

A comparative analysis of festival tourists' profile and motives: the cases of Kalamata and Drama, Greece

Vasiliki Georgoula

University of the Aegean, Department of Geography

Professor Theano S. Terkenli

University of the Aegean, Department of Geography

This paper presents an analysis of two renowned international arts festivals visitors' motives and profile characteristics, in two medium sized Greek cities: the Kalamata International Dance Festival and the Drama International Short Film Festival. The purpose of the study was to determine the reasons visitors attend these festivals, necessary for building more concise marketing strategies and, therefore, more successful and sustainable events, with long-term benefits, ranging from the local to the national levels. The research addresses international arts festivals that share four main characteristics: a) they host international professional artists, 2) they feature explicitly-stated artistic visions and objectives, 3) they are publicly funded, and 4) they have achieved a consecutive 23 years of successful presence in each city. These two case studies represent two cultural events which have managed to maintain their popularity and high status, on the European festival map, as well as to raise their host cities' cultural and tourism standards, despite the serious economic cutback they have both faced. Due to limited available funds, the festivals lack marketing resources and

© University of the Aegean. Print ISSN: 1790-8418, Online ISSN: 1792-6521



Except where otherwise noted, this work is licensed under
<http://creativecommons.org/licenses/by-nc-nd/3.0/>

specifically data collection on visitor motivation, a gap which this study aims to remedy.

Primary data were collected with the aid of online structured questionnaires, distributed and collected during autumn 2016. 130 questionnaires were answered by visitors of the Drama International Short Film Festival and 186 questionnaires were answered by visitors of the Kalamata International Dance Festival. Even though both festivals share similar characteristics regarding their organization and their aims, our analysis emphasized the heterogeneity of the motives of attendance in connection with the visitors' profile characteristics, for each event. While some similarities were found, especially between demographic sample characteristics and visitors' profiles, the general picture to emerge from the findings indicates significant differences between the two cases. Arts festivals-goers do not appear to constitute a single homogeneous market; rather, each event appears to attract different audiences for different reasons. The implications of these findings, deriving from statistical analysis, are discussed and suggestions for further research are outlined.

This research aims to contribute to knowledge concerning the marketing strategies of International Arts Festivals in medium-sized cities, useful for research and academic purposes, as well as to local and national authorities and other agencies and bodies, responsible for urban tourism and cultural city/town planning and management.

Keywords: *International arts festivals, cultural tourism, medium sized cities, Kalamata, Drama, Greece.*

INTRODUCTION

Arts festivals are proliferating worldwide and have become a growing and vibrant sector of the tourism industry eliciting significant economic and socio-cultural impacts on the destination area and on host groups. These festivals' growing visibility and cultural prominence are increasingly leading national governments and local authorities to employ cultural festivals and special events as key elements within regional development strategies, since they provide opportunities for tourism promotion, increased revenues and

investment in host regions (Getz 2007; Van de Wagen 2005). These events help recreate the image of a place and contribute to the extension of the tourism season (Huang et al. 2010; Boo and Busser 2006; Kotler et al. 1993; Mehmetoglu and Ellingsen 2005).

While an extensive literature on the various social, cultural and economic elements of festivals does now exist (Getz 2008; Waitt 2008), festival research has mainly focused upon mega-events and other hallmark events, leaving regional and smaller-scale cultural events rather underexplored (Bres and Davis 2001). However, regional support for the operation of festivals and unique events is thought to make an important difference in peripheral regions and small communities. Festivals and special events are being encouraged by public sector bodies, as a positive form of local development, and, thus, the need for a deeper understanding of the contribution of events to regional development, place marketing and place-identity has consequently emerged (O'Sullivan et al. 2009).

Over the last two decades, festivals and cultural events have substantially increased in number, size and frequency of staging, in both rural and urban areas (Park, Reisinger & Kang, 2008). Festival organizers are likely to contend that their primary goal is to provide high quality, satisfying experiences that increase the probability visitors will return or that they will recommend the festival to others (Lee et al, 2007). Therefore, since competition among festivals and destinations is increasing, the need for more in-depth knowledge on festivals and specifically the analysis of motivations for attending festivals and events has become imperative.

Accordingly, the first objective of the study was to analyze international arts festivals visitors' profiles and explore the main underlying reasons visitors attend these events. The second objective is to examine the nature of the relationships that may exist between visitor motivations for attending the festival and their socio-demographic characteristics.

The study focuses on the cases of two medium sized Greek cities which have been holding yearly, for the last 23 years, two successful International Festivals. The city of Kalamata, in southern Peloponnese, holds the Kalamata International Dance Festival and the city of Drama, in the northern region of Makedonia, holds the International Short Film Festival. The incentive to conduct research on the reasons why visitors attend festivals originated in the course of the main researcher's personal festival participation and observation, over a course of years. As most international cultural events take place in the two largest cities of Greece, Athens and Thessaloniki, it was important to address the motives that the Kalamata International Dance Festival (KIDF) and the Drama International Short Film Festival (DIFF) attract regular and loyal visitors.

More specifically, the research addresses international arts festivals that share four main characteristics: a) they host international professional artists, 2) they feature explicitly-stated artistic visions and objectives, 3) they are publicly funded, and 4) they have achieved a consecutive long-term (more than two decades' long) presence, in a medium-sized Greek city. In times of serious national economic cutbacks, our two case studies represent two publicly funded events which have managed to maintain their popularity and high status, on the European festival map, as well as to raise their host cities' cultural and tourism standards. Due to limited available funds, these events lack resources and are unable to engage in the collection of data on visitor motivation, a gap which this study aims to remedy, thus adding to the appropriate knowledge, necessary for festivals organizers, decisions makers and local authorities, as well as cultural and tourism stakeholders. Pertinent survey results and conclusions are important in building more concise marketing strategies and, therefore, more successful and sustainable events with long-term benefits, ranging from the local to the national levels.

