

CIT THESIS
791.430799451 MAS
30001005003639
Mason, Iain
The audience at the 43rd
Melbourne International Film
Festival : a psychographic



**The Audience
at the
43rd Melbourne International
Film Festival**

A Psychographic Analysis

**Thesis Submitted by Iain Mason
for Masters of Business in
Tourism Development**



EXECUTIVE SUMMARY

The Melbourne International Film Festival is an annual event that showcases films from around the world, highlighting non-mainstream cinema. The films exhibited differ from the more large scale hollywood releases in terms of their content, structure and where they are exhibited. This suggests that the audience for this will be different, and the purpose of this thesis is to investigate those people who attended the film festival and to discover if they exhibit any unique traits.

The volume of research into film audiences has been quite small, and so a range of arts audience studies have been used for this thesis. In comparison to other areas of research, arts audiences are still rather neglected. But the research that has been done has shown that people who attend certain art events exhibit unique opinions, attitudes and lifestyle choices.

Audiences at art events can be said to cover the spectrum of society, but for the purposes of this study the art audience is confined to people who attended the film festival. Attendees at art events, such as opera, classical music concerts and ballet have been described as well educated, middle aged and in a higher income bracket. These conclusions have been used as a guide for the results for the 43rd Melbourne International Film Festival.

These findings from past research projects have some similarities to the findings from the Melbourne International Film Festival. The respondents exhibited a very high level of education with 64.5% of the respondents having completed tertiary level education, with a further 20.4% having completed at least part of their tertiary education. Education, as the following research will show, is a constant element in arts attendance, though different research findings attribute different weight to its influence.

One area that the respondents from the film festival seem to differ from the other arts audiences is in terms of age, regular attendees at opera, ballet and the theatre, have a higher average age than those at the film festival. The film festival respondents were in the younger age ranges, with 68.7% of them being less than 40 years old.

The relative youth of the respondents influenced their occupations, resulting in the fact that the highest mentioned was that of a student. The other occupations tended to be white collar, with respondents in arts related occupations making up 18.2% of all occupations mentioned. Again these occupations are related to the fact the respondents had a high level of education.

One area that exhibited a unique make-up was that of the domestic situation of the respondents, and was exemplified by the fact the majority of respondents, 78.7%, did not have children. Whereas at a similar study looking at the attendees at the Van Gogh film festival found that 58.7% did not have children

Art events attended by the respondents show a distinct preference for certain types of art events, such as opera, classical music and art galleries. Whereas the more populist events show up in very small numbers, as opposed to the reverse situation in the wider community where the attendance at large scale musicals is much larger than the attendance at the opera or ballet.

The findings of this thesis have highlighted that any definition of the arts audience as a homogeneous unit is fraught with difficulty and open to question. The respondents from the film festival have shown a range of interests that differentiates them from the wider community. This thesis will show that the respondents were substantially different to warrant research.

TABLE OF CONTENTS

1. INTRODUCTION	6
1.1 The Arts: Some Definitions	6
1.2 Defining The Arts Audience	7
1.3 The Arts Audience: The Blank Canvas	8
1.4 The Grand Tour: The Arts Audience on The Continent	9
1.4.1 Music	10
1.4.2 Painting	10
1.5 The Arts and The Place of Their Creation	10
1.6 The Arts Audience as a Market	11
2. THE ARTS AUDIENCE	12
2.1 Introduction: The Audience for Arts Events	12
2.2 The Local Arts Audience	12
2.3 Festivals and Special Events	13
2.4 Local Attendance at Arts Events	14
2.5 The Arts as a Function of Class	14
3. PAST RESEARCH INTO ARTS AUDIENCES	16
3.1 Introduction	16
3.2 Understanding the Arts Audience	16
3.3 The Growth of the Arts Audience	19
3.4 Growth of the Arts Audience in Economic Terms	21
4. OBJECTIVES	22
4.1 Introduction	22
4.2 The Arts Audience As A Separate Entity To Other Audiences	22
4.3 The Divergent Range of Art Forms	23
4.4 The Art Event As Stadium Event	24
4.5 The Heterogeneity of the Arts Market	24
5. PSYCHOGRAPHICS	25
5.1 Introduction	25
5.2 Definition of Psychographics	25
5.3 Segmentation	26
5.4 Activities, Interests and Opinions (AIOs)	28
5.5 Socioeconomic and Demographic Variables	29
6. METHODOLOGY FOR THE PRIMARY RESEARCH	31
6.1 Introduction	31
6.2 Piloting the Questionnaire	31
6.3 Questionnaire Distribution	32
6.3.1 The Cinemas and Scheduling	32
6.4 The Distribution at the Cinemas	32
6.4.1 The Kino Cinema	33
6.4.2 The Lumiere	34

6.4.3	The State Film Theatre	33
6.4.4	The Astor Cinema	34
6.5	The Mail Versus Handing in Return Method	34
6.6	The Return Rate of the Questionnaires From Each Day	35
7.	THE ARTS IN MELBOURNE	37
7.1	Introduction	37
7.2	Art Events in Melbourne: the Audiences.....	37
7.2.1	The Melbourne International Comedy Festival	38
7.2.2	The Melbourne Fringe Arts Festival.....	38
7.2.3	Musica Viva	39
7.2.4	The Australian Opera.....	39
7.3	Dangers to the Arts	39
8.	THE AUDIENCE AT THE 43RD MELBOURNE INTERNATIONAL FILM FESTIVAL ...	42
8.1	Introduction.....	42
8.2	Attendances at the Film Festival in the Past	43
8.3	Socio-Demographic Analysis of the Audience at the 43rd Melbourne International Film Festival	44
8.3.1	Introduction: Analysis of the Audience	44
8.3.2	Age Range of the Film Festival Respondents	45
8.3.3	Domestic Status of the Film Festival Respondents.....	47
8.3.4	Educational Level the Film Festival Respondents	47
8.3.5	Gender of the Film Festival Respondents	48
8.3.6	Occupations of the Film Festival Respondents	48
8.3.7	The Postcodes of the Respondents.....	50
8.3.8	The Socio-Demographics of the Audience	50
8.4	Psychographic Analysis of the Film Festival Respondents	51
8.4.1	Introduction	51
8.4.2.1	Activities of the Film Festival Audience.....	52
8.4.2.2	Attendances at Non-Festival Movies	52
8.4.2.3	Attendances at Sport.....	53
8.4.2.4	Attendance At a Live Band Performance.....	54
8.4.2.5	The Number of Times The Respondents Dined in a Restaurant.....	55
8.4.3	Interests of the Film Festival Audience.....	57
8.4.3.1	Introduction.....	57
8.4.3.2	Arts Attendances by the Film Festival Audience	58
8.4.4	The Activities that Interest the Film Festival Audience	66
8.4.4.1	Introduction.....	66
8.4.4.2	Doing Things Around the House	66
8.4.4.3	Hobbies and Interests.....	67
8.4.4.4	Sports Attendance	67
8.4.4.5	Non-Sporting Interests.....	68
8.4.4.6	Activities with Family and Friends	70
8.4.4.7	Other Activities of the Film Festival Respondents	71
8.4.5	Opinions of the Film Festival Respondents.....	73
8.4.5.1	Introduction.....	73

8.4.5.2	Art Forms Compared to Film	73
8.4.5.3	Reasons For Attending Art Events	77
8.4.5.4	The Importance of Festivals and the Arts	79
8.4.5.5	Arts and the Tourism Experience	81
8.4.6	Factor Analysis	82
8.4.6.1	Introduction	82
8.4.6.2	Establishing the Factors	82
8.4.6.3	Cluster Analysis	85
8.4.6.4	The Clusters According to Age	87
8.4.6.5	The Clusters According to Domestic Status	88
8.4.6.6	The Clusters According to Gender	89
8.4.6.7	The Clusters According to Educational Level	89
8.4.6.8	The Arts Events that the Different Clusters Attend	90
8.4.6.9	Conclusion	93
9.	CONCLUSION	94
9.1	Background	94
9.2	Demographic Conclusions	94
9.3	Activities	97
9.4	Elitist Notions	97
9.5	Attendance at Other Art Events	98
9.6	Areas for Future Research	99
10.	BIBLIOGRAPHY	101
11.	INTERVIEWS	109
12.	APPENDICES	110

1.INTRODUCTION

1.1 The Arts: Some Definitions

In his book, *The Shock of the New: Art and the Century of Change*, Robert Hughes looks at the way that the art of the twentieth century has changed. He says:

What has our culture lost in 1980 that the avant-garde had in 1890? Ebullience, idealism, confidence, the belief that there was plenty of territory to explore, and above all the sense that art, in the most disinterested and noble way, could find the necessary metaphors by which a radically changing culture could be explained to its inhabitants. (Hughes, 1991, 9).

Hughes is saying that the role of the Arts in the twentieth century is to articulate how society, of which the audience is a part, is changing. The audience, therefore, is extremely important to the arts because this group of people experience what has been created. Leo Schofield, director of the Melbourne International Festival of the Arts, has said "art did not exist without an audience" (Saunders, 1995). This statement must hold true for all art forms.

The 43rd Melbourne International Film Festival is an Art event that combines elements of popular culture (movies) with a more elitist approach, by screening films that have a limited market appeal. There is currently an increase in film related activities in Australia, in fact "we now consume more films, more film culture and more film marketed products than ever before" (Trioli, 1995). With the film environment improving, Trioli predicts Australian box office receipts to increase to \$1 billion by the year 2000, and thus research into the audience for the film festival specifically, and art audiences in general, seems timely.

The decision to experience a specific art event, in this case a film festival, requires a choice from a paradigm of the different arts, including: painting, sculpture, music, dance, theatre, film, writing and performing. The expansive list of Arts suggests that the people who make up the audience must go through a complex decision making process, attempting to choose the art(s) that they want to experience. Definitions of art must, therefore, be inclusive; for example Oscar Wilde said that "The artist is the creator of beautiful things" (1891), whereas Leo Tolstoy said that "People will come to understand the meaning of art only when they cease to consider that

the aim of that activity is beauty" (1896). In the realm of the arts, both of these philosophies have merit even though they seem contradictory. Davies, in his book *Definitions of Art*, adds to this:

For Plato art is imitation (or representation); for Wordsworth it is emotion recollected in tranquillity, and for Tolstoy and Curt Ducasse it is the expression of emotion; for Kant it is the interplay of forms... (Davies, 1991, 4).

This range of possibilities for an art event means that the audience can experience almost anything and call it an art experience. The term 'art' is, according to the above quote, a catch-all phrase that encompasses all creative processes; people who want to attend an art event should attend something that conforms to their idea of art. The choices for what people want to experience yields information on the way in which people think about the arts. This information could be used in the future when planning promotions and advertising for unique and different art events so that the groups of people who are most likely to attend could be more easily targeted. This means that the audience for art events can be defined, in part, by the type of art event attended; for example the film festival organisers wanted to target people who had attended the festival in the past, so they sent information to last years' subscribers. This potential audience is identified by the fact that it attended last year.

1.2 Defining The Arts Audience

The definition of the arts audience presents a problem, those who should be included and excluded can be merely a matter of definition, for example subscribers are only part of the overall audience, and the rest of the audience is made up of other types of attendees. A regular art event attendee will almost certainly be included, but what of a person who attends a one-off attraction? If, for example, the event is annual, then one year the art event could have an attraction that appeals to a wider audience by virtue of some outside activity, separate to the actual event. Nield of the Australian Opera said that after the screening of the "Three Tenors" on television, the Australian Opera's attendances increased, whereas Campbell, of the Victorian State Opera, said the recession had reduced subscribers to the State opera. Both of these occurrences were not linked to the events, but they exerted an influence over the attendances of the events.

Definitions of audiences are, therefore, somewhat dependant on external influences, the demographics of the audience must change in accordance with these influences, as different people attend an event they have never attended before. In an attempt to isolate patterns, Pike noted four definitions of the arts audience:

- a. *The number of people assumed to be genuinely 'inward' with the art.*
- b. *The number of people attending at a particular time.*
- c. *The number of attendances over a period.*
- d. *The number of people who can plausibly claim to be potentially interested in the art, and who might therefore attend at some time. (Pike, 1980, 39).*

This thesis used the third definition, surveying only people who actually attended the screenings of the Film Festival. This definition was chosen because it was impractical to survey people who did not attend the festival due to time and cost constraints. The study is therefore destination based, and the results of the primary data reveal only the opinions and attitudes of the people who actually attended the film festival. The primary research also ascertained the other events that respondents attended, thus incorporating aspects of the fourth definition. This begs the question of whether the audience for one event has a propensity to attend other arts events ?

1.3 The Arts Audience: The Blank Canvas

The audience for arts events has risen and fallen as trends and fashions have changed. The audiences themselves have also changed so what constituted entertainment in one era no longer entertains in subsequent eras. The changing styles of entertainment meant that the arts have had to continually evolve to maintain their ability to act as drawcards. An example of the spectacle that people in the days of Shakespeare enjoyed is provided by Roose-Evans who described the large crowds that came to see the 'entertainment' in the town square:

Hanging was a regular spectacle, whether at Tyburn where thieves and murderers dangled before being neatly disembowelled, their guts held up to the cheering crowds; or at Execution Dock, below Wapping Old Stairs in Limehouse, where pirates were trussed up at low tide and the water rose above them. Thieves, their ears nailed to the pillary, would be given a knife with which to cut themselves loose, watched by enthusiastic audiences. (Roose-Evans, 1977, 13).

These types of events were entertainment for the masses and drew large audiences in Elizabethan England. The arts, therefore, had to appeal to this same 'market'; these bloodthirsty people would also be the potential audience for performances at the theatre, in the same way that people who watch the nightly news are the potential audience for the film festival. The theatre of the day tapped into this by performing plays that had a high degree of violence, using the intestines of animals (Roose-Evans, 1977) to emphasise the horrific acts of violence that the plays contained. The Art event becomes an important aspect of a culture as more people attend: "By the middle of the sixteenth century, plays had gained such an extraordinary popularity..." (Roose-Evans, 1977, 15) that thousands of people attended the performances.

The increasing size of the arts audience meant that some places became centres for arts events, and were therefore able to stage larger and more popular events. These places would act as drawcards to people from different places, due to the quality of the works of art that were produced in these centres. Cities became synonymous with high quality arts as the standard of the productions and artists became world renowned. Zeppel and Hall note that "The visual arts are a major drawcard for Paris" (Zeppel and Hall, 1992, 63), and the "London theatre has become one of the tourist attractions of the world" (Roose-Evans, 1977, 15). Art events, such as opera and classical music, staged in distant cities meant that only the upper echelons of society could afford to see them, which was a factor in the creation of the Grand Tour.

1.4 The Grand Tour: The Arts Audience on The Continent

It became fashionable for the English upper classes to send their sons to Europe on a Grand Tour to broaden their experience. The idea behind the Grand Tour "began as an educational experience" (McIntosh and Goeldner, 26), or as Sansom said "its [the Grand Tour] purpose was the study of foreign arts and manners" (Sansom, 1968, 2). The broadening of the mind meant that the young nobleman had to experience a wide variety of things, of which the arts made up one component, to get the maximum benefit of the trip. "He must not only learn the languages of the countries through which he passed, but study their history, geography, trade, climate, crops, minerals, food, clothes, customs, manners, fauna, flora, politics, laws and military fortifications" (Hibbard, 1987, 37). The arts of the continent was one of the prime reasons that the Grand Tour was undertaken.

1.4.1 Music

Sons of the aristocracy travelled to see the arts of other countries, and "The truly exalted art, for the Elizabethan, was music" (Feifer, 1985,90). In fact "Opera played a large role in tourism in Italy- it was one of the principle attractions of the peninsula" (Black, 1985, 206). Other musical art forms were less popular as attractions. This was due to the fact that most noblemen "heard music similar to that which they could hear in Britain" (Black, 1985, 211). The nobleman was unlikely to want to experience something that was decidedly similar to that which they heard at home, probably because it did not give them "an opportunity to shine at dinner tables upon their return" (from Erasmus in Hibbard, 1987, 14). The tourist would be unable to talk about new experiences, not necessarily confined to music, because the people at home had already experienced something close to what the tourist had seen or heard, which would detract from the benefits of the trip.

1.4.2 Painting

At the time of the Grand Tour, Italian paintings were considered to be some of the best in the world, and were in fact thought of as "the best example of their art. For many tourists seeing these paintings was a major motive for their trip to Italy" (Black , 1985, 214). The British were often under the misapprehension that they were removing many of the 'great works' from Italy, but "The Italians are too cunning to suffer the market to be removed out of Italy" (Northall, 1753). The art of these countries would become the iconography of the entire culture, and loss of these artefacts would have meant the loss of great portions of the local history. Art came to represent prestige to the person who wanted to buy it, and the paintings highlighted the wealth and good taste of the purchaser and so symbolised to the world that the owner was a person of breeding and repute. The culture of a foreign country came to symbolise all the best qualities of the home culture.

1.5 The Arts and The Place of Their Creation

The Arts, therefore, have acquired a much more integral role for the place where they are created, symbolising cities and countries, and as a result of this uniqueness, people want to experience the arts and subsequently, to attend other attractions. This type of relationship can be seen in the Netherlands where the country commemorated the 100th anniversary of the

death of Vincent van Gogh; "The artistic achievements of Vincent van Gogh were celebrated by Holland during 1990 in a highly publicised manner... the marketing campaigns were intended to make 1990, the centenary of van Gogh's death, a major arts tourism event for the Netherlands" (Moulin, 1990, from Zeppel and Hall, 1992, 60). The arts, therefore, can be seen as contributing to the image of the city, making it more attractive to non-residents. The arts role as a drawcard can stretch from local residents to international visitors; this range of possible audience sources means that the arts have the potential to increase their patronage, and directly benefit the economy of the destination.

