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SOME CONSIDERATIONS REGARDING MOTIVATIONS AND OVERALL PERCEPTIONS ON FILM FESTIVALS

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Abstract

At the global level the events industry is developing and it is directly connected with sustainable development of communities in each country. Festivals are perceived nowadays as an important part of cultural and leisure attractiveness of destinations. Festivals as major events have the power to mobilize large numbers of people and create a significant impact on their lives by creating a positive experience for spectators and by changing humans' behaviour on long term in a positive way. The main purpose of the research is to study participants' motivations for attending a film festival, their perceptions and overall impression from different segments point of view. An exploratory and descriptive research was conducted. Data were collected from the attendees of the Transilvania International Film Festival, which takes place on a regular basis in Cluj-Napoca, Romania using a face-to-face interview based on a short questionnaire. The obtained results reveal significant variations in motivations and overall impression across main demographic features of the participants. The study brings some theoretical contributions, but also managerial implications.

Keywords: events' industry, film festival, motivation, perception on festivals, socio-demographic characteristics, differences.

JEL Classification: L83, M31.

Introduction

In the last decades, events registered one of the fastest grows in the leisure industry (Getz, 1991; McDowall, 2011). The middle to the latter half of the twentieth century is identified as the moment of transforming events' field into an industry (Bowdin et al., 2012).

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Nowadays, events are very important to our culture, being an important motivator of tourism. The increase of leisure time and the possibility of discretionary spending have led to a proliferation of public events, celebrations and entertainment. Governments now encourage and support events as strategy for economic development, nation building and destination marketing (Theocharis, 2008; Bowdin et al., 2012).

The enthusiasm of community groups and individuals for their own interests and passions creates the opportunity to organize events on almost every subject and topic (Bowdin et al., 2012). Festivals might be unique in terms of their ability to solve important social, cultural, and economic goals, ranging from tourism attractions to generators of civic pride, from image makers in a place marketing context, to entertainers and social integrators (Richards, 2007). Festival experiences bridge a gap between leisure and tourism experiences because they are short in duration, tend to attract local residents, friends, family and past residents or visitors (McKercher, Mei and Tse, 2006).

Films are one of the most popular topics for festivals. After the World War II, a lot of new festivals appeared such as: Cannes International Film Festival, The Berlin International Film Festival, Woodstock, or the Edinburgh Festival (Cudny, 2014). These festivals have increased over the last years for a variety of reasons: economic growth, cultural repositioning of town and cities, a greater interest in culture, the expansion of cultural tourism or the role played by such events in supplying the available cinemas from many places (Baez and Devesa, 2014). Today, there are hundreds of film festivals based from audience, from generic style festivals that may have a 'fringe' attachment for the more avant-garde films, to themed festivals such as science fiction film festivals (Beeton, 2005, p. 180).

"Events are an important motivator of tourism, and figure prominently in the development and marketing plans of most destinations" (Getz, 2008). Because of that, analysing the motives for attending a festival is an important marketing tool for market segmentation and effective promotion (Lee, 2000; Kim, Borges and Chon, 2006). Cultural and film festival managers need to achieve a better understanding of said attendees' motivations in order to design improved products and services, and because motives are a core factor in decision-making processes and a precursor of satisfaction (Crompton and McKay, 1997). Since competition among film festivals and destinations is increasing, the need for information on festivals, specifically the analysis of motivations for attending festivals and events (Getz, 1993), is very important.

During the last decades, researchers have paid attention to festivals. Nevertheless, even though there are plenty of studies on the motivation and satisfaction of the participants to the festivals all over the world, the literature is less rich when considering segmentation of the participants (Gursoy and Kendall, 2006, Yolal, Cetinel and Uysal, 2009; Yolal et al., 2012). Also, research in this field with evidence from Romania, to the best of our knowledge, is rather scarce. Moreover, it is expected that this particular study will provide information that may help festival organizers, decision-makers and city officials to tailor better festival experiences.