The paper firstly provides an overview of the relevant background literature on cultural festivals and their visitors' profile characteristics and motivations. Next, the case studies of the

Kalamata and Drama International Festivals are presented. Thereafter, this article focuses on the research design and methodology, followed by a presentation, analysis and discussion of the research results. Finally, the paper closes with concluding remarks, along with identification of areas for future research.

Festival Motivation

Travelling to attend festivals and cultural events has been gaining popularity in the last two decades, prompting researchers to examine further this form of tourism. Additionally, understanding the motivation factors that lead to visitors' decisions to attend a festival is necessary, in order to build an effective marketing strategy.

According to Middleton (1994), motivation refers to the internal, psychological influences affecting individuals' choices and it is composed of psychological/biological needs. A motive is an internal factor that arouses, directs and integrates a person's behaviour (Iso-Ahola, 1980). A motive is also often the main indicator of the action to be taken in order to satisfy a need (Kreitner, 1989).

There are three well-known theories of tourism motivation aiming to explain tourist behavior. These are Maslow's needs hierarchy (1981), Dann and Crompton's (1979) pull and push factors and Iso-Ahola's (1982) escape-seeking dichotomy. Pull factors are external forces that are aroused by the product or destination and induce people to visit a destination, stay in a hotel, or attend an event; push factors are internal forces that are psychological in nature and create the desire to travel (Scott, 1996). According to the Iso-Ahola model (1982), the two major motivation forces proposed as influencing tourist behaviour are escapism (from the daily routine) and novelty seeking (desire to obtain psychological rewards, via experiencing new commodities, places, tastes, etc.).

The realisation of a need that has to be satisfied can be seen as the action that motivates visitors to attend a festival (Saayman, 2011). However, travel motives differ from festival to festival (Krugger, 2009). Visitors' motives for visiting a festival are the starting point

that triggers the decision-making process and, thereby, highlights the importance of determining motives (Crompton and McKay, 1997), as festivals and special events vary in terms of place, objectives, program contents and purposes.

According to Sayman's extensive theoretical research on travel motives (2011), it is widely accepted that more in-depth knowledge in this field may aid event managers in responding to the following: changing needs and trends in the festival market (Ferrell et al., 2002); more effective planning and promotion of festivals (Kim et al., 2002; Kruger et al., 2010); the identification of different markets (Kruger, 2009); the prediction of visitor travel patterns (Cha et al., 1995); positioning the festival (Scott, 1996); the design of better products and services (Crompton & McKay, 1997); ways to increase visitor satisfaction and build loyalty (Dewar et al., 2001); the adaptation of festival programs based on specific needs (Marais, 2010); and the achievement of clarity and greater insight into visitors' decision-making processes (Crompton & McKay, 1997).

Once local and tourism authorities gain more insight into what motivates visitors to select a particular festival and a destination, they may implement more successful strategies towards influencing visitors' decision-making process, resulting in the attraction of more visitors, longer visitor stays and/or increased enjoyment of the event. Therefore, understanding consumers' motives is a key prerequisite to designing and tailoring such offerings to markets.

CASE STUDIES

Kalamata International Dance Festival (KIDF)

The Kalamata International Dance Festival is held in Kalamata, an important southern Peloponnesian seaside city of about 70,000 inhabitants. Kalamata is renowned for its beaches and mountainous landscapes, its fertile land and local agricultural products.

The festival is one of the most important Greek cultural events, both at the local and at the national levels. The Festival was founded in 1995 and is publicly funded by the Ministry of Culture and the Municipality of Kalamata. Its main objective is to support and promote the art of contemporary dance and to increase audience dance awareness through research, education, and numerous artistic activities. After 23 consecutive years of dynamic presence in the contemporary Greek dance scene and, thanks to the support of the local and national authorities, the Kalamata Festival has earned itself a special place on the festival map of the Mediterranean South and built significant artistic bridges to the international dance community. Several influential international figures, whose work has shaped the history of contemporary dance, have made their first Greek appearance at Kalamata. The Festival has also focused on promoting and supporting creativity at the national level, by commissioning works from talented Greek choreographers and supporting new companies in their experimental explorations. In recent years, the artistic activities of the festival take place yearly in mid-July and last about 8-10 days, due to the current grave socio-economic situation of the country, as opposed to previous years, when they used to last approximately 12–15 days. The program also includes dance workshops, seminars, lectures, screenings and exhibitions. Many free public events are held in open central spaces, creating a festive atmosphere throughout the city and bringing contemporary dance closer to the residents and visitors. The festival takes place in 7 different theaters and other venues around the city and in its recently-built dance hall ‘Megaron Chorou’ (2012), a unique construction, dedicated mainly to the art of Dance.

Drama International Short Film Festival (DISFF)

The International Short Film Festival of Drama takes place in the northeastern city of Drama, on the Greek mainland. The picturesque

city has about 60,000 inhabitants and it is famous for its springs, forests, vineyards and mountain landscapes.

The festival was first held in 1978, at the initiative of the Drama Film Club. From the very beginning, the response of filmmakers and of the public was enthusiastic. A few years later, the Festival was adopted by the Municipality of Drama; later, in 1995, the International Festival was added to the National Festival. Since then, the festival has been funded by both the Municipality of Drama and the Greek Ministry of Culture. The main objective of the Festival is to promote and disseminate the art of cinema and to develop cooperation with filmmakers from all over the world.

