a guitar-lovers. The identified segments allowed verification, in the line provided by McMorland and Mactaggart (2007) and Kruger and Saayman (2012), that according to the musical preferences or tastes related to the guitar, there are different types of audiences or spectators (*H2*).

Motivations for attending

One of the objectives of the study was to identify the reasons that attract people to the Cordoba Guitar Festival. A question was designed to collect the most frequent relevant reasons analysed in prior research, adapting them and taking into account the specific characteristics of the cultural product and of the spectators (Yolal *et al.*, 2012; Fonseca and Ramos, 2014; Kruger and Saayman, 2016; Saayman and Saayman, 2016). After conducting a pretest, a total of eight items were selected using a five-point Likert scale (with 1 = very little; 5 = very much), in order to determine the relative importance of a series of factors in their decision to attend the festival. Internal and external factors were included, as established by the Crompton theory (1979). Cronbach's α coefficient of the final scale achieved a value of 0.774, indicative of the internal meritorious consistency among the elements of the scale. The critical level (p) associated to the *F*-statistic (59.595) of the variance analysis (ANOVA) was less than 0.001, with it being possible, therefore, to maintain the hypothesis that the means of the elements are not equal. The eight items used in this research could be grouped into four motivational dimensions. Thus, three items were

included in the cultural dimension (listening to my favourite artist and/or group live, the search for new musical experiences and the fame and reputation of the festival); two items made up the hedonic dimension (disconnect from daily life and the desire to do new things); two items were grouped into the convenience dimension (being a leisure option near my residence and being an accessible leisure option for my wallet); and one item represented the social dimension (spend time with friends and/or family members).

As expected, the cultural factor predominated on the motivational scale of the audience (Table III). In this sense, six of every ten persons surveyed indicated listening to their favourite artist(s) and/or group(s) live as the most relevant reason for going to the festival. Next to this, the other cultural reasons that the questionnaire considers also stand out: the search for new musical experiences, and the fame and reputation of the festival. To a lesser measure, the audience noted a social motivation (spend time with friends and/or family members) and of convenience (being a leisure option near my residence and being an accessible leisure option for my wallet). The opposite pole, the less relevant motivations, was hedonic: disconnect from daily life and the desire to do new things.

The data reveal that significant differences exist according to musical segments. Thus, the statistical analysis allows verification that the compared means are not equal (Table III). Given that the critical level associated with the *F*-statistic and Welch's test, according to each case, was less than 0.05, the hypothesis of equality of means could be rejected and it could be concluded that the averages of the motivational variables among the different segments of the audience are not equal.

In accordance with Table III, the segment called music lover shows a motivation, both cultural (pull factors) and social, of convenience and hedonic (push factors). In this regard, the cultural motivation is the one that has a greater weight in its motivational scale. It is the audience segment that noted the highest scores in almost all the items and showed

| Motives | Clusters | | | | ANOVA | | Variantes homogeneity | | Equality of the means | |
|--|-------------------|-------------------|-------------------|-------|----------|---------|-----------------------|---------|-----------------------|---------|
| | Rock | Classic | Guitar-lovers | Total | <i>F</i> | Sig. | Levene | Sig. | Welch | Sig. |
| Listening to my favourite artist and/or group live | 3.91 ^a | 3.90 ^a | 4.28 ^a | 4.07 | 5.729 | < 0.003 | 11.634 | < 0.001 | 6.045 | < 0.003 |
| The search for new musical experiences | 3.18 ^a | 3.38 ^a | 3.72 ^a | 3.47 | 7.638 | < 0.001 | 6.222 | < 0.002 | 7.834 | < 0.000 |
| Fame and reputation of the festival | 2.88 ^a | 3.24 ^a | 3.35 ^a | 3.19 | 5.357 | < 0.005 | 0.115 | < 0.891 | - | - |
| Spend time with friends and/or family members | 3.23 ^a | 2.85 ^a | 3.33 ^a | 3.17 | 5.191 | < 0.006 | 1.551 | < 0.213 | - | - |
| Being a leisure option near my residence | 3.42 ^a | 2.40 ^a | 3.41 ^a | 3.12 | 26.269 | < 0.001 | 0.518 | < 0.596 | - | - |
| Being an accessible leisure option for my wallet | 3.02 ^a | 2.78 ^a | 3.35 ^a | 3.09 | 8.094 | < 0.001 | 3.922 | < 0.020 | 7.946 | < 0.000 |
| Disconnect from daily life | 2.80 ^a | 2.51 ^a | 3.13 ^a | 2.86 | 9.019 | < 0.001 | 0.519 | < 0.595 | - | - |
| The desire to do new things | 2.75 ^a | 2.50 ^a | 3.14 ^a | 2.84 | 10.330 | < 0.001 | 0.564 | < 0.569 | - | - |