1.6 The Arts Audience as a Market

Economic benefits as well as artistic benefits will flow from people coming to an area to experience some type of artistic event, this is achieved through the visitors expenditure on locally produced goods and services. The arts audience, therefore, represents an area for the marketer to explore; the audience for events represents people who have made the effort to experience something. This expenditure of effort on their part suggests they expect to get something in return. To understand why these people decide to experience this event means that in the future a marketing campaign could be conceived that would enable the event organisers to increase their patronage, and increase sponsorship, without damaging the credibility of the event itself, in effect protecting the meaning of the event to those involved in its on-going creation.

The ability to target the group of people who have the highest propensity to patronise the arts makes most efficient use of the marketing budget. Getz suggests that "Each special event will have general appeal, but specific attributes can be themed and promoted in order to attract target audiences" (1989, 136). Market research must look at the people who attend and profile them, creating a range of characteristics that, though painted with a broad stroke, generalise key elements of the target audience. The resulting profile should yield a "detailed understanding of consumers" (Schewe and Calantone, 1978, 14), and it is this understanding that should enable the event to increase its patronage and sponsorship by targetting a clearly defined audience that parallels the consumers for a company's products or services.

2.THE ARTS AUDIENCE

2.1 Introduction: The Audience for Arts Events

The audience for the Arts has been identified and defined in the past in research that has looked at motivations for attending arts events. Zeppel and Hall have noted that a "special interest in the visual arts, performing arts (opera, music, ballet, theatre) and other art forms is a major motivating factor for visitor attendance" (Zeppel and Hall, 1992, 61) and Hughes notes that "Audiences seek to satisfy many needs in part at least, through consumption of these cultural products." (Hughes, 1987,209). This "special interest" and needs manifest themselves in a variety of ways that will be used to explore why people attend special art events.

2.2 The Local Arts Audience

Attending arts festivals and events has been a traditional pastime in many countries around the world and across all social strata. For example, the Globe theatre, where Shakespeare staged his first productions, housed both the elite members of society as well as the local workers. The ground floor was used by the lower classes, while the upstairs boxes were used by the upper classes. The characteristics of the two classes were quite different as Roose-Evans indicates: "A standing audience is more volatile than a seated one, and it is one thing to declaim to an audience of two thousand people eating fruit, smoking tobacco, gossiping, and quite another to play before an intimate, sophisticated company of some two hundred educated men" (Roose-Evans, 1977,23).

A modern day example of this are the Proms concerts at Royal Albert Hall, which showcases classical music; the seats are removed from the ground floor, allowing the audience to stand. This is done because the audience at these concerts is very boisterous and celebratory, singing along and waving banners. This type of attendance is part of the cultural heritage of England, and shows the intrinsic role the arts had, and as the Proms show, still have, in the lives of the people, exemplifying certain cultural traits, like patriotism.

2.3 Festivals and Special Events

The role of festivals as "social or cultural celebrations" (Frisby & Getz, 1989,7) symbolizes the local community, showing all the qualities that make them unique.

Festivals are celebrations of "dance, drama, the arts, crafts, ethnic and indigenous cultural heritage, religious traditions, historically significant occasions, sporting events, food and wine, seasonal rites and agricultural produce." (Zeppel, 1992, 69). Arts events fulfil this role well; they represent the culture at its most emotional. Getz talks about this important function of festivals for the host community in terms of three roles:

1. *the outward expression of heritage, fear, joy and devotion*
2. *joy, celebration and excess; and*
3. *the sharing of community character and its feeling toward the outside world.* (Getz, 1989,128)

Festivals also fall under the heading of special events, including events ranging from the Olympic Games to local community festivals. The Canadian National Task Force on Tourism Data defined a special events as: "A celebration or display of some theme to which the public is invited for a limited time only, annually or less frequently" (Getz, 1989, 125). The special event has implications for the arts audience in that art events are often presented as special events by way of exhibitions, festivals and seasons.

Festivals and events' cultural component is important to the host community, but at the same time audiences from beyond the community can add to the festival by increasing attendances without damaging the cultural integrity of the festival. An example of the potential of this relationship can be seen in Germany with the Oberammergau passion play, which was "originally developed for religious purposes and continue[s] to fulfil this role. At the same time, they have developed a manner which includes a significant tourism component" (Brent-Ritchie, 1984, 3). The importance of festivals to the community must be retained which means that any attempt to increase the audience must play a role which is peripheral to the actual event.

2.4 Local Attendance at Arts Events

The local residents of a community are the closest market for an art event with Getz and Frisby noting that: "The most frequently mentioned target area was 'local' or the 'surrounding area'" (Getz and Frisby, 1988, 26). The local population are of considerable importance to the arts because its attendance requires the least effort in terms of travelling. The importance of the Arts, of all kinds, to their host communities is that they are "social or cultural celebrations" (Frisby and Getz, 1989, 7). This celebratory aspect gives the arts a strong linkage to the community in which they were created and celebrated. These activities become symbols of the local community, ascribing them with unique characteristics. The result of this is that arts events can grow as outsiders visit to join in the celebrations.

The study of local attendance at art events is scant because the economic impact of an art event which draws mainly local residents is negligible. The money that the locals spend at the event would largely have been spent in their community irrespective of the event. Davidson and Schaffer state that "People are defined as visitors not only because they reside outside the region, but, more basically, because they are bringing in dollars that are usually spent elsewhere" (Davidson and Schaffer, 1980,14). This attitude highlights the problem with research into local attendance at arts events from an economy wide perspective, there is no net inflow of money into the local economy and thus their economic contribution is not significant.

2.5 The Arts as a Function of Class

The impact of class, education and background upon the Arts has meant that the arts audience has tended to be defined using these and similar factors. For example, most people who could listen to, and watch, opera were the upper classes because this art form was presented in a form that excluded people of the lower classes. This was achieved through high ticket prices, and a background where the upper classes were exposed to this type of music from an early age, creating a familiarity with it that was denied to the lower classes, this situation has begun to change, with schools being taken to dress rehearsals of opera productions and cheap ticket deals for younger people, such Act One, which gives discounts to potential future members of the opera.

Dimaggio and Useem propose a model for understanding the unequal consumption of the arts that is based on 'class'. They hold that the variations in cultural consumption are not simply a matter of arbitrary differences in taste but reflect an appreciation of the high arts by certain social classes as means of identifying these classes, reinforcing social solidarity within these classes and excluding others. (Hughes, 1987,208)

Huizinga has also looked at the people who could 'appreciate' the Arts, especially painting. The Arts, Huizinga believes, were "a superior ornament in the lives of the privileged" (Huizinga, 1955, 201). The Arts, therefore, were symbols for the rich to highlight that they not only had good taste but also wealth. The lower classes came to appreciate the arts much later as the means of mass production became available to reproduce the art. "Only towards the end of the 19th century did the appreciation of art, thanks largely to photographic reproduction, reach the broad mass of the simply educated" (Huizinga, 1955, 202). This highlights that many people were excluded from the arts audience due to their economic and social circumstances. This attitude that the arts audience is divided along class lines, does not have the same resonance today as it once had, but as Hughes says "consumption of high arts such as opera is a partial function of its exclusiveness" (Hughes, 1987, 216).

Hughes suggests that the elitist notion of the art form, in this case opera, acts as a kind of a peripheral attraction; people can also attend for "reasons of prestige, social prestige and social status rather than aesthetic or artistic interest" (Zeppel and Hall, 1991, 32). This peripheral attraction means that the arts audience does not necessarily attend for the pure enjoyment of the art, but "to be seen".

3.PAST RESEARCH INTO ARTS AUDIENCES

3.1 Introduction

Research into arts audiences has been somewhat neglected in many respects; limited research has been done on who actually attends the events and the reasons for their attendance:

'Detailed and rigorous cultural statistics are scarce. The many gaps identified in...[The Arts: Some Australian Data]...highlight the huge task facing arts and cultural authorities in developing a comprehensive set of statistical information about cultural life in Australia' (Australia Council, 1989 ,p.v.). (Zeppel & Hall, 1991, 35)

These sentiments are echoed by several other reports into arts audiences (Spring, 1988; Bywater, 1993; Australia Council, 1989), suggesting that the understanding of the arts audience is incomplete; more knowledge about the audience would allow more efficient use of the marketing and promotions budget for art events, the research advocated here is expensive, and so the majority of arts organisations are reluctant to take it on.

3.2 Understanding the Arts Audience

As the preceding discussion has shown, information on the arts audience is vague, leading to a lack of knowledge on who attends and why. The arts audience now incorporates people from beyond the traditional audience, and as the audience expands, more information on who is attending will be required. It is less likely that the organisers will 'know their audience', as has been stated by the organisers of the Opera, Musica Viva and the Comedy Festival. The increasing audience size demands a greater understanding of the audience.

The motivation for the arts attendee is of prime importance in the understanding of arts audiences, and, consequently, their propensity to return. Getz (1989) notes the failure of current research to look into the motivations of audiences, and Markowitz (1980) notes that this understanding of the audience motivations "is crucial to an understanding of the market place" (from Gladwell, 1990, 15).

The audience for the Arts in Australia has seen considerable growth in recent years with many events drawing large crowds. The van Gogh Exhibition, seen by 180,000 people, and *Phantom of the Opera*, five and a half million tickets sold, were large generators of revenue. This type of event has increased the potential of arts events in Australia to such an extent that the Federal Government has issued a cultural development statement which outlines the growth that the "culture-based industries" can look forward to. This type of growth within the Arts is designed to help Australia "develop its independent identity" (Mr. Lee, Arts Minister, *The Age*, 8th August, 1994, 7).

A survey conducted by the Australia Council of all art event attendees in 1982 found that ten per cent of the population had attended the ballet in the previous year, whilst 12 per cent had attended the opera, 23 per cent had attended a classical music concert, 42 per cent had attended a play, 49 per cent attended an exhibition and 57 per cent had attended a musical. (Australia Council, 1984, 26).

These figures show that the Arts play quite an important role in the leisure time activities of Australians. An earlier study by the Australia Council, looking at Australian attitudes towards the arts, found that 25.9 per cent of the population went to plays (non-classic), 32.5 per cent went to musicals, 22.3 per cent to the ballet and 12.4 per cent went to modern dance (Australia Council, 1980, 38). These studies indicate that large numbers of Australians attend the Arts. Both of these studies seem to have placed the attendance level of ballet, classical music and dance higher than would be expected, as the following research will show these levels are comparable to the attendance at these events by people at the film festival.

The Australian Bureau of Statistics has also conducted research into the audience at arts events. In 1991 "8.5 million patrons paid \$182.7 million to attend 34,113 performances given by Performing Arts organisations" (Castles, 1993,1). The Arts audience in Australia is large, as these figures testify, but these figures only give the raw number of people who are attending. The two reports: *Attendance at Selected Cultural Venues, June 1991* and *Music and Performing Arts Australia, 1991* give detailed insights into the numbers and patterns of the people attending arts events, but do not elucidate on the reasons for their attendance nor give any information that may illuminate the reasons.

The size of the audience for arts events makes it difficult to understand the lack of research into this area. The limited research in this area is emphasised by the apparent contradiction between Tourism Victoria's *Strategic Business Plan* which places the arts audience into the top earning bracket in society (Tourism Victoria, 1993, 33), and the report by the Australia Council, *Australian's Attitudes To The Arts*, which stated that "The arts are for everyone. Elitist notions and attitudes which divorce the Arts from the people were roundly rejected" (Australia Council, 1980, 2).

Research into specific arts events should investigate the profile of patrons which would then allow a 'cross art form' comparison. This type of research would highlight characteristics of the people who attend the different art events, resulting in an appreciation of the level of heterogeneity within the arts audience. In other words, establishing which people go to which event and their proclivity to attend all or selected art events.

In the report *Art Galleries: Who Goes?* the Australia Council looked at the attendances at Australian galleries, allocating them to groups based on their attendance at exhibitions. One finding was that the majority of people who came to the gallery were repeat visitors. This interest in the arts of painting, sculpture and design was also transferred across to other art forms. "Viewed as a whole, the gallery visitors exhibited high levels of participation in other cultural activities" (Bennett and Frow, 1991, 12). The attendance patterns of people at art events revealed certain traits that were common to regular art gallery audiences. They had "high levels of involvement in all forms of cultural activity" (Bennett and Frow, 1991, 34). The most distinguishing feature was the high level of education, which has been recognised in several studies (Tighe, 1985; Castles, 1992; Spring, 1991; Baumol and Bowen, 1993).

The importance of education for arts is endemic to its appeal, with "...consumption of high arts such as opera is a partial function of its exclusiveness" (Hughes, 1987,216). This notion of exclusivity is something that runs throughout the reports by Bennett and Frow who highlight several factors that contribute to the 'appreciation' of art, concluding that:

It is thus clear that high levels of education, regularity of gallery visiting, participation in high cultural pursuits, a preference for ABC or SBS over commercial television and for cultural and educational programs over light entertainment, and an inclination toward abstract or modern art, all correlated positively and systematically with each other. (Bennett and Frow, 1991, 34).

This research shows a definite reaction against mainstream cultural pursuits, manifesting itself in terms of the variety of pursuits undertaken by the audience. This range of activities undertaken by people who attend arts events represents a way to understand their motivations in that Bennett and Frow suggest that there is a link between the types of activities and the arts audience. For example, a regular art gallery attendee is less likely to be a regular viewer of commercial television, an elitism within arts attendance still exists, though now it seems to be more intellectual based rather than economic and class based.

3.3 The Growth of the Arts Audience

A survey of the 93 attractions which opened in Britain in 1992 found that 25 were museums or galleries (Hanna, 1993,24), suggesting an increasing cultural audience presence is creating a demand for an increasing number of cultural attractions. In Australia, the growth in the arts audience can be seen in the increase in the infrastructure being constructed for viewing the arts. Spring says that there are "currently around 120 public art galleries...The number of theatre and dance companies and music groups have multiplied" (Spring, 1988, 351).

The increasing demand for arts experience has translated into an increasing patronage at arts events. Tighe says that "audiences for the Arts in the USA have been growing rapidly" (Tighe, 1985, 237), and to substantiate this he quotes from the National Endowment for the Arts' *Five Year Planning Document, 1986-1990*. This document shows the way that the attendances at arts events have grown.

Attendance at large non-profit theatres grew from 1 million in 1965 to 13 million (in 1984); at symphony orchestra concerts, from 10.5 million to almost 23 million at Opera performances from 4.6 million (in the 1969-70 season) to 11 million (in the 1981-82 season). Dance, which in 1965 had an audience of approximately 1 million (80 percent of which was based in the New York area), now claims an audience of 16 million in most parts of the country. (Tighe, 1985, 237).

Studies conducted by the Australia Council have attempted to investigate the potential arts audience, finding out who goes and who would like to go. The study, *Australians Attitudes To The Arts*, found that there was a large and significant difference between the people who expressed a desire to see and experience arts, and those who actually attend. For example, 18.1 percent of males would like to attend the opera whereas 7.3 percent actually attend. The discrepancy between the two figures indicates the potential growth for opera, this 9.8 percent difference represents potential growth on which to begin increasing the audience.

Another report by the Australia Council, *Potential Arts Audiences: Attitudes and Practices*, looks at the role that education plays in the creation of the arts audience. One of the observations made in this report was that "access to the arts is made easier with increasing familiarisation... Television is providing its audiences with Australian dramas and Australian actors. It familiarises them with Australian film and theatre. Familiarity of venues, of performance, of how to behave is also learnt" (Kippax *et al*, 1986, 37-8).

This highlights that exposure to the Arts, of any kind, increases people's propensity to attend art events which should lead to increased patronage. De-mystifying the Arts, and especially the more elitist forms such as opera, creates the potential for a larger audience. In order for all arts audiences to growth they must continue to expand their audience base, so that they no longer rely on traditional areas for generating their audiences.

3.4 Growth of the Arts Audience in Economic Terms

The growth of the arts as an economic force has meant that the arts importance has extended beyond the traditional cultural boundaries. Australian films have been very successful overseas, generating export revenue, and increasing Australia's international profile. Spring from the Australia Council highlights three cases where Australian art and artists have gained recognition:

...three examples of international response to our art: the Sydney Dance Company and its choreographer Graeme Murphy have received critical acclaim in the world's toughest modern dance capital- New York. The Flying Fruit Fly Circus was booked out at the Vancouver Children's Festival, extended its season and was invited back to the next festival. Ten Australian writers have been invited to present a subscription series of readings in November this year at the famous 92nd Street 'Y' in New York - the most sought after literary readings venue in the English - speaking world. (Spring, 1988, 351).

The arts referred to here were created in Australia, but their effect was such that they travelled overseas, earning revenue for Australia in the process.

The direct benefits, through ticket revenue, of large scale art events to the local economy are those that are the most easily measured, and in this sense the Arts audience is defined in terms of an economic force that injects money into the local economy. For example "the 855,000 visitors who came to view 'The Vatican Collections: The Papacy and Art' exhibition held at the New York Metropolitan Museum of Art in 1983 generated more than \$2 million in admission fees. (Zeppel & Hall, 1992, 59).

The Arts audience, then, is an economic force in terms of the potential for the locally based economic gains generated by the staging of a large scale event. A study into Melbourne's van Gogh exhibition found that "approximately \$34 million was injected in the Melbourne economy, \$4.5 million into the Victorian and nearly \$10 million into the Australian economy." (Centre for Hospitality and Tourism Research, 1994).

4.OBJECTIVES

4.1 Introduction

The arts audience has been somewhat mythologised in recent times as researchers have attempted to impose notions of class (Dimaggio and Useem), special interest (Zeppel and Hall, 1991), economics (Wall and Knapper, 1981) and education (Baumol and Bowen) as reasons for arts events becoming attractions. This has meant that reasons for people attending arts events is somewhat lost under the weight of a plethora of competing ideas. The increasing importance of the arts audience to local economies has meant that reasons for attendances are becoming increasingly sought after by the government. The audience for arts events is a growing economic force as evidenced by the release of the federal government's *Creative Nation* and the state government's *Arts 21*, both of which attempt to maximise the economic potential of the arts. Some studies have distinguished the arts audience from other audiences, highlighting which segments of society spend proportionately more of their income on the arts.

