

**Quantitative Surveys vs. Behavioural Analysis –
Studying Audiences**

Case: Espoo Ciné International Film Festival 2010

Sanna-Maria Nikula

Master's Thesis

Sibelius Academy

Spring 2012



SIBELIUS-AKATEMIA

ABSTRACT

X Thesis

Written work

Title	Number of pages
Quantitative Surveys vs. Behavioural Analysis – Studying Audiences Case: Espoo Ciné International Film Festival 2010	67
Author	Semester
Sanna-Maria Vilhelmiina Nikula	Spring 2012
Degree programme	Programme option
Arts Management	Arts Management
Abstract <p>The aim of the study is to examine the differences between the results of quantitative data and consumer behaviour analysis, find out how these different approaches can be applied and how festivals could benefit from them. Questionnaires based on systematic sampling are quite common when organizations wish to collect a large amount of data of their consumers. The data provides the organization an excellent source of socio-demographic facts but not the answers to questions on how the audience sees the organization, for instance. Customer behaviour is focused on the sociological and psychological side and to the thinking patterns behind a person's actions.</p> <p>The mission of Finnish film festivals is to provide their audiences the content they do not necessarily find from regular film theatres. Festivals display both alternative and global phenomena. Film festivals also provide some additional content such as clubs and Q&A sessions and a place for likeminded people to gather around. Most of the film festivals in Finland are non-profit and run by associations.</p> <p>In this study the case organization is the Espoo Ciné International Film Festival and the quantitative data was gathered by an audience survey at the festival during summer 2010. The organization implemented this questionnaire to be able to create a profile of their current customer base.</p> <p>The results of the audience survey showed that the Espoo Ciné audience is highly educated, and mostly comes from Helsinki. The audience was quite content with the present state of the festival.</p> <p>Studies combining qualitative and quantitative data give organizations richer results. Therefore this is recommended in further studies.</p>	
Keywords Film festivals, quantitative survey, consumer behaviour, customer satisfaction, motivation, taste, experience	
Additional information	



SIBELIUS-AKATEMIA

PL 86
00251 HELSINKI
p. 020 75390

TIIVISTELMÄ

X Tutkielma
Kirjallinen työ

Työn nimi	Sivumäärä
Quantitative Surveys vs. Behavioural Analysis – Studying Audiences Case: Espoo Ciné International Film Festival 2010	67
Laatijan nimi	Lukukausi
Sanna-Maria Vilhelmiina Nikula	Kevät 2012
Koulutusohjelma	Suuntautumisvaihtoehto
Arts Management	Arts Management
Tiivistelmä <p>Tutkimuksen tavoitteena on tarkastella määrällisen tiedon ja kuluttajakäyttäytymistutkimuksen tulosten eroja sekä selvittää, kuinka eri lähestymistapoja voidaan hyödyntää ja kuinka festivaalit voivat hyötyä niistä. Organisaatiot käyttävät usein järjestelmälliseen tiedonkeruuseen perustuvia kyselyitä halutessaan kerätä suuria määriä tietoja asiakkaistaan. Tiedot antavat organisaatioille runsaasti sosiodemografisia faktoja, mutta eivät kerro esimerkiksi yleisön mielipidettä organisaatiosta. Kuluttajakäyttäytymistutkimus keskittyy sosiologisiin ja psykologisiin kysymyksiin ja kuluttajan päätösten takana oleviin ajatusmalleihin.</p> <p>Suomalaisten elokuvafestivaalien päämääränä on tarjota yleisöilleen sisältöä, jota ei välttämättä ole saatavilla tavallisista elokuvateattereista. Festivaalit esittelevät sekä vaihtoehtoisia että maailmanlaajuisia ilmiöitä. Lisäksi festivaalit tarjoavat esimerkiksi klubeja ja keskustelupaneeleja sekä paikan samanmielisten kohtaamisille. Useimmat suomalaiset elokuvafestivaalit ovat voittoa tavoittelemattomien yhdistysten järjestämiä.</p> <p>Tässä tutkimuksessa tapausorganisaationa on Espoo Ciné –elokuvafestivaali ja määrällinen tieto kerättiin yleisökyselyn avulla kesän 2010 festivaalin aikana. Festivaalin järjestäjä toteutti kyselyn saadakseen nykyisen asiakaskuntansa profiilin.</p> <p>Yleisökyselyn tulokset kertoivat Espoo Cinén yleisön koostuvan enimmäkseen koulutetuista helsinkiläisistä. Yleisö oli enimmäkseen tyytyväinen festivaalin nykytilaan.</p> <p>Laadullisen ja määrällisen tiedon yhdistävät tutkimukset antavat organisaatioille laajempia tuloksia. Siksi niiden yhdistämistä voidaan pitää suositeltavana aihetta sivuavissa tutkimuksissa.</p>	
Hakusanat Elokuvafestivaalit, määrällinen tutkimus, kuluttajakäyttäytyminen, kuluttajatytyväisyys, motivaatio, maku, kokemus	
Muita tietoja	

ACKNOWLEDGEMENTS

I got the first push for doing this thesis from my former boss Jenni Ukkonen. She suggested to implement a study focused on the visitors of Espoo Ciné.

I highly appreciate the help from Tanja Vilén, the Head of Arts Management. She has given very helpful advice and comments during this process.

I want to thank lecturer Vesa Seppälä from Aalto University School of Economics who helped me with the SPSS application.

I also appreciate the help from Helena Mielonen. She advised me with the questionnaire and also with the SPSS application.

I want to thank my mother Helena for her support throughout this process. She has been genuinely interested in this subject and we have had many fruitful conversations that have led this thesis forward.

I also want to thank my fiancé Vesa. He was sure that I would get this thesis done even when I was not. His help with technical issues and especially proofreading was priceless.

Last but not least I want to thank Harmi for all the furry support I got during the spring 2012.

TABLE OF CONTENTS

1. INTRODUCTION	1
1.1. Background of the study	1
1.2. Film festivals in Finland.....	2
1.3. Espoo Ciné International Film Festival	3
1.4. Aim of the study	4
1.5. Research approach	4
1.6. Structure of the thesis.....	5
2. THEORETICAL FRAMEWORK.....	6
2.1. Studies related to taste and social class	6
2.2. Consumer behaviour	8
2.2.1. Background on consumer behaviour	8
2.2.2. Consumer behaviour today.....	9
2.2.3. Motivation	12
2.2.4. Customer satisfaction	13
2.2.5. Measuring satisfaction among festivalgoers	15
2.2.6. Customer behaviour in action.....	16
2.2.7. Motives for choosing a specific film.....	16
2.3. The art of marketing	18
2.3.1. The Marketing Mix in the arts sector	19
2.3.2. Direct marketing in arts organizations.....	20
2.4. Summing up	22
3. RESEARCH METHOD	24
3.1. Methodological approach.....	24
3.2. Population, target group and sampling.....	25
3.3. Data analysis	27
3.4. Limitations	27
3.5. Reliability and validity	28
4. DESCRIPTION OF THE CASE.....	29
4.1. History.....	29
4.2. Organization.....	29
4.3. Espoo Ciné 2010	30
4.3.1. The festival organization	30
4.3.2. Film categories inside the program	31

4.3.3. Méliès D'argent Competition	34
4.3.4. The EU MEDIA Programme	34
4.3.5. Venues	34
4.4. Kino Tapiola	36
5. RESULTS AND ANALYSIS	38
5.1. Demographics	38
5.1.1. Age, gender and place of residency	38
5.1.2. Education and occupation	42
5.2. Cultural activity	45
5.3. Taste preferences of the Espoo Ciné 2010 visitors	50
5.4. Motives for choosing a specific film	52
5.5. Marketing communication	54
5.6. Image	56
5.7. Satisfaction towards the festival	57
5.8. Quick look at the average Espoo Ciné visitor 2010	58
6. CONCLUSIONS	60
6.1. Essential findings	60
6.1.2. Future audience studies	61
6.2. Managerial implications	62
6.2.1. Marketing and Communication	62
6.2.2. Sponsoring	62
6.2.3. Programming	63
6.2.4. Community Outreach	63
6.3. Topics for a follow-up study	63
REFERENCES	65
APPENDIXES	68
1. The Espoo Ciné 2010 audience survey	68
2. The answers to open feedback questions from the questionnaire	70

LIST OF FIGURES AND CHARTS

List of figures:

Figure 1: The Main Elements Used in Analyzing Consumer Behaviours (Nantel in Colbert 2010:97) (page 10)

Figure 2: The “Rings” Model of Product and Service Attributes (Oliver 2010:41) (page 14)

List of charts:

Chart 1: Gender (N=635) (page 38)

Chart 2: Age groups (N=635) (page 39)

Chart 3: Age and gender cross-tabulation (page 40)

Chart 4: City of residence (N=653) (page 40)

Chart 5: Age and place of residency cross-tabulation (page 41)

Chart 6: Level of education (N=653) (page 42)

Chart 7: Occupation (N=653) (page 42)

Chart 8: Field of occupation (N=653) (page 43)

Chart 9: Occupation and place of residency cross-tabulation (page 44)

Chart 10: Working/studying in the art/culture field (N=653) (page 45)

Chart 11: Number of visits to Espoo Ciné including the present year (N=651) (page 45)

Chart 12: Number of films the visitor is planning to see (N=653) (page 46)

Chart 13: Visits to other film festivals (N=501) (page 47)

Chart 14: Cultural consumption (N=1055) (page 48)

Chart 15: Spending leisure time (N=1854) (page 48)

Chart 16: The frequency of visits to film theatre (N=653) (page 49)

Chart 17: Preferred film watching venues (page 50)

Chart 18: Motives for choosing the film (N=635) (page 52)

Chart 19: Source of information related to the festival (N=933) (page 54)

Chart 20: Marketing materials (N=1108) (page 55)

Chart 21: Image of the festival (N=650) (page 56)

Chart 22: Accessibility (N=653) (page 57)

1. INTRODUCTION

1.1. Background of the study

I have been a film enthusiast for over 25 years and nowadays I find most interesting films from film festivals. The atmosphere, director and actor guests, Question & Answer events, unique stories and an audience that truly respects the films are the reasons why I attend film festivals, but what is the reason that brings the rest of the visitors there and what do they think about the festival itself? What would be the best way to study audiences?

Questionnaires based on systematic sampling are quite common when organizations wish to collect a large amount of data of their consumers. The data provides the organization an excellent source of socio-demographic facts but not the answers to questions on how the audience sees the organization, for instance. Consumer behaviour focuses on the psychological side and tries to understand the consumer and his needs. Obtaining this kind of data is more demanding. If an organization only wishes to know the socio-demographics a quantitative survey is a good option. These two methods complement each other. While the other is focused on the hard facts the other tries also to understand the person behind these actions.

Today, I am not only a visitor but also an organizer of a festival. I have a very strong relationship with the topic of this research and my role has become more versatile inside the organization. I first started working in the project in April 2010 as a project secretary of the Espoo Ciné International Film Festival and since January 2011 I have been the executive director. The new post has also given me a new role in this study: I am the researcher who studies the audience but I am also the one who will introduce a versatile and organized program of good quality films to the audience every August. I am also the person whose responsibility is to ensure that the results of the survey will be used in future strategies and in future marketing actions.

1.2. Film festivals in Finland

In Finland the mission of a film festival is to provide its audience the content they do not find from regular film theatres. For most of the films, the film festival screening is the only screening in a film theatre. Educational factors are strongly present at Finnish film festivals and the festivals often have special screenings for children and young people. There are no flashy film festivals like Cannes or Venice Film Festival in Finland. Finnish film festivals display both alternative and global phenomena. They also change the attitudes of people and abolish prejudices (Festivaalien Helsinki 2007:68). Festivals are the places that support the idea of diversity very strongly and question the idea of a national homogeneous culture (Festivaalien Helsinki 2007:202). According to the former executive director of Espoo Ciné International Film Festival, Jenni Ukkonen, and the head of the board, Timo Kuismin, the purpose of a film festival is also to show the audience that many important films are made outside the United States, where most films in regular film theatres in Finland come from, and that it is possible to find interesting films from every corner of Europe or anywhere in the world (Festivaalien Helsinki 2007:68). Ukkonen and Kuismin also emphasized the importance of additional events that cannot be provided by regular film theatres. In these interactive events it is possible to discuss with a director or just participate in a seminar related to the film you just watched. There are nearly 30 film festivals in Finland today. Approximately half of them are located in the Helsinki Metropolitan area.

According to ticket sales the three biggest film festivals in Finland are Helsinki International Film Festival (48.261 tickets sold in 2010), Espoo Ciné International Film Festival (15.659 tickets sold in 2010) and Midnight Sun International Film Festival (14.981 tickets sold in 2010) (Elokuvavuosi 2010:33). When comparing the amount of visitors the situation changes. Helsinki International Film Festival is still the largest with 53.310 visitors in 2010. The Tampere International Film Festival comes second with 33.000 visitors. The third one is Helsinki Documentary Film Festival with 27.000 visitors. Espoo Ciné comes in fourth with 25.111 visitors. On the other hand festivals have their own ways of calculating visitors – especially if they have free events but of course these results give some idea of the current situation.

1.3. Espoo Ciné International Film Festival

The case is provided by the Espoo Ciné International Film Festival. The story for this now 22-year-old event began in 1987, when a group of film enthusiasts established the association “Espoon elokuvanystävät” (Espoo film lovers). Their aim was to promote films and film culture in the Helsinki metropolitan area. The first Espoo Ciné festival was organized in 1990. Today, Espoo Ciné is one of the biggest film festivals in Finland and had 25.111 visitors in 2010. Espoo Ciné has found and maintained its place in the Finnish film festival field. It is focused on new European cinema. Like most of the film festivals in Finland, it focuses on the types of films that usually do not find their way into the commercial film theatres (like Finnkino film theatres in Finland).

The members of the Espoo Ciné board are in charge of finding the films for the festival each year. They can also be called the selection committee and they, together with the executive director, decide, which European film festivals they want to attend. The biggest and most important film festival for the Espoo Ciné organization is the Berlin International Film Festival, Berlinale, in Germany in February. Berlinale offers a wide, versatile program of European films and the quality is good. Berlinale also organizes the European Film Market (EFM) targeted for film buyers and festival the representatives etc. Therefore it is a good place to meet other film professionals and representatives of sales companies. This is why the Espoo Ciné board usually sends several people there to find films. Other film festivals the board attends are Festival de Cannes in France (May), Gothenburg International Film Festival in Sweden (January), Sitges Film Festival in Spain (October), which is a good place to find films for the “Méliès Fantasy Film Competition”, and London Gay and Lesbian Film Festival (March) in the UK where most of the Pink Zone section films come from.

There have not been any previous pro gradu studies directly related to the Espoo Ciné. The only study directly related to Espoo Ciné is a thesis by Leena Lepistö titled Espoo Ciné –elokuvafestivaali (Espoo Ciné film festival). She did it for Humak University of Applied Sciences in 2000.

1.4. Aim of the study

The aim of the study is to examine the differences between the results of quantitative data and consumer behaviour analysis and find out how these different approaches can be applied and how could festivals benefit from them.

The research questions:

- What are the differences between these two methods of studying audiences?
- How can an organization benefit from different kinds of data?
- How to complement the survey data with a customer behaviour view?

The study is strongly related to the concepts of *quantitative research* and *customer behaviour analysis*. In this study quantitative research refers to surveys based on quantitative data gathered with surveys. In those surveys the main aim is to gather demographics and other statistics. It is possible to make generalisations and the results are used to explain current phenomena in society for instance. Wide samples are common in this kind of research. In this study consumer behaviour refers to the field that combines psychology and sociology to understand the decision-making processes and motivation of consumers. Consumer behaviour answers to “how, when and why” type of questions and tries to understand the behavioural side.

1.5. Research approach

The research approach in this study is deductive; it is based on a theory put up in action. When doing marketing and sponsoring for Espoo Ciné film festival in summer 2010 I noticed that the organization was lacking valid data of their audience. I then proposed to the organization that I could implement a survey at the 2010 festival. They agreed and the questionnaire was designed and handed out during the ten festival days. After analysing the data I decided to compare the results and findings of the quantitative data to consumer behaviour theories and case examples. The aim is to find out what kind of audience data would benefit festivals most. I started this research as a researcher but today I am

working fulltime as the executive director and therefore my role is also an observer inside the organization.

1.6. Structure of the thesis

The second (2) chapter presents the theoretical framework. The concept of taste is examined by applying Bourdieu's Distinction theory and more recent studies such as Nina Kahma's dissertation focused on taste in social class in Finland. The chapter continues with a literature review related to marketing and more specifically consumer behaviour. The third (3) chapter presents the methodology that is applied in this thesis. I will present the methods that were used and explain why this specific method was chosen. The fourth (4) chapter presents the case of this thesis, the Espoo Ciné International Film Festival more specifically. The fifth (5) chapter presents the results and the analysis of the survey. The analysis focuses on the same themes as the theoretical framework chapter. Chapter six (6) shows the final conclusions together with the managerial implications and the ideas for a follow up study.

2. THEORETICAL FRAMEWORK

This literature review will create a theoretical framework and put this study in a more comprehensive context. Should one study the taste or activities to understand customer's behaviour? The chapter begins with a literature review related to taste and social class. First Pierre Bourdieu's Distinction theory, followed by a more recent study from Finland by Nina Kahma, followed by literature and case examples in the field of consumer behaviour. The chapter ends with literature review related to marketing.

2.1. Studies related to taste and social class

When addressing the concept of taste in a study focused on consumers of cultural goods Bourdieu's theory of distinction is something one cannot overlook. Bourdieu divides the society into three groups based on taste: *the sense of distinction, cultural goodwill and the choice of necessary* (Bourdieu 1984). According to Bourdieu “-scientific observation shows that cultural needs are the product of upbringing and education-“. The data he used in his book “Distinction - a Social Critique of the Judgement of Taste” is based on a survey questionnaire carried out in 1963 and in 1967-68. Two essential facts were recognized in these findings; cultural practices were very closely linked to educational capital and secondly to social origin. (Bourdieu 1984:13)

Bourdieu introduces the terms cultural, social, and political capital. Possession of different capitals determines the person's status in the field. One can achieve these capitals from one's family, or by education inheritance but also by battle against other actors working in the field of society. (Roos 1985 cited in Kahma 2011:23)

According to Bourdeau “cultural capital can exist in three forms: in the embodied state, i.e. in the form of long-lasting disposition of the mind and body; in the objectified state, in the form of cultural goods (books, dictionaries..) --and in the institutionalized state, for example in educational success (Bourdieu 1986:47).” Economical capital points to income and ownerships that can be turned into income (Weininger 2005 cited in Kahma 2011:23). “The

different types of capital can be derived from economic capital but only at the cost of a more or less great effort of transformation which is needed to produce the type of power effective in the field in question (Bourdieu 1986:53-54). Having economic capital can enable in some situations but there are things one cannot reach if they do not have social or cultural capital, for instance.

Social capital is related to the social constraints and connections, such as personal relationships, networks, contacts and acceptance. How well the person is familiar with the social etiquette in different situations is also related to social capital (Bourdieu 1986 cited in Kahma 2011:23).

Symbolic capital is the high-level concept of those previously mentioned capitals. In the end all the other kinds of capitals are replaceable to symbolic capital. The amount and type of capital dictates the person's status in the field of society. In *Distinction* Bourdieu shows that social capital is left in the shade when comparing it to the economical and cultural capital (Bennett 2009 and Bourdieu 1984 in Kahma 2011:24).