This study attempt to fill this gap by offering a potential attendees' segmentation based on motives and overall impression on film festival. The purpose of the research is to study the participants' motivations for attending Transilvania International Film Festival, their perceptions and overall impression from different segments point of view.

Considering the main objective of the study we formulated the following initial research hypothesis:

- The existence of differences between different groups of participants, depending on the demographic aspects and participation reasons, in terms of satisfaction level;
- Identified differences are significant enough to be considered segmentation criteria and to be used to elaborate different segments of participants.

The present research reveals a segmentation of the attendees into small, homogeneous subgroups and can be considered as first steps in cluster analysis. The paper is organized as follows: the first section contains the literature review regarding the events in general and film festivals in particular and the motives that influence the participants in attending different types of events, in the second section is the research methodology followed in third section by the analyse and the results of the research. The final section contains proposals, limitations of the study and future research directions.

1. Review of the scientific literature

The event is all about people coming together to create, operate, and participate to an experience (Silvers, 2004). It is an activity that gathers targeted groups in time and space, with the goal of communicating a message and creating a happening (Eckstein, 2002). Berridge (2007) suggested that the events industry became a growing global business as the role and impact of events in society is more than ever recognized. At the global level the events industry is developing and it is directly connected with sustainable development of communities in each country (Getz, 1991; 1997).

Events, by definition, have a beginning and an end. They are temporal phenomena, and with planned events the event programme or schedule is generally planned in detail and well publicized in advance. Planned events are also usually confined to particular places, although the space involved might be a specific facility, a very large open space, or many locations (Getz, 2005). Falassi (1987, p.2) mentioned that festivals were a social phenomenon found in virtually all human cultures. He said that in modern English the term has several meanings: a sacred or profane time of celebration, marked by special observances; the annual celebration of a notable person or event, or [of] the harvest of an important product; a cultural event consisting of a series of performances of works in the fine arts, often devoted to a single artist or genre; a fair; generic gaiety, conviviality, cheerfulness.

Nevertheless we need to have some understanding of what it is that we call *an event*. Two of the earliest academic attempts to define events come from Donald Getz and J.J. Goldblatt in the early 1990s, who identify an event as being 'special', 'one-off', 'unique' and 'beyond everyday experience', thus immediately setting them apart from other more routine activities such as work. The idea of an event being a special moment in time is a recurring feature and is used to demarcate an event from other activities in life (Berridge, 2007).

Getz (2005, p.16) suggests that special events are best defined by their context. He offers two definitions, one from the point of view of the event organizer, and the other from that of the customer, or guest:

- A special event is a one-time or infrequently occurring event outside normal programmes or activities of the sponsoring or organizing body.

• To the customer or guest, a special event is an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond everyday experience.

Events can be categorized by size, form or content. Analysed by size, events can be divided into four categories such as: local/ community events, major events, hallmark events and mega-events. Jago and Shaw (1998) proposed that mega-events and hallmark events should be subcategories of major events, but other authors have presented the categories on a scale, based on size and impact (Bowdin et al., 2012). Regarding the categories made based on the form, Getz (2005; 2008) provides the following typology:

- Cultural celebrations: festivals, carnivals, commemorations and religious events;
- Political and state: summits, royal occasions, political events and VIP visits;
- Arts and entertainments: concerts and award ceremonies;
- Business and trade: meetings, conventions, consumer and trade shows, fairs, markets;
- Educational and scientific: conferences, seminars and clinics;
- Sport competition: amateur/ professional, spectator/ participant
- Recreational: sport or games for fun;
- Private events: weddings, parties and socials.

Festivals are perceived nowadays as an important part of cultural and leisure attractiveness of destinations (Yolal et al., 2015). Festivals as major events have the power to mobilize large numbers of people and create a significant impact on their lives by creating a positive experience for spectators and by changing humans' behaviour on long term in a positive way (Cudny, Korec and Rouba, 2012). Because of their exponential grow more researches investigated different dimensions of festivals.