4.2 The Arts Audience As A Separate Entity To Other Audiences

Studies by the National Endowments for the Arts in the USA have found that the audience for arts can be clearly distinguished from other audiences, such as the audience for sports, defining the arts patron as well educated and a member of the middle classes. This view can be seen as the basis of many of the assumptions made by people who look at the arts. In *Australian's Attitudes to the Arts* the Australia Council found that "Elitist notions and attitudes which divorce the arts from people were roundly rejected. Despite this, we detected....., some signs of a feeling of alienation" (Australia Council, 1980, 2). The egalitarian culture of Australia means that issues of class may be less obvious in terms of arts patronage, this point will be investigated later on. This again is highlighted by the Australia Council in *Potential Arts Audiences: Attitudes and Practices* which found that :

...sporting activities identify one as masculine, whereas an interest in the arts identifies one as feminine, although rock and some popular music escape this attribution. Identity is also gained in class relations; an interest in opera, theatre or classical music identifies one as a member of the upper or professional classes, but an interest in rock music does not identify one as working class, rather as youthful.
(Kippax *et al*, 1985,5)

This acts as a basis for the belief that the arts audience is a homogeneous market, drawing its members from the same small elitist circles, consummating the idea that if one person attends one type of art event then they will attend all of them, within defined artistic parameters, such as upper class for opera and younger for rock music.. The arts audience is seen to be drawn from this narrow segment and so it follows that similar attitudes would be prevalent.

4.3 The Divergent Range of Art Forms

One element that makes it difficult to create generalisations about art forms is the fact that there are so many disparate creative forms. This results in the use of the term art to encompass anything that utilises creativity. Tighe argues that "attendance patterns vary significantly by art form" (Tighe, 1985, 236), which makes the job of creating a comprehensive arts marketing package very difficult. For example it is unlikely that Ballet and modern dance would not be marketed in the same way even though they are both dance, because ballet is traditional whereas modern dance is innovative.

The marketing of the musicals *Phantom of the Opera* and *Cats* did not make use of their source material, neglecting Gaston Leroux's novel and T.S. Eliot's poem in their advertising. This pre-supposes that the audience for this work either does not care about the source of the show or the promoters do not believe they care. The latest musical by Andrew Lloyd Webber, *Sunset Boulevard*, has made more frequent mention of its source, which may have something to do with the source having a much higher profile than the others. It draws upon a more populist art form, the cinema, which tends to have a wider recognition; the audience for one art form is not a built-in audience for another art form even though each event has the same basic story. This all assumes that the audience does not see the show because it is from a classic novel, but because it is an Andrew Lloyd Webber creation.

4.4 The Art Event As Stadium Event.

The 'blockbuster' phenomenon has become prevalent in recent years with huge exhibitions mounted by the world's major galleries and museums; the popular operas of Andrew Lloyd Webber (e.g. *Cats* and *Phantom of the Opera*), and "the staging of classical operas in large sports stadia." (Kenyon, 1991, 33). This has meant that the traditional notions of art audiences must change to accommodate these large scale events. It seems unlikely that these 'blockbuster' events could have drawn their audiences from one "narrow segment of society" (Hughes, 1987, 209).

The aim of this research is to establish patterns of attendance at art events by looking at people who already have attended one event, the Melbourne Film Festival. The objectives of the research are:

- *To see if people at one art event have a propensity to attend other art events.*
- *To establish patterns in terms of their art attending habits.*
- *To create a profile of the people that attended the Film Festival, using a lifestyle approach, creating market segments based on the activities of the Film Festival respondents.*

4.5 The Heterogeneity of the Arts Market

Research carried out into the Melbourne International Film Festival was designed to look at the homogeneity of the arts audience. The Film Festival has quite a large audience, averaging around 15,000 people per year, according to Tait Brady, the Festival Director.

The hypothesis behind this thinking was that the arts audience is not a homogeneous group, and in fact the arts market is heterogenous to a much larger degree than research up to now has supposed. The objective of this thesis is to investigate if:

The range of people who attend arts events is not defined by the fact they attend arts events, but rather the type of art event they attend.

5.PSYCHOGRAPHICS

5.1 Introduction

In an interview, Clive James, the well known television critic, suggested that niche marketing may well be a danger to television. He hypothesised that with the increasing number of television channels, stations would have to aim their 'product' at specific audience demographics in order to secure sponsors. He saw this as the death nail for television because people would be far less likely to discover surprising programs beyond the boundaries of their demographic.

The questions that underpin this thesis are "Who attends arts events ?" and "What other events do they attend ?", creating profiles of the arts events audience to see if they have a propensity to attend specific arts events.

5.2 Definition of Psychographics

The use of psychographics, or lifestyle analysis, is a process to segment a market by means of the consumers' "activities, interests and opinions". Opendijk van Veen and Verhallen assert, in their analysis on the reasons people take certain holidays, that the "aim of segmentation research is to find homogeneous groups of vacationers with different patterns of vacation behaviour" (Opendijk van Veen and Verhallen, 1986, 56), using this approach a psychological profile of the consumer is built up that enables the marketing to be aimed at the audience, or it can expose an area into which the market could be expanded.

For the arts, this type of research seems tailor-made because it is not constricted by the more traditional socio-economic analysis that uses income to a greater degree. As Hughes pointed out:

The 'psychographics' approach has sought to identify psychological or life-style characteristics that may cut across socioeconomic or demographic groupings. It is claimed that this approach provides a better explanation of consumer behaviour than does analysis of variables such as age, occupation and income .Its application to the arts suggests that influences such as social necessity, peer group pressure and childhood exposure to the arts have significant effects on participation. (Hughes, 1987. 206).

The reasons for people attending art events are probably as varied as the number of people who attend, because "Buyers are basically heterogeneous in their demands-each has unique needs and wants" (Schewe and Calantone, 1978, 14). What this approach seeks to do is look for similarities within the lifestyles of the people who attend, and this grouping of similar people creates segments within the market; which are as mutually exclusive as possible. Target marketing is therefore made much more accurate in that it can aim its product at those groups which fit the profile for their market.

5.3 Segmentation

The theory behind market segmentation is that a market can be split into subsections that include only people who fulfil certain unique criteria. As Davies says "It is based upon the idea that a market is composed of subgroups of people and that each of these subgroups has different, specific needs and wants" (Barnett, 1969 quoted from Davies, 1986, 35). This grouping of people is based upon assumptions "about the behaviour of population subgroups" (Hesieh *et al*, 1992, 210) and the assumption that underlies the segmentation of the market is that the people contained within that group will behave in the same way. For this reason marketers look to this process as a way to target their product so that it aims straight at one segment of society, which leads to "a more efficient allocation of marketing resources and a more precise setting of marketing objectives" (Hesieh *et al*, 1992, 210).

The ability to "virtually...visualise the people he or she is trying to reach" (Schewe and Calantone, 1978, 15) allows the marketer to tailor the product, or service specifically to that group. This tailoring happens because psychographics builds up a picture of the person who buys the product or uses the service, and the segments allow more accurate tailoring since the segments are smaller and more manageable.

The segmentation of the market creates subsections within the entire market which allows the marketer to pinpoint which groups of people are more likely to attend. Dickson argues that "market segmentation requires an understanding of the what, when, how and why of demand. As demand results from the interaction of a person with his or her environment, a segmentation perspective that includes both the person and the situation is needed to explain demand and target marketing strategy" (Dickson, 1982, 56). For the arts this suggests that a

profile of the consumer should include aspects of what they are attending in that it seeks to place the attendees in 'context'.

In order to understand the consumer, one must have a general idea of the way that he or she spends his or her time. For the supposed heterogeneity of a group this represents a way to elaborate on the restrictions placed on the groupings which should highlight the propensity of people to attend art events. This product-specified approach means that this research will focus on the Film Festival, which in this case is the 'product'. The market for this product are those people who have purchased film festival tickets, and are planning to attend. Gunter and Farnham say "...the focus is on being able to make specific statements about consumer's purchase habits in respect of certain products only" (Gunter and Farnham, 1992, 27), which allows the analysis to remain smaller in focus, relying as it does on the attendance patterns of one festival rather than people attending arts events in general.

For attendees at art events the psychographic segmentation will allow the tailoring of the publicity to the audience, emphasising the people who attend the event and what their interests and activities are and so tailor the publicity to tap into this. This type of segmentation, based upon the attendances at an art event, is a product-specific study. This approach is for "the purpose of describing the life styles of heavy users of a particular product" (Carman, 1976-7, 54). By doing this the art event organisers can take the segmentation study to potential sponsors to show them who actually attends, and how it fits in with the sponsors own product, or service, buyers.

The application to arts audiences of the psychographics approach has many advantages over other methods, as Hughes has pointed out. Its compatibility with arts' audiences is quite acute in that it establishes the reasons people travel to see arts events. This type of information is useful in that it defines the audience in terms of what they think and do rather than in terms of what they earn and where they live. This need to understand the market place means the ability to provide the services that match with the consumer's motivations is much higher. Getz and Frisby note this potentially beneficial marketing ploy "...marketing must understand the reasons customers attend festivals and what satisfies them. However, a broader perspective, more social- psychological in nature, would focus on motivations..." (Getz and

Frisby, 1988, 23). This would mean that the audience's motivations were the prime mover behind the marketing.

5.4 Activities, Interests and Opinions (AIOs)

Psychographics is much more interested in the opinions and lifestyle of the consumer than other research techniques. In this sense it seems more suited toward something that is, perceived at least, as being more cerebral which links to Schiffman's statement that "psychographic variables help them [marketers] acquire a picture of the 'inner consumer'; that is, they provide insights into what consumers are feeling " (Schiffman, 141). This understanding of the way the consumer thinks provides the information that defines the marketing of the art event. In order for this procedure to be effective it is important that "psychographic approaches to life style research must be constrained to a 'sphere' of AIOs" (Heller 1968 cited in Perrault, Darden and Darden, 1977, 211). In this sense research into arts events should look at the area of leisure time activities, interests and opinions to examine what arts events' patrons do in their spare time and why they do it. This then builds up a picture of the people who attend the events.

The people who attend the event are 'measured', using psychographics, for their "behavioral [sic] predispositions" (Gladwell, 1990, 15), and the responses they give relating to their AIOs are used to create scales that suggest the way these people will react. These indications suggest that the importance of external influences on the internal choices are paramount and the propensity for people to attend the arts, has been linked to external influences by Tighe, who defines the arts audience in terms of their external influences commenting that "education is the key factor in arts attendance" (Tighe, 1985, 236). As well as education another important aspect of this profile is the job of the person which is an external example of the 'inner consumer', emphasising the values and lifestyle of the attendee.

Tighe has asserted that at arts events "virtually all attenders are white-collar workers, especially professionals, with teachers and performers in the highest concentrations" (Tighe, 1985, 236). This highlights a link between the 'inner consumer' and the way they relate to the outside world, and this element of the sphere creates a link between arts attendance and education in that white collar workers tend to be more highly educated, and the higher the education of the person the more likely they are to attend the arts

The AIO scales mean that the audience for the arts can be considered via their view of the world. Psychographics also takes into account the influences on the way these AIOs were formed, by way of education, background and the like. Therefore the importance of AIOs to psychographics can be seen because they allow groupings of people to be formed from within all the people surveyed (Perreault *et al* ,1977, 12). In other words AIOs aid in the segmentation of the market because like minded people are naturally grouped together.

5.5 Socioeconomic and Demographic Variables

The use of socioeconomic and demographic variables has been less frequently used in recent times due to the restrictions they impose on the results. They do not allow for ranges of activities within a similar grouping and as Tatham and Dornoff (1971) have noted "no socioeconomic status variables consistently differentiated among clusters of people in terms of recreational behaviour" (from Perreault *et al*, 1977, 209). In fact, the restrictive nature of the socioeconomic and demographic variables meant that differences in terms of the 'inner consumer' were impossible to establish.

Hawes has said that there is a "growing recognition that demographics alone do not, in many cases, provide adequate discrimination between market segments. Contrast the life styles and buying behavior [sic] of plumbers, insurance executives, and junior university faculty all earning \$18,000 per year and all the same age, married, and with two children" (Hawes, 1977, 1). For the attendance at arts events this would prove disastrous in that the propensity to attend arts events would vary greatly between these three jobs yet they would all fit into the same socioeconomic group. This suggests that there are other factors involved in the attendance at art events.

The use of purely socioeconomic variables would not suffice to highlight the market's idiosyncrasies that must be inherent if segmentation is to work. The role of socioeconomic and demographic research helps with psychographics in that it aids the creation of the segments. Tourism Victoria's *Strategic Business Plan* utilised both demographics and psychographics to create their ten market segments which allowed a wider range of variables to be used, creating a better and clearer indication of the people who have attended. Michman states that

"Lifestyle research is most useful when it also measures demographics and the use of products or services" (Michman, 1991, 1). The combination of techniques means that the people attending are being studied in such a way as to cover a wider range of possibilities. Age and income help create the segments, but they are more useful when they are used in combination.

6.METHODOLOGY FOR THE PRIMARY RESEARCH

6.1 Introduction

The 43rd Melbourne International Film Festival was held between June 2nd and June 19th at five cinemas across Melbourne: the **Astor**, the **Lumiere**, the **Kino**, the **State Film Centre** and the **Valhalla**. The centre for ticket sales during the film festival was the Astor, with a festival box office to sell tickets, handle enquiries and give out information.

6.2 Piloting the Questionnaire

The questionnaire itself is an amalgam of questionnaires, created by the Centre for Travel and Hospitality Research at Victoria University of Technology (Footscray), designed to measure the psychographic characteristics of people attending Arts events. The use of questionnaires that had been used in other research allowed comparisons to the results from this research, so patterns could be revealed. The use of these questions also meant that they had been used before, so any problems had been filtered out. As well as this The Centre for Hospitality and Tourism Research, Tourism Victoria and the Film Festival all made suggestions that contributed to the final questionnaire

The questions had already been tested through their use in other questionnaires. The next stage was to create the actual questionnaire, using these questions. This draft was then tested on twelve people who were non-festival attendees, although they stated that they might attend. It was important not to use regular attendees in this process in case the questionnaire became tailored to their attitudes. The people testing the questionnaire reported no major problems completing the versions they were sent, and so no changes were made.

The number of responses to the questionnaire was estimated to be around 300 which is two percent of 1993's attendance. The questionnaire was tested on twelve people, which is probably too small in lieu of the final number, 742 people, who returned questionnaires. A time constraint meant that the questionnaire had to be completed quickly, and so further testing was impossible. This also meant that it could not be tested in the environment where it would be filled in, a cinema foyer.

6.3 Questionnaire Distribution

The questionnaire was designed so that it could be completed by people before they went in to see a film. This meant that it was important to keep the questionnaire as short as possible.

A short time before the Festival was due to begin the Festival offered to post out 350 questionnaires to their members. This meant that the question asking at which cinema they completed the questionnaire was removed because it was irrelevant for this group.

6.3.1 The Cinemas and Scheduling

The Astor Cinema has 800 seats, and is the largest cinema utilised by the Festival; it also had four or five sessions per day for the duration of the Festival which meant a large number of people attending the Festival would pass through its foyer. The State Film Theatre also had four or five screenings a day for the duration of the Festival, but this cinema was much smaller than the other festival locations. The Lumiere and Kino cinemas were only used once per day for the Festival.

The questionnaires were not distributed at the Valhalla Cinema because it was used for only five screenings for the entire Festival; the same films were also screened at other venues during the festival, so an audience for a specific film would have been able to see that film at another venue. If more people were distributing the questionnaires then the Valhalla would have been covered, but the small number of screenings, time and economic constraints precluded its inclusion.

6.4 Distribution at the Cinemas

The four cinemas that were used as distribution points for the questionnaires all had completely different architectural designs and methods for the formation of queues to the box office and cinema doors. Distribution at each venue, therefore, had to differ due these substantial variations in layout. This meant that for distribution, and especially collection purposes, different methods had to be utilised, which will be discussed below

6.4.1 The Kino Cinema

The Kino cinema differed from the other venues in that it had the space to allow queues to form in front of the cinema. This made distribution a simple matter of picking every second person in the queue, randomising the sample. Initially people had to fill in the questionnaires at the venue, but this proved unsatisfactory. The foyer to the cinema itself is small, but there is a large area in front of the foyer with tables and chairs. The major problem with this method was that people had already bought their tickets and so would not arrive until nearer the screening time. This did not give them enough time to complete the questions.

The festival desk to where they could return them was at the Astor cinema, and to counter this problem reply paid envelopes were used, allowing them to complete the questionnaire at their leisure.

6.4.2 The Lumiere

The Lumiere cinema had a small foyer with very few seats; there was no room for people to complete the questionnaires. The screenings were all at 9.30pm and so patrons were unwilling to complete them after the screening because they were on their way home. Another problem was that people arrived just before the screenings because they had already purchased their tickets, which left very little time for questionnaire distribution. To distribute the questionnaires it became imperative to be at the cinema half an hour before screening time and give a questionnaire to every person who went to the desk or entered the door. This process continued until the foyer became too full.

On one day of the festival the Lumiere had a daytime screening, but this screening was rendered useless for the research because the cinema only opened ten minutes before the screening time. The patrons were in a hurry and did not want to be bothered with the survey.

6.4.3 The State Film Theatre

The design of the State Film Theatre allowed two methods of questionnaire distribution. Initially people were asked to complete the questionnaire while they were in the coffee area which had tables and chairs. All patrons who entered this area were asked to complete a

questionnaire which worked until the area became crowded to such a level that distribution of the questionnaire was impossible.

The second method employed was giving the questionnaire to every second person entering the cinema and asking them to mail it back.

6.4.4 The Astor Cinema

The Astor Cinema allowed for a greater variety of distribution because it housed the Festival Information Desk. Patrons were able to take the questionnaires home and then return the completed ones to this desk the next time they were at the Astor.

With the foyer of the Astor being so large and having several areas that allowed seating, patrons were able to complete them while they were waiting for a screening to commence. This, then, allowed them to return the questionnaires relatively quickly.

