

EVALUATION OF THE SATISFACTION LEVEL OF TWO DIGITAL ART FESTIVALS: ELEKTRO ARTS AND CLUJOTRONIC

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***Abstract:** Identifying those willing to bear the costs of organizing a festival becomes an increasingly important aspect of festival management, the level of satisfaction of the participants being a way of stimulating potential financiers. Contemporary digital art shows, including electronic music, interactive sound and light mechanisms, dance and computerized motion capture, are sporadic on national stages, as for many artists the technology field is less accessible. Elektro Arts and Clujosonic festivals, which already have a certain tradition in Cluj, have an increasing reputation, their foundation, based on professional management principles, being considered important for the organizational success of future editions. In order to carry out a multifactorial analysis on the audience perception of the two festivals that promote the digital arts, the participants were asked to answer a post-event questionnaire, the present research aiming to study the motivation and the degree of appreciation of the festivals. The audience satisfaction level increased in the 2018 editions, there being some organizational parameters which brought statistical significance to the performance of the two events. The results of the survey show that there is to be a future improvement in the decisions regarding the organization of the two festivals, knowing that a thorough understanding of the attendees' motivations, which form the basis of attendance, may influence the design of the festival and may guide the operational efficiency of the organizers.*

Keywords: festival, satisfaction, management, digital arts

JEL Classification: Z11, Z1

Introduction

The organization of a festival requires considerable public investment, cultural institutions, education, government agencies and various sponsors to financially support their development, with appropriate funding ensuring the sustainability of festivals that usually bring benefits to the community (Tomljenovic, Weber, 2004). Sponsors and parties involved in organizing cultural events are interested in supporting festivals within the communities, as they stimulate local

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economies and promote a positive image of their location (Johansson, Kociatkiewicz, 2011; Van Aalst, van Melik, 2012). Cultural management specialists consider that festivals can create ways to connect communities, therefore they can be considered as public goods (Rao, 2001).

Numerous researchers pointed out that there is a direct proportion between the perception and experiences of the attendees and their level of satisfaction, followed by the fidelity of attending the same festival (Lee et al., 2012; Yoon et al., 2010). The quality of a festival determines the level of satisfaction of the participants (Kim et al., 2010), representing a means of evaluating previous experiences in the context of the same festival as well as perceptions on the external environment of the event, with an impact on the local community.

The satisfaction of the attendees can be both emotional and evaluative (Mason, Paggiaro, 2012; Song et al., 2012) and the level of satisfaction experienced after a festival proves to be particularly important in terms of motivation and future interest in the event, leading to managerial actions and corrections (Song et al., 2014, Yoon et al., 2010). As a result, festival managers are concerned about gathering information on audience satisfaction and motivation, as they can use the data obtained through various impact surveys to attract sponsors and various stakeholders to financially support such events (Grunwell, Ha, 2007).

Methodology of research

The present research follows a quantitative approach and consisted in interviewing 150 attendees at the two digital art festivals in Cluj Napoca: first, the Elektro Arts Festival, dedicated to digital arts, which brings together composers, choreographers, visual artists, dancers, artistic and sound directors, programmers, Romanian and foreign, renowned or not. The event takes place under the auspices of the Union of Cluj Universities and promotes electroacoustic music sprinkled with visual and gestural interventions, acousmatic, interactive, mixed, algorithmic music, and also brings to attention innovative works of kinetic art encompassing music and modern computer interfaces that contain programmable sensors for gesture capture. Second, Clujotronic - The Electro Arts Festival - is a digital art festival created out of performances that combine art with technology and the latest video games. It was created in 2012, as a result of the collaboration between the German Cultural Institute and the French Institute in Cluj. The 2018 edition included artists from Romania, Germany and France that held audio-video performances, interactive installations, presented games and held workshops and debates for the public interested in technology and contemporary art.

It is estimated that approximately 300 people attended the Elektro Arts festival and about 600 people the Clujosonic festival; the sample that was statistically processed included the questionnaires returned to the researcher: 98 participants for the former festival and 52 for the latter. Questions in the survey covered issues related to the socio-demographic segmentation of the audience, data on cultural preferences and habits, preferred ways of promotion, evaluation of festival performances, comparative assessment of the event organization.