Films have become one of the popular themes for the festival organizers and film festivals and follow the trend of increasing significantly in number and variety (Grunwell and Ha, 2008; Park, J., Park, M. and Lee, 2011). Film festivals are special and unique events that attract audiences for varying reasons: tend to offer a high quality product, films not easily found in conventional cinema circuits, less common formats, or minority cinema, that is, movies produced in countries whose films do not tend to travel beyond their borders and furthermore often include complementary activities such as courses, workshops, meetings with the audiences, special sessions for certain groups or film markets (Báez and Devesa, 2014).

Previous studies on this topic had the main objectives to identify attendees' motivations, satisfaction level and revisit intension (Gursoy and Kendall, 2006; Yolal, Cetinel and Uysal, 2009; Yolal et al., 2012). A summarisation of them is presented in table no. 1.

Table no. 1: Summary of selected studies of festival and event motivation

Researcher	Event name and site	Delineated factors
Ralston & Crompton, 1988	1987 Dickens on the Strand, Galveston, USA	Stimulus seeking; family togetherness; social contact; meeting or observing new people; learning and discovery; escape from personal and social pressures and nostalgia.
Uysal et al., 1993	Corn Festival, South Carolina, USA	Escape; event novelty; excitement/ thrills; socialisation and family togetherness.
Mohr et al., 1993	Balloon Festival, South Carolina, USA	Socialisation; escape family togetherness; excitement/ uniqueness and event novelty.

Researcher	Event name and site	Delineated factors
Scott, 1996	Bug Fest, Holiday Lights Festival, and Maple Sugaring Festival, Ohio, USA	Nature appreciation; event excitement; sociability; family togetherness; curiosity and escape.
Formica and Uysal, 1996	Umbria Jazz Festival, Italy	Excitement/ thrills; socialisation; entertainment; event novelty and family togetherness.
Schneider and Backman, 1996	Jerash Festival, Jordan	Family togetherness & socialisation; social/ leisure; festival attributes; escape and event excitement.
Crompton and McKay, 1997	Fiesta in San Antonio, Texas, USA	Cultural exploration; novelty/regression; gregariousness; recover equilibrium; known-group socialisation and external interaction/socialisation.
Formica and Uysal, 1998	Spoletto Festival, Italy	Socialisation/entertainment; event attraction/excitement; group togetherness; site novelty, cultural/historical and family togetherness.
Lee, 2000	'98 Kyongju World Cultural Expo., South Korea	Cultural exploration; escape; novelty; event attractions; family togetherness; external group socialisation and known group socialisation.
Dewar et al., 2001	Harbin Ice and Sculpture and Snow Festival, China	Event novelty; escape; socialisation; family togetherness and excitement/ thrills.
Lee and Lee, 2001	World Culture Expo held in Kyongju, South Korea	Culture, novelty and stimulation, family togetherness, boredom alleviation and socialisation.
Lee et al., 2004	2000 Kyongju World Cultural Expo., South Korea	Cultural exploration; family togetherness; novelty; escape; recover equilibrium; event attractions and socialisation.
Yuan et al., 2005	The Vintage Indiana Wine and Food Festival, USA	Festival and escape; wine; socialisation and family togetherness.
Chang, 2006	Aboriginal cultural festival of the Rukai tribe (Rukai Day), Taiwan	Equilibrium recovery; festival participation & learning; novelty seeking; socialisation and cultural exploration.
Kim et al., 2006	International Festival of Environmental Film and Video (FICA), Goias, Brazil	Family togetherness; socialisation; site attraction; festival attraction and escape from routine.
Guzman et al., 2006	The Filipino local tourists' continuous patronage of a thematic festival, Philippines	Culture exploration; event attraction; socialisation; family togetherness; novelty and escape.
Schofield and Thompson, 2007	2005 Naadam Festival, Mongolia.	Cultural exploration; togetherness; socialisation; sports attraction and local special events.
Gyimóthy, 2009	Niche Festival, Norway	Sport subculture sociability; exploration; party & music; specialized shopping; symbolic consumption; thrill seeking and family sociability.
Li et al., 2009	Rural community-based festival, Indiana, USA	Escape; novelty; nostalgia and patriotism; event excitement; family togetherness and socialisation.
Yolal et al., 2009	Eskis Ehir International Festival, Turkey	Socialisation; escape and excitement; family togetherness and event novelty.
Shin, 2009	Gwangju the 2006 Gwangju Jeonnam Regional Innovation Convention & Exposition in the Kim DaeJung Convention Centre, Korea	Knowledge; escape; exploration; and socialisation.