Later studies have shown that the relationship between the social class and culture is not necessarily that strong (Kahma 2011:25). Nina Kahma's dissertation "Yhteiskuntaluokka ja maku" (Social class and taste) from 2011 finds answers to questions such as "How do Finnish social classes differ in related to cultural consumption and how do these possible changes show" (Kahma 2011:15). Kahma's study is part of the "Kulttuuripääoma ja sosiaalinen differentiaatio 2000-luvun Suomessa: Kansainvälinen vertailu –hanke" (Culture Capital and social differentiation in 21st Century Finland – International comparison project).

The main aim of Kahma's study is to produce internationally comparable data related to culture capital and taste and also to analyse the social and cultural differences in Finland following the theory of Pierre Bourdieu's concepts of cultural, economical and social capital and to recognize the groups that evolve through these capitals (Kahma 2011:13). Kahma mentions that the class discussions in Finland have been thought to be inappropriate and in the 1980s even the highest political leaders assured that there are no differences between different social classes in Finland anymore (Melin 2009 cited in Kahma

2011:11). At the same time as the discussions on social classes have considered to be old-fashioned there have been studies in social research about the differences in between different social classes (Kahma 2011:11). The idea of cultural unity is related to economic inequality, the small size of the nation and to the linguistic isolation (Purhonen 2010 et al. cited in Kahma 2011:11).

Kahma also mentions the controversy on the discussion about cultural unity, the discussions on growing economic inequality and inheritance of education in families (Kahma 2011:11). In the discussions on taste Kahma begins with the concepts of highbrow and lowbrow. The concept points at sophisticated culture that the elite and intellectuals possess and the other concept points to mass culture. Herbert Gans later introduced a concept of middlebrow in 1974 and it points to the field in the middle that is left out when talking about the previous two concepts. (Kahma 2011:22) Kahma introduces Pierre Bourdieu's distinction theory as a similar but more advanced theory on the homology between social structure and culture. Different social classes have different taste related to cultural consumption but also related to what not to like and what to avoid. (Bourdieu 1984 cited in Kahma 2011:22) According to Kahma the relation between cultural taste and social status has become loose. She presents two researchers, Michéle Lamont and Bonnie Erickson, who have presented this idea in the 1990s. Their findings from United States show that the groups with high social status are not very sophisticated in taste and that their hobbies in the field of high culture do not have any special role in maintaining their social status. Jan Pakulski and Malcom Walters write in their book *The Death of Class* that the "death of class" does not indicate that the society would be full of harmony and equity but instead unequal state where the class does no longer exist (Pakulski and Waters 1996 cited in Kahma 2011:27).

2.2. Consumer behaviour

2.2.1. Background on consumer behaviour

Walters & Bergiel state that consumer behaviour is a subdivision of human behaviour and add, "consumer behaviour includes both mental decisions and physical actions that result from these decisions (1989:8-9)". But where does the origins of consumer behaviour date or is there a specific era of date of

origin? De Vries focuses on this question in “The Industrious Revolution - Consumer Behaviour and the household economy 1650 to the present”. De Vries shows that there is no easy answer to this question as historians have claimed that modern consumerism or “consumer revolutions” have begun in five different eras from Renaissance to World War II (2008:4). According to de Vries there lays a problem when studying the history of consumer behaviour. One should decide whether to focus on to the consumer or the social, economical, cultural or political forces that lie behind and how much those forces are influencing the consumer. De Vries states “consumer behaviour is considered as cultural phenomenon enjoying broad, if not complete autonomy detached from constraining economic and social forces”, and adds that “there is more to the process of consumption than the economic events.” Communication is also included as consumers create their own meaning for different products and activities (de Vries 2008:5). De Vries’s view is focused on the relationship between supply and demand and also comparing the household instead of an individual to the market economy (de Vries 2008:6). De Vries claims that both Western Europe and British North America experienced “industrious revolution” in 1650-1850 as it was then when households started to use their time differently so the way that it also increased supply of market-oriented and money earning activities (de Vries 2008:10).

2.2.2. Consumer behaviour today

There are two types of information; *internal*, which includes the person’s past experience and *external*, which includes word of mouth, such as comments from friends. To implement successful marketing the marketing manager must be aware of both internal and external information and about the ways how customers use them (Nantel in Colbert 2007:96). Cultural products differ from other products in various ways. They cannot be evaluated beforehand, for instance. The way people experience cultural products differs depending on the person’s prior experience in culture. Consuming culture takes time and cultural events usually happen in a certain timeframe. If one does not have time at that moment they will miss the whole experience (e.g. concerts, festivals, exhibitions).

According to Solomon et al. consumer behaviour is an ongoing process and much more than the actual purchasing situation although at first it was referred to as buyers behaviour. (Solomon et al 2010:7). The book “Consumer Behaviour – European Perspective” presents consumer theory in general. The consumer does not stand alone in the process making; there can be several people active (Solomon et al 2010:7). A third party might be the influencer, for example going to a theatre when your friend has bought the tickets.

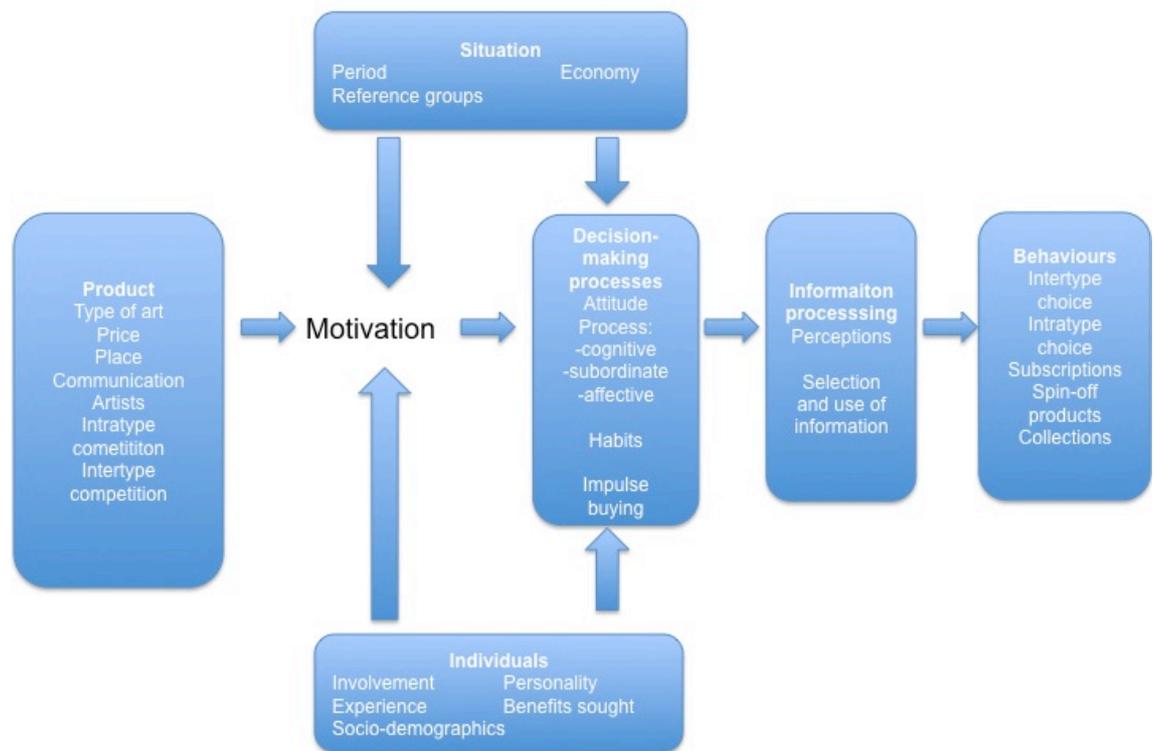


Figure 1: The Main Elements Used in Analyzing Consumer Behaviours (Nantel in Colbert 2010:97)

According to Nantel in Colbert “the analysis of consumer behaviour rests on the assumption that consumers always make their decisions based on certain amount of information (2007:96)”. There are three key elements in the consumers’ decision making process: information related to the consumers themselves, information related to the purchasing situation and information related to the products being considered. These three elements form the basic triad of consumer behaviour (Nantel in Colbert 2007:96). Figure 1 implies that “dynamics of market or even market segment can be understood only if the

consumer, the product purchased, and the purchasing situation are all taken into account – only then can the consumer behaviour be understood in all its versatility (Nantel in Colbert 2007:96).” All consumers are unique and their behaviour patterns can change whether they are on a vacation or in a very stressful situation. Rational perspective in decision-making implies that consumers make decisions only after they have gathered enough carefully searched information and make their decision after that. This is not however the way consumers act most of their time. (Solomon et al. 2010:315). Constructive processing means that consumer choose a strategy that is “best suited to the level of effort required” (Solomon et al. 2010:315). Explaining consumers’ decision-making processes becomes even more complicated when the subject of choice is culture. In these cases one cannot point any one quality as the determining factor.

Evans studied the art cinema audiences in his article “Superman vs. Schrödinger’s Cat: Taste, Etiquette and Independent Cinema Audiences as Indirect Communities” in *Journal of Audience & Reception Studies* and found out that the audience in these cinemas feel sense of collective identity though they might not have anything in common except their love for the cinema or the venue (Evans 2011:327). The art cinema audience is seen as an indirect community that shares “space and a binding communal identity based on taste, ideology and etiquette despite lacking direct, consistent interaction (Evans 2011:329).” Evans also analyses the concept of cinema as it can have various meanings, it can refer to multiplexes (Tennispalatsi), multipurpose art venues (Bio Rex), single-screen venues (Kino Tapiola), or places that show occasionally film (Espoo Cultural Centre). These different venues have a certain meaning for their audience. As the article is focused on the art cinema venues and audiences it can be applied to film festivals. The film audience is referred as *quasi-group*, meaning a group of people who are physically present to one another and together for one purpose only but in fact they do not share any other ties, structure or traditions. (Jarvie in Evans 2011:329) The art cinemas mentioned in the article were all *specialized films*, which is a term by UK Film Council. The following explanation of the term is taken from the UK Film Council website:

“The UK market, in common with most others around the world, is generally driven by mainstream, US studio-originated material. In such a context, specialised films offer audiences a different experience of cinema. Such films are often characterised by an innovative cinematic style and by an engagement with challenging subject matter. As such, specialised films will challenge and educate audiences of all ages and backgrounds (www.ukfilmcouncil.org).”

This explanation of specialized cinema sounds so familiar that it could have been taken from the mission statement of Espoo Ciné.

2.2.3. Motivation

Motivation “has its roots in the imbalance between the consumer’s current and desired states (Nantel cited in Colbert 2007:96).” It “refers to the processes that cause people to behave the way they do (Solomon et al. 2010:177).” There has to be a need that wants to be fulfilled. *Drive theory* focuses on the irritating sensations one gets for example when you have forgotten to eat. One can get a similar sensation if they love films but have not been able to watch them in a long time, for example. In *motivation theory* the focus is on cognitive rather than in biological factors when wanting to understand what drives the behaviour. (Solomon et al. 2010:179) *Expectancy theory* suggests that behaviour is largely pulled by expectations of achieving desirable outcomes – positive incentives rather than being pushed from within it (Solomon et al 2010:179). Needs and wants will differ a lot when it comes to basic things like nutrition. When thinking about the needs and wants for those who crave culture finding the answer will be even more difficult.

One way of looking at needs and motivation is the Maslow hierarchy of psychogenic and biogenic needs. It indicates that in order to enjoy finer things one’s basic things have to be in order. A human needs physiological things such as water, sleep and food. As Solomon et al states this model is very Western and culture based and it cannot be applied everywhere (Solomon et al 2010:185, 187).

2.2.4. Customer satisfaction

According to Solomon et al. there is more to the satisfaction¹ or dissatisfaction than the actual content of the purchased product or service. Earlier experiences and assumptions have a major role (Solomon et al. 2010:87). How do we know if a customer is satisfied with the product/service he/she has just purchased?

If something works the way it should we do not pay much attention to it but if something goes the way we did not expect the sense of dissatisfaction arises. If the outcome is more than we ever expected the sense of satisfaction and pleasure arise (Solomon et al 2010:87).

The Kano model is an approach to customer satisfaction and it operates with three kinds of expectations: basis, performance and enthusiasm expectations. The first includes the things a person takes for granted. The product/service will never live up to the customer's requirements if these elements are not what they should be and if they would be fulfilled there are still no significant reactions as the customer expects these elements to be in place anyway. In performance expectations "satisfaction is proportional to how well the product lives up to the expectations". The enthusiasm-related product features are not in fact expectations as they are actually something the customer did not expect in the first place. (Solomon et al. 2010:87) This sense of surprise can evolve to satisfaction since the customer received something that was much more than they ever expected. Previous research shows that the customer that does not have previous experience with the chosen product/service is much more easily satisfied as those who have already tried it. When the customer evaluates the purchased product/service they do not only think about this present experience but also the previous experiences with other alternative products/services they left out because of this. In other words, the higher the expectation about the unselected alternatives the lower the satisfaction with the chosen good. (Solomon et al 2010:88)

¹ Satisfaction is derived from Latin satis (enough) and facere (to do or make).

To be able to understand the customer one has to be able to see how they see themselves. When thinking about satisfaction one has to remember that it is more than an emotion. There are elements such as judgement and affect present (Oliver 2010:15). A first time consumer of a certain product/service compares it to their previous experiences. They also have expectations about the product/service prior to the actual experience. They might express regret if the product does not work as well as the other alternatives do. For example this can happen when a film festival customer who has gotten used to purchasing tickets online faces a festival where there is no online ticketing system.

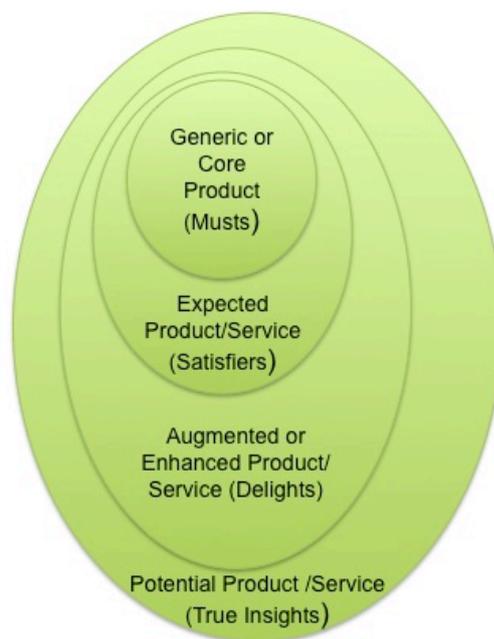


Figure 2: The “Rings” Model of Product and Service Attributes (Oliver 2010:41)

In the ring model the core product/service can be found in the middle. The next layer presents the expected product/service. It includes the expectations the customer has towards the product/service; for instance, a film festival visitor might expect the venue to be in an easy location. The augmented or enhanced product/service includes additional services to the product such as a free transportation to the location if it is not located in the centre, or maybe interesting and affordable restaurant services. The potential product consists of

elements that might hold the customer such as a very appealing customer loyalty program. Instead of concentrating just on the augmented product one should pay attention to the potential product/service to maintain and attracting new audiences (Oliver 2010:41).

2.2.5. Measuring satisfaction among festivalgoers

Laurent Bourdeau, Louis De Coster and Sylvie Paradis mention the difficulties in analyzing customer satisfaction when it comes to cultural products as “cultural consumption is an intangible hedonistic experience” with an “experiential perspective” (Bourdeau et al. 2001:40). Their essay “Measuring Satisfaction Among Festivalgoers: Differences Between Tourists and Residents as Visitors to a Music Festival in an Urban Environment” was published in International Journal of Arts Management. The feelings of satisfaction or dissatisfaction arise after this pleasure-seeking experience. One must not forget the importance of peripheral services in this experience. When it comes to festivals there is another important notion to be made. The organizers have two groups of people to satisfy, tourists and residents (Bourdeau et al 2001:41). Expectancy theory, that was also mentioned in the chapter 2.2.2., is much used in consumer satisfaction studies. In this specific theory “consumer satisfaction is determined by relationship between consumer’s expectations of a product and the performance of the product as perceived by the consumer”. The satisfaction arises when performance meets with expectations whereas the sense of dissatisfaction arises when the performance does not meet with the expectations. (Bourdeau 2001:41) Consumer satisfaction was first analysed in 1965. It was not until 1980s when consumer satisfaction analysis was applied to services, not only products. On the other hand the role of expectancy theory becomes minimal in the service sector especially when the customers do not know what to expect. For instance a first-time festivalgoer might apply their prior experience in normal cinema screening visit. (Bourdeau et al. 2001:43) In this case “the consumer’s sense of satisfaction or dissatisfaction develops either from the confirmation of the imprecise and vague expectations.” Most of the studies related to customer satisfaction have either one or two steps. In the one step model customers are asked to evaluate the product afterwards. In the two

step model they evaluate the product before and after. The two step model is also related to the expectancy theory.

2.2.6. Customer behaviour in action

Ganesh et al. discuss switchers and stayers. Switchers are the ones who have switched from an another product/service. There are two types of switchers: dissatisfied switchers and those who have switched for another reason (e.g. moving to another city) (Ganesh 2000:65). In culture consumption the ideal situation is not that the customer consumes one service at the time. One must still think the possible reasons for a customer to switch to another service (the reason for dissatisfaction for example). According to Ganesh et al “-the core of valuable customer base consists of loyal customers (Ganesh et al 2000:66).” A devoted customer returns and spreads the news of his/her involvement with the product/service. A service provider should not forget the loyal customers because of their high value. Sometimes service providers are concentrated in attracting new audiences so strongly they forget the existing ones.

2.2.7. Motives for choosing a specific film

D’Astous et al. studied how much a film’s national origin affects the choice of a film in their article “Effects of Country-Genre Congruence on the Evaluation of Movies: The Moderating Role of Critical Reviews and Moviegoer’s Prior Knowledge”. According to Thomas, “films reflect the values and norms of a society. As a result perceptions about films are likely to be linked to country images.” (Thomas 1982, cited in d’Astous et al. 2007:45). The results indicated that “country-genre congruence has a significant impact on those consumers who are less familiar with cinema. “ In other words, the less the person knows about films in general the more the film’s origin affect their opinion. The results indicated that if the distributor wanted to increase the positive attitude towards a high congruence film they should emphasize the film’s origin and reputation in the mass marketing. One example of a high congruence film would be an action film from the United States or a comedy from Italy. On the other hand, if the film’s genre is not compatible with consumer’s expectations, the distributor should avoid promoting the nationality of the film (D’Astous et al. 2007:50).

D'Astous found two variables that moderate the effects of country-genre congruence in moviegoer's evaluation. The first is moviegoer's previous knowledge about films. Moviegoers are less affected by the country of origin, if they are very familiar with films in general and have been exposed to a wide range of different film styles. The second variable is related to film reviews as a source of information. In cases when no other information is available and a new film is coming to the theatres "an independent positive judgement by a film critic should have an impact on moviegoers *a priori* evaluations", especially if that review is the only source of information available. (D'Astous et al. 2007:46) Finding information about films is quite easy nowadays. In addition to film reviews published in newspapers or e-papers there are plenty of websites where anyone can write a film review.