Over 2,000 films are submitted each year, from which the curatorial group selects around 50-60 to screen, for entrance in the competition that is now part of the festival. The final selection is approved by the Festival Direction. Short film juries of international film and media professionals select the award-winning films, which are subsequently screened and awarded, during the closing Awards Ceremony. The festival runs on a six-day schedule, in mid-September, and its main venues are the [Municipal Conservatory](#) and the [Olympia Cinema](#), in the city of Drama. The festival holds an annual International Competition showing the best new short films from around the world, as well as parallel events, including interviews, book presentations, panel discussions and networking platforms for filmmakers and professionals. The Drama Festival is the leading Greek and South-Eastern European gateway to the world's most prestigious short film awards, as nominated filmmakers may accordingly qualify for the [European Film Awards](#).

METHODOLOGY

For the purposes of this research, primary part data were collected, with the aid of a questionnaire, during September 2016, for

the Kalamata Festival, and during October 2016 for the Drama Festival. This questionnaire survey took place within the context of a much larger study, mainly focusing on the cultural and tourism impacts of the two festivals. For the purpose of this paper, one principal question was addressed, regarding visitors' motives, responses to which were subsequently statistically correlated with personal and demographic interviewee data, including festival visitation frequencies.

The questionnaire was designed based on the bibliographical review of theoretical and empirical research findings regarding festivals' profile characteristic and motives around Europe and beyond and in-depth open-ended interviews with three artistic directors of the two festivals. In combination with the literature review, the latter interviews indicated that there are several different visitation motives related to these two international festivals. Additionally, our two working hypotheses emerged from this process, as follows:

- visitors attend international art festivals more than the residents had been formulated.
- visitors and residents had different motives for attending the festival

The subsequent data collection method selected for this study consisted of a simple self-administered online questionnaire. Two different online questionnaires were distributed in each city, but both included the same case-adapted questions. The survey was built using a web-based survey application on Google Forms. Primarily, the questionnaires were addressed to residents and visitors of each city and their greater metropolitan areas and were sent to the relevant population samples, via e-mail. Their e-mail addresses were acquired through the festival's mailing lists, as well as the municipalities' mailing lists. Dance professionals were reached through the posting of the questionnaire on online dance websites, such as dancetheater.gr and dancepress.gr. Film professionals were reached by such posting

on online film websites, such as cinema.gr and film clubs websites. Tourism professional (hotel and restaurant owners) were reached by e-mail, acquired through the National Telephone Directory. Additionally, the questionnaires were published on Kalamata and Drama resident groups' social media and online local newspapers. The questionnaire postings are estimated to have been viewed by hundreds of people. 186 persons answered the Kalamata questionnaire and 130 persons answered the Drama questionnaire.

The survey participants first read a short introductory text, presenting the research objectives and were informed that they would need only about 3 minutes to complete the survey. For the needs of this study, the focus was placed on the respondents' motives and profile characteristics. In order to facilitate the expression of respondents' opinions, the possible answers were structured in multiple choice responses and demographic questions.

SURVEY FINDINGS

Demographic profile

The majority of the sample of both cities consisted of people aged 24-40 years (58.9% for KIDF and 53.1% for DISFF), followed by the category of the 41-60 age groups (24.3% KIDF & 37.7% DISFF). The KIDF sample consisted of 23.8% male and 76.2% female respondents, whereas the DISFF consisted 56.9% male and 43.1% female respondents. Nearly half of the respondents for both cities had a high educational profile, holding an undergraduate degree (KIDF 40% and DISFF 47.7%), followed by those with a post-graduate degree (KIDF 29.7% and DISFF 32.3%). Additionally, most of the respondents were self-employed (KIDF 35.7% and DISFF 43.1%), followed by the category of private-sector employees (KIDF 34.1% and DISFF 22.3%). The most cited employment sectors were arts and culture (KIDF 36% and DISFF 47.2%) followed by education (KIDF 19.4% and DISFF 15%). Approximately 15% worked for the tourism industry. Nearly half (48.6%) of the KIDF respondents lived in

Athens, while 35.1% lived in Kalamata. Concerning the DISFF respondents, 42.3% also came from Athens, 37.7% came from Drama, and 12.3% came from Thessaloniki. Most of the respondents for both cities had visited the festival 1-4 times (KIDF 48% and DISFF 47.3%), during the 22 years of the festival's operation.

Table 1. Demographic profile of the respondents

	Kalamata KIDF 2016	Drama DISFF 2016
Age	59% 24-40 age group 24.3% 41-60 age group 10.3% 18-25 age group	53% 24-40 age group 37.7% 41-60 age group 5.4% 18-25 age group
Sex	76 % female & 24% male	43% female, 57% male
Education	40% Undergraduate degrees 29.7% Postgraduate degree	48% Undergraduate degree 32.3% Postgraduate degree
Occupation	36% Self employed 34.1 % Private Sector	43% self employed 22.3% Private sector
Sector of employment	36% Arts & culture 22% Education 5.5% Tourism Industry	47% Arts & culture 15% Education 5% Tourism Industry
Residence	49% Athens & 35% Kalamata 8.6% Abroad	42% Athens & 38% Drama 12.3% Thessaloniki

Visitors' Profile

Kalamata

The majority of Kalamata visitors stayed in Kalamata for 1-3 nights (33.6%), followed by the category of those visitors staying for 3-7 nights (20.9%). Most of them stayed with friends and family (34.8%) or at their own summer houses (25.9%), while only 22.3% chose a hotel. A significant majority (78.2%) went sightseeing around

the greater area of Messenia. 90% of them spent around 100€ per day. 38.5% replied that their main motive for visiting the city was that they have friends and relatives there, whereas 35.7% replied that their main motive was to visit the festival, on the basis of its program and showcasing of famous dance companies.