Researcher	Event name and site	Delineated factors
McDowall, 2010	Tenth-Month Merit-Making Festival (TMMF), Thailand	Family/friend; excitement; event novelty and escape.
Kruger et al., 2010	Aardklop National Arts Festival, South Africa	Festival productions/shows; family togetherness; exploration; escape and festival attractiveness.
Woo et al., 2011	Eskisehir International Festival, Turkey	Socialisation; excitement; event novelty; escape and family togetherness.
Yu and Yen, 2012	the Lemonade Fair festival Minnesota, USA	Novelty; exploration; family gathering; recovering equilibrium; and socialization
Devesa-Fernández, and Báez-Montenegro, 2012	The Valdivia International Film Festival, Chile	Discovery; entertainment; cinema

Source: Adapted from Alghamdi, 2014

Another researches focused on analysing the perceived value of the experience as a diver of satisfaction and revisit intention (Kim and Uysal, 2003; Gursoy et al., 2011). Few studies examine these variables as segmentation criteria to find any specific group cluster (Kim et al., 2014). Local tourism officials need to diversify their marketing strategies and film festival-related product developments in order to capitalize on film festivals that generate tourism opportunities for the local areas (Park, J., Park, M. and Lee, 2011).

2. Research methodology

The present paper is based on a marketing research that aims to understand the motivation and satisfaction with attending the TIFF film festival. From this reason, as a research method an exploratory and descriptive research was performed. Data were collected thorough a survey from the attendees of the Transilvania International Film Festival (TIFF), which takes place in Cluj-Napoca, Romania each year starting from 2002 using a face-to-face interview based on a short questionnaire. The study is a longitudinal one and it have started in 2013 with analysis of the spectators' motives for attending a film festival, their perceptions of socio-economic impacts of the festival to the host community, and their satisfaction with the festival.

In designing the questionnaire were used clear and untreatable questions. Different types of questions were used: both structured and unstructured questions, pre-encoded with given answers, questions with scaled answers to find the importance degree of various issues under consideration.

The questionnaire was designed and implemented in two forms: one for residents and one for non-residents. The purpose of the questionnaire was the same for both types of subjects. The questionnaire was structured in three parts bringing information from all existing categories: basic, classification and identification. The first part contains questions which offer basic information for the research problem. Many of the requested information were common for residents and non-residents. Some different information were requested due to their specificity. Such basic information includes those related to:

- Participation period at TIFF 2015 – only for non-residents;
- Motives for participation - for both categories;

- How many editions also participated in the past - for both categories;
- The main source of information on the festival - for both categories;
- The number of film projections watched and the number of events / concerts attended in the day of the survey - for both categories;
- Group size along with participating in the festival - for both categories;
- Other activities undertaken by participating in the festival - only to residents;
- The means of transport used in the period of the festival - for both categories;
- The average amount spent per day for accommodation by participating in the 2015 TIFF edition - only for non-residents;
- The average amount spent per day for food and drink by participating in the festival - for both categories;
- The amount spent at the event for leisure and entertainment - for both categories;
- Assign a festival meanings - for both categories;
- Expression of agreement / disagreement with the statement that TIFF is the most representative cultural event for Cluj-Napoca - only for residents;
- The overall impression after participating in TIFF 2015 - for both categories.