Patrons who bought tickets during the day, usually on their lunch hour, had more time to fill in the questionnaires. This meant that patrons who attended an evening session had been covered when they came in the afternoon to get their tickets to evening screenings. Very few reply paid envelopes were used at the Astor because they were needed more at the other venues where people had very little room to complete them.

The original plan was to give questionnaires to every second person, but in the post-screening environment this was unworkable, because people would leave en masse, making it impossible to get every second person. Another problem was that patrons would arrive at the screenings at the last moment because they already had reserved seating, and left little time for questionnaire distribution.

6.5 The Mail Versus Handing in Return Method

The return of questionnaires to the Festival desk was low, with patrons often stating that they had filled it out but had forgotten to bring it. While the mail return yielded a response rate that was around 50%, suggesting that the people were more willing to place the questionnaire in the post. In fact several people posted the survey back without a reply paid envelope, paying

for the postage themselves.

The highest number of responses came from people who returned the questionnaire directly to the distributor after they had been handed one.

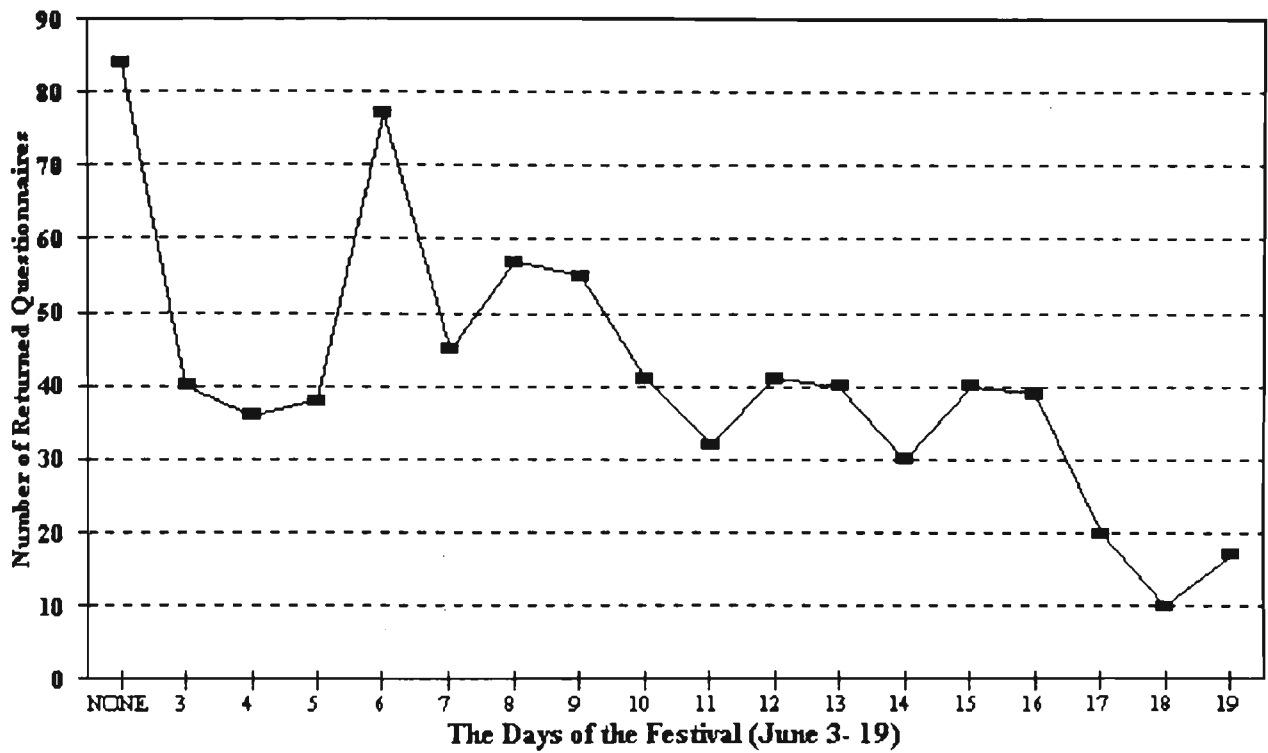
6.6 The Return Rate of the Questionnaires From Each Day

The graph below highlights the number of returned questionnaires per day; the higher returns in the early part of the distribution is due to the fact that people were buying the tickets for the season, and so there were many more people at the cinemas.

The distribution of questionnaires shows that on the last days of the festival the number of returned questionnaires fell, which was because the State Film Theatre was the only cinema being used at this time. This fact combined with the fact that this cinema has a lower seating capacity and also that the films had already been screened during the festival.

The high number of returned questionnaires that had no date on them was due to the fact that subscribers had a questionnaire mailed out to them. Another fact that must be emphasised here is that these patrons are subscribers to the film festival and so have shown that they have a greater propensity to attend the festival.

The Number of Returned Questionnaires from the Duration of the Film Festival



7. THE ARTS IN MELBOURNE

7.1 Introduction

Many authors have identified the arts, and festivals, as a potential growth area for local economies, representing unique attractions not easily duplicated in another area (Chacko and Schaffer, 1993; Getz and Frisby, 1993; Zeppel and Hall, 1991). For art events, such as the film festival, "Their appeal stems from the innate uniqueness of each event which differentiates them from fixed attractions, and their 'ambience' which elevates them above ordinary life" (Getz, 1989, 125).

7.2 Art Events in Melbourne: the Audiences.

Even though South Australia is known as the festival state, Victoria is attempting to position itself as the cultural centre of Australia. In this the arts play a vital role, since the arts contribute "much to the image of the city or state, making it more attractive to an individual who is deciding on a vacation destination or convention site" (Tighe, 1986, 2).

The arts, theatre and culture, as a group, are designated one of Victoria's priority strengths in Tourism Victoria's Strategic Business Plan, saying that "Melbourne is the cultural capital of Australia" (Tourism Victoria, 1993, 45). To look at arts audiences, in general, requires an examination of audiences at a variety of different art forms' to see if there are any parallels that could be used to draw conclusions. In order to create these comparisons several art event organisers were interviewed.

7.2.1 The Melbourne International Comedy Festival

The Melbourne International Comedy Festival was established in 1988, and has grown to be one of the largest events on the Melbourne cultural calendar. The attendance in 1987 was 65,000 and by 1993 this figure was 424,000. In 1992 there were 50 acts, in 1993 there were 60 acts while in 1994 there were 100 acts (from an interview with Margie Hartley, festival director). The growth in the size of the event has seen a change in attendance patterns, according to Ms. Hartley there is a decreased representation of University students, while the number of families is increasing.

While certain sub-groups at the festival have changed, the core audience is, according to Hartley, the 18 to 35 age group, living in the inner-city areas, single and with relatively high disposable incomes, while families made up between 10 and 20 per cent of attendees. Endemic to this changing demographic is the change in newspaper sponsors. The festival in the past had been sponsored by *The Age*, but in 1994 the sponsorship changed to *The Herald Sun*; the reason given for this was that it was more "accessible" to the audience.

7.2.2 The Melbourne Fringe Arts Festival

The Melbourne Fringe Arts Festival is a three week festival held in the September/October period, ten days of which run concurrently with the Melbourne International Festival. The opening night parade down Brunswick Street is the largest attraction in the calendar of events, attracting 60,000 to 70,000 people primarily from the 17 to 40 age group with the majority being in the 17 to 25 age group. Judith Isherwood of the Fringe Festival, estimated that 80 per cent of the attendees were from inner city areas because she said that the event catered to these people, and a further 3 to 4 per cent were interstate visitors. The profile that Ms. Isherwood put forward was from her own anecdotal evidence, believing that the audience reads *The Age* and the street press (free magazines distributed locally to record shops, book shops e.t.c.), and listens to RRR and most likely watched SBS or the ABC.

7.2.3 Musica Viva

Musica Viva is the largest chamber music organisation in the world. It is a national organisation based in Sydney, but its largest audience is in Melbourne. Each year there are two series of eight concerts from March to October. The total audience is around 20,000 people including 2,500 subscribers (who attend several concerts) and 6,000 to 9,000 non-subscribers who attend the events. Musica Viva also stages special non-subscription concerts, one of which was a concert by Michael Nieman, drawing a total 3,500 people. Peter Burch, of Musica Viva, said that this audience was different to the usual audience in that there was a higher percentage of younger people due, in part, to the fact that Michael Nieman composed the music to the film *The Piano*.

The audience for Musica Viva events appears to have links with the history of the organisation which was started by Central European immigrants, who have a history of chamber music. Traditionally they have been a large part of the audience, but a recent survey suggests that this no longer seems to be the case with Peter Burch indicating that the figure was only about 1 in 6 people from this background. Peter Burch described the audience for the events; they tend to be over 35 and highly educated (in fact they are sixty times more likely to be tertiary educated than the national average). They tend to live in the inner city suburbs of Camberwell, Kew, Hawthorn, South Yarra and Toorak (from an interview with Peter Burch). He also believes that the audience renews itself with each generation as the grandchildren of the members are curious to experience their history.

7.2.4 The Australian Opera

The Australian Opera began in 1956, and is the only full time repertory company in Australia. It is also the most 'box-office driven' opera company in the world, and has the cheapest ticket prices (The Australian Opera, 1990). Liz Nield, from the Australian Opera, says that the audience is drawn from the wealthier suburbs, and is very similar to those who attend Musica Viva events. In the opinion of Liz Nield, the breakdown of the Opera audience was: 20 percent under 25, 50 percent 36 to 55 and 30 percent 56 and over; she also believed that 60 percent were upper class, 20 percent middle class and 20 percent lower class.

According to Liz Nield the majority of people who attend the events have a European background and that people who listen to opera tend to come from a background where their parents listened to it. The audience may be changing, however, due to initiatives, such as bringing school groups to the opera and the televising of it. The increasing predominance of new initiatives means that the art event itself will be perceived differently, which could be a problem if these initiatives are detrimental to the Art.

7.3 Dangers to the Arts

Dennis Potter, the celebrated English screenwriter, in his last interview talked about the way that society has changed so that the members of it are no longer citizens, but have become consumers. This emphasises a problem that the Arts have when they are being discussed as

though they are an industry. "We no longer discuss them as expressions of imagination or creativity, we talk about 'product'; we are no longer moved by the experiences the arts have to offer, we 'consume' them. Culture has become a commodity (Hewison, 1988, 240)" (Zeppel and Hall, 1991, 40). Cohen defined commoditisation as "a process by which things (and activities) come to be evaluated primarily in terms of their exchange value, in a context of trade" (Cohen, 1989).

Bywater suggests the relationship is uneasy, and "cultural destinations risk becoming victims of their own success" (1993, 31). The arts want to retain authenticity and meaning, but they also want increased economic benefits by getting as many people to experience the art as possible.

This tension means that at times concessions must be made, changing the Art event may in the short term represent good economic sense, but it may have sown the seeds of its own destruction if it is not handled well. The Arts have become important to the culture in which they are both produced and exhibited so that "...the closer ties between the economy and arts institutions has changed the latter's very nature. For example, such a climate has produced new efforts to establish social control and censorship." (Kenyon, 1991,33).

A danger pointed out by Hewison in his book *The Heritage Industry: Britain in a Climate of Decline* is that there can be an over dependence on heritage and art. He states : "When museums become one of Britain's new growth industries, they are not signs of vitality, but symbols of national decline" (Hewison, 1987, 84). Hewison examined places that looked to the past to help rectify problems in the present and future; his introduction highlights this trend:

...every week or so, somewhere in Britain, a new museum opens. The statistic seemed so astonishing that it needed checking. When it turned out to be more or less accurate, it seemed appalling. How long would it be before the United Kingdom became one vast museum ? And therein lies the paradox of this book: individually, museums are fine institutions, dedicated to high values of preservation, education and truth; collectively, their growth in numbers points to the imaginative death of this country. (Hewison, 1987, 9).

For the arts this situation has not arisen, but it does suggest one of the potential problems if an economic reliance on them is too strong. Arts events that rely on the products of past eras, to the detriment of the present, are in danger of suffocating the present day Arts.

The inevitable result of this would be to render the audience as "a consumer and therefore a passive recipient of organised data and manicured environments" (Wood, 1991,40). The film festival challenges the views held by the audience, presenting films from around the world that show cultures from their own perspectives. In this sense it is important that Art events such as the film festival exist because they show that the audience's views of the world are not the only ones. The aim of this research is to investigate this audience, an audience that by attending the film festivals states that it wants to experience something unique that only the film festival can offer. The resulting information will highlight reasons why these people make the decisions that they do and so future marketing of the film festival can use its budget to target these people much more effectively.

8. THE AUDIENCE AT THE 43RD MELBOURNE INTERNATIONAL FILM FESTIVAL

8.1 Introduction

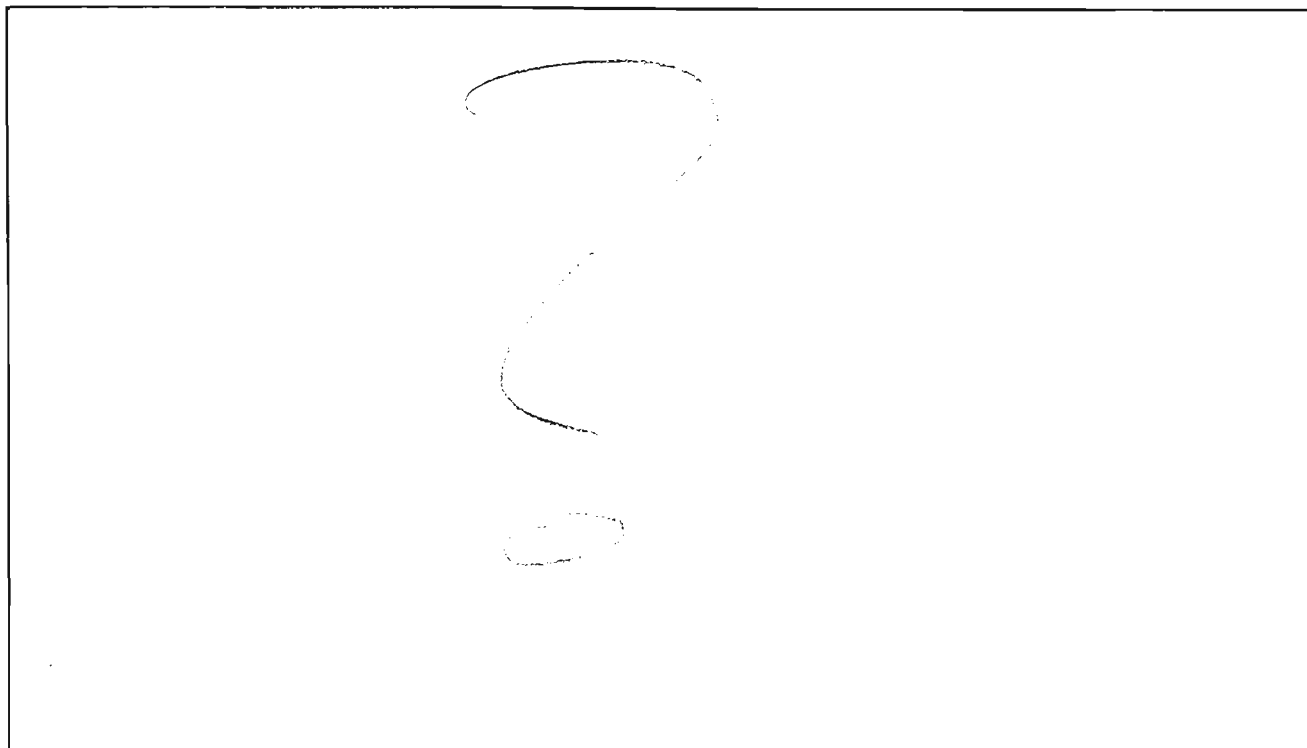
Past research by Spring 1991, Tighe 1985 and Bennet & Frow 1991 has yielded an image of the Arts audience as educated, financially secure and interested in new ideas. The Arts audience has been described as being "active, adventuresome, pleasure seeking and not very shy" (Tighe, 1985, 237). These generalisations are supposed to traverse most art-forms, with a pertinence to the ones that are seen as 'up-scale'. A film festival has a certain elitist appeal while at the same time using a more populist art form.

Januarius (1991) has researched the more popular type of cinema yielding interesting information on the composition of the market. The research looked at the size of the population that was required to ensure the viability of a multiscreen cinema complex; the report, by the English Tourist Board and Jones Lang Wootton "estimated that a catchment of 250,000-300,000 people within a 20 minute drive is required... within a 12-40 age bracket, is needed" (Januarius, 1991, 32).

The increasing ability of film distributors to open their films simultaneously across several countries presents a different slant on the audience. Kenyon has looked at the increasing scope of opening films; "when it comes to motion pictures, the capacity to open new films simultaneously in cities around the world has powerful effects upon taste, including its homogenization" (Kenyon, 1991, 33). This is one of the major ways that a film festival differs from 'mainstream' cinema; the films at the film festival do not have the economic and distributive power to flood the market. In fact they can be seen as niche market films, playing mainly in cinemas not located in shopping malls and multiplexes.

8.2 Attendances at the Film Festival in the Past

The Melbourne International Film Festival has shown a consistent attendance pattern in recent years, although a slight drop has occurred. The table below represents the number of seats sold at the most recent film festivals from research by the Melbourne International Film Festival.



Research into attendances at other film festivals is limited, but the Melbourne International Film Festival has the reputation of being one of the largest in the Southern Hemisphere. The state government has targeted the development of the film festival for expansion "to showcase the Victorian, national and international film industry becoming, with Singapore and Tokyo, one of the region's "must-see" film festivals" (Victorian Government, 1994,26).

The increasing effort expended on improving the profile of the film festival means that the marketing must be aimed at the 'right' people, meaning those people who have attended, or those who are likely to attend. Research should indicate who is currently attending, and then indicate potential areas to increase these numbers.

