

## Sustainable Cultural Events Based on Marketing Segmentation: The Case of Faro Capital of Culture

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**Abstract:** The city of Faro was designated by the Portuguese government as the 2005 National Capital of Culture. The Faro 2005 National Capital of Culture took place between May and December in several cities of the Algarve region, with most events occurring in Faro. The programme consisted of 185 different performances represented through music, cinema, theatre, ballet and plastic arts. The paper analyses segments of the population that participated in the Faro 2005 event and discusses the relation between the event's success and the degree of satisfaction of the participants. The contribution of the paper lies in pointing to the importance of an adequate marketing approach of large-scale events, such as cultural events, in order to achieve greater audience appeal/impact, in order to ensure sustainability.

**Keywords:** Cultural events; Promotion, Management, Segmentation, Cluster analysis.

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**Resumen:** La ciudad de Faro fue señalada por el gobierno portugués como la Capital Nacional de la Cultura en el 2005. Faro Capital Nacional de la Cultura 2005 se celebró entre mayo y diciembre en varias ciudades de la región del Algarve, teniendo lugar la mayoría de los acontecimientos en Faro. El programa consistió en 185 actos diversos que incluyeron música, cine, teatro, ballet y artes plásticas. El artículo analiza los segmentos de la población que participó en el acontecimiento Faro 2005 y debate la relación entre el éxito del acontecimiento y el grado de satisfacción de los participantes. La contribución del artículo reside en apuntar hacia la importancia de una perspectiva de marketing adecuada en los eventos a gran escala, tales como acontecimientos culturales, para alcanzar mayor atractivo/impacto en vías a asegurar la sostenibilidad.

**Palabras clave:** Eventos culturales; Promoción; Gestión; Segmentación; Análisis cluster.

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## Introduction

The globalisation of economies has led to the standardisation of customs and practices in western societies. This has had a strong impact in the management paradigms of cultural industries. It is vital that the industry adopts new management principles in order to secure sustainable cultural institutions and activities.

In the face of increased competition and funding constraints, there is a need to make artistic products progressively more unique from program managers and specialists. In this context, it is necessary to differentiate and develop creative, exciting and memorable cultural experiences in order to satisfy the needs, desires and expectations of all involved stakeholders. If we look to marketing principles, the basic premise is that a company should identify what the market and stakeholders want and then look to satisfy these needs.

The primary goal of marketing in the arts is to attract an appropriate number of participants. To accomplish this, cultural managers must consider market segmentation, targeting and positioning of cultural products. Proper communication is another important strategic element in drawing participants. In this sense, marketing can be seen as the philosophy of reaching targeted market segments and producing major cultural events consistent with its mission.

Participants naturally tend to hold different preferences and as such are attracted to different cultural products. However, it is possible to identify common preferences among them: some enjoy theatre while others may prefer dance or music or opera. Because each participant holds a unique set of experiences and perceptions, more than one product needs to be made available. This introduces the concept of segmentation and its relevance in cultural event management.

## Literature Review

Besides identifying clear objectives, the selection of target markets is one of the most powerful decisions made in the marketing planning process, that is, “the most powerful weapon in the marketer’s arsenal

(Colbert, 1994: 102). Kotler and Scheff (1997) argue that the first responsibility of a marketer is to segment its consumer base, by aggregating consumers into similar groupings. For Smith (1956: 6), marketing segmentation is a strategic matter. It “consists of viewing a heterogeneous market as a number of smaller homogeneous markets”. Colbert (1994: 103) noted that “although conceptually the principle of market segmentation may seem simple, in practice, defining the segments can be problematic”. When considering personal characteristics, it is possible to identify segmentation criteria based on *sociodemographic* (age, gender, income, education, and family status), *geographic* (distance) and *psychographic* factors (interests and opinions, social class, family life cycle). Segments should be distinct, identifiable, reachable and suitable in size (Frank, Massy & Wind, 1972; Wedel & Kamakura, 1998). For Kotler and Scheff (1997), each segment should be mutually exclusive, exhaustive, measurable, substantial and accessible.

Each segmentation approach can be classified as being an *a priori* segmentation (Mazanec, 2000; Dolnicar, 2004; Colbert, 1994) or an *a posteriori* segmentation (Myers & Tauber, 1977; Mazanec, 2000; Dolnicar, 2004). An *a priori* segmentation refers to a situation in which cultural or event program managers are aware of the segmentation criterion or the segments to which the product is performed. An *a posteriori* segmentation refers to situations in which data needs to be analysed at the management level in order to understand the market structure before market segments can be identified. Colbert (1994) refers to this approach as “cluster-based segmentation”.