The second part of the questionnaire contains questions having the aim to obtain classification information (identical for both categories) such as: the age, the gender, education, occupation, nationality, the income, subjects' residence and marital status.

Obtaining these demographics of interviewed persons helps in their classification, and could also become segmentation criteria.

The last part of the questionnaire, which refers to the identification information, contains only one question requesting the email address of respondents in both categories of respondents. The purpose of collecting email addresses is to create a database for further use for an online interview. A short questionnaire will be implemented to TIFF participants to obtain information that would outline the experience to TIFF after a period of time from participating at the festival. Interviewed persons will have the opportunity to analyse the own participating experience without being influenced by the event fever.

The present paper uses data undertaken on the attendees to the 14th edition of TIFF. Questionnaires were randomly handed out during the festival days at the entrances of cinemas to the participants. As a result, a sample of 1005 valid questionnaires was retained in the analysis. For the present research three categories of primary data (basic and classification) were considered. The first measures the motivation to attend the festival using an adapted form of motivation scale proposed by Uysal, Gahan and Martin (1993), and widely tested and confirmed in the literature (Schneider and Backman, 1996; Formica and Uysal, 1998; Gursoy, Kim and Uysal, 2004; Yolal, Cetinel and Uysal, 2009; Yolal et al., 2015). The second category analysis the perception and overall impression on TIFF measured on a five-point Likert-type scale. The final section of the questionnaire included demographic variables such as gender, age, education, monthly income, marital status etc.

Before applying the questionnaires to a representative sample from TIFF 2015 participants, the questionnaire was pretested to find out if the questions are clear enough to be understood well, if they are understandable from all viewpoints, if they are in the right order and if answers provided are sufficient. Another tested aspect was the time needed to fill-in the questionnaire.

The main objective of this research is to contribute to the understanding of the motivation and satisfaction with attending to a film festival and to use this knowledge in identifying different attendee's profile that could form specific segments or clusters.

The secondary research objectives are the following:

- Identify the importance of the main reasons of participation at TIFF 2015;
- Outlining the overall impression after participating at TIFF festival;
- Identification of significant satisfaction differences by participating in the festival between different segments of participants according to demographic features.

Data analysis was realised with the support of the SPSS software, using Principal Component Analysis (PCA), Varimax method and logistic regression ENTER method.

The obtained results reveal significant variations in motivations and overall impression across main demographic features of the participants. The study brings some theoretical contributions, but also managerial implications.

3. Results and discussions

In table no. 2 are presented some of the demographic characteristics of the respondents. Almost 60% of the respondents are female and 40% are male.

Concerning the age of the respondents, the majority of them (40.50%) are between 23-30 years old. Another important segment, representing almost 30% is aged between 31 and 40. Those that are under 22 year old (scholars and students) represent 14.53%. Seniors (up to 50 years old) represent a small percentage (6.47%).

Table no. 2: Demographic characteristics of the respondents

Variable	Relative frequency
Gender	
Female	59.40%
Male	40.60%
Age	
<22	14.53%
23-30	40.50%
31-40	29.55%
41-50	8.95%
>50	6.47%
Education	
high school	17.31%
university	82.69%
Marital status	
Single	74.13%
Married	25.87%

Source: Author's calculation

As analysing the level of education, an interesting fact can be noticed: the vast majority (82.69%) has university studies. Looking at the marital status, almost 75% from the respondents are single. It is important to say that among those who say they are single, it is likely to find people who are in a relationship. From the total number of respondents, 82.29% are residences and 17.71% non-residences.

In figure no. 1 are represented the reasons for attending the TIFFF film festival. In order to gather the needed information it was used a multiple choice question with seven possible answers, the last one being “other reason, please mention”. It was possible to choose more than one answer for this question. Only 17 respondents out of 1005 have mentioned other reasons, so it can be considered insignificant for the research.