Table III. Valuation of the motives for going to the festival by musical segments

Notes: ^aThe values in italics present the significant differences in one of the means of the three clusters in the *post hoc* analysis of the ANOVA. In order to examine the significant differences between the different means, the Games-Howell or Scheffé test was applied

Source: Own elaboration

significant records different from the rest of the spectators for reasons of a cultural and hedonic type. In turn, the segment called classical attended the festival guided exclusively by motives of a cultural type, noting the lowest scores in items related to the push factors. Lastly, the segment called rock went for reasons of both cultural and social types and of convenience. However, the cultural motives of this segment have a lesser impact in comparison with the guitar loving segment. Following the studies by Uysal *et al.* (1993) and Kruger and Saayman (2016), the results show evidence of the fact that the motivations for going to a music festival are heterogeneous and are conditioned by the musical preferences of the spectators (*H3*).

Satisfaction

One of the most outstanding aspects of this research was the high level of satisfaction declared by the spectators attending the festival: a 4.4 on a scale of 1-5, with a high percentage of persons that declared complete satisfaction (seven of every ten surveyed indicated a score of 5). Men and the youngest audience were found in this last group with greater frequency. On the contrary, only 5.1 per cent of those surveyed showed a score of 1 and 14.1 per cent gave a score equal to or below 3. The analysis, according to the sociodemographic characteristics, revealed that there were no statistically significant differences in gender, academic training, professional category, income level, place of origin or presence at previous editions. Nonetheless, there were significant differences according to musical tastes or preferences (Snedecor's *F* coefficient, ANOVA 5.142; $p = 0.006$), with the level of satisfaction perceived by the group called guitar-lovers somewhat higher with respect to the rock and classical segments.

The data show that the motives for going to the festival, and especially those of a cultural type, significantly influence the degree of satisfaction perceived by the audience (Table IV). The robustness tests show that the averages of the satisfaction variable among the four compared motivational dimensions are not equal. The results show evidence that the motivations for going to the festival are a factor that contributes and conditions the audience's satisfaction, with this being higher among the spectators with greater cultural motivation (*H4*).

Loyalty to the festival

The interest in the analysis of satisfaction is derived from the relationship that this variable has with other similar items such as the case of loyalty. This is expressed through their intention to visit it again in the future and to recommend it if someone asked their advice (attitudinal loyalty). For this reason, an item was incorporated into the questionnaire that measures the intention of returning to the festival and another that captured that of recommending it. Cronbach's α coefficient of the scale achieved a value of 0.892, which indicates internal meritorious consistency. In line with the declared satisfaction, the results

| Motivation dimensions | ANOVA | | Variantes homogeneity | | Equality of the means | | Spearman's correlation |
|-----------------------|----------|---------|-----------------------|---------|-----------------------|---------|------------------------|
| | <i>F</i> | Sig. | Levene | Sig. | Welch | Sig. | |
| Cultural | 4.093 | < 0.001 | 4.539 | < 0.001 | 2.733 | < 0.005 | 0.23** |
| Social | 3.186 | < 0.013 | 8.377 | < 0.001 | 3.685 | < 0.006 | 0.09 |
| Convenience | 2.418 | < 0.014 | 6.969 | < 0.001 | 4.851 | < 0.001 | 0.11** |
| Hedonist | 2.886 | < 0.004 | 8.982 | < 0.001 | 5.980 | < 0.001 | 0.08 |

