

Exploring the role of **gender** as a **segmentation criterion**: an empirical study of two **events**

ANA RAMIRES * [anaramires.ps@gmail.com]

ANA SOUSA ** [ana.cristina.correia.de.sousa@gmail.com]

SUSANA MARQUES *** [susanabacelarmarques@gmail.com]

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Music festivals are receiving increasing attention by academic researchers and organizations (Getz, 2008, 2010; Jago, 1997). Despite the absence of reliable statistics about the music market and its value in terms of commercial and international flows (Mateus, 2013), a study by PricewaterhouseCoopers (2012), underlines the ongoing growth in the concert and music festival market. Music festivals make a great contribution for economic, social and cultural development, increasing demand, generating business volume, catalysing local and regional dynamics, establishing place and group identity and creating social and cultural capital. In particular, from a marketing perspective, music festivals provide an opportunity for leveraging brand destination awareness, image and positioning. To make the most of this opportunity, it is fundamental to segment the market and to develop effective programs that attract and retain the right consumers.

There is a notorious growing interest around the issue of segmentation in the context of music festivals (e.g. Formica & Uysal, 1996; Thrane, 2002; Bowen & Daniels, 2005; Kamenidou, Mamalis, Kokkinis & Intze, 2011; Skoultzos & Tsartas, 2012). Most research in this area is focused on the study of motivations (e.g. Crompton & McKay, 1997; Faulkner, Fredline, Larson & Tomljenovic, 1999; Pegg & Patterson, 2010; Abreu-Novais & Arcodia, 2013) with different results concerning the role of gender. In Portugal, the literature is still scarce and mostly focused on festival attendant profiling (Pelicano, 2009; Craveiro & Silva, 2011; Couto & Teixeira, 2011; Rocha, 2011).

Rather than developing or testing a segmentation model, the main purpose of this study is to explore the potential of gender as a segmentation criterion in the context of music festivals attendants. It examines the influence of gender on a set of motivational and behavioural variables, namely, group dimension, motivation for visit (push & pull factors), sources of information/communication, anticipation and type of ticket bought, satisfaction, post behaviour and intention to repeat visit, daily average expenditure and brand awareness concerning festivals sponsors.

The empirical context is based on two music festivals – *Optimus Primavera Sound* (OPS), 2nd edition, and *Meo Marés Vivas* (MMV), 11th edition – that occurred in 2013. These are major festivals in the Porto region, attracting, each of them,

* **PhD in Mathematics** from the University Portucalense Infante D. Henrique (Portugal). **Coordinator Professor** in ISAG (Portugal).

** **PhD in Portuguese Art History** from the University of Porto (Portugal). **Invited Lecturer** at Faculty of Arts of the University of Porto (Portugal).

*** **PhD in Marketing** from the University of Stirling (Scotland). **Coordinator Professor** in ISAG (Portugal).

75 thousand attendees, over a period of three days. An on-site survey was conducted for visitors of each festival, using, for both events, a convenience sampling method. A total of 1,137 usable questionnaires in OPS and 1,130 in MMV were collected.

The results reveal a surprising similarity between men and women for the totality of variables, suggesting that gender is a poor segmentation variable in the context of music festivals attendants.

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