2.2.7.1. Case Example: Moviegoing habits in Amsterdam

D.Verdaasdonk's article "Moviegoing Frequency Among Dutch Consumers: Interaction Between Audiences and Market Factor" published in International Journal of Arts Management searches the reasons which affect the frequency of moviegoing in Amsterdam. What are the reasons why people go to the film theatres to see films? Cuandrando and Frassetto found three groups of people in their study from 1999. The first group are the ones who come for entertainment purposes. The second group found the film's director important. Social reasons, such as spending time with friends or enjoying yourself, were the third reason for attending (Verdaasdonk 2005:58). Researchers likeminded with Pierre Bourdieu believe that social inequality and cultural inequality are intertwined. Current research presents new views on the subject. The Sociaal en Cultureel Rapport 2000 that D.Verdaasdonk mentions shows that though the number of education years has increased there have not been similar increases in high status cultural activities. One reason for this is that the amount of leisure activities has increased in recent years. Reading among the young and well-educated generation has decreased. Young people have a limited amount of free time and too many options. The activities that have been regarded as "high" culture, such as museum attendance and performing arts, are not interesting in the eyes of students anymore. "This suggests that level of education has lost

much of its power to predict participation in culture, whether high or low “(Verdaasdonk 2005:55).

In Verdaashonk’s view there are two clearly defined means how the distributors and theatre owners have been able to increase the attendance in Netherlands. Flexible scheduling, which means repetition in the screenings, is one way and distributing and promotion the films based on the size of the target audience, which means focused and segmented marketing, is the other. (Verdaashonk. 2005:57) Providing flexible scheduling is easier for a film theatre than for a film festival that screens films for only a certain period of time.

The Dutch movie magazine Skoop commissioned a survey on filmgoers in 1984. In that survey they discovered that television and other distribution channels had a major affect on film theatre attendance. On the other hand, the survey apparently did not take different genres into consideration. In 1986 Faasse and Ganzeboom studied the Skoop data again. They wanted to see whether cinema, video rentals, art cinema houses, and television had in fact different audiences. The result showed, that though film theatregoers watched films from television, the art house patrons, in other words regular art house film viewers, were a group that rather went to the film theatre than watched films from television. This finding seems to be good news to film festival organizations especially if they know to have a lot of art house cinema patrons in their audience base. Of course art house patrons are a small segment in all of the filmgoer segments. (Verdaashonk. 2005:57)

2.3. The art of marketing

As Colbert mentions “the goal of marketing is optimization of the relationship between companies and customers and maximization of their mutual interests (Colbert 2007:4).” He adds that in addition of being science marketing is also art (Colbert 2007:4). There are four elements to which marketing implies, a consumer need, satisfaction of this need, a link between the company and the consumer and optimization of profits. Colbert emphasizes the importance on keeping in mind the distinction between optimization and maximization. In maximization the company aims to get the highest possible profit, whereas in optimization the company seeks to achieve the highest possible profit while

taking into account organizational and environmental elements, for example making sure the employees are feeling good, creating a well-built company image, making satisfied customers or even taking part in the community. With marketing the companies try to find their current and possible future customers. (Colbert 2007:4)

It is impossible to bundle all the arts organizations in the same pile. They vary in size and in content. A film festival and a record company both have consumers they want to reach but their tools for doing this differ a lot. The film festival is most likely organized by a not-for-profit association and the other is a company. Marketing can be a tricky concept for some arts organizations. They are worried that heavy marketing actions might start to influence the content.

Colbert introduces a marketing model targeted for arts organizations. The process starts in the product itself. The enterprise tries to decide which part of the market is likely to be interested in the product. Once potential customers are identified the organization will decide on the three elements: price, place and promotion for this specific customer group. As a commercial firm seeks a market in which they can make the highest possible profit and will change the market if there is no interest, a cultural organization has as an ultimate objective other than profit. Of course there are also cultural companies that focus on profit instead of artistic content (Colbert 2007:15). (Take Finnish film festivals for instance: have been created by people who love films, but also due to the homogeneous programming present in the film theatres, because most of the titles are usually from United States. Without film festivals it would be almost impossible to see films from Africa or Croatia on a big screen, for instance.)

2.3.1. The Marketing Mix in the arts sector

The traditional marketing strategy consists of four P's: product, price, place and promotion. Product is the core of everything especially in the art field where it is the starting point for the action. Product can be a tangible good, a service, a cause, or an idea. There are other elements such as the customer service, and the overall experience that are related to the product. (Colbert 2007:19) The customer behaviour chapter (2.2.5.) of this thesis covers this in greater detail.

Price does not consist of the product's price alone. Other elements the customer must purchase in order to get to the venue and purchase at the venue are also included, such as transportation and dining in a restaurant. One must remember that there are always costs though the actual product would be free. The amount paid for the service has usually nothing to do with the actual producing costs of the product, which in this case is a film ticket fee. Colbert mentions that the fairest amount is the one the customer is willing to pay (Colbert 2007:19).

Place consists of various elements. The main ones are the distribution channels, physical distribution, and commercial location. Every distribution channel must be managed, which means overseeing the relationship between the various middlemen in the network and more specifically between the artists, the producers and distributors. Physical distribution includes the logistics involved in distributing a product, organizing a tour, sending a film from a distributor to a festival. Location is also very essential, as a very remote location might be the end of otherwise successful festival, for instance. If the venue is remote the organizer must provide all the needed services there or transportation to the site (Colbert 2007:20).

To implement promotion the company must have a clear view on the products they can offer and on the pricing. Promotion is made up of four distinct components: advertising, personal selling, sales promotion, and public relations (Colbert 2007:20).

2.3.2. Direct marketing in arts organizations

As the case organization in this thesis is a non-profit organization, I will also focus on the marketing of non-profit organizations. Mark J. Arnold & Shelley R. Tapp investigate the broadness to which non-profit arts organizations use direct marketing and the effects this can have on their business performance in their study "Direct marketing in non-profit services: investigating the case of the arts industry", which was published in The Journal of Services Marketing magazine in 2003. Arnold & Tapp mention that though direct marketing is considered important for non-profit organizations only a little amount of studies is to be found. Pursuing the non-traditional marketing tools is not unfamiliar for arts

organizations; in fact they have been the first in line to try something new (Semenik in Arnold & Tapp 2003:142). Arnold & Tapp emphasize the special nature of arts organizations: they offer intangible hedonistic experiences (Hirschman in Arnold & Tapp 2003:142). They also mention that though there are many similarities in non-profit and for-profit firms in many areas and how the aesthetic characteristics of the artistic product are to be found in commercially oriented musicians, carpenters or graphic designers, the main difference lies in the question to whom the end product is made for: only for the artist or for an audience (Hirschman in Arnold & Tapp 2003:143). Comparing arts organizations to other service organizations shows that there are similarities in the two.

Arnold & Tapp created a research model focused on “the organizational characteristics of size, formalization, marketing effort and external integration and the individual characteristics of managerial self-confidence in influencing implementation of direct marketing techniques by arts organizations”. They explained to have chosen these specific variables “because of their theoretical significance in influencing implementation of new techniques and processes in arts organizations (Arnold & Tapp 2003:144)”.

Size is directly linked to formalization; therefore an organization that grows in size and complexity often finds formal planning procedures necessary to reduce conflict and ambiguity. Organization size is also directly related to the marketing effort; therefore a bigger organization has more resources to devote to the marketing function. (Arnold & Tapp 2003:144)

External integration represents the extent to which a variety of mechanisms are present which increase the probability of information about technology and newer direct marketing techniques to enter the organization. Example of an external integration is where a person with a business background becomes the board member of the arts organization (Arnold & Tapp 2003:145).

Managers who are more self-confident should be less likely to experience perceived risk and engage in such behaviour that may inhibit innovation adoption. It should be expected that if managerial self-confidence increases the

tendency of the organization to adopt newer direct marketing techniques increase as well (Arnold & Tapp 2003:145).

Formalized planning procedures allow the organization to more clearly control the scale of marketing effort, as efficiencies accrue to well-functioning planning process (Daft in Arnold & Tapp 2003:145). According to Rogers et al. in Arnold & Tapp the organizational formalization should also be related to the implementation of direct marketing. Marketing effort can also be called as the marketing costs and it is hypothesized to have a direct effect on the implementation of direct marketing.

The conclusion of Arnold & Tapp's study was that total marketing affects sales and fundraising performance and implementation between direct marketing affect the proportion of season-ticket revenues to total firm revenues (Arnold & Tapp 2003:155). The model they created shows the use of direct marketing techniques by an arts organization influences season ticket subscriptions revenue as a percentage of total revenue, but does not influence overall sales or fundraising revenues. This suggests that direct marketing is a more focused and efficient way to communicate with customers leads to very specific outcomes that are aligned with customer retention (Arnold & Tapp 2003:155). Arnold & Tapp mention that managers should allow more customer-organizational contact as this can build customer identification with the organization, which makes the customers more loyal to the organization (Arnold & Tapp 2003:156).

2.4. Summing up

This theoretical framework chapter begins with Bourdieu's theory on taste and social class. His research was conducted with a quantitative questionnaire from which Bourdieu implemented generalisations of social classes based on the person's roots, education and habits, for instance. A more recent study from Finland by Nina Kahma was also focused on the same themes. Kahma implemented both quantitative and qualitative research. The research began with group interviews that were followed by a quantitative survey conducted by Tilastokeskus (Statistics Finland) followed by one more set of qualitative interviews. Kahma showed that the relationship between social class and taste is not that strong today. D. Verdaasdonk's article from The Journal of Arts

Management showed that even though people are more highly educated than before their interest in high culture activities has not increased. One reason was the limited amount of time and too many options. Lamont & Erickson's studies from United States showed that the groups with high social status do not use their high culture activities to maintain their status in the field.

Consumer behaviour focuses on the decision-making processes behind consumers' actions instead of the person's social status in the field. Consumers make their decisions based on a certain amount of information, whether it's the ad they see in a newspaper or the gossip they hear from a friend. Consumer behaviour is also an ongoing process and as all consumers live in a society and are in contact with other people one way or another, other people also influence them. Evans's study was focused on the art house cinema audiences' collective identity and the indirect communities they make. Evans referred to film audiences as a quasi group. The study also had two stages - a questionnaire followed by group interviews.

Bourdieu's taste concept was the starting point for my questionnaire to investigate what kind of things the audience prefers and what they do when they are not visiting the festival. Taste was also studied by asking the audience their favourite and least favourite film for instance. According to Bourdieu going to art-cinema, theatre or exhibitions can be seen as striving towards maximum cultural profit with minimum economic costs (Bourdieu 1984:270). This suggests giving up of all showy expense and just focusing on the content. He sees art-cinema as something from which a person can gain cultural capital without spending a lot of money. This notion is also related to Evans's study as people come to the festival to be seen and to be with likeminded people even though in fact festival visitors do not have that much to share with each other. The audiences' status in the field was analysed with questions related to their occupation and education. It would be interesting to see how the social classes reflect in the Espoo Ciné audience. The themes from consumer behaviour were dealt with questions related to motivation, motives and satisfaction. The questionnaire would also have a few questions related to marketing.

3. RESEARCH METHOD

This chapter explains how the study was conducted and which methods were used through the process.

3.1. Methodological approach

The methodological approach is a descriptive case study, where the data was obtained by conducting a quantitative audience survey and also by observation. A descriptive study is a study where data is obtained by surveys and other fact-finding techniques (Kothari 2008:2) and it is used to “describe or summarize numeric observations” (Privitera 2012:2). Descriptive statistics are typically presented graphically (Privitera 2012:2). The focus of interest is the audience of the Espoo Ciné festival, not the festival itself. As stated by Balnaves & Caputi one should choose to implement a survey when it is not possible to study the desired object directly (Balnaves & Caputi 2001:75).

The target group in this study is the audience of the Espoo Ciné 2010. In quantitative surveys the factors behind the phenomenon being researched are changed into variables. These variables are researched by statistical methods (Kananen 2011:13). The three reasons for a quantitative survey are generalisation, studying cause and effect and predicting the future.

One reason for an organization to conduct audience surveys is the desire to know more about their audience. In this case the organization wanted to get the general demographics from their audience together with information about their audience’s habits and cultural activities. An additional topic of interest is the behaviour behind their consumer’s decisions. A quantitative survey was chosen as the method because a large sample of actual Espoo Ciné visitors was wanted. The survey was implemented during the festival (20. -29.8.2010) and it was distributed out personally to the audiences of Espoo Ciné. A web survey was considered but there would have been problems such as not necessarily giving accurate results. Those who have never attended the festival would have been able to answer the web survey if the questionnaire had been online and open to everyone. Another option would have been a web survey targeted for those who

are on Espoo Ciné's mailing list. In this case the amount of first timers would have been minimal, as the questionnaire would have been distributed to those who already have an active relationship with the festival. To my experience people give surveys more thought when they receive the questionnaire personally.

The questionnaire was two A4 pages long and had 33 questions altogether. When thinking about the length of the questionnaire one must also think of the situation in which the respondents are. In this case the situation was that the people were either coming or leaving a film screening, which meant that it was quite likely that they would be in a hurry. Making the questionnaire long would only leave them frustrated and also give false data. In the beginning there was an explanatory note on how the results will be used and by whom the research is conducted. There were both open ended questions and questions with fixed choices. The survey also included open ended questions that could be post coded. The questionnaire was tested among co-workers and friends were used as guinea pigs to make sure it was understandable and clear.

A group of thirteen volunteers assisted me with the delivery of the questionnaire. They handed out the questionnaire during all ten festival days. At Kino Tapiola one volunteer was enough but at Espoo Cultural Centre it was good to have at least two or even three volunteers distributing the questionnaires. The volunteers were trained to their tasks before their work shift. They were instructed to count every fifteenth member of the audience and kindly ask him or her to fill out the questionnaire. Each volunteer's job was also to explain to the customer why this survey was implemented and also to give directions on how to fill out the sheet and where to return it afterwards. The volunteer's duty was also to emphasize the importance of this information and that by answering the questionnaire the customer would be able to help the organization to create a better festival in the future.

3.2. Population, target group and sampling

Population is the target group that is affected by the phenomenon in question (Kananen 2011:65). A sample should represent the whole population. Good sampling reduces error and maximizes external validity (Balnaves & Caputi

2001:93) but this does not mean the larger the sample the more accurate the result. Increasing the sample size will make the result more accurate in the beginning but after a certain point it does not. In consumer behaviour surveys that are graphically restricted 500 samples is enough (Kananen 2011:67).

The organization wanted a general picture of the current audience base. The focus was on afternoon screenings during weekdays and in weekend screenings, which meant that screenings that were targeted to school kids were left out. Studying school children as film festival spectators could be a topic for a different study. The festival has a strong focus in film education and every year provides a versatile special screening programme targeted to schoolchildren living in Espoo.

The amount of visitors was estimated beforehand to make a calculation on how many questionnaires should be distributed. It was estimated there would be approximately 10.000 individual visitors. Then it could be calculated that approximately 600 answer sheets would be needed to make the survey valid. The answer percentage was relatively high which makes the results valid.

Systematic sampling was chosen as the method and therefore the questionnaire was given to every fifteenth member of the audience. The papers were handed out to people before 126 screenings during all ten festival days on August 19 to August 28 2011. The papers were not handed out in the opening film, because it was for guests only. Also the open air screening was left out. The screening took place at 22.00, which meant in late August that it was quite dark.

Altogether 690 answer sheets were collected after the festival. Approximately 50 persons had refused to answer to the questionnaire. Some of the people did not want to answer to the questionnaire in the beginning of the festival as they planned to watch several films. Other reasons were lack of time or that they just were not interested. After checking each of the questionnaires through by hand 5 papers were removed that were not filled properly and after that 32 more, because they were filled only partially. Altogether 653 questionnaires were analysed.

3.3. Data analysis

I chose the SPSS application for implementing the data analysis because it is the most common application for performing statistical analysis. Before I got familiar with SPSS I started the analysis with Excel and used it to type down the answers from all the open ended questions. I had to create categories from the answers for the open ended questions. I used SPSS for the analysis and therefore had to transform all the data into a numerical format so that it could be analysed. First stage with SPSS was creating a codebook and defining the variables. When the codebook was ready I started to type the data into SPSS. Typing answers to the system took approximately 35-40 hours. When I had all the data in SPSS I screened and cleaned the data file to find possible errors. I went through different procedures to find out if something was not correct. After fixing all the errors I was ready for the next stage, the actual data analysis.

First I used the descriptive statistics method for every question in the questionnaire to get the basic analysis. After that I created histograms and bar graphs of the results to make it more readable. I used the visual binning method to create age groups. I used cross-tabulation for the questions I wished to know more about such as the relationship between a person's age and the place of residency or the relationship between the place of residency and occupation. It would have been possible to do cross-tabulation for any question, but these two were the ones I found most interesting.

3.4. Limitations

The survey was made for a Finnish film festival and the special nature of Finnish film festivals indicates that the results are not necessarily applicable if comparing it to festivals outside Finland.

There were two versions of the questionnaire: one in Finnish and one in English. We in the organization thought that it would not be necessary to translate the questionnaire into Swedish, and even though we did not hear any complaints about this it is possible that someone has refused to answer because there was no Swedish version of the questionnaire. The survey was not distributed in every screening. The survey was not distributed to the school

groups, which means that the population is not complete as certain age groups were left out of this research. If the method would have been an interview questions regarding image could have given more detailed information as this way the variety of images held by the visitors would have been more apparent.

3.5. Reliability and validity

Issues of validity are a part of research design (Balnaves & Caputi 88) and it is always necessary to be able to evaluate the reliability of the research (Kananen 2010:125). In quantitative research this means that one has to do the designing and planning carefully beforehand, as it is impossible to increase reliability afterwards. One can just state the mistakes that have happened and describe what should have been done differently. Validity means studying the things the research questions imply. Validity can be categorized to internal and external though other sub-groups are also available. External validity refers on how the findings can be generalized. The sample has to present the population in question. In this case I chose the questionnaire to be given to every fifteenth person as I had calculated that this way I would get enough answers. Internal validity “refers to how well the study was conducted, meaning how well the research was designed, and how the variables were measured.”

Reliability refers to consistency and repeatability. It means that the results of the research would be the same if the research would be repeated. The different stages of this research have been described as detailed as possible to increase the reliability. Two things can be separated from reliability: stability and consistency. One can increase stability by implementing re-testing within the same timeframe. This is however quite unlikely in a thesis. Consistency means that the different parts of the research are measuring the same thing (Kananen 2011:120). Authentication of reliability in quantitative research is quite simple, as one just has to document all the stages of the survey process as accurately as possible.

4. DESCRIPTION OF THE CASE

This chapter introduces the case: Espoo Ciné International Film Festival and explains what the festival organization and program were like in 2010.

4.1. History

The story for this 22-year-old event began in November 1987, when Ilkka Kalliomäki, Pertti Artell, Vesa Ville Mattila, Liisa Suominen and Peter Toiviainen founded the association Espoon elokuvaystävät. Their mission from the beginning was to promote films and film culture in the Helsinki metropolitan area. Since the beginning organizing a film festival was also on the agenda. From 1987 to 1989 the association focused on researching financing options. They also kept in contact with Espoo city officials inside the cultural office and other film field organizations. In 1989 Espoo city council made a decision to give the association a 58.866 euro grant for the year 1990. The first Espoo Ciné International Film Festival was first held in August 1990 where 66 films from 18 different countries were screened. The first festival gathered 8.500 visitors.