Note: **The correlation is significant at the 0.01 level (bilateral)

Source: Own elaboration

Table IV.
Proof of different
degrees of general
declared satisfaction
and motivational
dimensions

show a high degree of loyalty of the spectators to the festival as a cultural product. Thus, 87 per cent of the sample stated that after their current experience, they will return to future editions, with scores equal to or over 4. In the same way, 89 per cent of those surveyed, with scores equal to or over 4, said they would recommend attending the festival if someone asked their advice. Altogether, it can be asserted that 72 per cent of the sample stated complete loyalty (maximum score in both items). This result is in line with the repetition index of the festival, where seven out of every ten persons surveyed had visited past editions.

Focussing on the analysis between loyalty and the motivational dimensions, it showed that all of them discriminate significantly in the degree of mean loyalty declared by the spectators (Table V). In line with general satisfaction, the correlation indices point to the fact that the greater the presence of cultural reasons for attending the Guitar Festival, the greater the degree of attitudinal loyalty declared by the visitors.

Focussing on the analysis of the loyalty of the different musical segments of audience obtained, the analysis shows the existence of significant differences (Table VI). Thus, we turned again to Welch's test to validate that the averages of the different compared items are not equal (Table VI).

As observed with satisfaction, the level of attitudinal loyalty is higher among the music loving segment of the audience, while the rock segment of the audience noted lower scores. In accordance with Kim *et al.* (2010), these differences show evidence of satisfaction as an essential requisite for improving the positioning of the festival as a cultural product (H5).

Table V.
Differences in degree of mean declared loyalty and motivational dimensions

| Motivation | ANOVA | | Variantes homogeneity | | Equality of the means | | Spearman's correlation |
|-------------|-------|---------|-----------------------|---------|-----------------------|---------|------------------------|
| | F | Sig. | Levene | Sig. | Welch | Sig. | |
| Cultural | 4.111 | < 0.001 | 7.884 | < 0.001 | 2.836 | < 0.004 | 0.32** |
| Social | 5.837 | < 0.001 | 19.576 | < 0.001 | 5.164 | < 0.001 | 0.09 |
| Convenience | 4.153 | < 0.001 | 9.921 | < 0.001 | 5.399 | < 0.001 | 0.21** |
| Hedonist | 3.341 | < 0.001 | 11.673 | < 0.001 | 4.075 | < 0.001 | 0.09 |

Note: **The correlation is significant at the 0.01 level (bilateral)
Source: Own elaboration

Table VI.
Degree of attitudinal loyalty declared by musical segments

| Variables of attitudinal loyalty | Musical segments | | | | ANOVA | | Variantes homogeneity | | Equality of the means | |
|--|-------------------------|-----------|-------------------------|-------|-------|---------|-----------------------|---------|-----------------------|---------|
| | Rock | Classical | Guitar-lovers | Total | F | Sig. | Levene | Sig. | Welch | Sig. |
| I would recommend the festival if someone asked my advice | <i>4.32^a</i> | 4.40 | <i>4.63^a</i> | 4.48 | 4.833 | < 0.008 | 7.935 | < 0.001 | 4.907 | < 0.008 |
| After my experience, I believe that I will return in future editions | <i>4.34^a</i> | 4.39 | <i>4.60^a</i> | 4.47 | 3.196 | < 0.042 | 5.578 | < 0.004 | 3.302 | < 0.038 |
| Degree of mean loyalty | <i>4.33^a</i> | 4.40 | <i>4.61^a</i> | 4.47 | 4.386 | < 0.013 | 5.352 | < 0.005 | 4.506 | < 0.012 |