“Because I like movies” is considered as being the main reason for attending the festival being mentioned by more than 3/4 from the respondents (76.02%). More than 50% mentioned that “to live the TIFFF experience” is one of the reasons for attending the festival. On the 3-rd and 4-rd places are the motives “to spend the time next to friends” and “because festivals are, in general, unique”. Only 127 respondents mentioned “to have the chance to spend time with people that have a good time” as motive for participating.

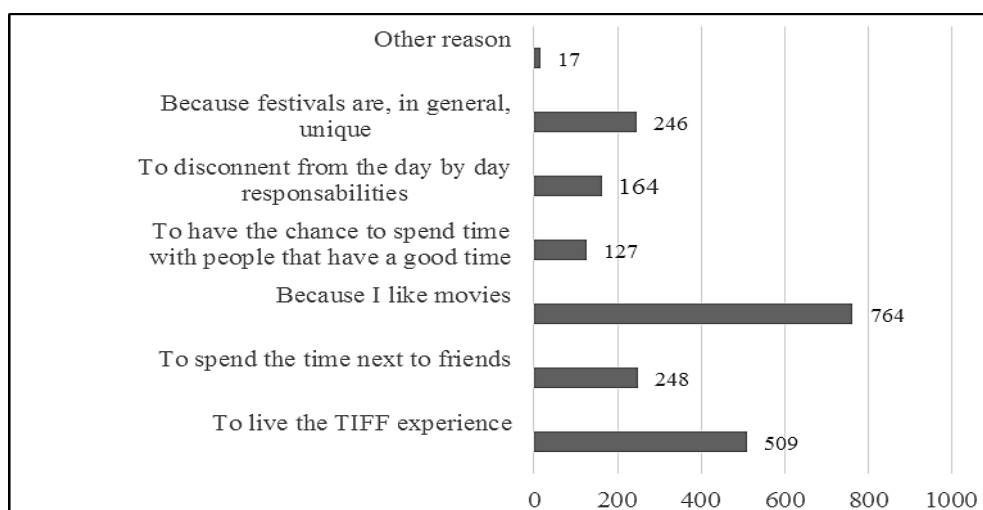


Figure no. 1: Motives for attending the TIFFF festival

Source: Author's calculation

A Principal Component Analysis was performed on the motivation data. Only 6 of the 7 items were used, the “Other reason” factor had a small number of values and low factor loading and was excluded. The analysis yielded three factors (table no. 3): people that want to have fun and relax (1), movie enthusiasts (2) and socializers (3). The first factor is composed of the three items in Table no. 3 having relatively high loadings (.801, .669 and .499). Even though the third item loads factor 3 as well, the greater loading is on the first factor. The passion for movies is highlighted by the forth and the fifth item (with loadings of .837 and .657 respectively). The third factor is composed of only the last item showing the need for socializing. The PCA matrix was rotated by using the Varimax method and converged in 4 iterations.

Table no. 3: The Rotated Component Matrix^a

	Component		
	Fun and relaxation (1)	Movie enthusiasts (2)	Socializers (3)
To disconnect from the day by day responsibilities	.801	-.016	-.140
To have the chance to spend time with people that have a good time	.669	-5.650E-5	.155
Because festivals are, in general, unique	.499	-.023	.371
Because I like movies	.063	.837	.221
To live the TIFF experience	.118	-.657	.413
To spend time next to friends	.052	.025	.849
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.			
a - Rotation converged in 4 iterations.			

Source: Author's calculation

These three factors explain 60.23% of the total variance (table no. 4). All the final eigenvalues have values above 1 which means that the Kaiser criterion is met. The KMO measure of sampling adequacy shows that the items are marginally appropriate for the analysis (.593) but Bartlett's test shows that the PCA analysis is appropriate ($p < .001$).

Table no. 4: Total Variance Explained

Component	Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1 Fun and relaxation	1.562	26.032	26.032	1.359	22.644	22.644
2 Movie enthusiasts	1.125	18.749	44.780	1.134	18.898	41.543
3 Socializers	.927	15.452	60.232	1.121	18.690	60.232

Extraction Method: Principal Component Analysis.