According to Kotler and Scheff (1997: 95), “the segmentation variables most commonly used by arts organisations are demographic and geographical [...] Demographic characteristics play a significant role in identifying current and potential performing arts attendees”. To segment a market, an organisation should combine two or more demographic variables. Kotler and Scheff (1997) note that education and income variables are commonly used to segment performing arts attendees. When

we consider other variables in the arts segment the market, we provide a richer analysis. Lifestyle segmentation (also called psychographic segmentation) is also addressed as important since deep individual characteristics impact on individual behaviour. Once the target market segment has been identified, organisations need to evaluate segment attractiveness and the current or potential strengths the organisation has in serving a particular segment.

Target markets are generally defined as "consisting of a set of buyers, having common needs or characteristics that the organisation decides to serve" (Kotler & Scheff, 1997: 109). Cultural organisations can specialise their supply to suit the needs of a particular group. According to Kotler and Scheff (1997: 114), "an organisation should focus on market segments that it has a differential advantage in serving". This represents an important marketing decision. Each market segment will respond differently to cultural products or to promotional appeals. A correct targeting strategy will lead to effectiveness of product strategy development and promotion.

There is general consensus in the marketing literature that satisfaction of consumer needs and desires is essential. Oliver (1997: 13) has defined customer satisfaction as "a judgement that a product or service feature, or the product or service itself, provided (or is providing) a pleasurable level of consumption-related fulfilment". Satisfaction results from a subjective judgement about whether or not the selected alternative meets or goes beyond expectations. In other words, satisfaction can be described as a "psychological outcome" that results from acquiring a product or a service (MacKay & Crompton, 1990: 48). A better understanding of the satisfaction level with the management process in the cultural sector is important to ensure effective product development, pricing, and place and promotional strategies. Satisfied individuals are also more likely to share pleasurable experiences with friends and relatives (Hallowell, 1996; Pizam, 1994; Ross, 1993). From this, it is clear that satisfaction levels are variables of importance that provides a *posteriori* market segmentation.

The importance of adopting a promo-

tional strategy in the arts and cultural sectors is highlighted by Kotler and Scheff (1997: 299) who state that in the "vast majority of arts marketing strategies, influencing behaviour is largely a matter of communication". Colbert (1994: 175) indicates that it "can educate the consumer about a product" while Hill, O'Sullivan and O'Sullivan (1998: 180) note that the promotion strategy is especially important when it's "aim is to reach not only existing arts customers, but to arouse the interest of new audiences". Cultural organisations "project an image to specialised public as well as to the general public. Their image derives from consumer perceptions based on others' opinions, critics' reviews, experience, promotional campaigns, and so on" (Colbert, 1994: 174).

The traditional promotion mix includes four major tools: advertising, personal selling, sales promotion and public relations. Sponsorship is one of the most prominent promotional tools in the arts sector. Direct marketing comprises a number of promotional actions that tend to be successful to communicate with the public. The effectiveness of any promotional strategy depends on how well the target audience is identified. Although traditional media, such as newspapers, are also used to advertise cultural events, their total cost and cost per target customer are relatively high (Berneman & Kasparian, 2003: 40).

According to Hill et al. (1998) in the arts or cultural sector, public relations represent a popular promotional tool. However, the distribution of printed material such as flyers is often a common means. "Since cultural events are sensitive to time and place and by their highly targeted audiences it is important that advertising media could be flexible and reach out to a mobile, urban audience" (Berneman & Kasparian, 2003: 40). Grossman (1987: 76) states that "outdoor media offer such advantages". Pechmann and Stewart (1990) believe that repetition has a positive effect on advertising recall (cited in Berneman & Kasparian, 2003: 43).

## Setting

The city of Faro was nominated by the Portuguese Government as the National

Capital of Culture for 2005. Since the project's pre-announcement in 2001 until the end of the event in December 2005, Portugal witnessed four governments come into office together with different political ideals. This caused instability and disruption in the organisation, preparation and execution of the project.

Faro 2005 took place from May to December in several cities of the Algarve region, with most events occurring in the city of Faro during the summer months. It offered a diversified cultural program consisting of 185 different events distributed in eight artistic categories: *performing arts, exhibitions, literary work, theatre, dance, circus, music* and *cinema*.

The three main objectives of Faro 2005 are as follows: (1) to stimulate an integrated approach of initiatives and investments from the private and the public sectors in order to establish partnerships in order to create cultural projects that would improve the image of the city and its region; (2) to have a diversified product strategy in order to target different segments and different cities of the region; (3) to improve the value and the reputation of the cultural uniqueness of the region.

Faro 2005 had two major targets: a) the segment of persons who normally attend cultural events and b) a vast segment of individuals who normally do not consume cultural events. The main objective was to attract local residents to these events. However, since Algarve is one of the most important Portuguese tourism destinations, Faro 2005 also aimed to reach non-local residents such as domestic and inter-

national visitors.

## Study Methods

### *Questionnaire and data*

Data for this study results from a structured questionnaire containing four sections and carried out until the end of December 2005. Section I refers to questions regarding the event/the individual performances. Section II includes questions on Faro 2005. Section III considers cultural habits while section IV collects socio-demographic data such as gender, age, marital status, occupation, educational qualification and nationality. In this study, sections II to IV are explored.