In the beginning the Espoo Ciné organization was planning to focus on films from Eastern Europe, Baltic Sea region and Soviet Union. Little did they know that the Soviet Union together with its film industry would cease to exist in 1991. After this the association found a new focus on the European region.

4.2. Organization

The first person was hired to organize the upcoming festival in January 1990. In 1991 the association changed its name to Espoon elokuvajuhlat ry. (Espoo film festival association). The festival had a full time executive director from January 1st to August 31st. In 1992-1996 the association was able to hire an executive director approximately from May 1st or June 1st to September 15th. It also had a festival secretary from May 1st to December 31st in 1992. In the 1997 executive director's title was changed to coordinator. In 1997-98 this person worked from June 1st to August 31st on monthly salary and the rest of the time on an hour based salary. The festival secretary (the secretary general from 1996) worked in

the association year round, even though she had a part time job at some point and she was also laid off from time to time between 1993 and 1998. In 1999 the secretary general worked on monthly salary from January 1st to April 17th and after that the association has been without a person with that title. From 1999 to 2004 the coordinator worked half a year with a monthly salary and the rest of the year on hour based salary. The coordinator's title was changed back to executive director in 2004. In 2005 the executive director's post had a monthly salary based year round, full-time from April 1st to September 31st and rest of the time part time. Only since 2006 the executive director's post has been full-time year round. Since 2000 the association has been able to buy services from a graphic designer, a translator and from a web master.

4.3. Espoo Ciné 2010

The 21st Espoo Ciné International Film Festival had 25.111 visitors (of which 14.561 paid tickets) in 2010. The festival did not expect to break the record of the total amount of visitors from the year before as the festival had 20th anniversary in 2009. The over 20 year-old festival can nowadays count on reaching 25.000-27.000 visitors annually. With over 25.000 visitors the festival is one of the biggest and most remarkable film festivals in Finland. Naturally the festival will work hard to increase the audience figures further but great increases/decreases are not expected within next few years.

The screening venues are the Espoo Cultural Centre, also known as the festival centre, and the Kino Tapiola film theatre which was re-opened one week before the festival in 2010.

The 21st Espoo Ciné International Film Festival took place in Espoo, Finland 20-29 August 2010. The festival screened a wide selection of good quality European films.

4.3.1. The festival organization

In addition to the festival director there are approximately six people working at the festival office. In 2010 press officer Mickael Suominen worked for seven months. There were two festival secretaries. I was one of them and started my job in April and finished in September. The other festival secretary Hanna

Virrankoski started in June and finished her work in September. The person in charge of film traffic and film projection technician, Antti Näyhä, started in May and ended his post in September. Festival assistant Laura Gottleben came to work in May and ended few days after the festival in late August. We also had a person in charge of the ticket vending system, Mia Vainikainen; she started in July. During the festival we had a separate person in charge of the money traffic. She started her work approximately one week before the festival.

4.3.2. Film categories inside the program

Headline features included the opening film, the closing film and seven other most highlighted feature films at the festival. The opening film *Soul Kitchen* by Fatih Akin was a true feel good comedy and very popular with the audience and it came to the Finnish film theatres later in the autumn. Many of Akin's films have been screened at Espoo Ciné. A film festival can give the audience a possibility to follow up a certain director and Espoo Ciné has been active doing so. The closing film was *Submarino* by Thomas Vinterberg. This powerful but tragic film could also be seen in few selected theatres after the festival week. Seven of the nine films in the *Headline features* were European. This reflects well the strong percentage of the European films in the festival programme in general. The *Headline features* did also include a full length (330 min) version of *Carlos* by Olivier Assayas. The festival was very happy to screen this film, because the film audience does not get many opportunities to see films this long on the big screen.

Espoo Ciné selection presented a wide, eighteen-film selection of new feature films selected from other European festivals and markets. The section included films from the Czech Republic, Denmark, Austria, Romania, Croatia, Slovenia, Netherlands, and Belgium for instance. *Headline features* presented two Danish films dealing with family issues: *En Familie* (A Family) shows what happens to a family when the father falls seriously ill, and *Under gaden over vandet* (Above the Street Below the Water) portrays a family falling apart. Even though almost all of the films in this section were dealing with family issues on one way or the other, they all had something new to say and they differed from one another.

The section was a wide collection of good quality films from a large variety of countries.

Germania was a new section that was created because of the strong supply of good quality German films. The section dealt with issues such as cultural differences, immigration, family history and traditions. *Die Fremde* (When We Leave) by Feo Aladag for instance showed a German girl with Turkish roots who was trying to make her own independent decisions and still maintain relationships with her very strict and old-fashioned family members.

El mundo Español is one of the most loved sections, screening films from Spanish language area. This year the section included for instance Fernando Trueba's love story *El baile de la Victoria*, which was Spain's candidate for the Best Foreign Language Film Oscar in 2010 and *Ander* by Roberto Caston which presented a moving story of a man living in a small Basque village and trying to hide his sexual orientation from others because of the old norms. The section also included *Cuchillo de Palo*, a documentary related to Paraguay's recent history. The director had found out that his uncle had died of grief so he started to investigate the subject more deeply and found out that his uncle was imprisoned because of his sexual orientation.

Le célébration Française presented a strong selection of new French films, such as *Le Refuge* by François Ozon. Espoo Ciné has been following this very productive director for a long time and was very pleased to screen his latest film. Another very much expected film was *Hadewijch* by Bruno Dumont. Dumont can be seen as one of the most important directors in France today. His latest vision *Hadewijch* is a hypnotic vision of a young girl seeking her faith.

Outdoor screening was *U2 – Rattle and Hum* by Phil Joanou. The concert film from the late 1980's brought warmth to the chilly autumn evening as it showed the now over thirty year old Irish band U2 on the big screen.

Cannes winner Juho Kuosmanen was another new section. *Taulukauppiat* (Painting Sellers), a film by Juho Kuosmanen, won the Cinéfondation prize at Festival de Cannes in 2010. Espoo Ciné wanted to celebrate this remarkable achievement by creating a separate section for the director Juho Kuosmanen.

The section did include two of his films and they were screened consecutively. The festival was really happy to have a section to honour a young Finnish director.

The *Documentaries* section included strong true stories from European region, for example a portrait of an Ukrainian woman, Svetlana Geier, who translates Dostoyevsky from Russian to German and tells about the horrible events that she survived when she was young. Another story was set to L'Aquila, a town in Italy terrorized by an earthquake. A town called Urville was in the centre of another documentary. This fantastic story tries to find Urville, a utopia located in France.

Pink Zone presented a selection of gay, lesbian and queer films that were dealing with issues such as homosexual love in an orthodox Jewish community, a coming out of the closet story located in a small Italian village and lesbian love stories in the form of epoch drama. Espoo Ciné also had films that could go under the Pink Zone category in other sections, such as the two films, *Ander* and *Cuchillo de Palo*, that were mentioned earlier under the *El mundo Español* section.

Méliès D'argent Competition had a 100% European selection of the best contemporary European fantasy films. As the section is competitive, the filmmakers are willing to attend the festival and even the short filmmakers, who cover the travelling costs partly themselves, do visit the festival.

Midnight Madness: Revenge Tales. This new section presented three stories dealing with revenge. One of them was Ole Bornedal's *Fri as fra de onde*, a story strongly influenced by Sam Peckinpah's *Straw Dogs*.

Finnish Gems presented a selection of recent Finnish films pearls that audience might have missed during the films' sometimes very brief appearance in cinemas. Some of the screenings were targeted to the school kids from Espoo based elementary and high schools.

Films for children & the young included short animations for the youngest audience in the age of 2-6 years coming to the festival from the daycare centers. For a little bit older audience coming to the festival from schools Espoo Ciné

screened altogether five films from Finland, Denmark and Norway. These films were translated into Finnish and separate educational materials were prepared to give teachers a possibility to deepen the film experience after the screening and teach more about the film, but also about the themes presented in the films; friendship, family, immigration, tolerance, right/wrong, cultural differences and supernatural elements. 4.641 children saw films of this programme section at the 21st Espoo Ciné festival.

4.3.3. Méliès D'argent Competition

Espoo Ciné is part of the European Fantastic Film Festivals Federation (EFFFF) and arranges the Méliès D'Argent fantasy film competition yearly. The competition is focused on European fantasy films. There are two categories in the competition. The section for feature films and another for short films.

4.3.4. The EU MEDIA Programme

The festival takes part in an EU support programme for the European audiovisual industry, the MEDIA programme. This is one reason why the festival has to maintain the strong percentage of European films. The MEDIA countries include all of the existing EU members and in addition Croatia, Iceland, Liechtenstein, Norway and Switzerland. All of the MEDIA countries are considered to have a low audiovisual production capacity except France, Germany, Italy, Spain and the United Kingdom.

4.3.5. Venues

The 21st Espoo Ciné International Film Festival did screen films in the following locations:

Tapiolasali is the largest of the festival's cinemas with the maximum capacity of 775 seats.

Tapiolasali is the biggest hall in the Espoo Cultural Centre and mostly used for a symphony orchestra's concerts over the year. Before the annual film festival the hall is prepared to work as a cinema. The projection room is equipped with

35mm film projectors, live subtitling facilities, Beta/DVD players and an HD cam player.

Louhisali is the other screening venue at the Espoo Cultural Centre, which is working as a festival centre during the film festival. Maximum capacity of Louhisali is 295 seats. Over the calendar year Louhisali is mostly used for theatre, performances, band concerts and film screenings. Before the annual film festival the hall is prepared to work as a cinema. The projection room is equipped with two 35mm film projectors, live subtitling facilities and during the film festival also with Beta/DVD players.

Bio Rex Sello 2 / Bio Rex Sello 4

Bio Rex Sello is a Multiplex cinema in Leppävaara, Espoo. It is the latest multiplex cinema opened in Helsinki area and it was opened in November 2008. The Espoo Ciné festival used two different screening venues in this multiplex; Bio Rex Sello 2 (with maximum capacity of 111) and Bio Rex Sello 4 (with maximum capacity of 95).

Kino Tapiola

The renovation of the local cinema Kino Tapiola (with a maximum capacity of 194) was finished successfully in August 2010. The theatre is a combination of the latest technology and atmosphere of the old days. The projection room is equipped with two 35mm film projectors, a DLP projector, 3D equipment and DVD and Blu-Ray players. It also has all the technology for meetings.

Aurinkoterassi (Sun Terrace)

The outdoor stage with a maximum capacity of 700 was used again in 2010 for the annual outdoor screening of the festival. For this venue the whole film screening equipment, sound system and screen are built up specifically for one screening only. The outside screenings at the Sun Terrace have been very famous.

Sellosali (Sello Hall) was used for six screenings for day care kids groups. These screenings were targeted to kids only and therefore left out of the printed

screening programme to avoid confusing the Sellosali with Bio Rex Sello in the same building complex.

4.4. Kino Tapiola

Since August 2010 Espoo Ciné organization has been facing a unique situation. It is a festival that has its own private film theatre, Kino Tapiola Cinema. Aarne Ervi, a Finnish architect, who has also designed many of the buildings in Tapiola, designed the building. The film theatre had been in active use until August 2008. Just before the Espoo Ciné festival started asbestos dropped from the sealing. The film theatre had to be closed. The former theatre manager could not handle the renovation fees and filed for bankruptcy. The Espoo Ciné organization evaluated their options in this situation together with the cultural director of Espoo, Georg Dolivo. They decided that the Espoo Ciné organization starts to run the film theatre. To keep it separate from the film festival the organization founded a company, Cine Tapiola Oy.

Espoo Ciné runs the actions and the city of Espoo helps financially. It was decided that the people in the board of Cine Tapiola have to be the same as in Espoo Ciné board. This way it is guaranteed that the business is in the hands of capable people. When the complete renovation started they first estimated that the renovation would be finished in 2009. In fact the renovation was finished in summer 2010. The opening of the new Kino Tapiola was celebrated in August 13th 2010. The audience has found the theatre quite well. The modern digital technology enables the theatre to screen film premiers every week. The film theatre is open on Wednesdays, Fridays, Saturdays and Sundays. On other days it can be rented for meetings or for birthday parties, for instance. The film theatre has a special programme for mothers of small children (Kino Bebé), for senior citizens (Seniorikino) and also for children and the young people. The theatre has also been used for theatre plays and in spring 2012 it will be the new venue for the April Jazz Festival. The audience base of Kino Tapiola has not been officially calculated but by visiting there regularly it is possible to make a notion that the audience base consists mostly of elderly citizens. Kino Tapiola has one person working full time as the theatre manager and in addition to that three projectionists and approximately three to five people working at the ticket

counter part time. Communication with the audience is considered important and the audience can also suggest films to the program and the cinema holds votings for instance for the next Kino Bébé screening.

5. RESULTS AND ANALYSIS

“Great to be in Tapiola again!”

This chapter presents the results of the audience survey together with the analysis. The themes from the theoretical framework chapter will be presented again here in relation to the results of the survey.

5.1. Demographics

5.1.1. Age, gender and place of residency

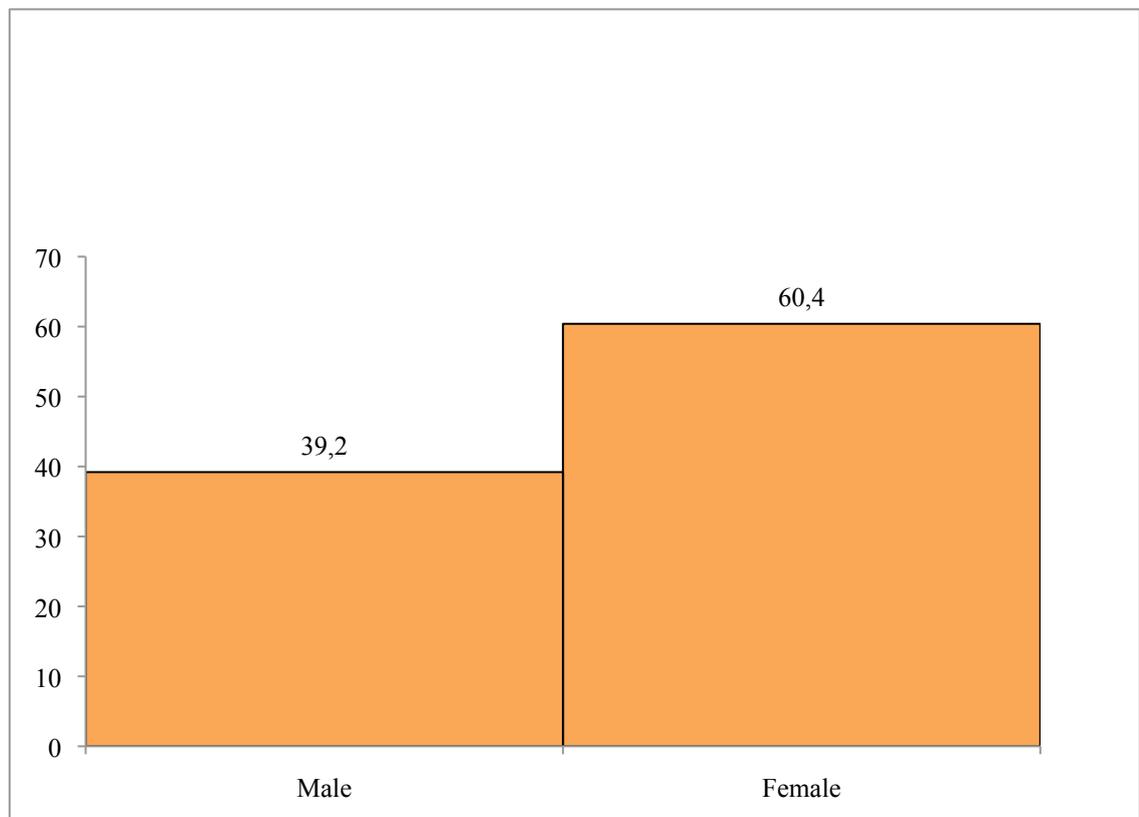


Chart 1: Gender (N=635)

A clear majority of the Espoo Ciné audience, 60,4%, were women and 39,2% men. 0,3% of the audience had chosen to “create” a third option for their gender and 0,1% had refused to state their gender. Knowing the gender percentages is useful for example when attracting new sponsors. For instance a women’s cosmetics company or a fashion magazine might be interested in the fact that

most of the audience are women. When comparing the audiences of the three biggest film festivals in Helsinki Metropolitan area in 2009 and 2010 the results show that women are the majority in all of them as 62,0% of Docpoint Documentary Film Festivals audience were women (Mielonen 2010:35) and 58,0% of Helsinki International Film Festival's audience were women (Virtanen 2010:22).

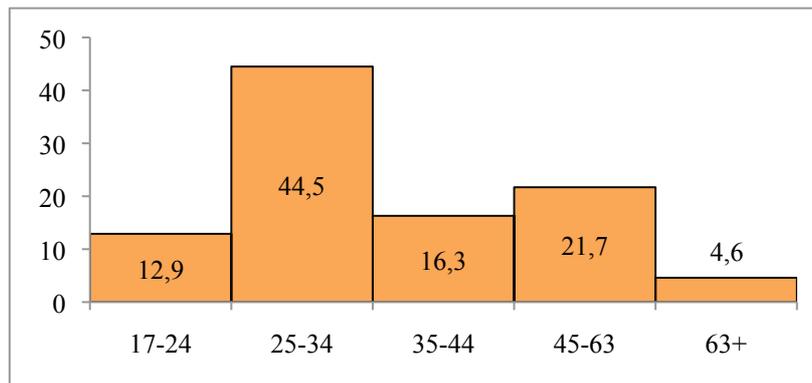


Chart 2: Age groups (N=635)

The oldest person who answered the questionnaire was 82 years old and the youngest 17 years old. The biggest individual age group were the 31 year olds (6,9%) and the second biggest the 28 year olds (6,5%). The audience base of Espoo Ciné is fairly young as 73,7% of the audience are under 44 year old. The part of the audience who are over 63 year old is quite visible, as they demand more service than the average customer, but the group is still quite small. The older audience also living in Espoo buy their tickets from the ticket booth and hope to get recommendations. They are a very well valued group as they usually buy several tickets. What is the purpose of knowing how old the audience is? According to Solomon et al. knowing audiences age matters as age groups share same values and experiences (Solomon et al. 2010:9).