Notes: ^aThe values in italics present the significant differences in one of the means of the three clusters in the *post hoc* analysis of the ANOVA. In order to examine the significant differences between the different means, the Games-Howell test was applied
Source: Own elaboration

Conclusions

The cultural potential of the Cordoba Guitar Festival makes it necessary to conduct research, with the aim of obtaining ideas and keys for making plans to improve and promote it as a cultural product. The differentiating strategies in the offer pass through an exhaustive description of the spectators that attend the different concerts, which involves not only an analysis of the sociodemographic variables but also an analysis of their motivations, their interests and their levels of satisfaction.

With the objective of determining the profile of the tourists that go to visit the festival, we summarise below the most relevant data regarding the ideas and keys obtained in the research conducted. The spectator that attends the festival is a young person, under 50 years of age, with a high academic level. Among the motives that stand out in attracting spectators are cultural reasons, and, to a lesser degree, motivations of a social type and of convenience. The spectators indicate high satisfaction with their experience at the festival, with the significant valuation being different depending on the musical preferences of the spectators. The more heterogeneous the musical preferences of the spectators, the more positive the image perceived of the festival. With respect to the loyalty variable, the results reveal that seven out of every ten spectators show complete loyalty. These will try to repeat the experience in the future, in addition to stating that they will recommend and encourage their family members and friends to visit the festival.

The principal practical application of this research is to contribute to the analysis of the sociodemographic characteristics of those who attend cultural festivals with the aim of conceiving products that best satisfy their needs. This research therefore helps the organisers of this festival by segmenting the attending public into three different groups (rock, classical and guitar-lovers). The first two groups are characterised by being a very selective audience and the third is the most heterogeneous in terms of musical tastes. The most important aspect in terms of the implications of this research is how the differences in musical tastes alter the experiences and perception of those attending with regard to the event. For example, spectators included in the classical cluster attend solely for cultural reasons. Spectators from the so-called rock cluster, in addition to cultural motives, are also characterised by those of a social nature, albeit to a lesser extent. Spectators from the so-called guitar-lovers cluster are those with greater cultural, social and convenience motives. Considering all of this, the organisers of the Guitar Festival must bear in mind for future editions of this festival that the main motives for people attending are those referred to as cultural. In particular, these motives are more important for the cluster that encompasses the highest percentage of the sample; the guitar-lovers cluster. This cluster is also the one reporting greater satisfaction with the Festival and with the most loyalty.

Along with this, this research provides the organisers with information about the main motives for each of the spectators grouped into these segments to attend any of the concerts. Taking into account the above, the organisers of the Guitar Festival have precise information about the profile of the attending public and their motives, in accordance with the segmentation made.

In reference to the Cordoba Guitar Festival, two main management implications may be derived from this study. The first, greater promotion and dissemination, with the aim of raising its cultural attraction, both in the rest of Spain and in other countries since a marked character of proximity of the spectators has been observed with little participation by an international audience.

The second, the search for new musical experiences by the spectators implies that, without renouncing its essence, concerts related to other musical genres linked to the guitar should be incorporated into the programme. Furthermore, the practical implications of this research are found in the supply of information to the managers of the festival, in the spirit of continuing to improve the management of this cultural event. The segmentation performed in this research can be very useful to the IMAE for the purpose of programming

future editions of the festival. In this sense, there exists a clear preference revealed by the spectators towards classic guitar concerts and rock concerts.

The principal limitation of this research is found in the lack of data corresponding to the 35 editions already held. Prior to the research, the profile of the spectators and the percentage of tourists of the total attendees, including their place of origin, were unknown. The lack of prior information about the profile of spectators has meant that the fieldwork has been carried out with no previous reference.

As future lines of research, we propose carrying out similar studies at other festivals, with the objective of being able to identify common connections and differentiating features. Without a doubt, this will contribute to the development of the academic discipline related to the cultural management of Spain.

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