Answers to the questionnaires were obtained from individuals in the following age groups (fig.1):

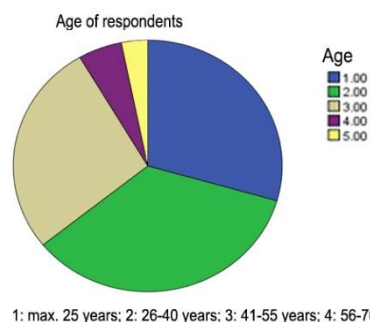


Figure No.1 Attendee segmentation by age group

Source: is the authors' research on the 150 analysed questionnaires

Data analysis

The statistical study was conducted using SPSS, version 2.0. On the basis of the data extracted from the questionnaires we carried out a comparative study between the current and the previous editions of the two festivals, from the point of view of the respondents' satisfaction.

The following hypotheses were formulated:

H0: 'Last year's edition was better.'

H1: 'Last year's edition was less successful.'

For the statistical verification of the hypotheses, there were considered the respondents' opinions related to two distinct questions in the survey:

a) *Overall, how satisfied were you with the organization of this festival?*

b) *What is your opinion on this year's edition compared to last year's edition?*

In order to make the comparison, the information was coded with numbers from 1 to 9, in increasing order, depending on the respondent's satisfaction (the value 9 indicating "don't know").

Results and Discussion

The survey conducted on the Elektro Arts and Clujosonic festivals, on the current and previous editions, according to the respondents' feedback, revealed data that showed that the editions organized in 2018 were more successful:

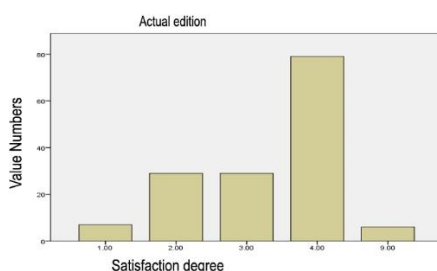


Figure No.2. Respondents' opinion on the current edition of the festival

Source: is the authors' research on the 150 analysed questionnaires

We note that in the chart (fig. 2), the column corresponding to number 4 signals the very satisfied ones.

Regarding the opinions on the previous edition, the following chart (fig. 3) indicates that, according to the participants, the current edition was "better" than the previous one (corresponding to column 2).

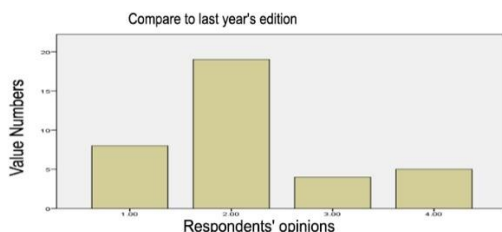


Figure No. 3. Comparison between different editions of the festivals

Source: is the authors' research on the 150 analysed questionnaires

In order to statistically verify the correctness of the previous observation and taking into account the distinct data from the same sample, we used the Wilcoxon test. The result is shown in the following table:

Table 1.

Evaluation of statistical hypotheses

Hypothesis Test Summary

	Null Hypothesis	Test	Sig.	Decision
1	The median of differences between E and GG equals 0.	Related-Samples Wilcoxon Signed Rank Test	.001	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .05.

Source: is the authors' research on the 150 analysed questionnaires

As can be seen, the significance level is $p = 0.001 < 0.05$, therefore the data are statistically significant, the hypothesis H_0 is rejected.

Another coordinate of this research is the study of the correlations existing between various variables of the Elektric Arts and Clujosonic festivals. Taking into account the satisfaction of the respondents with regard to the 2018 festivals, statistical surveys were carried out to identify those organizational indicators that led to an increase in the degree of satisfaction. We used Spearman's correlation coefficient in the calculations, since it does not require the assumption of the bivariate distribution of the two variables.

Table 2

Correlation between increasing the degree of satisfaction (E) and quality of the repertoire (D1)

Correlations

		E	DD1
Spearman's rho	E		
	Correlation Coefficient	1.000	.158*
	Sig. (1-tailed)	.	.027
Spearman's rho	DD1		
	Correlation Coefficient	.158*	1.000
	Sig. (1-tailed)	.027	.
		N	N
		150	150

*. Correlation is significant at the 0.05 level (1-tailed).

Source: is the authors' research on the 150 analysed questionnaires

We note that there is correlation within the following limits: ($R = 15.8\%$), with $p = 0.027 < 0.05$.

Table 3

Study on the correlation between the increase of the degree of satisfaction (E) and the degree of suitability of the repertoire to the theme of the festival (D2)

Correlations

		E	DD2
Spearman's rho	E		
	Correlation Coefficient	1.000	.160*
	Sig. (1-tailed)	.	.025
Spearman's rho	DD2		
	Correlation Coefficient	.160*	1.000
	Sig. (1-tailed)	.025	.
		N	N
		150	150

*. Correlation is significant at the 0.05 level (1-tailed).