The participants of Faro 2005 represented the target population of the study. The sample was determined as a function of the number of monthly events for the following categories: *performing arts, exhibitions, literary work, theatre, dance, circus, music* and *cinema*. A multi-stage sampling method was applied, starting with a random selection of 30% of the scheduled events for each month. Once events were selected, a systematic procedure was used to identify the individuals who would complete the questionnaire. Questionnaires were distributed at the entrance of the performance venue, thirty minutes prior to the start of the session. Those distributing the questionnaires identified themselves and explained the purpose of the study. Questionnaires were collected at the end.

Characteristics	Distribution of answers
Gender	Female: 61.9 %; male: 38.1%
Age	15 – 25: 20.6; 26 – 40: 40.8%; 41 – 65: 29.9%; older than 65: 5.7%; mean = 37.72 years old; standard deviation = 14.33 years old ; median = 34
Nationality	Portuguese: 100%; other: 0%
Educational qualification	Elementary: 9.2%; Secondary: 23.4%; College: 50.5%; Master or Phd: 16.9%
Marital status	Married: 42.8%; single: 48.1%; divorced: 9.1%
Occupation	Managerial and professional occupations: 33.4%; associate professional and technical: 32.9%; students: 7.4%; sales and customer services or administration and secretarial: 13.0%; other: 13.3%

Table 1. Demographic characteristics of the sample

Although a total of 2050 enquiries were carried out, only 1020 were considered for the purposes of the study, namely those containing responses to all questions. Table 1 reports the characteristics of this restricted sample. 61.9% of respondents are female, 48.1% are single and 42.8% are married. All of the respondents are Portuguese (87.1%), possess higher qualifications (67.4%) and hold “managerial and professional occupations” (33.4%) and “associate professional and technical” (32.9%). Almost half of the respondents are aged between 26 and 40 years of age (40.8%).

#### *Data analysis methods*

For this study, satisfaction levels with Faro 2005 were used as the criteria for segmentation purposes. Seven variables were considered to measure satisfaction, namely, the programme of events, originality, differentiation, notability, organisation, promotion of events. These variables were all measured using a Likert five-point scale ranging from 1 – very unsatisfied to 5 – extremely satisfied.

This study applies two multivariate statistical methods to obtain and validate the segments of the respondents: categorical principal components analysis (CATPCA) and cluster analysis. Using CATPCA, the joint relationship among the seven satisfaction attributes is explored. Since these variables are measured using a likert scale, they are qualitative (categorical and ordinal) and CATPCA is a multivariate technique particularly suitable to analyse categorical variables. This method explores the associations among the categories of the set of qualitative variables, allowing their graphical representation in a perceptual map. Such a map is very useful since it simplifies the data interpretation: on one hand, related variables or categories are depicted as points close together on the map; on the other hand, the unrelated categories are represented as points spaced out on the map.

If variables are related, which was the case, the perceptual map yielded by the CATPCA can suggest the existence of seg-

ments in the data. In order to identify these segments, a cluster analysis was applied. The complementary use of CATPCA and cluster analysis is recommended because even though the former technique can evidence the presence of segments, only a cluster analysis can validate and identify which case belongs to each segment. Once the cluster of respondents was identified, cross-tabulations and chi-square tests were applied for profiling purposes. All analyses were carried out using SPSS 16.

#### **Results**

Table 2 shows the distribution of respondents using the five response levels of the seven variables measuring the satisfaction levels of FARO 2005. As can be observed, and for all items, a significant proportion of responses can be found in the median category, 3 – *not satisfied nor unsatisfied*, which suggests a substantial number of respondents feeling indifferent for most of the items. Overall, the satisfaction categories (4 and 5) have higher weights than the dissatisfaction categories (1 and 2) (36.05% versus 21.45%, using the average percentages shown in the last line of the table), suggesting a positive global appreciation of the event.

Comparing the average proportion within each response level, two additional findings should be highlighted. On one hand, the item that reports higher levels of satisfaction is the *cultural program*, followed by the item *events' organisation*. These items sum 43.3% and 37.8%, respectively, in the response levels *satisfied* and *very satisfied*, exceeding the average percentages for these response levels. On the other hand, the item that reveals higher levels of dissatisfaction is the *events' promotion*, representing 33.2% of the response levels *unsatisfied* and *very unsatisfied*, surpassing the corresponding average percentages.