8.3 Socio-Demographic Analysis of the Audience at the 43rd Melbourne International Film Festival

8.3.1 Introduction: Analysis of the Audience

The audience at the Melbourne International Film Festival attended film screenings between June 2nd 1994 and June 19th 1994 as discussed in the Methodology section earlier in this paper. The attendances were defined by the type of ticket purchased; gold was for reserved seating at all screenings, silver was for seating at all screenings, mini allowed entry to a selected number of films and there was a single pass. This allowed a wide cross section of people to attend ranging from those who only wanted to see one film to those who wanted to see the whole festival.

The use of demographic variables such as age, domestic status, educational level and gender provides anchor points for the psychographic analysis. This allows the analysis to take issues such as socialisation into account, highlighting reasons for attendees opinions, activities and interests, allowing the contextualisation of the results.

The section on psychographics has already dealt with the reasons why socio-economic variables are included in a psychographics research paper.

8.3.2 Age Range of the Film Festival Respondents

Respondents to questionnaire at the film festival were primarily made-up of adults; several films on the program were rated for adults. The following table compares the results from the film festival research to the research done into the van Gogh exhibition, because they are both art events and the wording of each question on the questionnaire was the same. This then should show if the same age groups attend art events across the range of art events.

Table 8.3.2 Ages of the Film Festival Respondents

	AGE RANGES	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT	VAN GOGH REPLIES %
1	UNDER 20	30	4.0	4.0	
2	21 TO 29	248	33.4	38.4	32.5*
3	30 TO 39	224	30.2	68.7	22.1
4	40 TO 49	137	18.5	86.1	19.4
5	50 TO 59	62	8.4	94.5	12.8
6	60 PLUS	41	5.5	100.0	13.1
	TOTALS (Nos)	742			1402

(*) This figure is the combined number of all the people under 29 who attended the van Gogh exhibition.

This table highlights that over two thirds (68.7%) of the respondents at the film festival were less than 40 years old, re-iterating the point made by Tighe that the arts audience is "a young adult tapering toward late middle age" (Tighe, 1985, 237).

The results from the van Gogh Exhibition found that 54.6% of the respondents were less than 40 years of age (see appendix 1 for graph) and indicate that the van Gogh had a much more even spread of ages compared to the film festival respondents which was biased toward younger people.

8.3.3 Domestic Status of the Film Festival Respondents

The respondents' domestic status is the make-up of the family unit of which they were a part.

Table 8.3.3 Domestic Status of the Film Festival Respondents

	DOMESTIC STATUS	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT	VAN GOGH REPLIES %
0	NO RESPONSE	7	.9	.9	
1	WITH PARTNER, KIDS LEFT HOME	60	8.1	9.0	12.8
2	WITH PARTNER, KIDS AT HOME	56	8.5	16.6	18.7
3	WITH PARTNER, NEVER HAD KIDS	226	30.5	48.0	16.1
4	NO PARTNER, KIDS LEFT HOME	24	3.2	50.3	4.5
5	NO PARTNER, KIDS AT HOME	19	2.6	52.8	6.3
6	NO PARTNER, NEVER HAD KIDS	350	48.2	100.0	41.6
	TOTAL (Nos)	742			1402

This table shows that the majority (78.7 percent) of the respondents at the film festival did not have children whereas 58.7 percent of the people at the van Gogh exhibition did not have children.

The traditional views of family as being two parents and children does not hold with the film festival audience (see appendix 2 for graph); this part of the audience accounts for only 8.5% of all the people that come to the screenings.

8.3.4 Educational Level the Film Festival Respondents

The educational level has played a large part in defining the arts audience in past research, and it has been seen as a way to segregate the Arts audience from other segments of society.

Table 8.3.4 Educational Level of the Film Festival Respondents

	EDUCATION LEVEL COMPLETED	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT	VAN GOGH REPLIES %
0	NO RESPONSE	4	.5	.5	
1	SOME HIGH SCHOOL	31	4.2	4.7	5.7
2	TRADE CERTIFICATE	13	1.8	6.5	4.4
3	COMPLETED YEAR 12	64	8.6	15.1	12.4
4	SOME TERTIARY	151	20.4	35.4	21.0
5	UNDER GRADUATE	167	22.5	58.0	
6	POST-GRADUATE	312	42.0	100.0	56.5*
	TOTALS (Nos)	742			1397(#)

(*) This figure is a combined number of all the people at the van Gogh Exhibition that had completed at least under-graduate education.

(#) This figure is lower because in the van Gogh research a section that asked people if they had only completed primary school was included.

The high proportion of people with tertiary qualifications is in line with past research done into arts audiences, supporting the view that education and the consumption of the Arts seem to be closely related with over 64.5% of the respondents having achieved a tertiary qualification.

The extremely large proportion of respondents with a high level of education (see appendix 3 for graph) emphasises the importance that education has for an Arts audience. "Baumol and Bowen reported that more than half of the men and a third of the women in arts audiences had graduate level education, compared to 5% and 2% of the total urban population. The other studies echo this finding, and most suggest that education is the key factor in arts attendance" (Tighe, 1985, 236). The respondents conform to this finding, thus, indicating that education does seem to be a good predictor for an Arts audience.

8.3.5 Gender of the Film Festival Respondents

Research by the Australia Bureau of Statistics has found that the Arts audience has a higher level of women than men. "Females had a significantly higher participation rate than males" (Castles, 1994, 44).

Table 8.3.5 Gender of The Film Festival Respondents

	GENDER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
1	MALE	317	42.7	42.7
2	FEMALE	425	58.2	100

The higher proportion of female respondents is consistent with other research into the arts audience, see Castles 1994. The predominance of females at the film festival is also not surprising because there were several films that dealt with women's issues in a way that the mainstream cinema does not.

8.3.6 Occupations of the Film Festival Respondents

For socio-demographic analysis the use of people's occupations in the creation of the audience profile adds to the profile of the people that attend an event (see table 8.3.6. in the appendices). For example a large number of academic and white collar occupations will suggest that the audience is primarily in higher income positions.

The use of occupations in the investigation of the Arts audience does not define the audience in terms of their earning capacity but rather in terms of the career choice they have made in the past. For example a percentage of trade people would indicate that a large percentage of the audience had chosen work that allowed them to use their hands to a high degree, suggesting that their occupations were less cerebral.

One assumption that underpins this section is that people in management and academic positions are in relatively high income positions.

The predominance of white collar workers in these results is in line with the past research into the Arts audience. The number of students is one aspect of this research that requires more study as the figure seems too large, in fact almost twice that of the second highest figure, teachers. These results complement the high level of education with the highest responses being for positions that usually required some level of tertiary education.

An expected trend in the results is the high percentage of people from creative professions, as Tighe notes "Virtually all attenders are white-collar workers, especially professionals, with teachers and performers in the highest concentrations" (Tighe, 1985, 236).

Table 8.3.6.1 Arts Based Occupations of Respondents at the Film Festival

ARTS OCCUPATION	NUMBER	PERCENT
CAMERA OPERATOR/ CINEMATOGRAPHER	5	.7
ART DIRECTOR	6	.8
FESTIVAL DIRECTOR	2	.3
PRODUCTION ASSISTANT	4	.5
ACTOR	11	1.5
FILM-MAKER/DIRECTOR	18	2.4
PHOTOGRAPHER	13	1.8
WRITER	29	3.9
MUSICIAN	7	.9
ARTIST	24	3.2
FILM TECHNICIAN	16	2.2
TOTALS	144	18.2

These results show that almost one in every five of the respondents at the film festival was involved in a direct way in the Arts, but this figure could be much higher if the respondents listed as students indicated their area of study.

8.3.7 The Postcodes of the Respondents

The areas where the respondents live would suggest a certain type of lifestyle since some suburbs, such as St. Kilda and Fitzroy have a reputation as being 'arts areas'. In this sense the geographic perspective adds to the paradigm of elements in the arts audience, suggesting that people in one area have a greater propensity to attend Art events.

The map in the appendix 4 shows that the film festival respondents mainly come from inner-city areas echoing the opinions of Judith Isherwood of the Fringe Festival and Margie Hartley at the Comedy Festival, who both isolated the inner city suburbs as their main audience. Liz Nield at the Australian Opera and Peter Burch at Musica Viva also mentioned a similar relationship. The film festival seems consistent with the other Art events in terms of the key suburbs from which it draws its audience.

8.3.8 The Socio-Demographics of the Audience

When comparing respondents from the Film Festival with those from the van Gogh exhibition there is a suggestion that each event attracted different market segments. The respondents at the film festival seem more consistent with the qualities quoted by Tighe 1985, Hughes 1989 and the Australian Opera 1990. The film festival drew its audience from a much narrower socio-demographic area than the van Gogh exhibition, whose respondents also fell outside the boundaries suggested by the above authors based on the responses to the questions.

The Film Festival audience conformed to the occupational characteristics generalised by Hughes, 1992 and Tighe, 1985; the respondents were predominately white collar workers in occupations that required a high level of education. As Tighe stated "They are largely composed of individuals who are professionals, or managers with college or graduate school education and who earn higher than average incomes. Frequent attenders are even more 'up-scale'" (Tighe, 1985, 241-2).

8.4 Psychographic Analysis of the Film Festival Respondents

8.4.1 Introduction

Psychographics is of great use in the analysis of an Arts audience (Hughes 1987; Getz 1989; Spring 1988 and Zeppel and Hall 1991). The use of this type of market analysis is based upon the need to understand the potential patrons through their opinions, interests and activities. These attributes are an important aspect in the definition of the arts audience because they take into account aspects contributing to the psychological reasoning behind the decision to attend the art event.

The importance of psychographics is that it allows a greater depth of understanding of the consumer, creating a series of mental vignettes of the people that attend. Wells has noted that "Psychographic research attempts to provide an understanding... by looking at activities, attitudes, interests, opinions, perceptions, needs and daily life routine, or in other words life-style characteristics" (Gladwell, 1990,15 from Wells, 1974). The information obtained establishes the way patrons think, in terms of their life-style choices.

A film festival differs from most other art events because it encompasses a broad range of artistic visions; there is a wide variety of films on show that cover the spectrum from experimental shorts to classics from the Hollywood studio system of the forties. It is likely, therefore, that the audiences will reflect this diversity. At the same time it is important to remember that all the screenings come under the banner of a film festival, emphasising the fact that this is an Art event and not a normal screening in a run.

The psychographic research conducted as part of this thesis is an investigation into the people who made the decision to attend a film screening that is part of an Art event; all the films were advertised as being under the banner of the 43rd Melbourne International Film Festival. The assumption is that the patrons knew that the film they were going to see was part of the film festival rather than a normal film screening, and the research attempted to identify the type of people who made the decision to go see a film at the Film Festival.

8.4.2.1 Activities of the Film Festival Audience

This section looks at the range of activities that the respondents undertook in their spare time, defining aspects of their lives outside the film festival.

8.4.2.2 Attendances at Non-Festival Movies

The patrons at the film festival have already shown that they have a certain regard for the cinema by the fact they are attending a screening at a film festival. This question should highlight whether the attendance at the film festival is an anomaly in that it is the only time that parts of the audience attend the cinema.

Table 8.4.2.2 Attendances at Non-Festival Movies in the Past Year

	MOVIES (NON-FESTIVAL)	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	15	2.0	2.0
1	1 TO 9 TIMES	104	14.0	16.0
2	10 TO 19 TIMES	175	23.6	39.6
3	20 TO 29 TIMES	167	22.5	62.1
4	30 TO 39 TIMES	73	9.8	72.0
5	40 TO 49 TIMES	34	4.6	76.5
6	50 PLUS TIMES	174	23.5	100.0
	TOTALS	742	100.0	

The most obvious aspect of these results are that there seems to be two groups of non-festival movie attendees. One group attends the movies less than 30 times a year (62.1 percent of respondents), while the other group, which attends more than 50 times a year, make up 23.5 percent of respondents. This second group could be defined as the 'hard-core' movie fan, but further research would be required to investigate whether they go to art-house or mainstream movies.

Respondents in the category of "50 PLUS" attend the cinema at least once a week, emphasising a strong affinity for the cinema. While the other groups, who still attend quite large number of films, are closer to the national average. The average attendance is just under three times per year for every man, woman and child in Australia with the total attendance at Australian cinemas in 1991 at 45,240,000 (Castles, 1994), and assuming the Australian population is 18 million.

8.4.2.3 Attendances at Sport

Arts audiences have been identified by means of their education, occupation, class and arts attendances, but they have not really been investigated in terms of attendances at non-art events. This part of the research creates a picture of the respondents in terms of non-art based activities, looking at attendances at the A.F.L., basketball, horse races, cricket and local sports.

Table 8.4.2.3, in Appendix 8.4, shows that **72.6 percent** of the respondents had not attended any A.F.L. matches in the past year. The vast majority, **93.3 percent**, of respondents had not attended the basketball in the past year (see table 8.4.2.4 in Appendix 8.4), and **86.4 percent**, of the respondents had not attended the races in the past year (see table 8.4.2.5 in Appendix 8.4). The majority, **85.7 percent** (see table 8.4.2.6 in Appendix 8.4), of respondents had not attended the cricket in the past year, and **83 percent** said they had not attended any local sports in the same time (see table 8.4.2.7 in Appendix 8.4)

Table 8.4.2.3 Number of People Who had not Attended Sports in the Past Year

SPORT	NUMBER WHO NEVER ATTENDED	PERCENTAGE WHO NEVER ATTENDED
LOCAL SPORTS	616	83.0
CRICKET	636	85.7
BASKETBALL	692	93.3
A.F.L. MATCHES	539	72.6
RACES	641	86.4

These results support other research (Kippax *et al*, 1985 and Tighe 1985) which suggest that arts and sports audiences are quite different. While sporting organisations have initiated large scale marketing campaigns, such as the A.F.L.'s "I'd like to see that" campaign, the size of the arts audience that goes to sport has remained small. The size of the sporting event is not the only problem as the number of respondents who went to small local sports is still small. These results differentiate the respondents from the rest of a society that defines itself as a sporting nation, and suggests that the respondents have distinctly different attending habits to other groups in society.

Basketball is the least attended of any of the sports, suggesting that the respondents have certain sports that they avoid more than others. Basketball differs from the other sports in that it is relatively new, with strong links to America, and almost no traditions in Australia. This description has certain parallels in the findings of the National Endowment for the Arts in America where Tighe says they described the Arts audience as "not traditional (old-fashioned, family centred)- in short, an adventurous person willing to take chances" (Tighe, 1985, 237).

8.4.2.4 Attendance At a Live Band Performance

Attending the performance of live music by a band is an activity that transcends a variety of segments. The type of music is an important determinant because different types of music appeal to different groups of people. According to Castles (1994) the audience for rock and popular music was dominated by 18 to 24 year olds (Castles, 1994, 50). This question did not differentiate between types of bands, and so jazz and rock bands could both be included, and not differentiate between their audiences. So any qualities peculiar to one audience would require further research.

Table 8.4.2.4 Number of Times Saw a Live Band in the Past Year

	NUMBER OF TIMES SAW A LIVE BAND	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	256	34.5	34.5
1	1 TO 9 TIMES	287	38.7	73.2
2	10 TO 19 TIMES	105	14.2	88.3
3	20 TO 29 TIMES	47	6.3	93.7
4	30 TO 39 TIMES	16	2.2	95.8
5	40 TO 49 TIMES	9	1.2	98.0
6	50 PLUS TIMES	22	3.0	100.0
	TOTALS	742	100.0	

The results from this question show that 65.5 percent of respondents saw a live band, which is much higher than the national average of 28.6 percent (Castles, 1994). The film festival respondents showed a preference for arts related activities over sporting activities, though this area would require more research, suggesting that the stimulation that they are looking for can not, for the respondents at least, be found at sporting events.

8.4.2.5 The Number of Times The Respondents Dined in a Restaurant

Past research into the Arts audience by Tighe 1985 has described them as "hedonistic" and "cosmopolitan", and the propensity of the respondents to eat at restaurants suggests a tendency toward this idea of being cosmopolitan. Cafe culture has been associated with the arts for a long time, for example the Beat poets, like Ginsberg and Kerouac, met at coffee houses. Restaurants have traditionally had a strong relationship with the arts.

Table 8.4.2.5 Restaurant Visits in the Past Year

	ATE AT A RESTAURANT	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER	19	2.6	2.6
1	1 TO 9 TIMES	93	12.5	15.1
2	10 TO 19 TIMES	127	18.1	32.2
3	20 TO 29 TIMES	137	18.5	50.7
4	30 TO 39 TIMES	62	8.4	59.0
5	40 TO 49 TIMES	39	5.3	64.3
6	50 PLUS TIMES	265	35.7	100.0
	TOTALS	742	100.0	

These results suggest that the respondents could be quite cosmopolitan in that they dine out quite regularly with 35.7 percent eating out at least once a week. In fact some people on the questionnaire suggested that they went a great deal more often. An interesting similarity exists between these results and those for movie attendances whereby there seems to be two groups respondents; one group are very frequent restaurant diners while the second group are less frequent, but still dine out quite regularly up to 29 times a year.

The patronage of restaurants and the attendances at the movies by respondents showed some parallels. In both cases there is a substantial percentage of the respondents that went to the movies or restaurants in a high volume; while another substantial group went to both less frequently.

In a sense, then, this highlights that art has a strong link to food culture, people who like going out to art events also like going out eat.

8.4.3 Interests of the Film Festival Audience

8.4.3.1 Introduction

The previous section highlighted that the film festival respondents had a predilection for arts events as opposed to sports events, begging the question 'what does the film festival audience do in their spare time?' What are their interests? The respondents attend movies in high numbers and enjoy going to restaurants, indicating that the respondents have a set of interests away from the traditional Australian pastimes of sport orientated activities.

The film festival audience by the very fact that they have attended a film festival have shown that they have an interest in Arts orientated activities. The previous section has partially confirmed this by emphasising their high number of visits to the movies; as well as a high number of restaurant visits and the number of times they saw a live band.

Arts audiences in general have been identified by the way that they spend their spare time; Zeppel and Hall have noted that one of the primary reasons for attending Arts events is "A special interest in the visual arts, performing arts (opera, music, ballet, theatre) and other art forms" (Zeppel & Hall, 1992, 61). This interest should manifest itself in terms of the different arts events that the audience for the film festival also attends.