Drama

The majority of Drama visitors (63.3%) stayed in the city of Drama for 3-7 days, followed by those (26.6%) who stayed there for only 1-3 days. 74.7% of the total number of visitors stayed in a hotel, while only 21.5% stayed with friends and family. 55.7% did not do any sightseeing in the surrounding metropolitan area. 55.1% spent less than 50€ per day, followed by those (30.4%) who spent less than 100€, during their visit. 48% responded that attending the festival was their main reason for visiting Drama, while 30.8% responded that they visited the festival because they participated in it, in their capacity as artists.

Table 2. Visitors' profile

	Kalamata KIDF 2016	Drama DISFF 2016
Overnight stays	21% 3-7 nights 34% 1-3 nights	63% 3-7 nights 27% 1-3 nights
Type of accommodation	35% stayed with friends & family 26% own summer house	75% in hotels 22% with friends and family
Sightseeing in the greater area	78% Yes	56% No
Expenditure	90% spent 100 € approx.	55% spent 50€ approx.
Times visited the festival	46% 1-5 times 20% every year	47% 1-5 times 25% every year

Main motives of respondents for visiting the festival

As regards this question, the respondents had the opportunity to select more than one answer; thus, in most cases, multiple motives emerge. The majority (56.3% of KIDF respondents), responded that the selection of performances was their most important visitation motive, followed by 30.4% being motivated by the presence there of friends or family, while 27.8% stated that the reputation of the festival was also an important motive for this visit. Furthermore, 27.1% of the respondents replied that their main motive was to participate in the festival as artists, while 7.6% stated that they intended to participate in the festival’s parallel events. Regarding DISFF, 35% of the respondents replied their main visitation motive was to participate in the festival as invited artists, followed by 30% of the sample who cited the reputation of the festival and 22.5% who cited its selection of performances. 10.8% of respondents responded that they were motivated by the presence there of friends or relatives. It is important to note that, in both cases, the promotion of the festival did not emerge as an important motive to visit Kalamata or Drama, possibly indicating a lack of marketing and promotion strategies, from the side of the festival organization authorities.

Table 3. Main motives for visiting the festival

	Kalamata KIDF 2016 (159 respondents)	Drama DISFF 2016 (120 respondents)
The festival’s reputation	27.8% (44 answers)	30% (36 answers)
The festival’s selection of performances	56.3% (89 answers)	22.5% (27 answers)
Motivation by the presence of a friend or relative in the destination	30.4% (48 answers)	10.8% (13 answers)

Participation in the festival organization or as an artist (by invitation)	17.1% (27 answers)	35% (42 answers)
Participation in workshops and/ or seminars	7.6% (6 answers)	7.5% (3 answers)
The festival's promotion	3.8% (13 answers)	2.5% (3 answers)
Chance factors	7.0% (11 answers)	5% (6 answers)
Other	(0.6%) (5 answers)	10,4% (13 answers)

Number of times respondents have visited each festival

Equally important was to measure how many times the respondents had visited the festivals, during the 23 years of their operation, necessary to provide outcomes concerning audience development, repeat visits to the destination and loyalty to festival participation. For both festivals, most of the respondents answered that they had visited the festival 1-5 times. In the case of Drama, a very high percentage (24.8%) stated that they visit the festival every year. 15.3% answered that they had visited the KIDF 6-10 times, while 12.4% visited the DISFF 6-10 times.

Table 4. Number of visits to the festivals

	KIDF respondents (187)	DISFF respondents% (130)
1-5 times	48%	47%
6-10 times	15.3%	12.4%
11-17 times	11.3%	4.7%
Every year	10.2%	24.8%
Never	15.2%	11.1%
Total	100%	100%

Festival attendance frequencies by residents and visitors

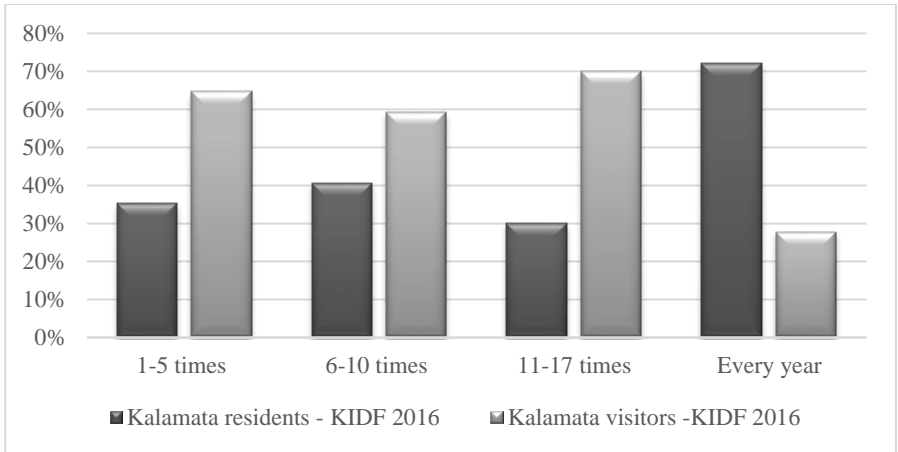
In the course of the main researcher's attendance of the festivals and discussion with the stakeholders on the implications of

the ways the festivals were organized and carried out, at the initial stage of this research, it was observed that, even though visitors were quite keen and passionate about the festivals, residents were sometimes not as enthusiastic about them, but remained rather neutral concerning festival attendance. Many of the residents were concerned about the genre of the performances, declaring that it was difficult for them to relate to such 'high art' events

In order to establish the veracity of this hypothesis, statistical crosstabulations were used to investigate the interrelation between this variable and the type of respondents (residents versus visitors of each city). The total number of festival visits by residents and visitors in each city are shown on table 4, whereas the outcomes of the crosstabulation between festival visits and types of respondents is shown on Tables 5 and 6, for Kalamata and Drama, respectively.