Source: Author's calculation

Regarding the overall impression after attending the TIFF festival, some interesting findings are presented in figure no. 2. The vast majority of the respondents (87%) have a very good (56%) and a good (31%) impression about the festival. It can be considered that those respondents are satisfied with attending at the event. The rest of them (13%) were not satisfied having either a very bad or a bad impression or being undecided.

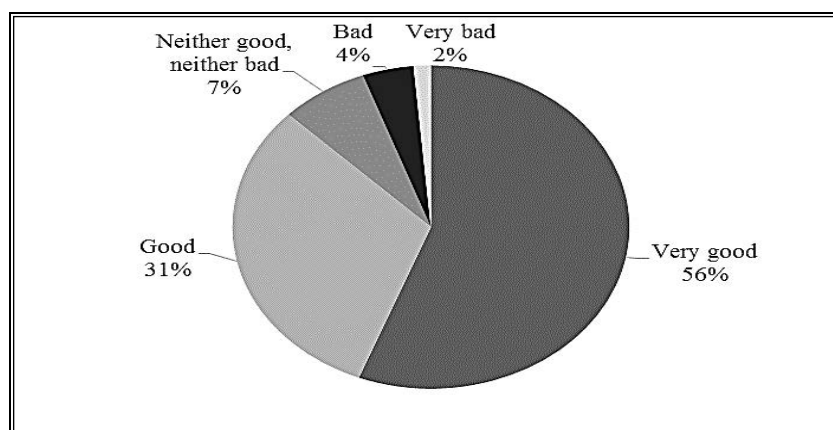


Figure no. 2: Overall impression after attending the TIFF festival

Source: Author's calculation

Table no. 5 presents the demographical data of the respondents (gender, age, education and marital status) correlated with their satisfaction or dissatisfaction in attending the festival.

Table no. 5: Satisfaction versus dissatisfaction in attending the festival correlated with demographical characteristics of the respondents

	Satisfied	Dissatisfied
Variable	Relative frequency	
Gender		
Female	60%	57%
Male	40%	43%
Age		
<22	14%	16%
23-30	40%	44%
31-40	29%	31%
41-50	10%	5%
>50	7%	4%
Education		
high school	17%	21%
university	83%	79%
Marital status		
Single	73%	83%
Married	27%	17%

Source: Author's calculation

The majority of the respondents being satisfied were females (60%), between 23 and 30 years old, having university studies and being single while the majority of the respondents being unsatisfied were also females (57%), between 23 and 30 years old, having university studies and being single. These results reveal that the demographic profile of those being satisfied is very similar to the profile of those unsatisfied with the festival.

Table no. 6 presents some interesting findings regarding the motives for attending TIFF. It was made a correlation between the reasons for attending and the demographic

characteristics of the respondents (gender, age and education). They were assigned numbers from 1 to 7 for the answer possibilities (1 – to live the TIFF experience; 2 – to spend the time next to friends; 3 – because I like movies; 4 – to have the chance to spend time with people that have a good time; 5 – to disconnect from the day by day responsibilities; 6 – because festivals are in general unique; 7 – other reason).

An interesting aspect found is that the answer “because I like movies” was the most common reason for all categories of respondents considering demographic characteristics.