A range of other interests would also help in the investigation of the arts audience because it would identify any other activities the respondents indulged in when not attending arts events. These interests will add to the overall picture of the respondents, emphasising the things that the audience thinks are important by virtue of their opinions towards a series of statements. Any marketing campaign will then be able to take these interests and tailor their campaign to pinpoint areas where they will be able to impact greatly on people who are most likely to attend.

8.4.3.2 Arts Attendances by the Film Festival Audience

The Arts events listed in this section give a representative cross-section of the arts events staged in Melbourne in a year. The list of blockbuster musicals, while not comprehensive, is used to investigate whether the film festival audience attends art events of this type. This list of art events covers a range of possibilities for attending art events, including visual, musical and performing Arts.

Table 8.4.3.2 Arts Attendances by the Film Festival Audience

ART EVENT	NUMBER (742)	PERCENT (%)	VAN GOGH RESPONSES
MELBOURNE COMEDY FESTIVAL	342	46.1	
MELBOURNE ARTS FESTIVAL	415	55.9	28.5%
FRINGE FESTIVAL	291	39.2	26.3%
MELBOURNE NEXT WAVE FESTIVAL	195	26.3	4.5%
VAN GOGH EXHIBITION	259	34.9	
VICTORIAN GALLERY	483	65.1	
OTHER ART GALLERIES	554	74.7	
BIG DAY OUT	84	11.3	
MELBOURNE THEATRE CO.	276	38.2	
PLAYBOX THEATRE	226	30.5	
LIVE THEATRICAL PLAYS	515	69.4	
BALLET	97	13.1	
OPERA	174	13.5	
MUSICA VIVA	89	12.0	
A CHORUS LINE	35	4.7	
WEST SIDE STORY	75	10.1	
PHANTOM OF THE OPERA	99	13.3	
CATS	27	3.6	
MELBOURNE SYMPHONY ORCHESTRA	140	18.9	

The arts interests of the film festival respondents seem at odds with those of the wider community, with the attendance patterns showing that the respondents are less likely to attend the large scale 'blockbuster' events. Graph 8.4.3.2 is a dramatic view of the attendance (and interest) habits of the film festival audience; the top responses are for; 'other art galleries' and 'live theatrical plays' which are less specific than the other categories. People attending these attractions, plays and exhibitions, could have attended a variety of art events from avant garde to mainstream while still being at a play or exhibition. This encompassing of different styles means that disparate groups of people could be covered within these sections.

The main attractions within this section, down to the Melbourne Theatre Company, all feature a variety of sub-attractions. For example the Melbourne Theatre Company produces a variety of productions in a year; the Melbourne International Festival of the Arts has a variety of events that make up the whole festival and the National Gallery of Victoria has a variety of exhibitions per year. The film festival respondents have chosen those umbrella organisations and events that give them a choice from a variety of sub-attractions that make up the whole event .

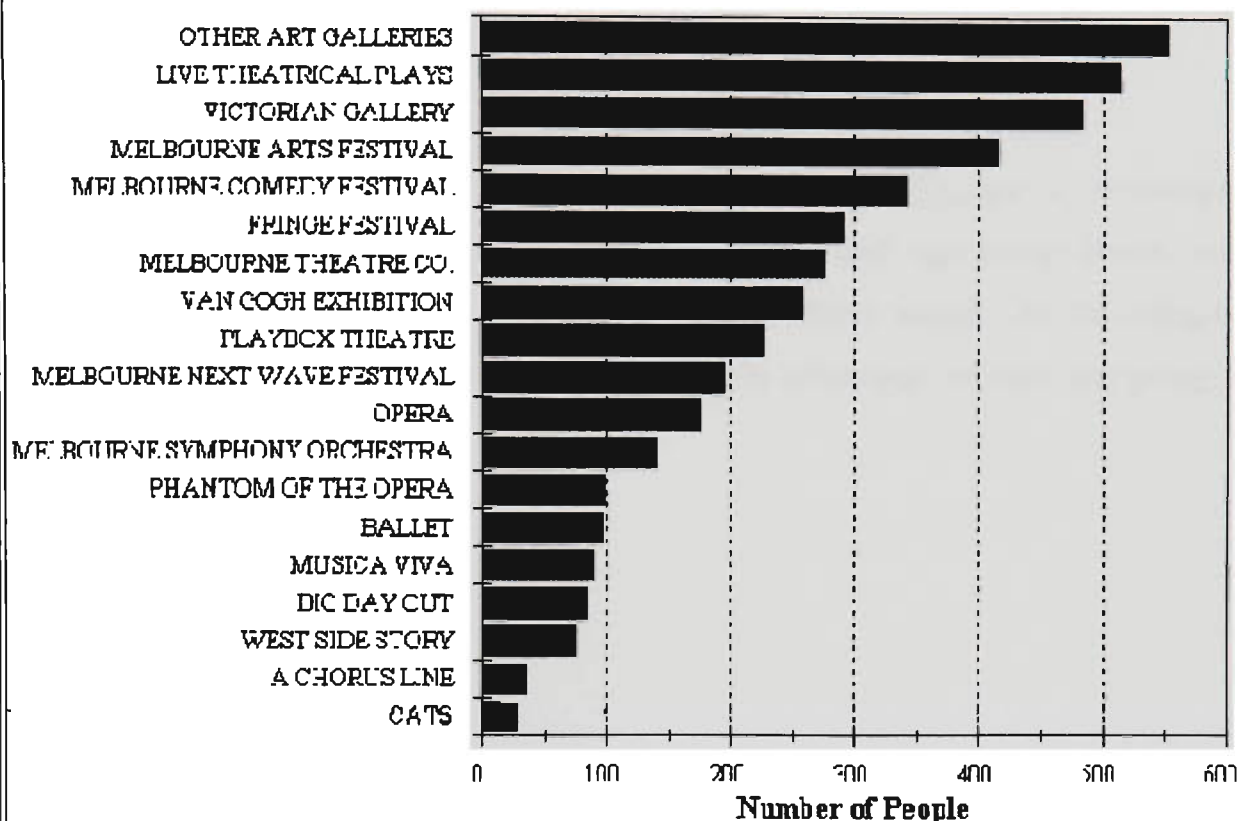
The main point that has emerged from this section of the research is that the film festival respondents tend towards art events that are somewhat out of the mainstream. For example the productions of *Cats* and *A Chorus Line* had very low attendances even though they were large and successful productions, although *Phantom of the Opera* and *West Side Story* had larger attendances they still were at the lower end of events attended by the respondents. In this sense it seems as though the film festival respondents tended to stay away from more populist art events. The attendances at the Opera, Ballet and Musica Viva were quite high in comparison to the attendances at the other events; in the wider community it would be assumed that the higher attendances would be for the larger events.

Castle's research into the Arts habits of the general populace revealed that "Classical music concerts were the least attended event" (Castles, 1994,50), where only 8.2 percent of all people attended classical music concerts. This finding clashes with the film festival respondents, where 18.9 per cent of the audience attended the Melbourne Symphony Orchestra. These differences in attendance habits are not confined to classical music. Castles (1994) notes that 23.9 percent of the population had visited an art gallery, whereas 74.7 per cent of the film festival respondents had visited "Other Art Galleries". The disparities in these figures suggests a divergence between the film festival audience and the general population.

These differing attendance patterns between the film festival respondents and the wider community suggest the film festival respondents attend different arts events to the general population. For art events like *Cats*, *A Chorus Line* and *West Side Story* where small numbers of respondents attended, while large numbers of the wider community attended, this suggests that the film festival respondents chose art events based on different criteria.

The results show that the film festival respondents are very selective arts attendees ,but they still have a significantly lower attendance at musicals than the wider community. This point is interesting in that it suggests other factors influence their decision to attend an art event. In this sense then the film festival respondents choose what to attend using criteria other than being simply art; additional insights were obtained in the comments written in this section of the questionnaire by respondents.

The Film Festival Audience Patronage of Other Art Events



The comments were not widely made, but they do indicate a possible direction that may warrant investigation. This well above average attendance at 'higher' art events, evidenced by the above graph, suggests that the film festival respondents have an interest in events that are less embedded in mainstream conceits. This inversion of the way that one would expect the wider community to attend Art events is evidence of this; as Hughes has said "Surveys of the arts public- the participation rates of particular segments of the population-confirm that attendance at performing arts such as opera is confined to relatively small proportions of the population here [U.K.] and in the USA." (Hughes, 1987, 206).

The film festival respondents demonstrated a very high participation rate in other art events which does not mirror the experiences suggested by Hughes. This difference places extra credence on the notion that the arts audience differs from the more mainstream audiences, especially in terms of their Arts attendance habits.

8.4.3.2.1 The Arts Activities Attended By The Different Age Groups

The age range of the respondents has shown a distinct bias toward people at the younger end of the age spectrum. A breakdown of the attendance patterns of each age group should isolate whether certain age groups have a higher propensity to attend different events. The following table breaks the age ranges into their attendance habits, giving the percentage of each age group that attends each event.

Table 8.4.3.2.1 Ages of the Respondents that Attended Different Events

EVENT	UNDER 20	21-29 YEARS	30-39 YEARS	40-49 YEARS	50-59 YEARS	60+ YEARS
MELBOURNE COMEDY FESTIVAL	53.3	49.2	54.9	38.7	27.4	26.8
MELBOURNE ARTS FESTIVAL	50.0	53.6	60.3	54.7	56.5	53.7
FRINGE FESTIVAL	30.0	47.2	46.4	30.7	22.6	12.2
MELBOURNE NEXT WAVE FESTIVAL	23.3	35.9	26.8	17.5	16.1	12.2
VAN GOGH EXHIBITION	26.7	27.4	30.8	39.4	54.8	63.4
VICTORIAN GALLERY	63.3	64.1	62.5	63.5	77.4	73.2
OTHER ART GALLERIES	76.7	75.4	75.4	71.5	72.6	78.0
BIG DAY OUT	16.7	23.0	6.7	3.6	1.6	2.4
MELBOURNE THEATRE CO.	40.3	29.4	30.8	46.0	56.5	58.5
PLAYBOX THEATRE	36.7	21.0	26.8	37.2	50.0	51.2
LIVE THEATRICAL PLAYS	60.0	62.5	72.3	75.9	77.4	68.3
BALLET	6.7	8.9	6.7	18.2	32.3	31.7
OPERA	13.3	14.9	18.8	34.3	40.3	46.3
MUSICA VIVA	6.7	7.7	9.4	15.3	25.8	24.4
A CHORUS LINE	0	3.6	2.2	8.0	11.3	7.3
WEST SIDE STORY	10.0	6.5	8.0	16.1	16.1	14.6
PHANTOM OF THE OPERA	3.3	10.5	7.6	13.1	29.0	46.3
CATS	10.0	4.4	0.9	4.4	3.2	7.3
MELBOURNE SYMPHONY ORCHESTRA	10.0	11.3	16.1	27.0	33.9	36.6

The previous table highlights that there are certain events that have definite appeal to different age groups; the Big Day Out is an annual new music festival that brings in the latest local, national and international bands and so is aimed at a younger audience. Whereas musical productions are preferred by older people; also opera and classical music have higher attendances by these groups. One factor that probably creates this situation is cost; these events are, generally, more expensive, and also the notion of 'acquired taste' due to exposure..

These results show a definite parallel with the results from the interviews with the people at the different art events. The opera and Musica Viva results show a parallel increase in attendance as age increases, but the Opera audience is proportionately larger in all groups.

Age tends to be directly proportional to the range of activities attended; this is probably due to the fact that older people have a higher disposable income than younger people, and so can afford to attend events such as opera, ballet and Musica Viva. They also have more life experience and so can bring all this to bear when attending events.

8.4.3.2.2 Educational Level of Respondents and Art Attendances

The educational level has been identified by past research as an important indicator of patronage at arts events, and so in this sense the breakdown of what different educational levels attended might allow a greater depth in the investigation. Table 8.4.3.2. (see Appendix 8.4.3.2.2) provides information into the levels of education achieved by the respondents who stated they attended a range of art events.

The table suggests that the educational level does have some bearing on the art event that people attend, with post-graduate educational levels attending events such as the ballet and opera in very high numbers, especially considering that 42 percent (312) of people surveyed had post-graduate qualifications. The high percentage of less educated respondents attending the opera and plays is probably due, in part, to that fact that there were 31 people who had not finished high school and 13 people with trade certificates. So it would be inaccurate to draw too many conclusions from these results, as the sample is too small to draw any conclusions.

8.4.3.2.3 Gender Patterns of Art Attendance by Respondents

Castles (1994) has already stated that females, in general, make up a proportionately larger part of the arts audience than males. The following table breaks down attendances at each event in terms of gender, for example 62 percent of the people at the Melbourne International Arts Festival were female, and this 62 percent accounted for 50 percent of all females surveyed at the film festival.

Table 8.4.3.2.3 Art Event Attendance by Gender

ATTENDANCE BY:	FEMALES (%)		MALES (%)		TOTAL (%)
	TOTAL	FEMALES	TOTAL	MALES	
MELBOURNE COMEDY FESTIVAL	62.0	50.0	37.7	40.7	46.1
MELBOURNE ARTS FESTIVAL	60.5	59.2	39.3	51.4	55.9
FRINGE FESTIVAL	63.9	43.9	35.7	32.8	39.2
NEXT WAVE FESTIVAL	63.1	29.0	36.4	22.4	26.3
VAN GOGH EXHIBITION	57.9	35.4	42.1	34.4	34.9
VICTORIAN GALLERY	62.1	70.8	37.7	57.4	65.1
OTHER ART GALLERIES	59.0	77.1	40.8	71.3	74.7
BIG DAY OUT	54.8	10.8	45.2	12.0	11.3
MELBOURNE THEATRE CO.	58.7	38.2	40.9	35.6	37.2
PLAYBOX THEATRE	61.5	32.8	38.1	27.1	30.5
LIVE THEATRICAL PLAYS	58.1	70.5	41.7	67.8	69.4
BALLET	67.0	15.3	33.0	10.1	13.1
OPERA	60.3	24.8	39.7	21.8	23.5
MUSICA VIVA	67.4	14.2	32.6	9.1	12.0
A CHORUS LINE	48.6	4.0	51.4	5.7	4.7
WEST SIDE STORY	54.7	9.7	45.3	10.7	10.1
PHANTOM OF THE OPERA	52.5	12.3	47.5	14.8	13.3
CATS	66.7	4.2	33.3	2.8	3.6
MELBOURNE SYMPHONY ORCHESTRA	60.7	20.0	38.6	17.0	18.9

The results from section 8.3.5 have shown that females accounted for 58.2 percent of all respondents at the film festival. The above table bears out the findings of Castles (1994), whereby females attended art events in greater numbers, suggesting females have a greater propensity to attend art events than males.

8.4.4 The Activities that Interest the Film Festival Audience

8.4.4.1 Introduction

The film festival audience was asked to say how strongly they agreed, or disagreed, with a series of statements regarding leisure time activities. The statements encompassed a range of possible leisure activities, including housework and looking after the children, to investigate the respondent's interests in more domesticated activities. This section also included activities usually undertaken outside the home, allowing as broad a range of activities as possible.

8.4.4.2 Doing Things Around the House

The response to the question about how much the respondents enjoyed doing things around the house shows a high level of centrality, the average response was 3.023; the respondents had no strong feelings about the area (see table 8.4.4.2.1 in the appendix).

8.4.4.2.2 Enjoy Time Away From Work

The responses to this section of the questionnaire were much more definite with 57.8 percent (see table 8.4.4.2.2 in the appendix) of the respondents either agreeing or strongly agreeing that they enjoyed getting away from work. This, then, suggests that they valued their spare time.

In contrast to the previous section's high proportion of respondents in the centre of the scale this section also had 42.2 percent who either disagreed or disagreed strongly. This response reflects the fact that a large percentage of the respondents were employed in the arts, and others had occupations, like yacht rigger, that would not be considered as 'traditional' jobs, and so the usual notion of spare time might not apply because the position itself could be seen as an interest or hobby.

8.4.4.3 Hobbies and Interests

The interests of the respondents should, as mentioned in the previous section, manifest themselves in terms of the activities that they pursue for hobbies. The people surveyed were asked how much they enjoyed spending their time on hobbies and interests; the resulting data highlights the respondents strong feelings on this subject.

The table 8.4.4.3.1, in the appendix, shows that 86.3 percent of respondents either agreed or strongly agreed with the statement, emphasising the importance that hobbies and interests have in the lives of the respondents.

8.4.4.4 Sports Attendance

The results in table 8.4.4.4.1 in the appendix on enjoyment of attending sports, are not a surprise given responses discussed earlier, but they do seem less extreme; the disagrees and strongly disagree responses make up 69.3 percent. The question did not specify a sport, therefore it is quite possible that the respondents did attend a sport that has not been mentioned.

The fact that 69.3 percent did not attend sports does not mean that they did not participate, for example the respondents may not watch any sport, but they could jog or play tennis to keep fit.

In terms of participation in sport 58.5 percent (see table 8.4.4.4.2 in the appendix) of the respondents disagreed or strongly disagreed with the statement that in their spare time they enjoyed participating in sport. The difference with the previous question is not great, but it does suggest that the film festival respondents are slightly more inclined toward participation than they are toward spectating.

The question of participation in sports leads directly to the question regarding the participation of the respondent's children in sport, and how much they enjoy taking them to sport. The high figure in the strongly disagree section, 50.3 percent (see table 8.4.4.4.3 in the appendix) is probably a reflection of the large number of people who did not have children.

The sporting activities of the film festival respondents differ from the mainstream Australian society in that sport is less important in the lives of the respondents. As this section has emphasised the respondents were, in general, ambivalent toward sporting activities. In a sense this marks these people as different from wider the community, highlighting interests that are at odds with more traditional notions of Australian identity.