Variables measuring satisfaction	Distribution of answers					TOTAL
	1 – Very unsatisfied	2 – Unsatisfied	3 – Not satisfied nor unsatisfied	4 – Satisfied	5 – Very satisfied	
Cultural program	4,7%	9,9%	42,1%	34,2%	9,1%	100%
Events' originality	5,0%	15,0%	45,1%	26,2%	8,7%	100%
Events' differentiation	4,7%	15,5%	47,4%	24,8%	7,6%	100%
Events' notability	5,0%	18,5%	47,8%	21,7%	7,0%	100%
Events' organisation	7,5%	15,2%	39,5%	28,2%	9,6%	100%
Events' promotion	13,4%	19,8%	34,0%	24,8%	7,9%	100%
Number of events	6,3%	16,5%	42,0%	26,6%	8,7%	100%
Average percentages	6,7%	15,8%	42,6%	26,6%	8,4%	100%

Table 2. Respondents' distribution by the response levels of the variables measuring satisfaction

### *Categorical principal components analysis*

Before implementing CATPCA, the correlations between each pair of satisfaction items were assessed. All these correlations (Spearman and Kendall's tau<sub>b</sub>) are higher than 0.4 and are significant at the 0.01 level (two-tailed). The Chi-square tests carried between each pair of variables also indicate significant dependence relationships between the variables (Chi-square tests: p-value = 0.000).

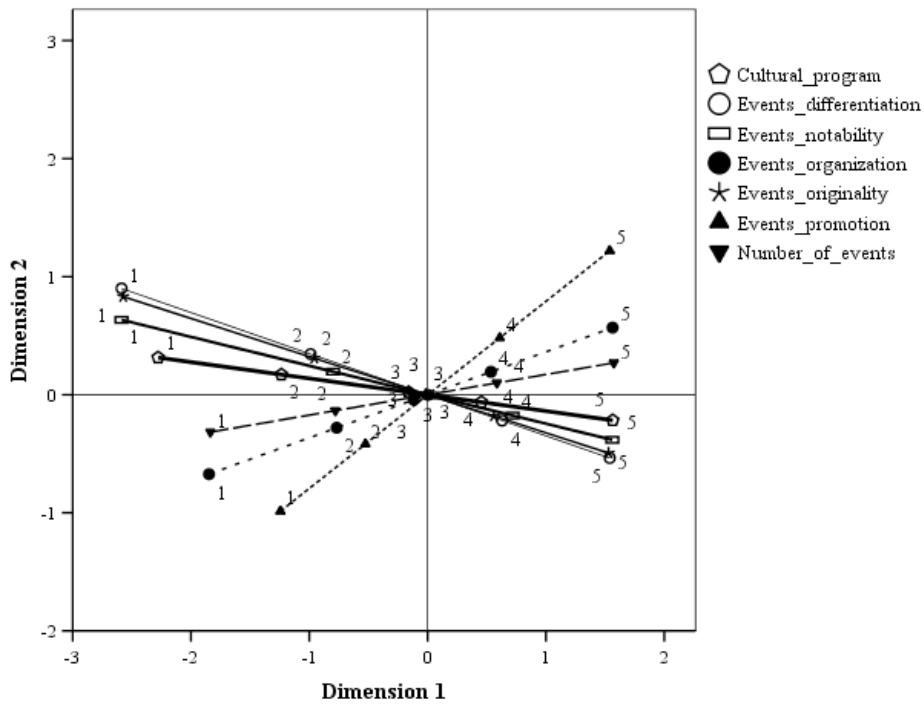
If the satisfaction items are correlated, the relations among them can be jointly analysed and graphically represented through CATPCA. The satisfaction items were considered in CATPCA as ordinal variables. Since only two eigenvalues were higher than 1, this method suggests that two dimensions should be retained, accounting for 77.7% of the total variance of the original data. In both dimensions, the Cronbach's Alphas exceed 0.5 (they are 0.922 and 0.565 in dimension 1 and 2, respectively).

Figure 1 is the perceptual map that represents the optimal quantifications of each category or response level. The numbers along the lines indicate the response categories from 1 (very unsatisfied) to 5 (extremely satisfied) in terms of each satisfaction variable. The horizontal axis indicates dimension 1 and the vertical axis

represents dimension 2. Dimension 1 is the most important because it accounts for 68.1% of the total variance. In the map, the variables are indicated by the lines. Exhibit points represent the categories of variables in each line, that is, the five response levels. As Figure 1 shows, dimension 1 clearly separates quarters 1 and 3 (Q<sub>1</sub> and Q<sub>3</sub>) from quarters 2 and 4 (Q<sub>2</sub> and Q<sub>4</sub>), that is, the lower response levels in the items (i.e., the categories *very unsatisfied*), represented on the left-hand side of the map, from the higher response levels (i.e., the categories *very satisfied*), represented on the right-hand side.