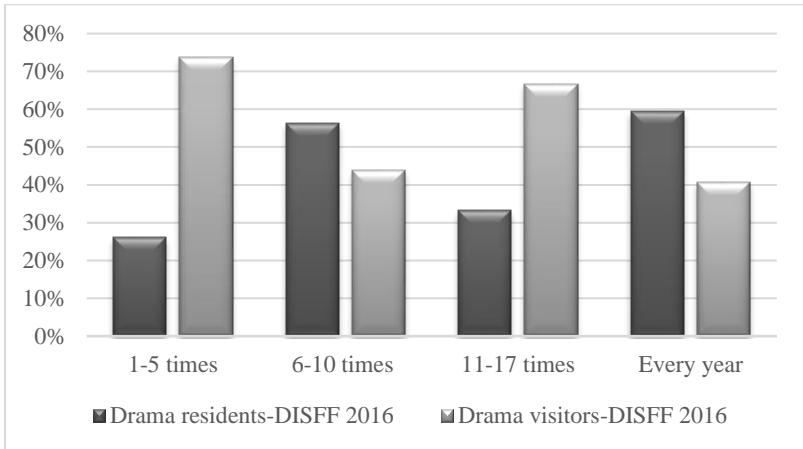
These tables show that both festivals have gradually managed to attract a high number of residents. The KIDF regularly attracts a very high percentage of residents visiting every year, while a great proportion of them responded that they had already visited the festival up to 10 times, since its establishment. According to our initial information from festival stakeholders, during the first years of the festival's operation, residents were reluctant to appreciate the performances, even though peripheral Greek cities lack similar international cultural events. However, the quality and reputation of the festival's program, has gradually managed to build a loyal local audience, in Kalamata. Our DISFF survey findings indicated a high percentage of residents visiting the festival yearly, while a sizeable number of them responded that they had visited the festival up to 10 times, during its 23 years of operation. The city of Drama also lacks all year-round international cultural events, so its residents seem to find the festival to be a great entertainment opportunity.

Table 5. Frequency of residents and visitors attending the KIDF



The KIDF appears to have a high number of loyal visitors who stated that they had visited it up to 17 times, while there also seemed to be a considerable number of first-time visitors that tend to become repeat visitors. It should be noted that Kalamata is a popular tourist resort and, as the festival takes place in July, most of its visitors combine attending the festival with holidays. On the other hand, the majority of DISFF visitors said that they had attended the festival up to 5 times, followed by those who said that they had attended it up to 17 times. Due to the nature of the DISFF, a substantial number of attendants tend to be invited artists, so every year there appear to be many first-time visitors. Nevertheless, the high score of every-year visitors indicates that there is a significant recent trend of audience development, creating repeat visits.

Table 6. Frequency of residents and visitors attending the DISFF



The relationship between motivations for attending the festival and profile characteristics

The first part of our crosstabulation findings indicates similarities between the two festivals' demographics characteristics and visitors' profiles. However, further statistical analysis was used to examine whether arts festivals-goers constitute a single homogeneous market, or whether each event appears to attract different audiences for distinct reasons.

The implications of these latter findings, derived from chi-square tests used for identifying if the motives of the respondents differed according to their demographic characteristics. Chi-square was the appropriate statistical test, since the variables of the questionnaire were categorical (Malhotra and Bricks, 2003; 2006). Therefore, for each of the two festivals, visitors' motives were correlated with gender, age, educational background, occupation and permanent residence. Significant statistical differences were observed only in three cases; a) visitors' motives and residence for the KIDF, b) visitors' motives and residence for the DISFF and c) visitors' motives and age for the DISFF.

Firstly, in the case of the KIDF (see Table 7), visitors' motives differed, according to their place of residence, showing $33,876 (21) = 0,037 < 0,05$. Visitors from Athens, the rest of Greece and abroad seemed to be mainly motivated by the selection of the performances, whereas residents of Kalamata were mostly motivated by the reputation of the festival, as well as by the presence there of friends and/ or relatives. In this case, Cramer's V was 0,268, indicating a weaker association, as compared to the following cases.

Table 7: Motives and residence of respondents, KIDF 2016

	Athens	Rest of Greece	Abroad	Kalamata	Chi-Square	Sig.	Cramer's V
					33,876	,037	,268
The festival's reputation	16,2%	25,9%	8,3%	38,5%			
The festival's selection of performances	39,2%	36,2%	33,3%	15,4%			
Motivation by the presence of a friend or relative in the destination	5,4%	15,5%	16,7%	38,5%			
Participation in the festival organization or as an artist (by invitation)	5,4%	12,1%	,0%	0%			
Participation in workshops and/ or seminars	14,9%	3,4%	25,0%	7,7%			

The festival's promotion	4,1%	1,7%	8,3%	0%			
Chance factors	10,8%	3,4%	8,3%	0%			
The festival's reputation	4,1%	1,7%	,0%	0%			
Total	100,0%	100,0%	100,0%	100,0%			

Furthermore, the visitors' motives (see table 8) differed according to age, only in the case of the DISFF, by $36,834 (21) = 0,13 < 0,05$. More specifically, the main motive for visiting the festival for people who were 18-25 years old was reportedly being urged to do so by friends and/or relatives. In contrast, our interviewee stratum of 26-40 years old professed that they attended the festival mainly because they participated in workshops and seminars. Finally, interviewees 41-60 years old stated that they were motivated mainly by the reputation of the festival. Cramer's V here was 0,324, signifying a moderate but positive correlation between age and motivation (Malhotra and Bricks, 2006).