8.4.4.5 Non-Sporting Interests

The respondents at the film festival have already shown that they are not a sport orientated group, but they have a great capacity to enjoy a variety of other interests especially Art-orientated ones. This pattern has been established in earlier sections of the research in terms of number of events visited; at the same time not all the Art events are equal in terms of attendance of the film festival respondents. The highest attended art attraction was an art gallery (see section 8.4.3.2), and as a parallel question to this the respondents were asked how much they enjoyed going to art galleries in their spare time.

The results from this section show the way that 54.6 percent of the respondents agreed or strongly agreed that they enjoyed visiting art galleries (see table 8.4.4.5.1 in the appendix), whereas 74.7 percent of the respondents had visited an Art gallery in the past year. The difference in these figures suggest that there are respondents who have visited art galleries in the previous year even though they did not enjoy it. This area requires further investigation since reasons for art gallery patronage were not asked for.

Another popular spare time activity by the respondents was going to the movies, and it has already been shown (see section 8.4.2.2) that the respondents go to the movies frequently. This question attempts to investigate how much they enjoy going . The fact that this survey was carried out at a film festival suggests that the respondents will enjoy attending movies. At the same time the question does not investigate the type of movie, but asks if they enjoy the ritual of going to the movies and the resultant overall experience.

This expectation that they would enjoy going to the movies has been borne out by these figures, with 86.1 percent of the respondents that either agreed or strongly agreed with the statement "In my spare time I enjoy going to the movies". To make this even more emphatic 52.7 percent of the

respondent strongly agreed.

Reading is an activity that can be thought of as an artistic pastime in that you are the audience to a work of art, and it requires much less organisation than a trip to the movies. 79.5 percent (see table 8.4.4.5.3 in the appendix) agreed or strongly agreed, that they enjoyed reading. This result is somewhat expected in that this activity has a strong link to the arts, and combined with the respondents' high level of education would suggest a high number of respondents that enjoyed reading should be expected.

Watching television is one of the most common activities Australians indulge in, according to the ABS around 97 percent of homes in Australia have televisions, thus representing one of the most popular recreational activities of Australians. The results to this question (see table 8.4.4.5.4, in the appendix) differ from the others in this section in that there is less agreement with the statement. 28.7 percent of the respondents either disagreed or strongly disagreed with the statement, while 45.2 percent either agreed or strongly agreed. This suggests that the respondents did not have as strong a feeling on this subject as on the previous sections.

Further research into this question would benefit from breaking down the television watching into the channels and indeed programs. A pattern of art attendance has already been established, and so it seem to suggest that the channels of preference would be ABC and SBS which has already been stated, by Bennett and Frow 1991, as a preference for the arts audience.

The percentage of respondents that either enjoyed or greatly enjoyed eating at restaurants was 75.5 percent (see table 8.4.4.5.5 in the appendix). This figure could quite conceivably encompass the attitudes of the wider community; people in general probably do enjoy eating out, but the respondents enjoy it and do it regularly, 35.7 percent ate at a restaurant more than 50 times in the past year.

The respondents were asked if they enjoyed going to nightclubs. The results (see table 8.4.4.5.6 in the appendix) show that 67 percent either disagreed or strongly disagreed, This question illuminates activities and interests held by the respondents that are not strongly art

related, but nightclubs are mainly the domain of the young.

8.4.4.6 Activities with Family and Friends

The majority of the respondents were in a domestic situation that did not include children, and so any question that dealt with children was almost certainly going to relate to a small percentage of the respondents. The result (see table 8.4.4.6.1, in the appendix) established that there was a large proportion of the respondents that did not enjoy spending time with children.

The low number of people, 78.4 percent, who enjoyed spending time with the children reflects the low number of respondents who had children. The interesting aspect to this was that of the 75 people, or around 10 percent, of the respondents only 38 agreed or strongly agreed that they enjoyed spending time with the children. This is only half, suggesting that the respondents are not family oriented in any traditional sense.

The enjoyment of family get-togethers should further indicate the family orientation of the respondents. The results (see table 8.4.4.6.2 in the appendix) further emphasised that the respondents were not family orientated. From these results it can be seen that those who disagreed and strongly disagreed made up 48.8 percent of the respondents with a further 23.5 percent saying that they neither disagreed nor agreed.

The role of the family in the lives of the respondents does not have a central position, and the family unit often quoted in political speeches as the foundation of society, but for the respondents it does not seem to play an integral role. The role of family may vary due to different cultural values, and some of the traditional family roles, such as support, could be taken on by friends, indicating different emphasis in the domestic lives of the respondents.

The table 8.4.4.6.3 shows that 81.5 percent of the respondents either agreed or strongly agreed with the statement that they "enjoy relaxing with friends and family", with added emphasis by virtue that 46.9 per cent of the total respondents strongly agreed. This response rate differs greatly from the results in the previous two questions yet the difference in the question content relates only to the addition of friends to the question.

Friends seem to play an important role in the lives of the respondents, taking on some of the more traditional family roles. A further examination of this asked how much the respondents enjoy socialising with friends (see table 8.4.4.6.3 in the appendix). 81 per cent of the respondents said that they either agreed or strongly agreed with the statement "enjoy socialising with friends". The importance of friends in the lives of the respondents is very high; while the family is not as important; the respondents much prefer being with their friends rather than with their family.

The social make-up of the lives of the respondents highlights that they conform to Tighe's assertion that they are "gregarious" and "not traditional". This area requires further research as the fact that they do not seem to enjoy spending time with family may be a result of the lack of children in their lives and the general youth of the audience. Their social life seems to have a great deal of importance to the respondents and further reinforces the qualities of their outgoing nature.

8.4.4.7 Other Activities of the Film Festival Respondents

In this section the questions dealt with activities that could be seen as miscellaneous additions in terms of the activities of the audience. The result of this section should be to add an extra dimension to the research that has already been carried out in the previous sections. The questions on the zoo and the museum are problematical in that they deal with an activity that does not occur on a regular basis, as pointed out on several questionnaires, which means to read too much into them would create extra problems.

The problem with asking people how much they enjoy going to the zoo is that it is such an irregular excursion. It is also seen as a family destination and so gives extra information on the role of family in the lives of the respondents at the festival.

The results (see table 8.4.4.8.1 in the appendix) from this question show that 58.6 per cent of the respondents did not enjoy going to the zoo while a further 26 per cent had no feelings about it either way. These results probably stem from the low number of respondents that had children, and the fact the zoo is usually perceived in the wider community as a place for a

family outing which the respondents have already established is not an important part of their lives.

This question parallels the question on the respondents enjoyment of going to the museum. The results (see table 8.4.4.7.2 in the appendix) show that the enjoyment derived from the attendance at the museum is not very high with 39.8 percent either disagreeing or disagreeing strongly that they enjoyed going to the museum. For an arts orientated group of people this figure seems low.

This would seem to indicate that the museum does not conform to a set of criteria used by the audience to define what they consider to be enjoyable. Art galleries, which are often mentioned in the same breath as museums due to their similarities, by contrast were highly attended and were enjoyed by a large number of respondents.

8.4.4.7.3 Enjoy catching up on Sleep

This next question is not strictly speaking an activity, but it is a leisure time pursuit. The results (see table 8.4.4.7.3 in the appendix) show that 43.4 percent of the respondents enjoyed catching up on sleep, showing that the respondents had no extreme reactions to this question.

8.4.5 Opinions of the Film Festival Respondents

8.4.5.1 Introduction

The results to this point have shown that the respondents have a preference for art events as opposed to sporting events, and a preference for intellectual pastimes, such as reading, show that they have certain interests that separate them from the general populace. The process of choosing to attend the film festival suggests that the respondents had opinions that aligned with the aims and rationale of the film festival itself.

This section of the research looks at the underlying attitudes that contributed to the respondents decision to attend the film festival. By looking at their opinions the results should indicate some reasoning behind the decision, highlighting aspects of their lives that have contributed to this decision. By doing this it will illuminate why the respondents chose to attend one event and not another.

The respondents were asked to indicate how much they agreed with a series of statements relating to various art forms. These statements were very provocative aspect of the research, emphasised by the fact that some of the respondents wrote comments that highlighted their passion for the topic area. Comments were made on the questionnaires that some of the respondents were uncomfortable answering the questions, but it was this section that provoked the most comments (see Appendix VII for a list).

8.4.5.2 Art Forms Compared to Film.

This first series of questions was an attempt to gauge the opinions of the respondents in terms of how they view film in relation to the spectrum of all possible art forms that they can experience. The film festival respondents were asked to compare art forms, indicating which of two specified art forms they thought was 'higher'. This concept of 'higher' is dangerous to define in that people will have different definitions of this concept, working, as it does, on the assumption that there is a hierarchy of Art forms and the more elitist art forms are at the top. Popular culture art forms such as rock music and mainstream cinema are closer to the bottom. This concept is a very reactionary notion in that the different art forms are compared to each other rather than to the wider culture of which they are a part, but the polemical nature of the questions means that the resultant opinions should be more extreme.

The first statement asked the respondents to compare opera and film, indicating which they thought was a 'higher' art form. It is important to note here that the 'agreed' and 'strongly agreed' responses were the only ones that established the opinions of the respondents beyond doubt. Conclusions that the respondents thought the opposite was true can not be drawn if they disagreed with the statements as it merely states that they do not think one art form is higher than another, and not the reverse.

Table 8.4.5.1.1 Opera is a Higher Art Form than Film

OPERA IS A HIGHER ART FORM THAN FILM	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	422	56.9	56.9
DISAGREE	112	15.1	72
NEITHER DISAGREE NOR AGREE	147	19.8	91.8
AGREE	34	4.6	96.4
STRONGLY AGREE	27	3.6	100
TOTALS	742	100.0	

Responses from this question emphasised the respondents reluctance to compare the art forms, and since conclusions can only be drawn from the agrees and strongly agrees, it is obvious that only 8.2 percent of the respondents thought that opera is a higher art form than film. This small percentage highlights the respondents desire not to look at art forms as products; one comment that sums this up is "All arts are equal value, but I prefer some to others- personal choice." (see appendix for reference).

This opinion on the nature of different Art forms is not an isolated one as several people wrote similar comments on their questionnaires, suggesting that this series of statements presented a problem to the respondents in that they are being asked to think of art in a way that they do not usually think of it.

The results from the statement comparing ballet to film showed a marked similarity to those for the comparison between film and opera. A preference toward not comparing two art forms, but one statement by a respondent suggests that some people have more extreme views. "Average opera/ballet is better than average film because there is so much low quality film available. Top quality film is mentally more interesting/demanding than most opera and probably all ballet but not visually."

The previous sections have shown that the art galleries are a very popular spare time destination for the respondents, this question could, therefore, enunciate a possible reason for this. Of course the reluctance of the respondents to compare art forms is a problem which means it is unlikely that the respondents would mention feelings on this subject.

Table 8.4.5.1.2 Ballet is a Higher Art Form than Film

BALLET IS A HIGHER ART FORM THAN FILM	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	416	56.1	56.1
DISAGREE	115	15.5	71.6
NEITHER DISAGREE NOR AGREE	155	20.9	92.5
AGREE	34	4.6	97.0
STRONGLY AGREE	22	3.0	100
TOTALS	742	100.0	

Table 8.4.5.1.3 Painting is a Higher Art Form than Film

PAINTING IS A HIGHER ART FORM THAN FILM	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	345	46.5	46.5
DISAGREE	131	18.7	64.2
NEITHER DISAGREE NOR AGREE	188	25.3	89.5
AGREE	47	6.3	95.8
STRONGLY AGREE	31	4.2	100
TOTALS	742	100.0	

Table 8.4.5.1.4 Classical Music is a Higher Art Form than Film

CLASSICAL MUSIC IS A HIGHER ART FORM THAN FILM	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	361	48.7	48.7
DISAGREE	118	15.9	64.6
NEITHER DISAGREE NOR AGREE	189	25.5	90.0
AGREE	49	6.6	96.6
STRONGLY AGREE	25	3.4	100
TOTALS	742	100.0	

One interesting point that this study has hinted at, through some comments, is that the respondents do not like this type of question because it challenges their accepted way of looking at art. By placing the art in a context with other arts they are being asked to look at it as though it is a product, and less as a creative expression. The comments bear this out to some degree, but it requires further investigating. The number of respondents who have shown that they do not agree with the statements indicates that they have ideas about art that do adhere to the scales imposed on them through this series of questions.

8.4.5.3 Reasons For Attending Art Events

This section of the research looked at some of the possible reasons why the respondents attended the film festival; the research was an attempt to look beyond the notion that they would attend a film because it had good reviews or because it was part of a festival. An assumption here is that people who are serious aficionados of film will have certain directors that they hold in higher esteem than others and that this will influence their decision to see a film. A comparison for this can be made through the next section that used painter instead of director. These two statements, and especially the first, indicate how much notice the audience takes of the people involved in the creative process.

Table 8.4.5.2.1 I Choose Films Because of the Director

I CHOOSE FILMS BECAUSE OF THE DIRECTOR	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	83	11.2	11.2
DISAGREE	128	18.3	28.4
NEITHER DISAGREE NOR AGREE	230	31.0	59.4
AGREE	247	33.3	92.7
STRONGLY AGREE	54	7.3	100
TOTALS	742	100.0	

In a sense this first statement is a test, to a limited degree, of the auteur theory. This theory posits the director as the dominant creative vision in the creation of a film and his or her obsessions can be seen as a lineage throughout all the works. Of the respondents 40.6 percent either agreed or strongly agreed highlighting that this group of people has a knowledge of film that they bring to bear when they go the movies.

The statement about painters and exhibitions differs in that the role of the name of the painter is the only name attached to one of their exhibitions, unlike film which has writers, actors, cinematographers and a whole crew.

Table 8.4.5.2.2 I Attend Exhibitions Because of the Painter

I ATTEND EXHIBITIONS BECAUSE OF THE PAINTER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	91	12.3	12.3
DISAGREE	94	12.7	24.9
NEITHER DISAGREE NOR AGREE	189	25.5	50.4
AGREE	254	34.2	84.6
STRONGLY AGREE	114	15.4	100
TOTALS	742	100.0	

These results show that the 49.6 percent of the respondents went to an exhibition because of the painter featured, which, although higher than the previous statement, is not a surprise because, for reasons mentioned earlier.

Further research into people who did not attend the festival would be needed to determine whether these results are high, but they do suggest that the respondents are knowledgeable about the art they are attending. This is somewhat proven by the high level of education, which may not actually enhance their artistic knowledge, but it certainly is conducive to it.

8.4.5.4 The Importance of Festivals and the Arts

The film festival is one of the major artistic events on the Melbourne cultural calendar, and has been targeted by the Arts 21 project (an initiative set up by the government to promote the arts as revenue generators for the economy) as one of the major artistic events that should be supported in the near future, so that it becomes, along "with Singapore and Tokyo, one of the region's 'must-see' film festivals" (Arts 21, 1994, 26). In this sense, festivals can be seen as having an intrinsic role in the creation of a cultural identity for a place, and so in view of this, a statement on the importance of arts festivals was required in order to gauge opinions of the film festival respondents.

Table 8.4.5.2.1 Arts Festivals are Culturally Important

ARTS FESTIVALS ARE CULTURALLY IMPORTANT	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	17	2.3	2.3
DISAGREE	11	1.5	3.8
NEITHER DISAGREE NOR AGREE	76	10.2	14.0
AGREE	192	25.9	39.9
STRONGLY AGREE	446	60.1	100
TOTALS	742	100.0	

The high percentage of respondents, 86 percent, that either agreed or strongly agreed with the statement is quite understandable; the importance of art events in the lives of the respondents has already been established in earlier questions, and so this further reinforces the view that the arts are seen as important. Their strength of opinion is also guided, somewhat, by the fact that a lot of the films at the festival would not be screened if it were not for the film festival. The importance of the contribution of this fact is not defined, but it seems fair to conclude that it has a role to play in the opinions of respondents since their attendance habits suggest a tendency toward less popular and mainstream activities.

The film festival is a showcase for a variety of films that do not receive a wide release and those that will be released in the future, giving the festival a pre-emptive role. So in this sense the eclectic nature of the festival means that there is a diverse range of films on offer which is, undoubtedly, one of the attractions of the festival, and so the film viewing experience is a complement of things that contribute to the overall experience. To help investigate this, a statement on the way that the audience enjoy watching film was included. The films at the film festival were created to be seen on the cinema screen, but is this the best place to see them?

Table 8.4.5.2.2 Television is a Good Place to See Films

TELEVISION IS A GOOD PLACE TO SEE FILMS	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	2	.3	.3
STRONGLY DISAGREE	254	34.2	34.5
DISAGREE	194	26.1	60.6
NEITHER DISAGREE NOR AGREE	197	26.5	88.2
AGREE	69	9.3	96.5
STRONGLY AGREE	26	3.5	100
TOTALS	742	100.0	

The results from this questions highlight that 60.3 percent of the respondents do not believe that watching films on television is conducive to a good cinematic experience. This statement does not stipulate where on television they watch it (commercial, ABC, SBS or even a video) and so all that can be gauged from this is that they prefer to see the film on the big screen, where it was designed to be seen. The respondents, therefore, are more likely to be film enthusiasts since they prefer the film on the big screen. This assumption is tentative, and would require far more research to verify its validity, but the number of times the respondents attended the movies as well as these results suggests that they are enthusiasts.

8.4.5.5 Arts and the Tourism Experience

This last section looks at the way the respondents view the Arts in terms of their role beyond that of their cultural one. The statement said "Arts are Part of the Tourism Experience", placing the arts in a commercial context without making them out to be products for consumption. This statement looks at the Arts as having an economic role to play, but the statement was not intended to investigate the economic importance of the Arts. The combination of the Arts and tourism is established in the Arts 21 strategy released by the state government in Victoria, saying "The arts are a vital factor in establishing Melbourne and Victoria as an important tourist destination" (Arts 21, 1994, 36).