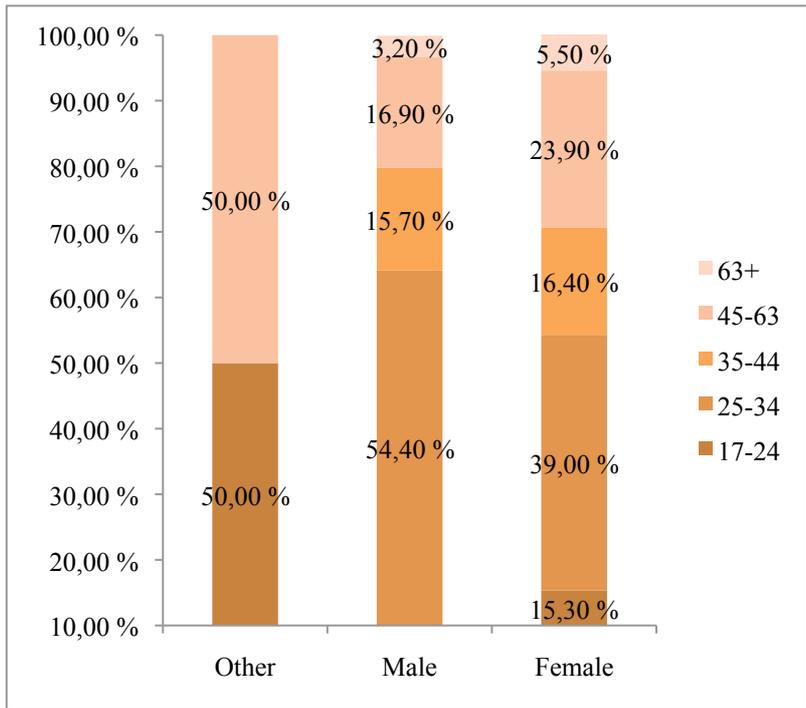


Chart 3: Age and gender cross-tabulation

This chart shows how the different age groups are divided between genders. The chart shows that the male audience's ages are much more homogenous than women's as over half (54,4%) of the male audience are between 25-34 years. Women's ages are far more divided to different age groups.

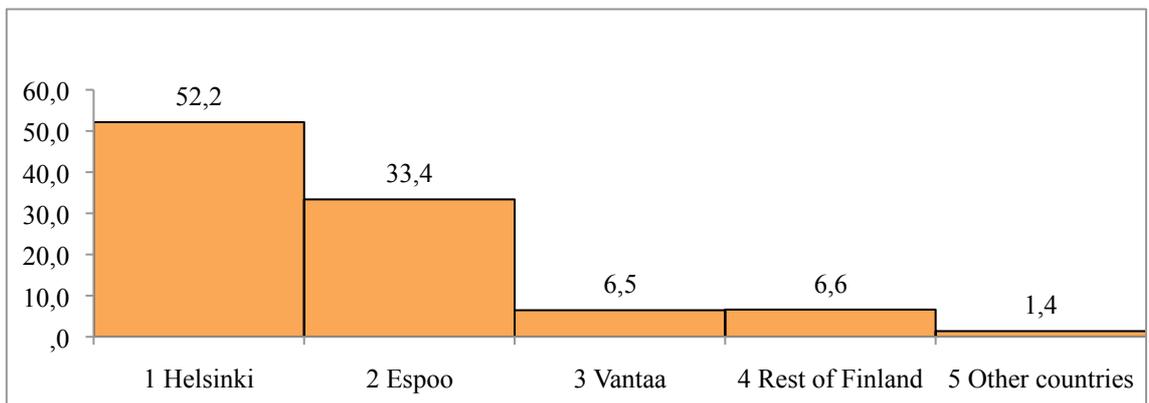


Chart 4: City of residence (N=653)

Over half of the audience comes from Helsinki (52,2%) and 33,4% of the audience from Espoo. One thing has to be kept in mind when interpreting these charts. These are the results for people aged 17-82 years. The questionnaire was

not distributed to the school and daycare children who visited the festival and are mostly from Espoo. Therefore the actual percentage of Espoo residents is much higher. Only 6,5% of the audience comes from Vantaa and 6,6% from rest of Finland. The amount of people coming from abroad was only 1,4%. These results were quite as expected, as the festival does not have any marketing efforts outside the capital region. This festival is not special in an international context. 1,4% of visitors were from somewhere outside Finland but it cannot be stated if they were here on a holiday or for a longer period of time as this was not asked in the questionnaire. This chart indicates that the festival is made for a very local audience. The question is whether this is a good thing or should the organization start thinking about widening the audience by some means?

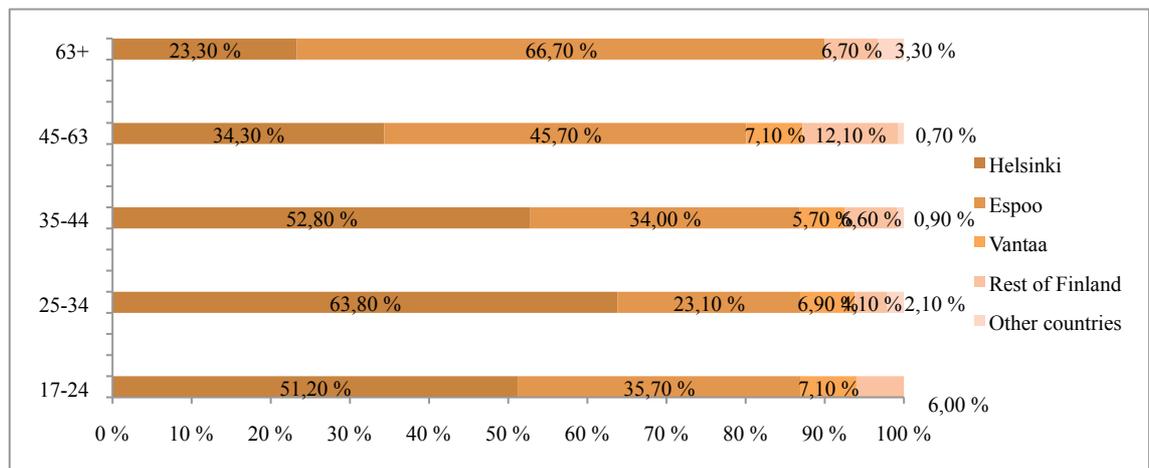


Chart 5: Age and place of residency cross-tabulation

This chart presents audience's place of residency for each age group. The results indicate that the older the audience gets the more likely it is that they are from Espoo. Up to 44 years of age the audience comes mostly from Helsinki but after that the residents of Espoo are the bigger group. 51,2% of the 17-24 year olds come from Helsinki.

5.1.2. Education and occupation

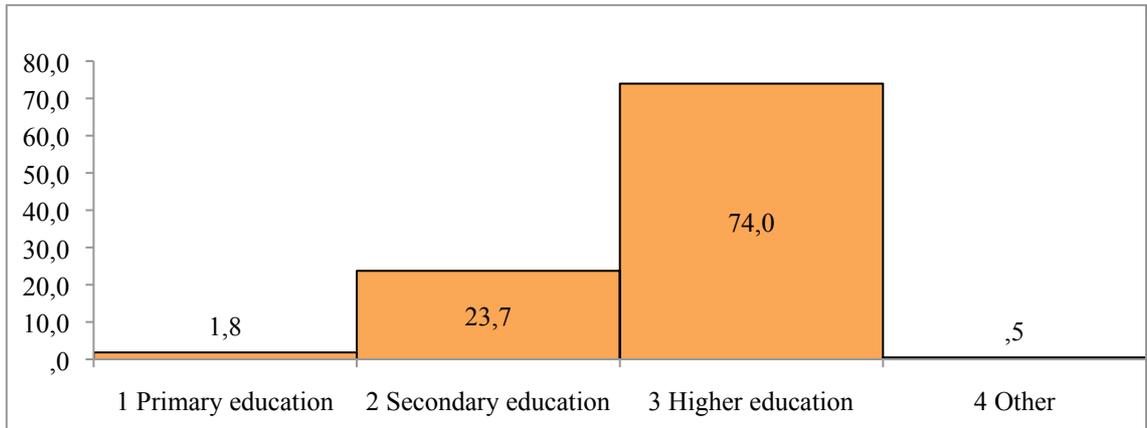


Chart 6: Level of education (N=653)

74,0% either study or have graduated from university or university of applied sciences. The amount of primary education (1,8%) is minimal but it has to be kept in mind that the amount of people under 18 who answered this questionnaire is one (1). Most of the audience have a higher education. It could be said that these people have cultural capital when it comes to education.

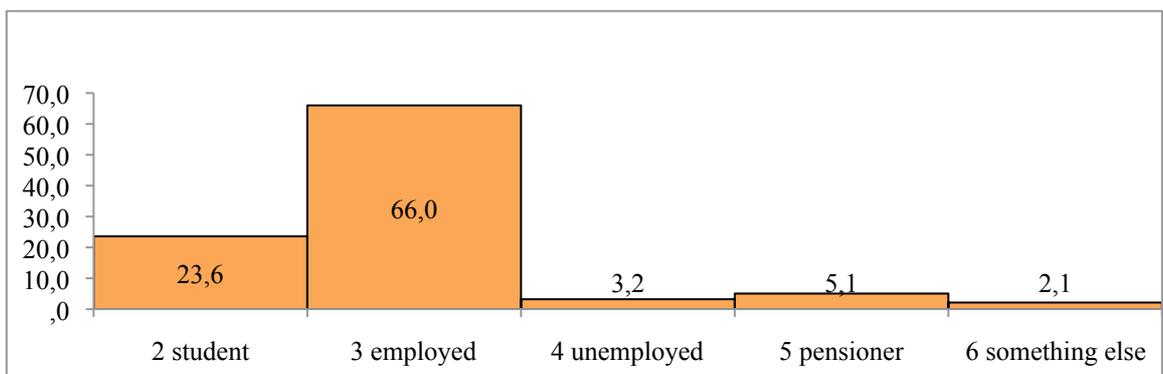


Chart 7: Occupation (N=653)

The chart shows that the majority of the audience are employed (66,0%). The second biggest group are students (23,6%). Only 5,1% of the audience are pensioners.

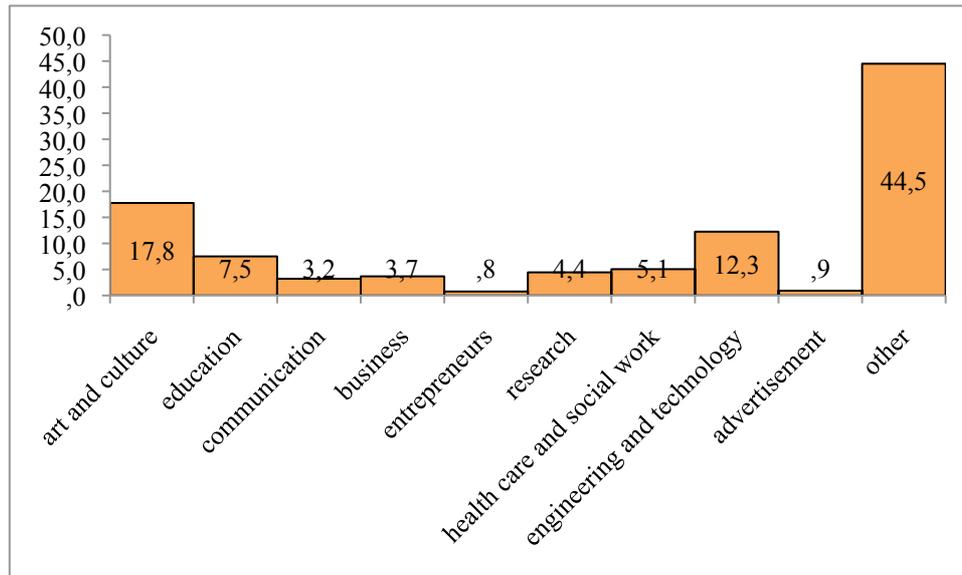


Chart 8: Field of occupation (N=653)

The audience were asked their profession. The answers were put into categories afterwards. Though the audience was asked to state their profession as accurately as possible there was still a large percentage (44,5%) of people who had to be put in to the “other” category as their answer was impossible to categorize. One example of an answer that cannot be categorised were project managers (9 answers). “FM” that is Master of Science (M.Sc.) is another answer that cannot be categorized. Better option could have been to have readymade categories, which could have given more accurate answers to this question. 17,8% work in the art and culture field and 12,3% work in the engineering and technology field. The third biggest group were the people working in education 7,5%. There were altogether 201 different professions mentioned. The most common profession were the teachers (33 answers), and researchers came second with 26 answers.

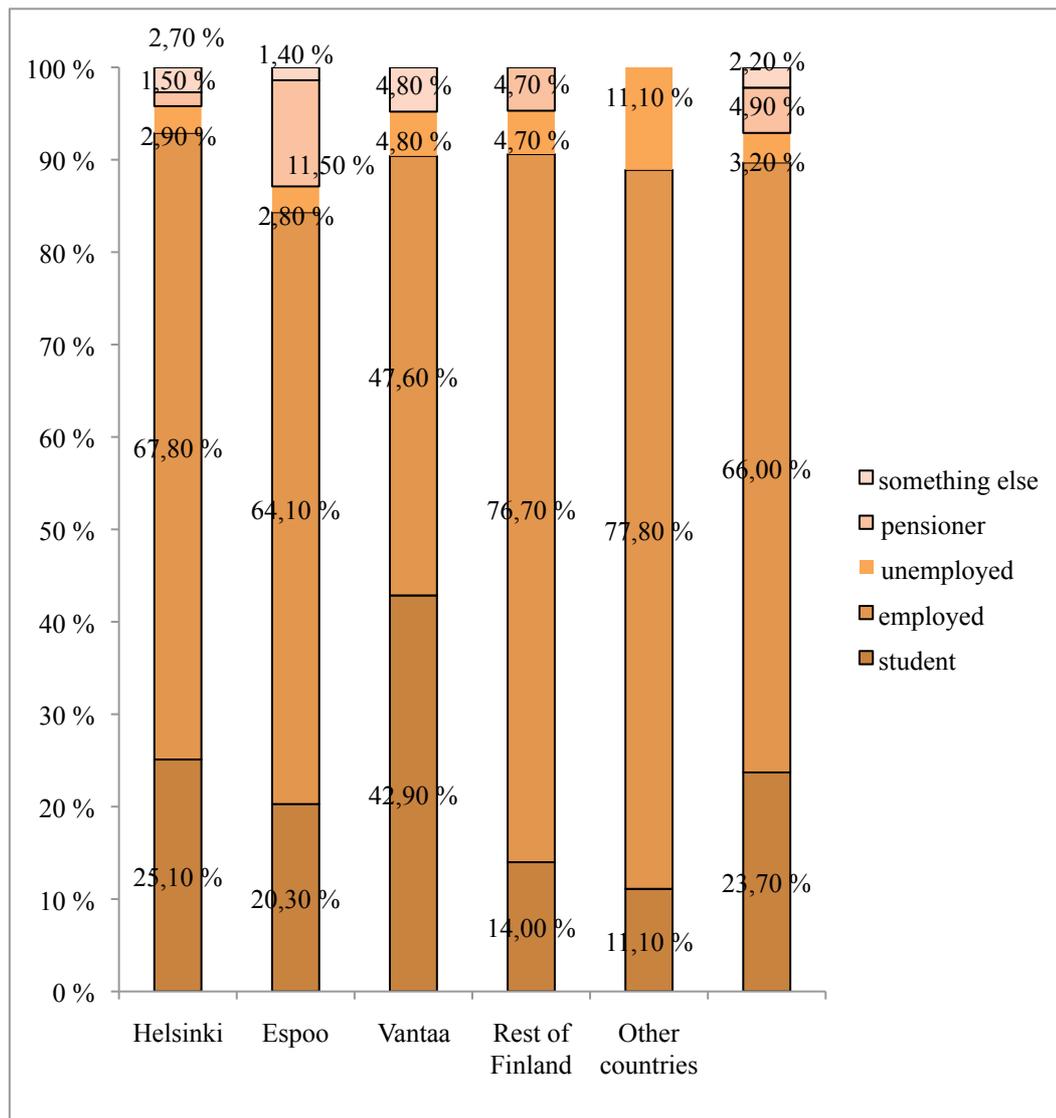


Chart 9: Occupation & place of residency cross-tabulation

This chart examines the relationship between the city of residence and occupation. The chart shows that employed are the largest group in all the places of residence. Cities outside Helsinki Metropolitan Area have the largest percentage of employed people (76,7%). The size of this group is quite small (only 33 people). Helsinki has the second largest percentage of employed (67,8%) whereas the actual number is 230. Vantaa has the highest percentage of students (42,9%), and Espoo has the highest percentage of pensioners (11,5%).

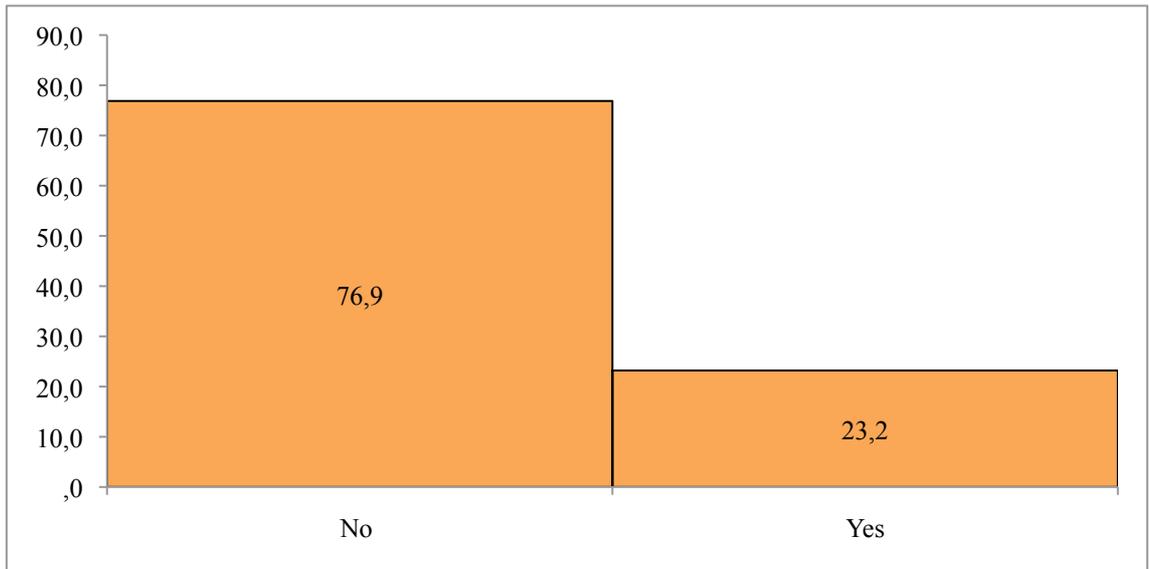


Chart 10: Working/studying in the art/culture field (N=653)

A majority of the audience, 76,9%, was not working or studying in the culture, media, film or audiovisual field or industry. This question was asked to get to know more about the background of the audience: whether they are working in the art/culture field and also to map their interest and knowledge of films. The results indicate that most of the audience are here for some other reason than their work or education.