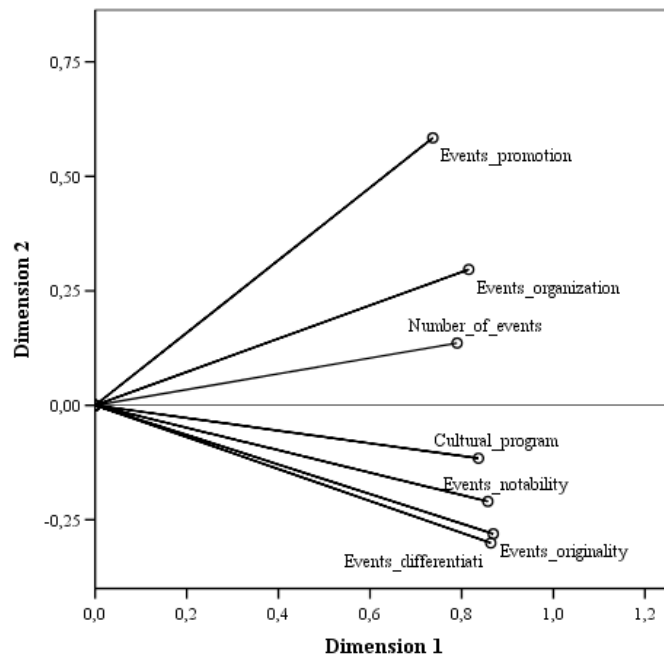
In general terms, variables evidence similar geometrical pattern since they are closely represented. This occurs because, as previously mentioned, variables are strongly and significantly correlated. However, the map displays two different patterns in terms of the slope of the lines. For the variables *promotion*, *organisation* and *array of events*, broken lines show a positive slope. Lines representing the other variables exhibit a negative slope. Dimension 2 captures this diversity, distinguishing quarters 1 and 2 from quarters 3 and 4. Thus, high (low) values in dimension 2 suggest a high (low) satisfaction level in terms of *promotion*, *organisation* and *number of events*.

**Figure 1** Joint plot of category points for categories of variables measuring satisfaction



Variable Principal Normalization.

**Figure 2** Joint plot of category points for variables measuring satisfaction



Variable Principal Normalization.

Figure 2 is another output from CATPCA that represents the component loadings for each variable in each dimension. This map complements the previous one. As can be observed, four satisfaction variables have a similar pattern, reporting loadings around 0.8 in dimension 1 and loadings around -0.2 in dimension 2. The other three variables, *promotion*, *organisation* and *number of events* present a different profile, showing a positive loading in dimension 2. However, the variable *promotion* is the one that strongly departs from the others.

### Cluster analysis

Figure 1 suggests that three segments of respondents can be identified as a result of the relationships among the satisfaction variables. These segments show the following features: the right-hand side of the map suggests a segment including the most satisfied respondents; on the same horizontal line on the left-hand side, the map suggests a segment of least satisfied respondents; on the left-hand lower side, the map indicates a third segment, namely, respondents particularly unsatisfied in terms of *promotion*. Dissatisfaction is also verified with *organisation*.

A cluster analysis using the Ward's method and the squared Euclidean distance was carried out in order to validate these groups and to enable, afterwards, their profiling. The dendrogram suggests three clusters. Next, this solution was confirmed by the k-means clustering. The resulting final cluster centres and number of respondents included in each segment are shown in Table 3. These centres were represented as small ellipses in the first perceptual map produced by CATPCA, and shown in Figure 3. The centres are clearly in the middle of the groups suggested by CATPCA, validating the existence of these groups. The centre of segment 1 is depicted on the right-hand side of the map, the centre of segment 2 appears in the lower left-hand side of the map and the centre of segment 3 is represented in the upper left-hand side. Thus, the segments can be denominated as "generally more satisfied respondents" (segment 1), "less satisfied respondents especially in terms of promotion and organisation" (segment 2) and "globally less satisfied respondents" (segment 3). Segment 1 represents the greatest number of respondents (553 or 54.2%) and segment 3 represents the smallest number of respondents (132 or 12.9%).

Dimensions from CATPCA	Segment 1 "Globally more satisfied respondents"	Segment 2 "Less satisfied respondents especially with events' promotion and organisation"	Segment 3 "Globally less satisfied respondents"
Dimension 1	0,50	-0,37	-1,68
Dimension 2	0,43	-1,07	0,93
Number and percentage of cases in each cluster	553 (54.2%)	335 (32.8%)	132 (12.9%)

Table 3. Final cluster centres and number of respondents in each cluster

### Profiling segments of respondents

In carrying out the analysis, a variable cluster membership was created which identifies which respondent belongs to which segment. Next, the variable was compared to other variables also presented in the questionnaire in order to character-

ise each segment.

Table 4 displays the distribution of respondent for each segment across the response levels of satisfaction variables used in CATPCA as segmentation criteria. As expected, significant dependence relationships were reported between cluster membership and each satisfaction variable (in



the seven chi-square independence tests,  $p$ -value = 0.000). These findings were anticipated since satisfaction variables were used as the segmentation basis. The percentages in bold represent the segment profile in terms of these variables. As anticipated, segment 1, representing more than half of the sample, includes the most satisfied respondents for all the items. Most respondents in segment 2 also report high levels

of satisfaction in the first four items, though less than those found in segment 1. However, a large proportion of respondents in segment 2 indicate high level of dissatisfaction in the items *promotion*, *organisation* and *number of events*. Segment 3 displays opposing characteristics than Segment 1, that is, most respondents in this segment report high levels of dissatisfaction for all items.