Source: is the authors' research on the 150 analysed questionnaires

Table 4

Study on the correlation between increasing the degree of satisfaction (E) and the prestige of invited artists (D3)

Correlations			E	DD3
Spearman's rho	E	Correlation Coefficient	1.000	.182*
		Sig. (1-tailed)	.	.013
		N	150	150
Spearman's rho	DD3	Correlation Coefficient	.182*	1.000
		Sig. (1-tailed)	.013	.
		N	150	150

*. Correlation is significant at the 0.05 level (1-tailed).

Source: is the authors' research on the 150 analysed questionnaires

The statistical analysis reveals a correlation, $R = 18.2\%$.

Table 5

Study on the correlation between increasing the degree of satisfaction (E) and the performance of invited artists (D4)

Correlations			E	DD4
Spearman's rho	E	Correlation Coefficient	1.000	.186*
		Sig. (1-tailed)	.	.011
		N	150	150
Spearman's rho	DD4	Correlation Coefficient	.186*	1.000
		Sig. (1-tailed)	.011	.
		N	150	150

*. Correlation is significant at the 0.05 level (1-tailed).

Source: is the authors' research on the 150 analysed questionnaires

The existence of a correlation was revealed, $R = 18.6\%$.

According to the questions in the survey, other parameters corresponding to the level of satisfaction were also related, but they did not reveal any correlations such as: between the increase of the satisfaction level (E) and the duration of the event (D5) and between the increase of the degree of satisfaction (E) and the comfort of the event locations (D6).

Table 6

Study on the correlation between increasing the degree of satisfaction (E) and the promotion of the festival (D7)

Correlations			E	DD78
Spearman's rho	E	Correlation Coefficient	1.000	.248**
		Sig. (1-tailed)	.	.001
		N	150	150
Spearman's rho	DD78	Correlation Coefficient	.248**	1.000
		Sig. (1-tailed)	.001	.
		N	150	150

** . Correlation is significant at the 0.01 level (1-tailed).

Source: is the authors' research on the 150 analysed questionnaires

The result revealed a good correlation, $R = 24.8\%$ for $p = 0.001 < 0.01$

Among the results obtained in the correlation between the different segments of the questionnaire, it was found that there are no significant results in comparing the level of satisfaction of the audience with the opportunities to purchase different materials, as well as the possibilities of the participants to socialize.

Conclusions

The usefulness of the research was derived from the need for a detailed and complex feedback from the participants in the *Elektro Arts* and *Clujosonic* festivals to have a set of measurable information on the level of satisfaction of the audience interested in the digital arts, aspect of major importance in the future coordination of the management of the two festivals.

The statistical data revealed that the 2018 edition was attended by a predominantly young audience, that the events were considered to be better organized (fig.2,3), showing an increased value due to the following factors:

- quality of the repertoire (Table No.2);
- degree of appropriateness of the repertoire to the theme of the festival (Table No.3);
- prestige of invited artists (Table No.4);
- performance of invited artists ((Table No.5);
- promotion of the festival.

In the evaluation of the two festivals, the attendees did not relate the success of the events with the duration of the festival, the acoustics and comfort of the venues, the opportunity to purchase various products (CDs, books, etc.), or with the opportunity to meet other people, to socialise. In conclusion, H1: 'Last year's edition was less successful' was confirmed, the formation of an already growing public interested in digital artistic projects determines the increasingly complex, professional and profitable organization of these two events.

Prospects for future research

The organization of the *Elektro Arts* and *Clujosonic* Festivals started from the premise that the digital arts of the future will reflect the human symbiosis with technology, the interaction between the performer / dancer / audience and the computer. Having seen the interest of the digital art festivals, further research should be carried out in investigating some areas that can help organizers identify factors that can contribute to the financial efficiency of these types of events that currently enjoy substantial funding (institutional subsidies, cultural centres, contributions from non-governmental organizations).

We recommend the further study of such types of events, along the following directions: the study of the risks of organizing this type of artistic productions, their impact on the local community, the costs incurred (organizers – costs, visitors – benefits). According to the stakeholder theory proposed by Reid (2011), identifying and mediating relations between event stakeholders can lead to greater participation in the event, as a consequence of improving planning and monitoring activities.

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