5.2. Cultural activity

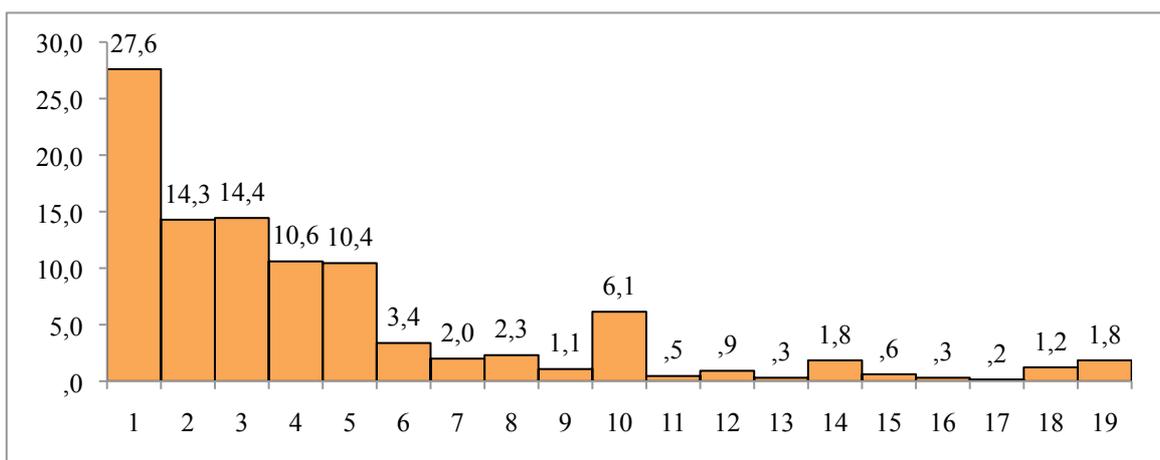


Chart 11: Number of visits to Espoo Ciné including the present year (N=651)

The audience was asked how many times they had visited Espoo Ciné including this year. The festival has a significant number of first-timers (27,6%). This number is quite remarkable as almost one third of the audience are attending the festival for the first time. This also indicates that almost one third of the Espoo Ciné audience has no prior experience of the festival and their expectations are based on the picture they have created beforehand based on what they have read about the festival or heard from someone else. As stated by Solomon in Chapter 2 these people are more easily satisfied as they do not have previous experiences to compare their experiences to (Solomon et al. 2010:88). This would imply that having many first timers is also a good thing.

28,7% of the audience are attending the festival for the second or third time. There are also quite a lot of fourth and fifth timers and after that the percentages decrease quite rapidly. There is one peak on tenth time visitors. It is possible that people do not remember how many times they have visited if the answer is over five or over ten and then they guess.

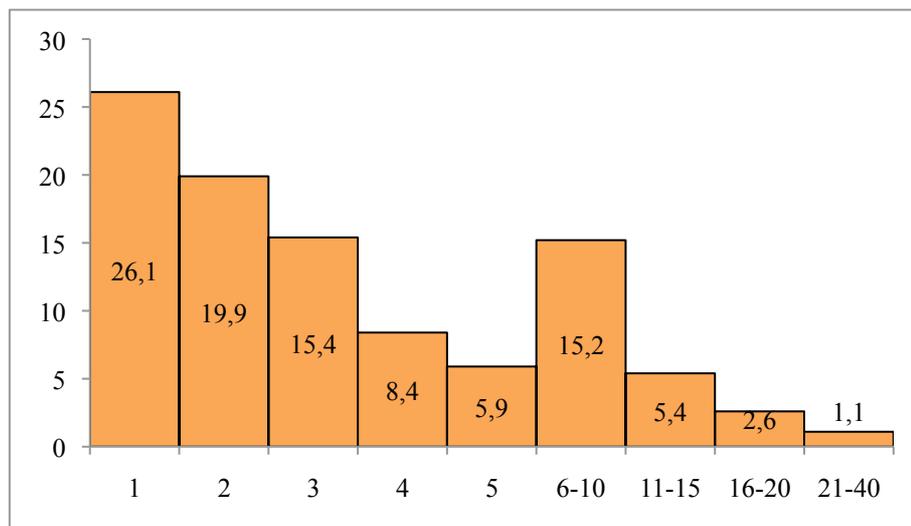


Chart 12: Number of films the visitor is planning to see (N=653)

In this question the audience was able to state the precise number on how many films they plan to see. The sums over six were categorized into groups afterwards. The chart shows that 26,1% come to see only one film. 35,3% come to see 2-3 films. It could be said that the Espoo Ciné audience are not the heavy users of film festivals as 61,4% come to see 1-3 films.

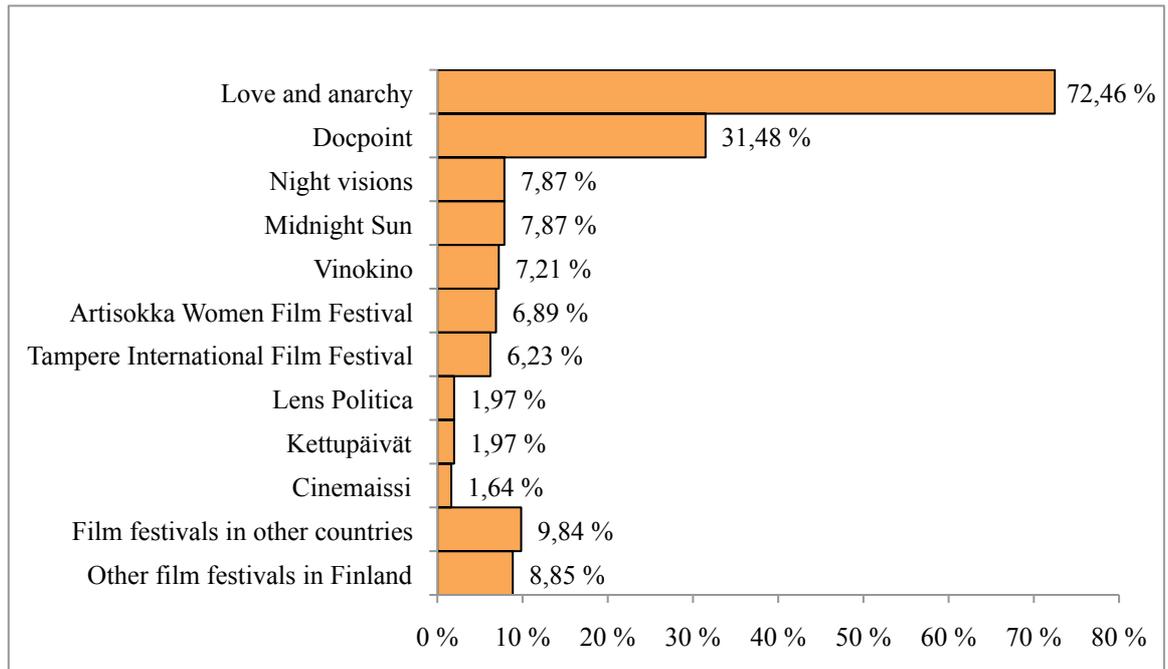


Chart 13: Visits to other film festivals (N=501)

The chart shows that 72,46% had visited Helsinki International Film Festival (Love and Anarchy) within the past year. This result indicates that the audience base of Espoo Ciné and Helsinki International Film Festival is quite similar. M.Virtanen's study from 2010 shows that 54,0% of Helsinki International Film Festival's audience had been to Espoo Ciné within the past year (Virtanen 2010:63). 31,48% of the audience had visited Docpoint Documentary Film Festival. Night Visions and Midnight Sun International Film Festival had the same percentage (7,87%).

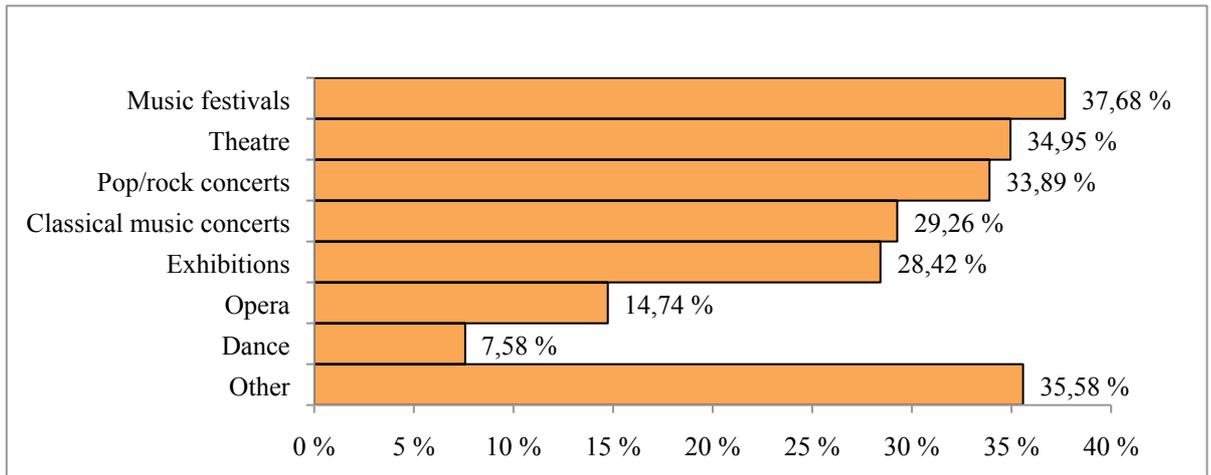


Chart 14: Cultural consumption (N=1055)

There are three types of events (music festivals, theatre and pop/rock concerts) that are almost equally popular. All in all it can be seen that the Espoo Ciné visitors are active culture users. Music events in the form of festivals and concerts and opera attracted many visitors. The answers were a mixture of event names and different fields of art/culture. The chart indicates that the Espoo Ciné audience is quite active in their cultural habits.

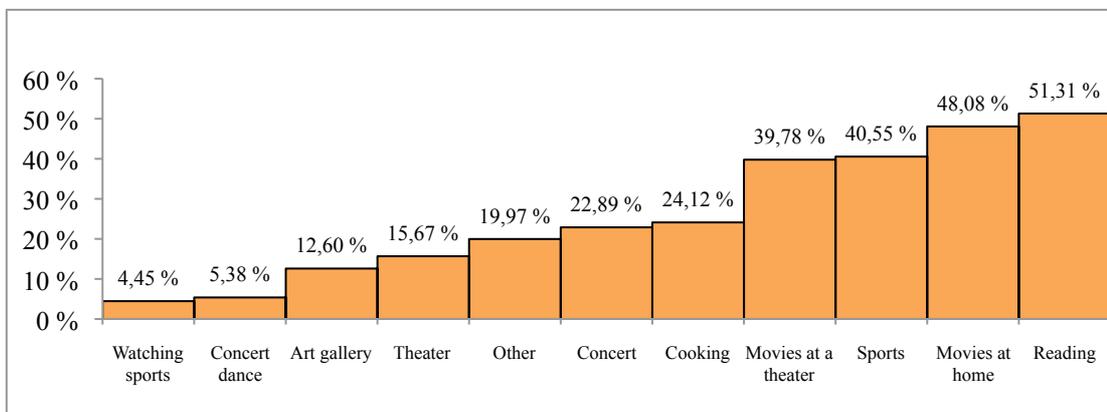


Chart 15: Spending leisure time (N=1854)

In this part the audience could pick three of their favourites from ready-made options. This question was created to map all the leisure time activities that the Espoo Ciné audience might have. Reading (51,3%) was the most popular way of spending leisure time within the visitors. Watching films at home came second with 48,08%. This indicates that watching a lot of films at home does not

indicate that the person would not watch the films elsewhere. Espoo Ciné visitors are also quite active in sports with 40,55%.

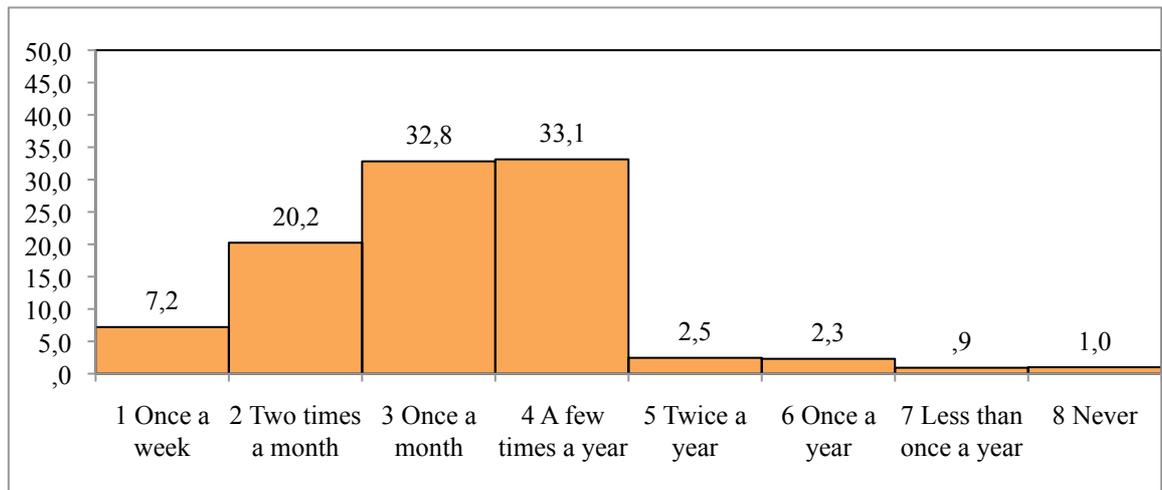


Chart 16: The frequency of visits to film theatre (N=653)

The largest group (33,1%) are those who visit the film theatre only a few times a year. 32,8% visit the cinema once a month. 7,2% of the audience can be considered as active film fans as they go to see a film once a week. According to Bourdieu's studies cinema-going attendance is lower with less-educated than more highly educated, lower among provincials in Lille than Parisian and also lower among low income and with older people than younger (Bourdieu 1984:26).

5.3. Taste preferences of the Espoo Ciné 2010 visitors

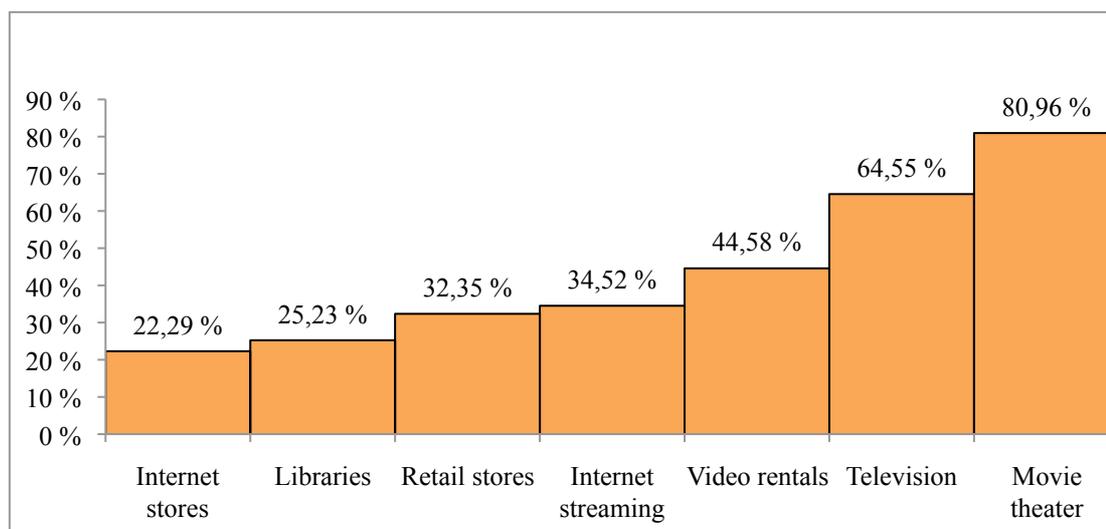


Chart 17: Preferred film watching venues (N=1967)

The audience could choose as many possible alternatives from the answers as they wanted which explains why N=1967. When asking where the audience finds films in addition to film festivals “movie theatres” had the biggest percentage of 80,96 %. An important notion is that the film festival audience is not totally different from the regular film theatre audience as 80,96% mention film theatres as the main source of films in addition to film festivals. The study does not show whether the audience has chosen to go to a commercial film theatre such as Finnkino or a private one such as Orion. Television comes second as 64,5% of the audience mention it as the source of films. Though Internet streaming is becoming popular the chart shows that video rentals are still more popular. A typical Espoo Ciné consumer is not too picky about films as 80,96% find their films from film theatre and 64,55% from television.

The audience could write their favourite and least favourite film on the questionnaire. The answer percentage in this part was quite low. Some people had written “I do not know yet”, especially to those questionnaires that were handed out in the beginning of the festival. There were 174 answers altogether to the most favourite film question and 140 answers to the least favourite film question. The most favourite was the opening film Fatih Akın’s *Soul Kitchen*, a comedy of German Turkish guys who are opening a restaurant, with 15 votes. The second was Ferzan Özpetek’s *Mine Vaganti*, an Italian family comedy

drama that was screened in the Pink Zone category with 14 votes and the third one was Haim Tabakman's Israeli-French co-production *Eyes Wide Open*, a film about two orthodox Jews, that was also screened in the Pink Zone category with 12 votes. Fatih Akin and Ferzam Özpetek are among those directors whose career Espoo Ciné has been following. Three of Akin's and five of Özpetek's films have been screened at the festival during the years.

The Pink Zone section is sometimes tricky for the organization. The section tells the audience quite clearly what kind of themes the films will present but there is also as a worry that some parts of the Espoo Ciné audience might avoid it even though the films in the section are much more than just stories about gay, lesbian and queer people. There has been discussion inside the organization about how to make the audience find as wide selection of films as possible.

The least favourite film was Hélène Cattet's & Bruno Forzani's *Amer* with 10 votes, a giallo genre pastiche that won the Silver Méliès prize at the festival. The second was *Un Lac*, a very dark and visual tale of siblings living in the snowy woods with 9 votes, and the third one was Neil Marshall's historical adventure drama *Centurion* with 9 votes.

Another question related to audiences taste was the question on "what kind of films would the audience like to see at Kino Tapiola film theatre in the future?" (N=358). European was the most common answer to this open-ended question (47 answers, 13,12%). "Something other than mainstream" came second with 36 answers (10,05%) and "something other than Finnkinö" came third with 23 answers (6,42%). Some people were worried about the future of this re-opened film theatre, as they had written "commercial enough to survive" or "the kind of program that makes it stay open". After the film theatre has been over year and a half it can be seen that the European program is the most popular.

Bourdieu argues that taste is linked to a person's social background and class. A festival focused on new European cinema can be related to so-called art cinema, though this kind of a festival does not want this kind of generalisation as it might turn people away. When looking at the audience base of Espoo Ciné it can be seen that the audience is in fact well educated.

5.4. Motives for choosing a specific film

“There were too many sections. I wish the program would me more thematic.”

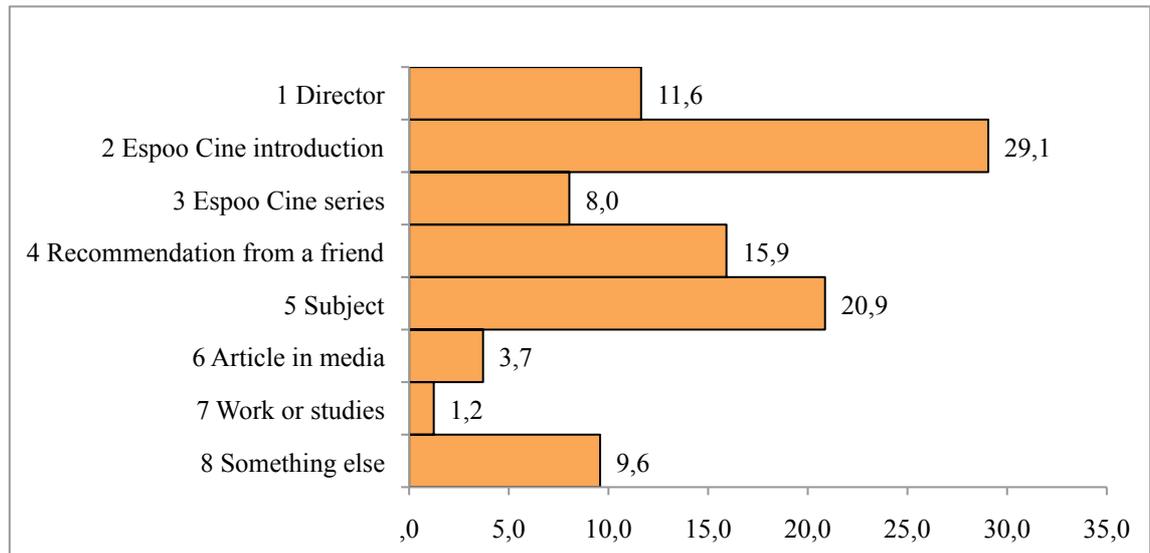


Chart 18: Motives for choosing the film (N=635)

The chart shows that Espoo Ciné introduction texts (29,1%) affect the most when audiences are choosing the film they want to see. A large number of the films are either so new or so small that the introduction text provided by Espoo Ciné might be the only information that can be found. This fact is emphasized in the studies of D’Astous et al. where they stated that if there is no other source of information to be found than a positive critique of the film it will affect the customer positively (D’Astous 2007:50). The introduction texts are always written in a positive manner. Although writing them requires a lot of work they can be considered as a very important source of information.