Variables used in the CATPCA	Segment 1	Segment 2	Segment 3
Satisfaction with <i>cultural program</i>			
1 or 2 – Very unsatisfied or unsatisfied	2,4%	11,9%	<b>72,7%</b>
3 – not satisfied nor unsatisfied	<b>40,5%</b>	<b>51,0%</b>	25,8%
4 or 5 – Satisfied or very satisfied	<b>57,1%</b>	<b>37,0%</b>	1,5%
Total	100.0%	100.0%	100.0%
Satisfaction with <i>events' originality</i>			
1 or 2 – Very unsatisfied or unsatisfied	4,5%	15,5%	<b>96,2%</b>
3 – not satisfied nor unsatisfied	<b>53,7%</b>	<b>47,2%</b>	3,8%
4 or 5 – Satisfied or very satisfied	<b>41,8%</b>	<b>37,3%</b>	0,0%
Total	100.0%	100.0%	100.0%
Satisfaction with <i>events' differentiation</i>			
1 or 2 – Very unsatisfied or unsatisfied	4,9%	15,5%	<b>96,2%</b>
3 – not satisfied nor unsatisfied	<b>57,3%</b>	<b>48,1%</b>	3,8%
4 or 5 – Satisfied or very satisfied	<b>37,8%</b>	<b>36,4%</b>	0,0%
Total	100.0%	100.0%	100.0%
Satisfaction with <i>events' notability</i>			
1 or 2 – Very unsatisfied or unsatisfied	8,9%	21,8%	<b>89,4%</b>
3 – not satisfied nor unsatisfied	<b>54,4%</b>	<b>51,6%</b>	10,6%
4 or 5 – Satisfied or very satisfied	<b>36,7%</b>	<b>26,6%</b>	0,0%
Total	100.0%	100.0%	100.0%
Satisfaction with <i>events' organisation</i>			
1 or 2 – Very unsatisfied or unsatisfied	3,4%	<b>37,9%</b>	<b>64,4%</b>
3 – not satisfied nor unsatisfied	<b>37,8%</b>	<b>45,7%</b>	31,1%
4 or 5 – Satisfied or very satisfied	<b>58,8%</b>	16,4%	4,5%
Total	100.0%	100.0%	100.0%
Satisfaction with <i>events' promotion</i>			
1 or 2 – Very unsatisfied or unsatisfied	2,5%	<b>71,6%</b>	<b>64,4%</b>
3 – not satisfied nor unsatisfied	<b>39,6%</b>	26,0%	31,1%
4 or 5 – Satisfied or very satisfied	<b>57,9%</b>	2,4%	4,5%
Total	100.0%	100.0%	100.0%
Satisfaction with the <i>number of events</i>			
1 or 2 – Very unsatisfied or unsatisfied	4,9%	<b>32,2%</b>	<b>73,5%</b>
3 – not satisfied nor unsatisfied	<b>42,5%</b>	<b>49,0%</b>	22,0%
4 or 5 – Satisfied or very satisfied	<b>52,6%</b>	18,8%	4,5%
Total	100.0%	100.0%	100.0%

Table 4. Frequency distribution of variables used in the CATPCA in the three clusters solution

Validity of the solution was checked using additional variables that were not ex-

posed to the segmentation algorithm. This verification is performed by crossing the

variable cluster membership with three variables that are indicators of overall satisfaction. These are: *overall satisfaction with the Faro 2005 event*, *intention to participate in similar events in the future* and *intention to recommend to friends and family*. Table 5 shows these crosstabs with all showing significant dependence relationships with the variable cluster membership (chi-square independence tests:  $p$ -value = 0.000). As can be seen, the majority of members of segment 1 are globally satisfied or very satisfied with the event and around 85% intend to participate in similar events

and recommend them to others. An opposite trend characterises members of segment 3, i.e., those least satisfied. When compared to segments 1 and 2, segment 3 reports the highest values in terms of no intention to participate in future or recommend. Segment 2 presents a median profile in terms of these variables. Members of this segment also exhibit high levels of overall dissatisfaction or indifference regarding the event (73%), though these values are lower than those reported by members of segment 3.