Table 8: Motives and age of respondents, 2016

	18-25	26-40	41-60	More than 61	Chi-Square	Sig.	Cramer's V
					37,834	,013	,324
The festival's reputation	16,7%	16,4%	31,3%	20,0%			
The festival's selection of performances	16,7%	13,1%	18,8%	20,0%			
Motivation by the presence of a friend or	33,3%	13,1%	6,3%	20,0%			

relative in the destination							
Participation in the festival organization or as an artist (by invitation)	16,7%	4,9%	10,4%	0%			
Participation in workshops and/ or seminars	0%	47,5%	16,7%	0%			
The festival's promotion	0%	1,6%	2,1%	0%			
Chance factors	16,7%	1,6%	4,2%	0%			
The festival's reputation	0%	1,6%	10,4%	40,0%			
Totals	100,0%	100,0%	100,0%	100,0%			

In addition, statistical differences were also detected in the case of the DISFF, in the correlation between visitation motive and place of residence, with a value of $55,082 (21) = 0,000 < 0,05$. More specifically, festival visitors from Athens and abroad responded that they attended the festival mainly because they participated in workshops and seminars, whereas residents of Drama responded that they attended the festival mainly due to its reputation (see table 5). Cramer's V here was 0,391, signifying a moderate but positive correlation between age and visitation motivation (Malhotra and Bricks, 2006).

Table 5: Motivation and residence of respondents, Drama 2016

	Athens	Rest of Greece	Outside Greece	Drama	Chi-Square	Sig.	Cramer's V
					55,082	,000	,391

The festival's reputation	11,8%	28,6%	,0%	37,0%			
The festival's selection of performances	7,8%	14,3%	11,1%	26,1%			
Motivation by the presence of a friend or relative in the destination	11,8%	7,1%	11,1%	13,0%			
Participation in the festival organization or as an artist (by invitation)	5,9%	7,1%	22,2%	6,5%			
Participation in workshops and/ or seminars	54,9%	28,6%	55,6%	0%			
The festival's promotion	0%	0%	0%	4,3%			
Chance factors	0%	0%	0%	8,7%			
The festival's reputation	7,8%	14,3%	0%	4,3%			
Totals	100,0%	100,0%	100,0%	100,0%			

No significant statistical differences were observed in crosstabulations conducted for the other demographic variables.

DISCUSSION

The findings of this study aim to contribute to research concerning festival attendees' visitation motives, relating to their profile characteristics. The preceding overview of our results shows that, even though festivals attendees share similar profile characteristics, they are drawn to the festivals on the basis of multiple and variable motivations.

As far as both festivals are concerned, during the 23 years of their operation, they have managed to gain recognition, attract thousands of visitors and promote the image of their cities in Greece and abroad. Regarding visitors' profile characteristics, both festivals tend to appeal to high-profile attendees, relatively young and highly educated. Most of them are self-employed in the sectors of arts, education and culture. However, mainly due to the type of art they represent, the KIDF attracts more women than men, while the DISFF attracts more men than women. Attendees of the festivals tend to be either residents or visitors of the city, but nearly half of them seem to be visitors coming mainly from Athens.

The majority of the KIDF visitors state that they stay in the city for max 3 nights and they stay with friends and/ or family, while the DISFF visitors respond that they tend to stay there max 7 nights and most of them choose a hotel. Festival visitors are interested in local culture, history and sightseeing, and reportedly combine the festival visit with holidays or with a weekend break. With regard to the KIDF, the vast majority of its visitors go sightseeing around the greater area of Kalamata; thus, the festival potentially benefits businesses in the greater Prefecture of Messenia. Kalamata visitors seem to spend an average of 100€ per day, comparatively more than those in the case of the Drama Festival, possibly because Kalamata offers more tourist services and higher standards of tourism infrastructure. However, due to the artistic genre of the Drama festival and the fact that the film screenings there take place all day long, fewer visitors report that they spend time sightseeing in the greater area.

Our findings also show that the festivals constitute a very important motive for first-time visitors to these destinations, but, most

importantly, they seem to represent a meaningful experience to a substantial number of the attendees, leading them to become part of regular and loyal festival audiences. A considerable number of them also tend to revisit the festivals every year, even though their visitation motives may vary between the two cases.

Moreover, the majority of the KIDF respondents indicated that the selection of performances was their most important motive for visiting Kalamata, followed by those motivated by the presence of friends or family in the area and then those who stated that the reputation of the festival was also an important motive for this visit. In the case of the DISFF, most of the respondents replied that their main visit motive was to participate in the festival as invited artists, followed by those who cited the reputation of the festival and then those reportedly motivated by its selection of performances. The results of the Drama case additionally reveal respondents' overall recognition and appreciation of the festival's role in upgrading the city's image and enhancing its reputation. It is important to note that, in both cases, the promotion or advertising of the festival seemed to play a very small part in such motives (approx. 3%), possibly indicating a paucity or inadequacy in these festival marketing and promotion strategies.

CONCLUSIONS

In this paper, we sought to explore the main underlying reasons visitors attend international arts festivals and to analyze their profile characteristics, in two medium-sized Greek cities. Additionally, we explored the nature of the relationships that may exist between motivations for attending the festivals and the socio-demographic composition of their attendees. These publicly-funded events rely mostly on the support of local and national authorities; they do not operate based on profits, therefore they lack in market research and promotion. What emerges as a most remarkable finding, in both

cases, is that these two festivals have managed to attract thousands of visitors and to create loyal audiences with multiple positive tourism and cultural impacts in both cities with minimal funds and resources for advertising and more general promotion.