**Table no. 6: Reasons for attending TIFF correlated
with demographic characteristics of the respondents**

Demographic characteristics	Reasons	1	2	3	4	5	6	7
Female		303	147	457	79	103	167	10
< 22 years old		58	36	73	10	17	27	0
	High school	58	36	73	10	17	27	0
23-30 years old		142	70	189	44	54	79	2
	High school	3	1	3	0	0	0	0
	University	139	69	186	44	54	79	2
31-40 years old		73	26	119	13	27	43	2
	High school	0	0	4	2	0	1	0
	University	73	26	115	11	27	42	2
41-50 years old		20	9	42	5	3	7	4
	High school	1	0	2	0	0	0	0
	University	19	9	40	5	3	7	4
> 50 years old		10	6	34	7	2	11	2
	High school	0	0	4	1	0	2	0
	University	10	6	30	6	2	9	2
Male		206	101	307	48	61	79	7
< 22 years old		25	8	26	4	4	6	0
	High school	25	8	26	4	4	6	0
23-30 years old		88	43	120	23	24	35	1
	High school	1	2	5	1	2	0	0
	University	87	41	115	22	22	35	1
31-40 years old		72	43	116	17	24	27	2
	High school	0	0	2	0	0	1	0
	University	72	43	114	17	24	26	2
41-50 years old		16	6	29	1	6	6	2
	High school	1	0	1	0	0	0	0
	University	15	6	28	1	6	6	2
> 50 years old		5	1	16	3	3	5	2
	High school	1	0	2	0	0	0	0
	University	4	1	14	3	3	5	2
Total		509	248	764	127	164	246	17

Source: Author's calculation

Looking to the sample, the less mentioned reason for attending TIFF was “to have the chance to spend time with people that have a good time”. By splitting the sample through

the demographic characteristics, it can be noticed the same situation excepting the females up to 40 years old and men up to 50 years old.

An econometric model was developed using logistic regression ENTER method (table no. 7). Thus, we determined a mathematical model that is able to correctly predict in 87.3% of overall cases, and for the state of "satisfied", the mathematical model has a percentage of 100% correctly determined. The established model has three variables with statistical significance, namely "To live the TIFF experience" which has the highest influence in the occurrence of the "satisfied" state (OR = 2.1), followed by marital status "married" and "Because I like movies". All other variables had not statistically significance, so they were removed from the final model.

Table no. 7: Econometric model

	Coefficient	S.E.	p-value	OR	95% C.I.	
To live the TIFF experience	0,74	0,2	<0,001	2,1	1,41	3,1
Because I like movies	0,62	0,21	0,003	1,86	1,23	2,82
Marital status	0,65	0,25	0,009	1,96	1,17	3,12
Constant	-3,01	0,28	<0,001	0,05		

Coefficient - the coefficient corresponding to the variable in the logistic regression equation;

S.E. - standard error;

OR - odds ratio;

95% CI - confidence interval for OR.

Source: Author's calculation

Conclusions

This research continues the trial of understanding participants' motivation to TIFF, their perception and overall satisfaction and starts concerning about attendees' segmentation of the famous film festival in Romania.

After the factor analysis regarding the motivations on attending TIFF, three factors were identified: people that want to have fun and relax (to disconnect from the day by day responsibilities, to have the chance to spend time with people that have a good time, because festivals are, in general, unique), movie enthusiasts (because I like movies, to live the TIFF experience) and socializers (to spend time next to friends).

Results indicated that concerning the age, the majority (70,05%) of the respondents are between 23 and 40 years old, representing the main segment for the TIFF festival. Respondents up to 50 years old are a small percentage (6.47%) and represent the senior segment.

Regarding the overall impression after attending the TIFF festival the vast majority of the respondents (87%) have a very good and a good impression about the festival.

It can be noticed similarities between those being satisfied and unsatisfied with the event. The majority of the respondents being satisfied or unsatisfied were females, between 23 and 30 years old, having university studies and being single.

"Because I like movies" was the most common reason for all categories of respondents considering demographic characteristics.

The proposed mathematical model reveals that those satisfied by the attending of TIFF participate for living the festival experience and because they like movies and are married.

The results of this study offer practical implications and recommendations especially for film festival organizers and local authorities in their planning process of future events and in crafting unique marketing programs to target. The study offers a better understanding of target segments and also the possibility to improve the service and the effectiveness of the promotional mix and increase the satisfaction of the attendees.

Longitudinal researches are recommended to monitor demographic, behavioural, geographical and psychographic differences regarding participants, target segments and their needs and expectations.

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