Overall satisfaction variables	Segment 1	Segment 2	Segment 3
Overall satisfaction with the event Faro 2005			
1 – very unsatisfied	0,2%	1,7%	<b>22,5%</b>
2 – unsatisfied	1,4%	<b>16,8%</b>	<b>44,2%</b>
3 – not satisfied nor unsatisfied	37,8%	<b>54,5%</b>	29,2%
4 – satisfied	<b>48,9%</b>	22,9%	3,3%
5 – very satisfied	<b>11,7%</b>	4,0%	0,8%
Total	100.0%	100.0%	100.0%
Do you intend to participate/assist to similar events in the future?			
1 – yes	<b>84,1%</b>	<b>78,4%</b>	61,4
2 – maybe	0,7%	0,0%	1,5
3 – no	15,2%	<b>21,6%</b>	<b>37,1</b>
Total	100.0%	100.0%	100.0%
Would you recommend these events to friends and family?			
1 – yes	<b>85,9</b>	<b>77,7%</b>	49,6%
2 – maybe	1,7	0,9%	3,1%
3 – no	12,5	<b>21,4%</b>	<b>47,3%</b>
Total	100.0%	100.0%	100.0%

Table 5. Frequency distribution of variables assessing overall satisfaction in the three clusters solution

Segments are now described in terms of socio-demographic characteristics. In this analysis, no significant dependence relationships were identified between cluster membership and age, occupation, and marital status (chi-square independence tests:  $p$ -value > 0.1). This finding suggests that respondents in each segment have similar characteristics to those reported in Table 1 according to these variables. Table 6 shows the socio-demographic variables in which segments register significant differences. For a 5% significance level or lower,

members in the three segments are statistically different in terms of *gender*, *educational qualification* and *belonging to cultural association* (chi-square independence tests:  $p$ -values < 0.032). As table 6 evidences, members belonging to segments 1 and 2 (the segments exhibiting higher levels of satisfaction) are predominantly female. It is also notable that members of segment 2, that is, those that are more critical regarding promotion and organisation of the event, tend to possess higher qualifications. In contrast, members of

segment 1 (those most globally satisfied) hold lower qualification level in general. Another relevant finding is that almost half of members belonging to segment 3, that is, those globally less satisfied, belong to a

cultural association. The percentage is also high in segment 2 (35.5%) and lower among members of segment 1 (28.1%), those most satisfied.

Socio-demographic variables	Segment 1	Segment 2	Segment 3
Gender			
Female	<b>65,2%</b>	<b>62,3%</b>	47,7%
Male	34,8%	37,7%	<b>52,3%</b>
Total	100%	100%	100%
Educational qualification level			
Elementary	<b>11,4%</b>	6,6%	6,1%
Secondary	<b>25,4%</b>	19,5%	25,4%
College	48,6%	<b>57,5%</b>	<b>56,2%</b>
Master or Phd	14,6%	<b>16,5%</b>	<b>12,3%</b>
Total	100%	100%	100%
Belonging to cultural association			
Yes	28,1%	<b>35,5%</b>	<b>45,2%</b>
No	71,9%	64,5%	54,8%
Total	100%	100%	100%

Table 6. Frequency distribution of socio-demographic variables in the three clusters solution

In the following analysis, the segments were profiled in terms of *cultural preferences* and *main motivation to assist to cultural events*. Results from the chi-square test show a non-significant dependence relationship between cluster membership and cultural preferences ( $p = 0.301$ ). In all segments, music appears as the preferred cultural activity (overall percentage = 36.5%), followed by theatre (26%), movies (16.4%), dance (14.7%) and other (6.4%).

Concerning the main motivation for participating in cultural events, and assuming a significance level of 5%, a significant dependence relationship was identified between this variable and cluster membership (chi-square independence test:  $p\text{-value} = 0.013$ ). As Table 7 shows, the most common reason for participating in cultural programs include: *enjoyment for this type of event, the artists, recommendation from friends and to follow friends or relatives*.

Main motive to assist to cultural events	Segment 1	Segment 2	Segment 3
Enjoy for this type of event	46,1%	48,9%	37,9%
Enjoy the artists	11,1%	14,5%	12,1%
Friends' recommendation	11,5%	12,6%	9,7%
To follow friends or relatives	10,3%	9,1%	17,7%
Because in a Faro Capital of culture event	6,5%	6,6%	2,4%
To visit the events' places	3,6%	,6%	5,6%
Having nothing better to do	2,3%	,9%	4,0%
Critics' suggestion	1,7%	1,9%	,8%
To find friends	1,0%	,6%	2,4%
Other	5,9%	4,1%	7,3%
Total	100%	100%	100%

Table 7. Frequency distribution of main motive to assist to cultural events

However, while the motives *enjoyment for this type of event* and *recommendation from friends* have a stronger weight among members of segments 1 and 2 (those most satisfied), the motive to *follow friends or relatives* is significantly more important among members of segment 3 (the overall least satisfied). It is also within this segment that the motives *having nothing better to do* or *to visit the places* report the highest values (4% and 5.6%, respectively).

A final analysis shows that segments are dissimilar in terms of knowledge about the cultural offer that integrated the Faro 2005 event. As Table 8 elucidates, the proportion of respondents within each segment that were aware of the program of events is much higher in segment 1 (75.6%), especially when compared with this proportion in segment 3 (56.5%). The relationship be-

tween these variables is statistically significant (chi-square test: p-value = 0.000). Regarding the *means of promotion* about the events, Table 8 reveals that, globally, *friends and relatives* are most important followed by the *official program/agenda of the event*, the *outdoors* and the *region's cultural agenda*. Segments also report some differences in terms of the importance given to means of promotion. However, the relationship between *cluster membership* and *means of promotion* is only significant at a 7% significance level. Among members of segment 1, the *official program/agenda of the event* is the most important mean. *Family and friends* have the most relevant role among members of segments 2 and 3. Members of segment 1 are also relatively strongly aware of the *outdoors* and the *region's cultural agenda*.