The film’s subject (20,9%) is the second biggest motive. This indicates that the organization should pay even more attention on how the different themes could be made more visible to the audience. The films are categorized into different groups but of course these categories overlap. *Mine Vaganti* was one of those films in 2010. It is an Italian comedy about a man trying to tell his family he is gay. The film was placed to the Pink Zone category but it also could have been in Espoo Ciné Selection or in the section for Italian films.

There are no statistics about country-genre congruence in Espoo Ciné but it could be assumed that there are people who decide on the film on the basis of country of origin. On the other hand a middle aged woman who is interested in French films might not find a French horror film that amusing.

A person has to have needs to be fulfilled in order to be motivated. At a film festival the need in its simplicity is to see films. More precisely it is the need to see a certain film shown by this specific festival or just to see a film in a festival. Some people choose the films randomly. They trust that the organizers have selected the films carefully and everything is worth to see. The films are usually categorized to help the selection so the need might be to see a French or an Italian film or a horror film. To help a patron in their film choosing process the organization has to know what kind of information will help in this process. As 11,6% of the Espoo Ciné audience had chosen their film on the basis of the director it is important for the organization to have the directors name in their marketing material and also to provide the patrons the information if directors film have been previously screened at the festival.

5.5. Marketing communication

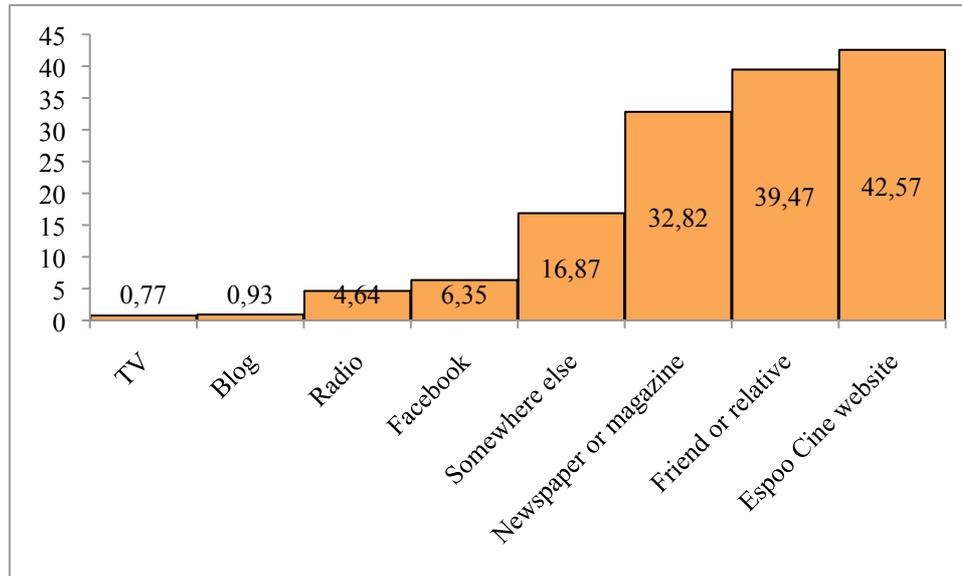


Chart 19: Source of information related to the festival (N=933)

The audience was asked where they had found information about Espoo Ciné (how they had known about it). In this question the customer could pick more than one alternative and therefore the total percentage exceeds one hundred (100%). Espoo Ciné website 42,57% was the most common place where the audience had found information about the festival. What is interesting is that 39,47% of the audience mentioned a friend or a relative as an information source. The only radio campaign were the radio ads on Radio Helsinki during August. The festival organization might want to reconsider the value of those ads, as the percentage was so low. On the other hand it might be that people do not necessarily remember where exactly they have seen or heard about the festival.

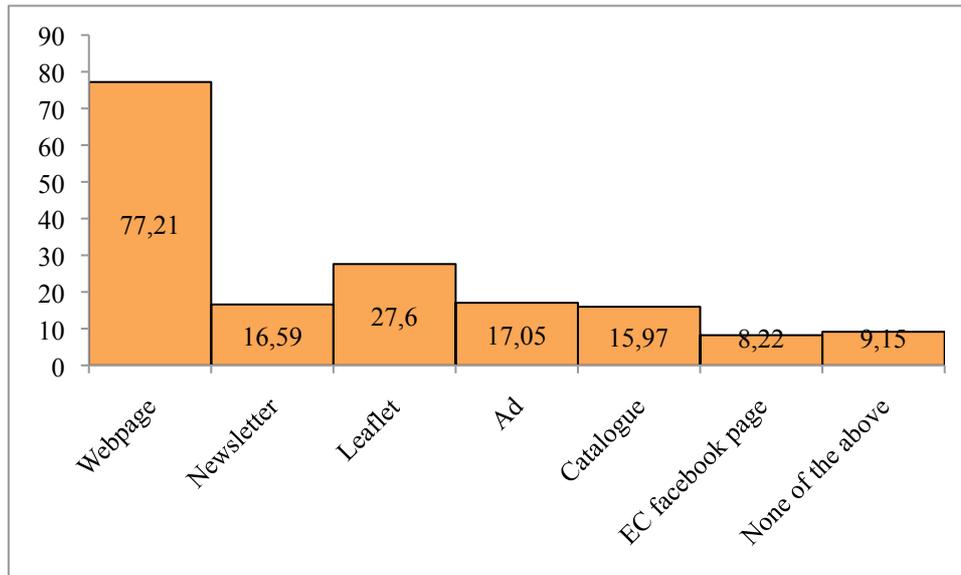


Chart 20: Marketing materials (N=1108)

Espoo Ciné webpage was clearly the most popular marketing material as 77,21% of the audience mentioned it. In this question the customer could pick more than one alternatives and therefore the total percentage exceeds one hundred. The webpage seems to be the main communication tool and the second is the program leaflet (27,60%), which only presents the timetable of the festival. This indicates that the festival should pay careful attention to the festival's web pages to make them easy and informative. The organization should also consider the festival's Facebook page content as only 8,22% of the audience mentioned it. Facebook is a free tool and a quick way to communicate with the existing audience. What was interesting is that 9,15% said that they did not get information from any of those. This percentage probably includes the regular audiences who know to expect the festival every year and maybe also those who have been invited there by a third person.

5.6. Image

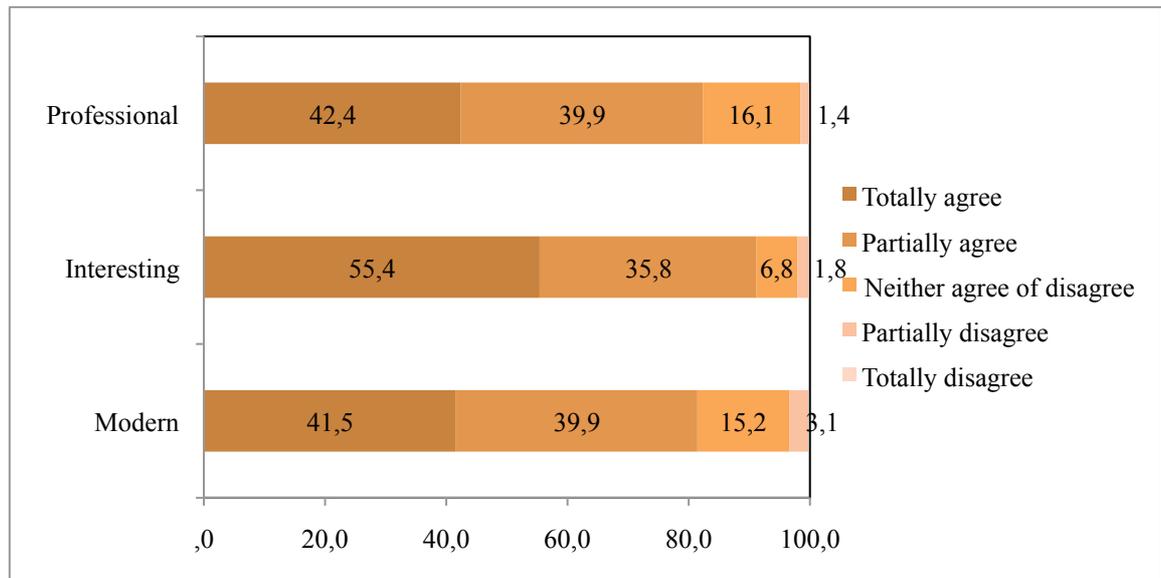


Chart 21: Image of the festival (N=650)

The audience answered to three questions directly related to the festival's image. The results indicate that most of the audience thinks Espoo Ciné is professional instead of amateurish as 42,4% agree totally and 39,9% agree partially. 91,2% of the audience finds the festival interesting instead of boring. According to the chart 81,4% of audience finds the film festival modern. These results show that the festival's image according to its visitors is quite good.

After the survey was implemented I noticed some problems with the questions related to image. Though the audience had answered to those questions I was still left with no answer to the questions why they thought that Espoo Ciné was interesting. Of course one has to find an event at least somewhat interesting to attend it. Another thing I noticed only afterwards was that being "old fashioned" might not be considered as a negative thing, as some of the audience who had ticked "old fashioned" had written on the side "Luckily". For example some people could consider 3D technology as modern and old-fashioned might indicate the large amount of 35mm films the festival screens. It would be extremely interesting to hear those who have stated that the festival is old-fashioned. Old fashioned might also indicate that the festival has not renewed itself as often as it should have. Even though the festival has been growing the

during the past years the main attractions have stayed the same: showing films and organizing Q&A sessions and seminars.

5.7. Satisfaction towards the festival

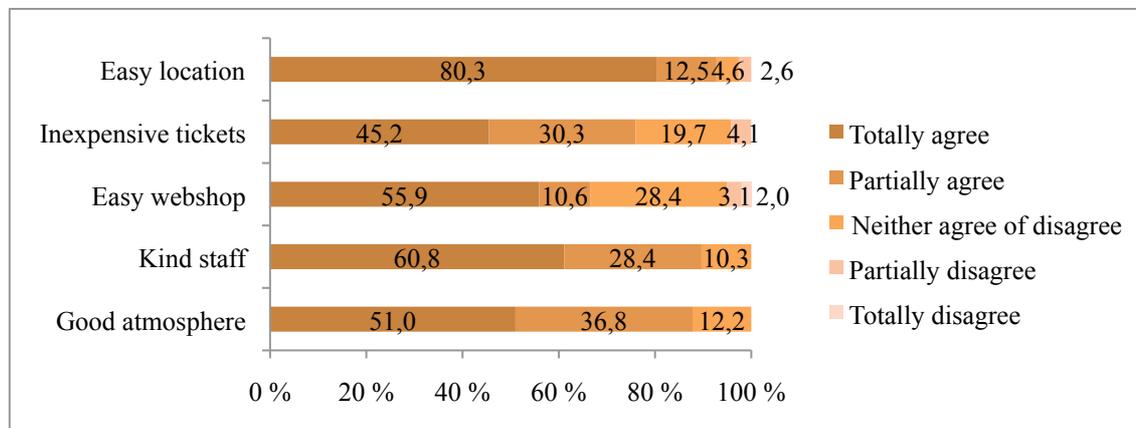


Chart 22: Accessibility (N=653)

In this section the respondents were asked questions related to the accessibility of the festival. This section also shows the audience’s satisfaction to certain elements. Most of the respondents (92,7%) found the festival’s location easy. This is a positive thing as 66,7% of the respondents come from outside Espoo. 75,5% thought that the ticket prize was inexpensive which indicates that the price is right. The web shop is tailor made for Espoo Ciné and the organization has been active in the process, so the question about the use of the webshop is important for the organization. It seems that the organization has succeeded pretty well as 66,5% of the audience found its use very easy or easy. The results indicate, however, that more could be done making it even more consumer friendly. A large percentage of those who neither agree nor disagree probably includes those who got their ticket as a gift and to those who bought their ticket from a ticket booth. As most of the festival workers the audience meet are volunteers it was interesting to see how the audience sees their behaviour. 89,2% of the audience found the staff very kind or kind. 87,8% finds that the atmosphere was good.

The core product of the Espoo Ciné film festival is the film but as important are the additional services, the location and the accessibility; how easy it is to get to the venue. Does the patron have to arrive early to get the preferred seat? Is the

schedule on time; does the organizer offer restaurant services? All these things together make the experience. The experience of satisfaction is the result of prior experiences and beforehand assumptions. When thinking about film festivals compared to so called normal cinema going there are many differences that might come as a surprise to a person who has not attended film festivals before. The seat numbering is often not used. The film venue might not be an actual film theatre as in Espoo Cultural Centre where the film equipment is built for the festival. There are two venues in Espoo Cultural Centre. "Louhisali" (Louhi hall) has its own 35mm film projector but the hall is used for many other purposes than cinema. The other venue "Tapiolasali" (Tapiola hall) is used as a cinema only during Espoo Ciné. The hall is big and white so it is really not ideal for cinema screening purposes. There have been complaints about this venue during the years. It can be claimed that an Espoo Ciné patron does not get a most perfect experience when watching a film in this venue. The positive thing is that the venue has over 700 seats, which enables a large number of visitors to be able to view films in this venue. This is why it is usually used in the Opening and Closing films, as they are the most popular screenings. The chart shows that the audience is quite content with these certain elements of the product.

5.8. Quick look at the average Espoo Ciné visitor 2010

The results indicate that the average Espoo Ciné visitors are 31 year old, female, from Helsinki, have a higher degree and are employed (66,0%). They also visit Helsinki International Film Festival and other cultural events. They plan to see 1-3 films and almost one third of them are visiting the festival for the first time. When they are not watching films in a film festival they go to the film theatre or stay at home. They also enjoy reading during their spare time. They also enjoy spending time at music festivals, theatre and pop & rock concerts. The main marketing material they have studied before the festival is the Espoo Ciné website. When they were choosing a film from the program the Espoo Ciné introduction texts were influential to 29,1%. In addition the films' subject was significant to 20,9%. They were also quite content with the festival and thought it to be professional, interesting and modern. Though they are from Helsinki they also thought that the venue was very easy to get to. They were also quite

content with the ticket prize, and the webshop and thought that the staff was nice and atmosphere good.

6. CONCLUSIONS

This chapter will answer to the research questions and to the aim of the thesis followed by some managerial implications for the Espoo Ciné organization and some ideas for future studies.

6.1. Essential findings

The main differences between quantitative data analysis and customer behaviour data analysis lie in the results. Relying on quantitative data is the best method when the organization wishes to find out the demographics, such as the percentages of age, gender and place of residence. Customer behaviour is focused on the decision-making processes behind the actions of customers instead of their social status.

While reflecting the theory chapter to the results of the Espoo Ciné 2010 audience survey one can make following notions: the audience's taste can be analysed to a certain point. The majority of the audience had a higher degree and were employed which implies that the audience has educational capital. If income level would have been queried it would have been possible to make even more specific analysis on the audience's social status in the field. An interesting finding related to taste was that 80,96% had mentioned film theatre as the place where they find films outside of festivals since one may assume that festival audiences are significantly different from regular film theatre audiences. Solomon (2010) mentioned that consumers do not stand alone in the decision-making process as they may be influenced by friends, for instance. This showed in the survey results also as 15,9% mention "a recommendation from a friend" as their motive for choosing a specific film and 39,47% mention their friend or a relative as the reason where they had heard from Espoo Ciné from. People also wish to belong to a group and might yearn the collective identity that Evans had studied. Though the sense of belongingness was not directly studied at Espoo Ciné I would be quite surprised if no one would mention it when asked. It would be very interesting to study this in the future.

The audience was also asked about their motives for choosing a specific film. In a wider perspective they could have been asked the reasons for choosing this festival among others. Customer satisfaction was in focus directly in the questions related to the location, ticket pricing, usability of the webshop, kindness of staff and the general atmosphere of the festival. The audience could also give open feedback to the organization.

6.1.2. Future audience studies

One method for the organization to have more comprehensive data on their customers would be combining quantitative research with qualitative having the consumer behaviour themes in mind. The survey could be gathered into two sections. First, analysing the demographics and other facts of the audience with a quantitative questionnaire similar to the one that was conducted in 2010. The questionnaire could be implemented right after the festival as a web survey. The benefits of the web survey are that the person can choose when to answer and the data is faster to analyse afterwards. Unique codes that the audience would receive when buying tickets to screenings could be a useful tool to avoid answers from those who did not attend the festival. The audience would be encouraged to answer the questionnaire right after the festival or even during the festival so that they still have a clear vision of the event. One problem with the questionnaire implemented during the 2010 festival was that people who came to see several films refused to answer to the questionnaire in the beginning of the festival. On the other hand if the questionnaire would have been distributed to the people only during the last days of the festival all those people who only came to see one or two films in the beginning would have been left out.

Second stage of the survey could gather groups from the audience based on age or hometown for instance and invite them to interviews. The qualitative data gathered by the interviews is richer and gives versatile knowledge about the taste and preferences of the audience when they get a chance to explain their desires motivations directly. These interviews give the researcher a unique chance for observing the audience and for getting explanations for certain answers they might have given in the questionnaire.

6.2. Managerial implications

The amount of films in a 10 day film festival is a strength and a challenge at the same time. Festivals give the audience a unique chance to see films they would not otherwise see and also a possibility to watch dozens of films in a short period of time. Verdaahonk's study on Dutch consumers suggested that repetition is important. (Verdaashonk. 2005:57) A film festival only has a certain timeframe, so it could be wise to consider showing less films and repeating them more. The organization should also consider ways for the audience to find films better and help them to make connections between films in a way that the audience would find all the films that could interest them.

6.2.1. Marketing and Communication

The results of an audience survey are most often used in marketing or at least the motive to implement audience surveys is that the organization wishes to do their marketing better. Whether those results will be used is an another story. There were several coffee table conversations in the Espoo Ciné office before the 2010 festival about the current Espoo Ciné audience segment, and whether attracting new types of audiences is necessary. One must remember that little can be done in addition to second guessing if the organization does not even know who their current customers are.

6.2.2. Sponsoring

The analysis of an audience survey is very important when an organization is trying to a find new sponsor. First of all the demographics of the audience is what the sponsor needs to determine whether the festival has the kind of audience they need. In addition to the demographics the sponsor often wishes to know how the festival is seen by the audience. If the organization has resources to invest on a more thorough survey they can buy the service from a firm focused on marketing research and find out how the average person living in Helsinki Metropolitan area sees the festival, for instance.