The success stories of the KIDF and DISFF rely on their artistic visions and aims to promote successfully the art they represent, by creating well-known, solidly-established and highly-attractive international profiles, claiming a prominent place at least on the European festival map. Their long-term, consistent and loyal-to-their-art character has established them both as significant international festivals, attracting regular visitors, improving their host cities' cultural profiles, thus leading them to achieving yearly public funding, despite the country's dire circumstances of ongoing financial recession. In both cases, it is widely recognized that the festivals have a lot of further untapped potential.

Finally, our study results highlight the importance of evaluating festival attendants' profile characteristic and motives, as a basis for more concerted and comprehensive marketing strategies, both at the national and an international level. Such findings may play a significant role in influencing relevant authorities' decision-making, in developing successful strategic tourism planning and policy, while enabling festival organizers to assess audience needs and improve the future organization and promotion of such events, towards a wider audience reach. This study may be considered as a first step towards understanding such audience characteristics and could also be undertaken at a larger scale, with the inclusion of a wider variety of socio-demographic groups, at both ends of the supply and demand spectrum.

At times when art and cultural events become major victims of economic recession and face harsh state funding cutbacks, our conclusions may aid in providing tourism and culture organizers and policy-makers with a sounder basis for future planning, programming, and promotion of international arts festivals.

REFERENCES

- Alves HB, Campon Cerro AC, Martins AF (2010) Impacts of small tourism events on rural places. *J Place Manage Devel* 3:22–37
- Arcodia, C., & Whitford, M. (2006). Festival attendance and the development of social capital. *Journal of Convention and Event Tourism*, 8(2), 1–18
- Boo S, Busser JA (2006) Impact analysis of a tourism festival on tourists' destination images. *Event Manage* 9:223–23
- Cha, S.; McCleary K.W. & Uysal, M. (1995). Travel Motivations of Japanese Overseas Travellers: A Factor-Cluster Segmentation Approach. *Journal of Travel Research*, 34(1): 33-39
- Chang, Wanching and Yuan, Jingxue (Jessica) PhD, (2016) Tourists' characteristics and motivations in attending Festivals and events: A study in Texas. *Tourism Travel and Research Association: Advancing Tourism Research Globally*. 45.
- Crompton, J. L. (1979). Motivations for pleasure vacation. *Annals of Tourism Research*, 6(4), 408–424.
- Crompton, J. L., & McKay, S. L. (1997). Motives of visitors attending festival events. *Annals of Tourism Research*, 24(2), 425–439.
- Dann, G. (1977). Anomie, Ego-Enhancement and Tourism. *Annals of Tourism Research* 4, 184- 194.
- Crompton, J. L. 1979. Motivations for pleasure vacation. *Annals of Tourism Research*, 6(4): 408–424.
- Dann, G. 1981. Tourism motivations: Appraisals. *Annals of Tourism Research*, 8(2): 189–219.
- de Bres K, Davis J (2001) Celebrating group and place identity: a case study of a new regional festival. *Tour Geogr* 3:326–33
- Ferrell, O.C.; Hartline, M.D. & Lucas, G.H. (2002). *Marketing Strategy* (2nd ed.). Fort Worth: Harcourt College.
- Fodness, D. (1994) Measuring tourist motivation. *Annals of Tourism Research*, 21 (3) , 555-581
- Formica S, Uysal M (1996) A market segmentation of festival visitors: Umbria Jazz festival in Italy. *Festival Manage Event Tour* 3:175–182
- Getz D (2007) *Event studies: theory, research and policy for planned events*. Elsevier, Oxford

- Gibson Ch., Waitt G., Walmsley J., & Connell J. (2010) Cultural Festivals and Economic Development in Non-metropolitan Australia. Local development, Tensions and opportunities, *Journal of Planning and Education and research*, Vol 29, No 3, pp 280-293
- Gursoy D, Kim K, Uysal M (2004) Perceived impacts of festivals and special events by organizers: an extension and validation. *Tour Manage* 25:171–18
- Huang JZ, Li M, Cai LA (2010) A model of community-based festival image. *Int J Hosp Manage* 29:254–260
- Iso-Ahola, E. 1982. Towards a social psychology theory of tourism motivation: A rejoinder. *Annals of Tourism Research*, 9(2): 256–262
- Kim C, Scott D, Thigpen J, Kim S (1998) Economic impacts of a birding festival. *J Festival Manage Event Tour* 5:51–58
- Kim SS, Prideaux B, Chon K (2010) A comparison of results of three statistical methods to understand the determinants of festival participants' expenditures. *Int J Hosp Manage* 29:297–307
- Kim, K.; Uysal, M. & Chen, J.S. (2002). Festival visitor motivation from the organisers' point of view. *Event Management*, 7(2002): 127-134.
- Klaic D, Bacchella U, Bollo A, di Stefano E (2004) Festivals: Challenges of Growth, Distinction, Support Base and Internationalization. Tartu: Cultural Department, City of Tartu. <http://www.tartu.ee/festivalbook>.
- Kotler P, Haider DH, Rein I (1993) *Marketing places: attracting investment, industry and tourism to cities, states and nations*. Free Press, New York
- Kreitner, R. (1989). *Management* (4th ed.). Boston, MA: Houghton Mifflin Company.
- KRUGER, M. (2009). *Spending behaviour of visitors to the Klein Karoo National Arts Festival*. Unpublished M thesis. Potchefstroom: North West University.
- Kruger, M. & Saayman, M. (2010). Travel motives of visitors attending Oppikoppi Music Festival. *Acta Academica*, 41(4): 56-73.
- KRUGER, M.; SAAYMAN, M. & ELLIS, S. (2010). Segmentation by genres: The case of Aardklop National Arts Festival. *International Journal of Tourism Research* (in process of review).
- Lee, S. Y., Petrick, J. F. and Crompton, J. 2007. The roles of quality and intermediary constructs in determining festival attendees' behavioural intention. *Journal of Travel Research*, 45(4): 402–412.
- Middleton V., (1994) *Marketing in Travel and Tourism*, Butterworth-Heinemann