Main motive to assist to cultural events	Segment 1	Segment 2	Segment 3
Did you know the Faro 2005' programme?			
Yes	75,6%	65,6%	56,5%
No	24,4%	34,4%	43,5%
Total	100%	100%	100%
Means of promotion			
<i>Official program/agenda of the event</i>	31,9%	28,2%	20,3%
<i>Family and friends</i>	30,1%	35,3%	39,8%
Outdoors	10,2%	6,8%	4,7%
<i>Region's cultural agenda</i>	8,1%	5,2%	9,4%
Social communication	4,2%	5,8%	7,0%
E-mail	3,9%	5,8%	4,7%
Internet	2,9%	3,9%	2,3%
Other	8,7%	9,1%	11,7%
Total	100%	100%	100%

Table 8. Frequency distribution of Faro 2005' programme awareness and means of promotion

## Discussion and Conclusions

The results obtained in the study are a direct consequence of a management process which contained a combination of weaknesses, though considered relatively successful by having attracted participants, and make this event an interesting case study.

In the pre-event phase, i.e., the preparation phase of the event, it is important to ensure that the planning process is sus-

tainable and the habits and cultural practices of the local population are respected.

For this particular case, these considerations were not taken into account. A survey and identification of the habits and cultural practices of the region were not carried out in order to understand the needs, desires and expectations of the publics of the region. The event was conceived from a production view and not, as would have been expected, with a view towards cultural marketing.

The fact that 54% of the people surveyed (segment 1) are globally satisfied with the event is in effect a positive result and, to some extent, rewarding to those working towards the project from the start.

On the other hand, and without measurable objectives, it is difficult to analyze and discuss the impact of decisions made, as well as strategies implemented. The drawing of new public and the development of sustainable cultural projects that look to both short and long-term outcomes represent two of the most highlighted objectives during the event.

The management process of new public assumes the quantification and continuous systematic monitoring of all networks, communication programmes, concerns and reactions from current and potential participants. This is only possible following a line of market observation and analysis through a priori and post studies of market characterization, segmentation, targeting and positioning of events and, with a focus on the levels of satisfaction and loyalty of participants.

For this specific case, the segmentation process emerges during the conclusion or consolidation (after event) stage, based on findings presented in this study. Hence, it is difficult to understand that the targeting or positioning of all cultural activities/initiatives developed throughout this project, have been carried out.

Without clear objectives, market knowledge, habits and practices as well as expectations in this window of opportunity in terms of regional and cultural growth, event management becomes essentially operational management (budget distribution, advertisement, etc.).

The planning essentially developed over programming work (185 events distributed over 455 sessions) for the public between May and December of 2005. This effort was, in part, negatively affected by the difficulties associated to creation, structuring and financing process of Faro 2005. However, overall, the objectives established were generally achieved and anticipated. The actual running of the event developed as best possible through team effort and dedication within the programme's magnitude and timeframe.

The communication process clearly represented one of the weakest points of the Faro 2005 event. In effect, and due to the nonexistence of a clear communication strategy and action plan, this hampered the success of the event. Gaps in the promotion of the event and/or incoherencies in the strategy of communication used were observed. Segment 2, representing approximately 1/3 of those surveyed, made this observation.

On the other hand, the project did not consider strategies for a communication plan nor timings for follow-up assessments. Also, no concern was given in terms of reaching specific market targets. It is therefore no surprise that about 55% of those surveyed (segment 2) were medially satisfied with the organisation and communication aspects of the events.

The fact that 13% of the people surveyed (segment 3) were largely dissatisfied with the event, indicates a discrepancy between the expectations of participants and the assessment made. This group clearly confirms that the management process did not take into consideration market knowledge that should have formed part of the study analysis in the pre-event stage.

The initiative taken to collect feedback in the concluding or consolidation stage of the event through surveys is regarded as a positive element.

The results obtained in terms of segmentation of participants show clearly that, in order for the project to have been managed in a sustainable way, however, coherent articulation between planning and organizational processes are necessary. Following a clear direction and progress project evaluation based on a strategic view towards the market, maximises satisfaction levels for all involved stakeholders.

One limitation of this study is that data represents 2005 patterns and, therefore, the reported segments may not be the most relevant at this moment. It would be important to repeat this type of research with more updated data. However, it provides event planners with very useful insights about the profile of segments of publics that attend cultural events ranging from high culture to popular culture. As human behaviour tends to change very slowly, we consider that these outcomes are still inter-

esting and helpful to those who plan events to residents in a mature tourism destination like the Algarve.

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