6.2.3. Programming

How could the results of an audience survey be used when programming the festival? A subject a film festival manager could think of: which is more important for a film festival, to show as many films as possible, or to show a smaller sample of films but repeat them as many times as possible? People are busy and their time limited, which could imply that repetition is important.

The organization could interview the audience related to the repetition of films and also related to the timetable to find out if the audience wishes to have more daytime screenings and what would be the latest screening time during weekdays, or if there would be interest in daytime screenings for elderly with a reduced ticket prize.

6.2.4. Community Outreach

The local visitors at Espoo Ciné are children and elderly citizens. There is a certain gap when it comes to young adults, for instance. Approximately 5.000 children from Espoo visit the festival every year. The festival has a special program for them. This is something that is not subjected to change in future years as the organization finds this kind of arts education very important.

As the survey analysis showed the older the people are, more likely they are from Espoo. The elderly people are also quite visible part of the audience because they come to buy their tickets from the ticket booth and usually wish to have recommendations. It is important to remember to continue the good customer service to these people also in the future.

6.3. Topics for a follow-up study

Writing this thesis inspired me to think about the future of film festivals in general. One part of the possible study focused on the future of film festivals in Finland could be implemented by interviewing the audience of different film festivals and discuss how they see the film festivals future. One method for studying the subject could be to use *the scenario planning* method used in strategy studies. The different stages of scenario planning are 1) key focal issue (current possible challenge or problem), 2) driving forces (these can be political,

economical, technological, or social), 3) critical uncertainties (the things that stand out), 4) scenario framework 5) scenarios, 6) narratives (four different stories, can be written in newspaper style), 7a) implications and options, 7b) early warning signals. According to Porter in Mintzberg et al., in scenario planning the aim is to speculate the future and possibly hit upon the right outcome, as actual predicting is impossible (Porter in Mintzberg et al. 2009:61). The process of scenario planning begins “by identifying the focal issue or decision”. As there can be endless number of possible stories related to the future the aim is to choose the ones that matter, those that lead the organization to better decisions. (Mintzberg et al. 2009:63).

City of Espoo, Finnish Film Foundation and MEDIA programme are the three biggest funders of Espoo Ciné. One story could be the changes in the economical atmosphere. What would happen to the festival if it had to get the funding from private sources, for instance? What would happen if the audience decided to stay at home instead of going to the cinema?

On-demand viewing possibilities for films are increasing all the time, in addition to international online cinema services such as MUBI and Netflix. Also Finnish Internet service providers such as Elisa and Sonera have their own cinema libraries. This is why one should also think if at some point it would be wise to offer one part of the program online so that everyone can attend though they would be living elsewhere or at work during the screenings.

The biggest film festivals in Finland have done audience surveys. Therefore it would be interesting to study how they have used the data in action and what the data has given to them in practise.

It would also be interesting to study the indirect communities that Evans (2011) studied in his article. Being around likeminded people has been the reason why I love film festivals. It was interesting to read the article and realise that actually we might not have anything in common but still feel the sense of belongingness. It would be nice to see if Evans’ study could be applied at Espoo Ciné and also at other film festivals or even compare which festival actually has the most like-minded audience.

REFERENCES

- Arnold, J. M. & Tapp, S. H. Direct marketing in non-profit services: Investigating the case of the arts industry. *The Journal of Services Marketing*. United States. 2003.
- Balnaves, M. & Caputi, P. Introduction to quantitative research methods: an investigative approach. Sage Publications. United Kingdom. 2001.
- Bourdeau, L. De Coster, L. & Paradis, S. Measuring Satisfaction Among Festivalgoers: Differences Between Tourists and Residents as Visitors to a Music Festival in an Urban Environment. 2001. *The International Journal of Arts Management*. Volume 3. Number 2. Winter 2001. Canada. 2001.
- Bourdieu, P. *Distinction - A Social Critique of the Judgement of Taste*. Great Britain: Routledge. 1984.
- Bourdieu, P. Edit. J.E. Richardson. *Handbook of Theory of Research for Sociology of Education*. Greenword Press. 1986.
- Colbert, F. 2007. *Marketing Culture and the Arts*. HEC Montreal. Canada. 2007.
- D'Astous, A. Carú, A. Koll & O. Sigué, S.P. *International Journal of Arts Management*. Volume 7, Number 3, Spring 2005. Canada. 2005.
- D'Astous, A. Colbert, F. Nobert, V. Effects of Country-Genre Congruence on the Evaluation of Movies: The Moderating Role of Critical Reviews and Moviegoer's Prior Knowledge. *International Journal of Arts Management*. Volume 10, Number 1, Fall 2007. Canada. 2007.
- De Vries, J. *Industrious Revolution. Consumer Behaviour and the Household Economy, 1650 to the present*. Cambridge University Press. New York. United States. 2008.
- Evans, E. J. Superman vs. Schrödinger's Cat: Taste, Etiquette and Independent Cinema Audiences as Indirect Communities. *Participations. Journal of Audience & Reception Studies*. Volume 8. Issue 2. United Kingdom. 2011.

Ganesh, J. Arnold, M. J. Reynolds & K. E. Understanding the Customers Base of Service Providers: An Examination of the Differences Between the Switchers and Stayers. Journal of Marketing Vol 64. United States. 2000.

Iyengar, S. The Art of Choosing. Twelve. United States of America. 2010.

Kahma. N. Yhteiskuntaluokka ja maku. Helsingin yliopisto. Sosiaalitieteiden laitos. 2011.

Kananen. J. Kvantti. Kvantitatiivisen opinnäytetyön kirjoittamisen käytännön opas. Tampereen Yliopistopaino Oy. Finland. 2011.

Kananen, J. Rafting through the thesis process. Step by step guide to thesis research. Tampere University Print. Finland. 2011.

Kothari. Research methodology: methods and techniques New Age International. United States. 2009

Kumar. R. Research Methodology: A Step-by-Step Guide for Beginners. Sage publications, United States. 2010.

Mielonen. H, DocPoint – Helsingin dokumenttielokuvafestivaalin markkinointitutkimus ja –suunnitelma. Humanistinen Ammattikorkeakoulu. Kulttuurituotannon koulutusohjelma. Finland. 2010.

Mintzberg. H, Ahlstrand. B, Lampel. B, Strategy Safari. Your Complete Guide Through the Wilds of Strategic Management. Second Edition. Prentice Hall. United Kingdom. 2009.

Privitera. G.J. Statistics for behavioural sciences. Sage publications. United States. 2012.

Silvanto, S. Edit. Festivaalien Helsinki. Jyväskylä. Gummerus Kirjapaino. 2007

Solomon, R. Bamossy, G. Askegaard, S. Hogg, M. Consumer behaviour. European perspective. Fourth Edition. Prentice Hall. United Kingdom. 2010.

Walters C. G, Bergiel. B. J. Consumer Behaviour A Decision Making Approach. South West Publishing Co. Cincinnati. Ohio. United States. 1989.

Verdaasdonk, D. Moviegoing Frequency Among Dutch Consumers: Interaction Between Audiences and Market Factors. *International Journal of Arts Management* Volume 7. Number 2. Winter 2005.

Virtanen, M. Uskollinen ja uusiutuva yleisö. *Rakkautta & Anarkiaa 2009* kävijätutkimus. Humanistinen Ammattikorkeakoulu. Kulttuurituotannon koulutusohjelma. Finland. 2010.

Internet sources:

Elokuvavuosi 2010. Suomen elokuvasäätiö. www.ses.fi. 3.2.2012

<http://www.ukfilmcouncil.org.uk/specialisedfilms> 3.3.2012

APPENDIXES

1. The Espoo Ciné 2010 audience survey



International film festival 20.-29.8.2010
CUSTOMER AND MARKETING STUDY

Dear Espoo Ciné visitor! This is Espoo Ciné visitor profile study for making the film festival even more interesting in the future. The study is conducted by a Sibelius Academy Arts Management master's program student, Sanna-Maria Nikula.

The answers will be processed confidentially. Anonymous answers are also welcome.

Thank You for participating in the study!

Please return this form to a return box near the information desk at Espoo Cultural Centre, near the Kino Tapiola ticket sales booth or near the Espoo Ciné ticket sales booth at Bio Rex Sello.

Please mark the most suitable option by enclosing it in a circle.

-
- 1. Gender** Male Female
 - 2. Year of Birth** 19 __ __
 - 3. Postal Code** __ __ __ __
 - 4. City of Residence** _____

- 5. Education**
 1. Primary education
 2. Secondary education (f.ex. high school)
 3. Higher education (F.ex. University)
 4. Other: _____

- 6. Occupation**
 1. Primary school student
 2. Student
 3. Employed, profession: _____
 4. Unemployed
 5. Pensioner
 6. Other: _____

- 7. Are You working/studying in the culture, media, film or audiovisual industry or studying one of these fields?**
Yes No

- 8. How many times have You visited Espoo Ciné? (Including this year)** _____

- 9. How many films are You planning to watch in Espoo Ciné this year?** _____

- 10. Have You visited other film festivals during the past year?**
Yes, which one? _____
No

- 11. Have You visited cultural events other than film festivals during the past year?**
Yes, which ones? _____

No

- 12. How often do You usually visit a movie theatre?**

1. Once a week
2. Two times a month
3. Once a month
4. A few times a year
5. Twice a year
6. Once a year
7. Less than once a year
8. Never

- 13. In addition to film festivals, which of the following do You find interesting films from?**

Please choose all options that apply.

1. Movie theaters
2. Television
3. Video rental shops
4. Retail stores
5. Internet stores
6. Libraries
7. Internet streaming services (f.ex. YLE Areena, Ruutu.fi, MUBI)
8. None

- 14. What are your favorite leisure activities?**

Please choose max. 3 options that apply.

1. Watching movies in a theater
2. Watching movies at home
3. Going to the theater
4. Sports
5. Watching sports
6. Going to see concert dance
7. Going to a concert
8. Reading
9. Cooking
10. Going to an art gallery
11. Something else: _____

- 15. Where did You find out about the Espoo Ciné festival from?**

Please choose all options that apply.

1. Friend or relative
2. Newspaper or magazine
3. Radio
4. Facebook
5. Blog
6. Espoo Ciné website
7. Television
8. Somewhere else: _____

- 16. How would You like to get information about Espoo Ciné?**

1. By E-mail
 2. Through Facebook
 3. By Mail
 4. I don't
 5. By some other means: _____
- _____

17. Which Espoo Ciné marketing material did You study before the festival?

Please choose all options that apply.

1. Espoo Ciné web page (www.espoo.cine.fi)
2. Espoo Ciné newsletter
3. Free program leaflet
4. Advertisement in a newspaper or a magazine
5. Espoo Ciné festival program catalogue
6. Espoo Ciné Facebook page
7. None of the above

18. Have You read the film introductions on the Espoo Ciné web page or in the festival catalogue?

1. Yes.
2. No. (Skip to question 21.)

19. How much did the introductions affect which films You went to see at the festival?

1. A great deal
2. Quite a lot
3. Somewhat
4. Just a bit
5. Not at all
6. Can't tell

20. Did You enjoy the introductions?

1. A great deal
2. Quite a lot
3. Somewhat
4. Just a bit
5. Not at all
6. Can't tell

21. On what basis did You choose the film You went to see? (Please choose only one option.)

1. Director
2. Espoo Ciné introduction
3. Espoo Ciné series (f.ex. Pink Zone, Germania, Méliès d'Argent)
4. Recommendation from a friend
5. Subject
6. Article in media
7. Work or studies
8. Something else: _____

22. Which Espoo Ciné film did You enjoy the most?

23. Which Espoo Ciné film did You enjoy the least?

In the following questions (24 to 29) a scale from +2 to -2 is used. You can choose 0 if You don't have an opinion about the matter.

Please choose the best option to describe Espoo Ciné.

- 24. In my opinion Espoo Ciné is**
Modern +2 +1 0 -1 -2 Old fashioned
Interesting +2 +1 0 -1 -2 Boring
Professional +2 +1 0 -1 -2 Amateurish

25. Finding the festival venue was

Easy +2 +1 0 -1 -2 Difficult

26. The tickets are

Inexpensive +2 -1 0 -1 -2 Expensive

27. Purchasing tickets through the Espoo Ciné web site was

Easy +2 -1 0 -1 -2 Difficult

28. Having free seating (no seat numbers) is

Good +2 +1 0 -1 -2 Bad

29. The Espoo Ciné staff was

Kind +2 +1 0 -1 -2 Rude

30. The overall atmosphere was

Good +2 +1 0 -1 -2 Bad

The following questions are related to the movie theater Kino Tapiola, which will be open all year from now on.

31. Have You visited Kino Tapiola before?

No
Yes, approximately _____ times

32. Are You planning to see films in Kino Tapiola during the next year?

Yes
No
If no, why not? _____

33. What would You like to see in Kino Tapiola?

You can give feedback to the Espoo Ciné festival organization below. What were the best and worst things at the festival? In which areas did the festival succeed extremely well? Did something go completely wrong?

If You want to participate in a lottery for free tickets to the 2011 Espoo Ciné festival please add your contact details below.

Name _____

E-mail address _____

Phone number _____

You may add me to the Espoo Ciné mailing list (E-mail)

Yes No

2. The answers to open feedback questions from the questionnaire

(translated from Finnish to English)

- The ads in the PDF tickets are really annoying. The ink cartridges are expensive.
- You could add the PDF schedule to your website when you begin your ticket sales.
- There could be different short film programs.
- PDF ticket is enormous and with the multicolour ad it consumes all the ink from my printer.
- It's good that you are organizing this. Good concept, which works really well.
- More info and recommendations needed to help make decisions.
- The festival is too "high-culture". Not for the non-enthusiasts
- The introduction texts were often over the top and told surprisingly little about the content of the film. Too much appraisals??
- The printing of the internet tickets?????
- The film selection was really good!
- There weren't enough space for the restaurant at Kino Tapiola. Otherwise the quality was good, the service nice and operations went smoothly.
- Clearly less people than last year?!
- 😊
- I just got in!
- This is a great festival!
- The ticket prices are good when comparing to average film theatre tickets, please don't raise the prices. Comprehensive film program was a big plus!

- I'm glad there's the Pink Zone section.
- Your festival has better program and is organized better than R&A but you could still do better! Quantity does not improve quality. The works like Tehroun do not belong to film festivals. Couldn't you find any other film from Iran???
- There were too many sections, I wish the program would be more thematic.
- Thank you for renovating Kino Tapiola and screening good films. Less horror, please
- Great job informing about cancellations.
- Combining my schedule between work and coming to films was difficult. There's a lot to see if I would just have the time for it
- The free bus: good
- Without going to the library actively it is hard to know about your festival (I don't have email)
- Different venues make it hard to participate
- Great films!
- The queuing system at Kino Tapiola didn't work
- The questions in the questionnaire were too difficult.
- The program is good every year!
- Bueno!
- The atmosphere around the venue was bad. A band to Sevilla? It was cold in the festival tent.
- It was a good that that there were more films for young people this year.
- There were problems with the Kino Tapiola queuing system. Some volunteers were totally lost and others were friendly and tried to sort things out. Thank you

for that! Give clear instructions to all volunteers so that they know how to behave when problems occur.

- The festival bus is great!
- The free festival bus is great!
- There's a lot to see if I would just have the time for it.
- The person who gave me this questionnaire was really nice
- The scheduling is difficult as your festival is at the same time as Helsinki Festival
- Short introduction text about films or about the themes would be nice to have in the program leaflet
- The good atmosphere and the program are the best!
- I saw one short film and one feature in a wrong aspect ratio which was awkward. Audience's strong focus on the films was the best thing
- Why couldn't I book a ticket to Prayers for Bobby
- The festival was once again well organized, and the program was good too (even too many options). Do you really need the venues at Sello?
- Good selection of films, affordable, good quality
- The selection of Finnish films was too narrow, I expected to see Täällä pohjan tähden alla
- I could have been a volunteer if it would be possible to take only few shifts. I don't have time for more
- The festival has just begun. I'm unable to give any comments at this point
- There shouldn't be any colours in the self-printable tickets
- The webpage was quite bad and confusing

- It would be nice if the free cine bus would go from every half an hour
- The free Ciné bus is great and the public transportation is also good
- The atmosphere at festival dropped since the Bio Rex Sello was added to the picture. It would be better if all the films would be screened only at Tapiola. Who wants to go to Leppävaara???
- Where is everyone? Eerily empty...
- The audience cannot find good films. I don't know what to do about it
- The quality of films was good. You can really trust to the good taste. Some of the volunteers were weird. The process of choosing volunteers might be too loose. I love the Méliès films!
- When I had bought a ticket for a film that was cancelled I didn't receive any notification via phone or email
- Great festival!
- Lovely festival
- The screenings in Sello sucked therefore as it was very difficult to travel from Tapiola to Sello and programming was bad too. The sound was too loud at Kino Tapiola
- There weren't enough toilets at Kino Tapiola
- It was really nice that I could change the tickets to another screening. Good!
- It was great to get an opportunity to see films I wouldn't see elsewhere. Kino Tapiola is a great addition to the venues
- The screening timetable should be made so that there would be a possibility to get from Sello to Tapiola screenings
- The films are the best. The price of coffee is also important.

- The festival should be 10 day long. Then I would have more time to see more films as good films overlap
- Arrangements were good. There was too much blood and gore in the program
- Amer
- The online ticketing system was worse than in previous years. It took me an hour to buy my tickets
- The website was confusing but better than last year
- Well organized! The catalogue is something I want to save
- Thank you, well done!
- It would be nice to get a section called happiness. There are problems with the subtitling as its something hard to see. Probably this is something you cannot influence
- I want numbered seats
- I enjoyed every film I saw although the sound at Tapiola Hall is horrible
- The breaks between films were too short
- You should put the catalogue on sale before the tickets are sold. Electronic festival pass would be nice. Could the festival bus leave 20 past.
- I missed many interesting films because of the scheduling. Would it be possible to have less films and more screenings?
- The good thing was the free Ciné bus and bad that it was too full
- A short person cannot see very well at Kino Tapiola if the hall is too full
- Everything was good except the introductions before the films
- It's a shame you didn't have screenings at Culture Centre during the entire festival. It was great that you had a Woody Allen film

- Thanks
- You shouldn't tolerate those who are late. Lock the doors when the films start. The online ticketing system didn't work properly in the beginning
- Thank you
- I wish for more films that are subtitled in Finnish
- The free festival bus is a great thing
- Everything was fine, the program was good, the venues great, the selection of films was good, price was right. The only problem was that the films were overlapping
- The only problem was the quality of the picture at Louhi and Tapiola Hall. The picture was too dark
- You could do better with the proof-reading. It's a shame there's no free tickets for those working in the cultural services
- There are aren't enough toilets at Kino Tapiola
- It would be nice to have the film introductions before the online ticketing system opens. There's no point in Bio Rex Sello (too far from other theatres). It would nice to get the schedule online at the same it's ready"
- It's difficult to combine work and festival schedule
- The information related to cancellations was good
- This is a great festival! It's great that Kino Tapiola is re-opened
- I want to become a member of Espoo Ciné
- Thank you for renovating Kino Tapiola and for the good films. Less horror, please