- Malhotra, N., Birks, D. (2003). *Marketing research: An applied Approach, 2nd European edition*. Harlow: Pearson Education.
- Malhotra, N., Birks, D. (2006). *Marketing research: An applied Approach 3rd European edition*. Harlow: Pearson Education.
- Marais, M. (2010). Key success factors of managing a wine festival. Unpublished M thesis. Potchefstroom: North West University.
- McCann E (2002) The cultural politics of local economic development: meaning-making, placemaking, and the urban policy process. *Geoforum* 33:385–398
- Mehmetoglu M, Ellingsen KA (2005) Do small-scale festivals adopt “market orientation” as a management philosophy? *Event Manage* 9:119–132
- Moscardo G (2007) Analyzing the role of festivals and events in regional development. *Event Manage* 11:23–32
- O’Sullivan D, Jackson M (2002) Festival tourism: a contributor to sustainable local economic development *J Sustain Tour* 10:325–342
- O’Sullivan D, Pickernella D, Senyard J (2009) Public sector evaluation of festivals and special events. *J Policy Res Tour Leisure Events* 1:19–36
- Park, K. S., Reisinger, Y. and Kang, H. J. 2008. Visitors’ motivation for attending the South Beach Wine and Food Festival, Miami Beach, Florida. *Journal of Travel & Tourism Marketing*, 25(2): 161–181.
- Pasanen K, Taskinen H, Mikkonen J (2009) Impacts of cultural events in Eastern Finland – development of a Finnish event evaluation tool. *Scand J Hosp Tour*
- Saayman M., (2011) Motives for attending the Cultivaria Arts Festival, Institute for Tourism, Wildlife Economics and Leisure Studies, North-West University, Potchefstroom, Republic of South Africa
- Sarantakou E., (2010) “Mature Tourism Destinations. Progress and capabilities of transitioning to a sustainable model of summer-cultural tourism. The Greek case study.” (in greek), Doctoral Thesis, Athens Polytechnic School, Athens
- Scott, D. 1996. A comparison of visitors’ motivations to attend three urban festivals. *Festival Management and Event Tourism*, 3(3): 121–128.
- Shinyong Jung, (2017) Festival attributes and perceptions: A meta-analysis of relationships with satisfaction and loyalty Sarah Tanford, *Tourism Management* 61 (2017) 209e220

- Skoultzos, S., Tsartas, P. (2009), "Event tourism: Statements and Questions about its impacts on rural areas". *TOURISMOS*, Vol. 4, No. 4, pp.293-310
- Thrane C (2002) Jazz festival visitors and their expenditures: linking spending patterns to musical interest. *J Travel Res* 40:281–286
- Uysal, M., & Li, X. (2008). Trends and critical issues in festival & event motivation. In A. Aktas, M. Kesgin, E. Cengiz, & E. Yenidip (eds.). *International Cultural & Event Tourism: Issues and Debates*, 10–20. Ankara, Turkey: Detay Yayincilik.
- Uysal, M., Gahan, L. W., & Martin, B. (1993). An examination of event motivations: A case study. *Festival Management & Event Tourism*, 1(1), 5–10.
- Uysal, M., Li, X., & Sirakaya-Turk, E. (2008). Push-pull dynamics in travel decisions. In H. Oh (ed.). *Handbook of Hospitality Marketing Management*, 413–439. Oxford: ButterworthHeinemann.
- Van de Wagen L (2005) *Event management: for tourism, cultural, business and sporting events*, 2nd edn. Pearson Education, Frenchs Fores
- Waitt G (2008) Urban festivals: geographies of hype, helplessness, and hope. *Geogr Compass* 2:513–537
- Yolal M., Cetinel F.& Uysal M, 2009 An examination of Festival Motivation and perceived Benefits relationship: Eskisehir International festival, *Journal of Convention & event Tourism*, 10:276-291,
- Yolal, M., Cetinel, F., & Uysal, M. (2009). An examination of festival motivation and perceived relationship: Eskisehir international festival, *Journal of Convention & Exhibition Management*, 10 (4), 276-291.

Vasiliki Georgoula (vasilikigeo@hotmail.com, v.georgoula@aegean.gr) is a PhD candidate at the University of the Aegean on the field of cultural tourism, expected to complete in 2018. She holds a BA on European Languages, Society and Culture from Goldsmith's College, University of London and a MS on eTourism from the University of Surrey. Since 2005 she has been involved in education, consultancy and vocational training in tourism. Her research interests range across several key areas within cultural tourism, festivals, tourism and cultural development. She has

presented her work in various international tourism conferences and has published in international conference proceedings.

Theano S. Terkenli. Professor and founding member of the Department of Geography and the Interdepartmental Graduate Program in Tourism Planning, Administration and Policy, University of the Aegean. Research, publishing and teaching specialty and interests, including a number of books, in Cultural Geography, Landscape Geography and Critical Perspectives to Tourism.