Table 8.4.5.3 Arts are Part of the Tourism Experience

ARTS ARE PART OF THE TOURISM EXPERIENCE	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
STRONGLY DISAGREE	32	4.3	4.3
DISAGREE	21	2.8	8.1
NEITHER DISAGREE NOR AGREE	126	18.0	24.1
AGREE	225	30.3	54.4
STRONGLY AGREE	338	45.6	100
TOTALS	742	100.0	

The strength of opinion again highlights the way that the respondents have intense feelings on certain issues relating to the arts. The majority (75.9 percent) of the respondents said they either agreed or strongly agreed that the arts are part of the tourism experience, suggesting that any development between tourism and the arts is dangerous. One respondent wrote on the back of a questionnaire: "tourists are cattle/sheep devouring cultures and their arts, this trivialises Art is only meaningful to its own culture and ultimately to the artists themselves, touching the item of an artist doesn't endow you with grace, the cultural tourist is a consumer like any other. For art of any sort to have any meaning it must be created by yourself. ". This point echoes the sentiments of philosopher and writer Bertolt Brecht who saw the mainstream as a "passive consumer of a finished unchangeable art object offered to them as real" (Brecht, from McLellan, 1979).

8.4.6 Factor Analysis

8.4.6.1 Introduction

Factor analysis is a statistical method for the analysis of data to:

find a way of condensing (summarizing) the information contained in a number of variables into a smaller set of composite dimensions (factors) with a minimum loss of information- that is, to search for and define the fundamental constructs or dimensions assumed to underlie the original variables (Factor Analysis)

The investigation of any underlying trends should show if there are any patterns to the respondents, highlighting similarities and qualities that make them unique. To further investigate this cluster analysis is used to group people together so that groups of people are combined to form segments. These segments are created by aligning people who gave similar responses to questions, creating enclaves whose unifying criteria are the question responses. In each of these enclaves the people have demonstrated, through their responses, that they have certain qualities that differentiate them from other people questioned, while at the same time they have qualities that establish them as similar to others in a group, but mutually exclusive from other respondents..

8.4.6.2 Establishing the Factors

Factor analysis takes the raw data scores for a series of questions and then reduces those scores so that a smaller range of outcomes is created, by condensing the variables down to a smaller number. The first question on the questionnaire had 19 sections (see appendix), and asked how much people enjoyed doing certain activities in their spare time. The analysis of responses to this question, and all subsequent analysis, was performed on SPSS for Windows.

Each section of the question is a variable in this analysis, and all these were put into the program. The factor analysis revealed that there were seven variables that had an eigenvalue greater than one, which meant that the further analysis would be using seven factors to explain 61.2 percent of the results. The use of seven factors is because it is much easier to deal with a smaller number, in this case seven, rather than the 19 variables. This is "the minimum number of hypothetical factors that can account for the observed covariation" (Kim, 1978,9).

The resultant factors were rotated using the Varimax to achieve a level of differentiation between the factors that would make the analysis easier because the groups were made more disparate. The resulting groups were given names to identify the common factors within each of the groups that linked the members. These groups contained the combined variables that had similar factor scores. The resultant groups were:

Table 8.4.6.1 Groups Created From The Variables

NAME	VARIABLES--"IN MY SPARE TIME I ENJOY..."
INSTITUTIONS	ATTENDING MUSEUMS
	ATTENDING GALLERIES
	GOING TO THE ZOO
	HOBBIES
FAMILY	SPENDING TIME WITH THE CHILDREN
	FAMILY GET-TOGETHERS
	TAKING THE CHILDREN TO SPORTS
SOCIALISING	RELAXING WITH FRIENDS AND FAMILY
	SOCIALISING WITH FRIENDS
SPORTS	ATTENDING SPORTS
	PARTICIPATING IN SPORTS
VIEWERS	GOING TO THE MOVIES
	WATCHING TELEVISION
	GOING TO RESTAURANTS
DOMESTIC	CATCHING UP ON SLEEP
	GETTING AWAY FROM WORK
	DOING THINGS AROUND THE HOUSE
NIGHTLIFE	GOING TO NIGHTCLUBS
	READING

The results for the variables in the above table meant that there was a strong association between the variables in each of the sections. In the case of 'Nightlife' this relationship is an inverse one where the results from the first variable are inverse to the results from the second variable; these two variables have been placed together by virtue of this relationship.

Factor analysis has isolated the underlying trends through this section of the questionnaire and it has 'combined' the variables so that they now have been reduced to seven factors. These groupings of variables can now be applied to the actual data set.

8.4.6.3 Cluster Analysis

Cluster analysis is used to complement the outcomes of factor analysis to breakdown the original data set into segments, according to the seven factors that have already been established. The responses to each of the factors defines the membership of that segment. Each segment will be mutually exclusive and , therefore, unique because their responses to each of the factors will differ to those of the other groups.

The analysis isolated the membership of each segment in terms of the number of people contained within each group; these figures are:

Table 8.4.6.3.1 Number of People in Each Group

GROUP	NUMBER OF PEOPLE
1	97
2	92
3	159
4	98
5	45
6	100
7	140

The number of people in each group show that only group 5 has a membership which is too small to successfully draw any conclusions from. The application of these segments to the seven factors should reveal where the relationships are the most extreme, and allow some definition of the group through this extremity. Cluster analysis should define the groups by those qualities that are the most unique to that group, and in doing this, some groups may be combined due to similarities to other groups in terms of their responses to the factors.

In this research, clusters one and five were combined because they both showed a very strong negative reaction to the factor on socialising (see appendix). Also clusters three and seven were combined because they were ambivalent in that they had no strong reactions to any of the factors. By doing this the number of groups was reduced from seven to five, so that all the groups are different, mutually exclusive, rather than having two that are similar.

Table 8.4.6.3.2 Characteristics of the Groups

GROUPS	CHARACTERISTICS	GROUP NAME
1 and 5	Very anti-social, also not family orientated	ANTI-SOCIAL
2	Very sports orientated, do not enjoy visiting institutions	SPORTY
3 and 7	Quite like going to institutions, but not very family orientated	AMBIVALENT
4	Very anti-viewers, do not like television and the movies	SOCIALISERS
6	Very family orientated and sports orientated	FAMILY

These clusters show a series of groupings for the respondents in terms of how they enjoy spending their time, and the common characteristics attached to each group indicate the people contained within that cluster. The generalisations show similarities that exist within the cluster, thus defining the cluster.

The cluster analysis has defined these groups in terms of the qualities that they have in common, and now this information can be applied to other questions on the questionnaire to ascertain if patterns exist throughout the whole of the responses rather than the variables that have been used so far. The application to demographic variables should yield information on the respondents in terms of age, gender and domestic status which will be beneficial in building a profile of these segments

8.4.6.4 The Clusters According to Age

Table 8.4.6.4 The Clusters According to Age

	ANTI-SOCIAL	SPORTY	AMBIVALENT	SOCIALISERS	FAMILY	TOTAL
30 AND UNDER	40	37	125	46	29	277
31 TO 50 YEARS	77	52	131	45	52	357
51 AND OVER	25	3	43	7	19	97
TOTALS	142	92	299	98	100	731

These clusters show that the 'ambivalent' cluster dominates the younger age range with 45.1 percent of all the 30 and under respondents falling into this category, as well as this 36.7 percent of the 31 to 50 years range also were in the 'ambivalent' group. This is, in part, related to the large numbers that reside in that group; it dominates the clusters with 40.9 percent of all respondents.

The above table shows that the 'anti-social' and the 'sports' clusters both show a large percentage, 54.2 percent and 56.5 percent respectively, in the middle age group, whereas the 'anti-social' cluster had 17.6 percent in the older age group compared to 3.3 percent for the 'sporty' cluster. This suggests that the 'anti-social' is middle aged to older while the 'sporty' cluster is young to middle aged. The family shows a definite inclination toward slightly older members with 19 percent in the older bracket and 52 percent in the middle bracket.

The 'socialiser' cluster has similar age structure to that of the 'sporty' cluster in that its members are concentrated in the middle and younger age ranges.

8.4.6.5 The Clusters According to Domestic Status

The analysis of domestic status divided the respondents into the clusters to isolate patterns in terms of their living arrangements.

Table 8.4.6.5 The Clusters According to Domestic Status

	ANTI-SOCIAL	SPORTY	AMBIVALENT	SOCIALISERS	FAMILY	TOTAL
PARTNER, KIDS LEFT HOME	17	0	30	3	9	59
PARTNER, KIDS AT HOME	13	5	11	8	18	55
PARTNER, NO KIDS	39	30	95	29	30	223
NO PARTNER, KIDS LEFT	7	1	9	1	5	23
NO PARTNER, KIDS AT HOME	2	4	6	2	5	19
NO PARTNER, NO KIDS	62	52	145	54	32	345
TOTALS	140	92	296	97	99	724

The 'sporty' and 'socialisers' clusters show very a similar structure, with both clusters being dominated by respondents who have never had children which is not a surprise because they are the younger clusters. The 'family' cluster shows a predominance of children in its make-up especially in comparison to the other clusters. In general the clusters showed a decided bias away from children, reflecting the data tables in the results section.

8.4.6.6 The Clusters According to Gender

The splitting of the clusters into their gender component parts should highlight any patterns for cluster membership, creating any groupings based on gender

Table 8.4.6.6 The Clusters According to Gender

	ANTI-SOCIAL	SPORTY	AMBIVALENT	SOCIALISERS	FAMILY	TOTAL
MALE	77	53	84	46	53	313
FEMALE	65	39	215	52	47	418
TOTALS	142	92	299	98	100	731

The patterns of gender membership to the groups show that the 'anti-social', 'sporty' and 'family' clusters are all dominated by males; in fact the 'sporty' cluster shows a very male orientation with 57.6 percent of the members being male. This is not entirely unexpected, but with only 42.8 percent of all respondents being male this makes the result much more emphatic.

The female dominated clusters are 'ambivalent' and 'socialisers', with the 'ambivalent' cluster having a massive 71.9 percent female membership.

8.4.6.7 The Clusters According to Educational Level

Table 8.4.6.7 The Clusters According to Educational Level

	ANTI-SOCIAL	SPORTY	AMBIVALENT	SOCIALISERS	FAMILY	TOTAL
SOME HIGH SCHOOL	10	0	7	7	7	31
TRADE CERTIFICATE	4	1	4	3	1	13
COMPLETED YEAR 12	16	10	20	8	9	63
SOME TERTIARY	29	19	60	18	23	149
COMPLETED UNDER-GRADUATE	22	27	78	16	23	166
POST-GRADUATE	59	35	130	45	37	306
TOTALS	140	92	299	97	100	728

8.4.6.8 The Arts Events that the Different Clusters Attend

Table 8.4.6.8 The Arts Events that the Different Clusters Attend

ART EVENT	ANTI-SOCIAL		SPORTY		AMBIV-ALENT		SOCIAL-ISERS		FAMILY	
		%		%		%		%		%
MELBOURNE COMEDY FESTIVAL	54	38.6	43	46.7	144	48.2	43	44.33	54	54
MELBOURNE ARTS FESTIVAL	84	60	43	46.7	176	58.9	52	53.6	56	56
FRINGE FESTIVAL	56	40	34	37	132	44.1	41	42.3	26	26
MELBOURNE NEXT WAVE FESTIVAL	36	25.7	15	16.3	88	29.4	24	24.7	30	30
VAN GOGH EXHIBITION	50	35.7	30	32.6	117	39.1	19	19.6	39	39
VICTORIAN GALLERY	92	65.7	48	52.2	214	71.6	54	55.7	68	68
OTHER ART GALLERIES	110	78.6	51	55.4	235	78.6	73	75.3	78	78
BIG DAY OUT	13	9.29	13	14.1	38	12.7	10	10.3	10	10
MELBOURNE THEATRE CO.	51	36.4	30	32.6	128	42.8	26	26.8	37	37
PLAYBOX THEATRE	41	29.3	26	28.3	113	37.8	13	13.4	28	28
THEATRICAL PLAYS	99	70.7	61	66.3	215	71.9	65	67	68	68
BALLET	23	16.4	8	8.7	44	14.7	4	4.12	17	17
OPERA	34	24.3	16	17.4	77	25.8	20	20.6	26	26
MUSICA VIVA	22	15.7	5	5.43	46	15.4	5	5.15	9	9
A CHORUS LINE	11	7.86	3	3.26	14	4.68	1	1.03	4	4
WEST SIDE STORY	16	11.4	12	13	27	9.03	9	9.28	9	9
PHANTOM OF THE OPERA	20	14.3	11	12	36	12	13	13.4	17	17
CATS	3	2.14	1	1.09	15	5.02	4	4.12	4	4
MELBOURNE SYMPHONY ORCHESTRA	28	20	9	9.78	71	23.7	12	12.4	17	17.0

The arts events that the respondents attend has been shown in the results section to be heavily biased toward certain types of events. Productions such as *Cats* and *A Chorus Line* show very small attendance figures while art galleries and the *Melbourne International Arts Festival* have very high attendance figures. This is the inverse, to some degree, than would be expected in the wider community; the art attending habits show quite high levels across all the art forms.

The first aspect of this area of the research that must be acknowledged is that all the people in this research were at the Film Festival, and so have shown a definite propensity to attend art events; in this sense it is expected that the result will be biased toward people who attend art events. This means that the attendance levels of events could be expected to be higher than for people in the wider community. It has to be remembered that the people who are included under the heading of 'Sporty' do not attend sports more regularly than people in the wider community, but only more than film festival respondents.

In terms of the art attending habits of the segments there are certain patterns that have emerged, but this research would require further investigation in order to better understand this market segmentation. The high number of respondents that fall into the 'ambivalent' segment means that they are much more likely to dominate in terms of numbers of people who attended each art event.

The largest attended art attraction were respondents who attended "other art galleries"; the pattern here showed a consistency across all the segments, except for the 'sporty' segment. This segment had a much smaller percentage of their segment that went to art galleries, but it must be remembered that the figure is still quite high; conclusions can not be drawn about the wider community in terms of this result.

This pattern of attendance holds for some events, but the patterns of lowest attendance show a definite bias in favour of the 'sporty' and 'socialisers' segments. This analysis highlights that the 'sporty' segment is composed of people who attend certain types of events in the lowest numbers. The 'socialisers' segment has very low attendance figures as well for most of the events, suggesting that they are far less likely to attend art events.

The 'family' and 'anti-social' segments have quite similar attendance habits, but the 'anti-social' segment is less family inclined with a higher proportion of its members having no partner and no children, see section above on domestic status. The 'family' segment also has a slightly higher level of education with 83 percent reaching tertiary level compared to the 72 percent for the 'anti-social' group.

The event that had the largest difference in terms of attendance between the 'family' and 'anti-social' was the Comedy Festival. The 'anti-social' segment having the lowest attendance with 38.57 percent while the 'family' segment having the largest attendance with 54 percent. This fits with the opinions of Margie Hartley at the Comedy Festival that families were a growing part of the market for the festival.

Attendances show an inclination toward events that have a reputation as being more 'cerebral'. Peter Burch of Musica Viva classified those events as requiring a level of knowledge and thought. This opinion is merely anecdotal, but it suggests a point of difference between the respondents and the wider community. At the more extreme end of the respondents is the 'ambivalent' segment; this segment has the largest membership. It also has the highest attendance at most art events in terms of the percentage of its members that attend.

Attendance patterns for this segment show that the members have the highest attendance at theatre based events; Melbourne Theatre Company, Playbox and theatrical plays. Also it has the highest attendance at visual art based events; van Gogh exhibition, Victorian Gallery and other art galleries. For the opera, ballet and Musica Viva attendances were also high, and near the top percentages.

This segment has a very high art event attendance in the more elitist forms, but in the less elitist events the members came in the lower percentages except for *Cats*. This segment, in a sense, can be seen as the powerhouse of the respondents in that its members were the highest art event attenders of all segments.

The 'ambivalent' segment is defined, somewhat by the fact that it attends arts events in very numbers, but what also makes it unique is the fact that it has an overwhelming female bias. In

fact 72 percent of the people in this segment are female; Castles has said that the majority of people attending the arts are females, and this has agreed with that statement.

The 'socialisers' segment is the other female dominated segment, but differs from the previous one in that its members do not attend art events in such great numbers. This segment does not have the highest attendance at any art event, but has the lowest at several.

8.4.6.9 Conclusion

Segmentation has created subsections of the respondents by placing them in groups of similar responses based on the criteria of what they enjoy doing in their spare time. This has meant that the respondents have been placed together in terms of how they spend their free time. The groups have similar sized membership except for the 'ambivalent' segment that has 299 members, meaning that it has dominated the results in terms of absolute figures. It also is a very female orientated group; as well as dominating the attendance percentage figures.

As a result of this the segmentation can be seen to isolated the make-up of the respondents in terms of other interests that they have. The 'sporty' segment has quite a low attendance at art events, but it still is quite high in terms of the overall population. The application of this to the wider community would be redundant because these people may not be defined as sporty in the wider community because they attend art events in higher than average numbers.

Segmentation has shown that there is a great similarity between the groups in that the majority of them attend art events in high numbers; have a high percentage of people without children and are dominated by the middle age groups. Therefore the differences can be seen as subtle and the groups, in general, can be seen as very similar. The high number of females in the 'ambivalent' segment is an anomaly in that the dispersion across all the segments is not equal. Females seem to be inclined toward art events more than males.

9.CONCLUSION

9.1 Background

The research into the 43rd Melbourne International Film Festival investigated the heterogeneity of the audience which attended an art event. The activities, interests and opinions were the basis of this heterogeneity as this would serve to highlight the diversity of people who attended. While all the respondents had attended at least one art event the role of the research was to investigate these attendance patterns.

Sections 2 and 3 in this thesis suggested that art events are not equally patronised from all parts of society, in fact, the attractiveness of certain art events, such as opera and ballet, has remained narrow through the ages. With the increased economic power of the lower classes, demand for arts rose and was supplied by more 'populist' art forms such as vaudeville and pulp magazines, the type that published Charles Dickens' stories

9.2 Demographic Conclusions

Earlier research has established that the arts audience is somewhat divided through class, economics and education. These factors seem to be important indicators of the type of art event that the person would enjoy, or at least attend.

The results of the film festival research have re-iterated these findings, suggesting that a high level of education is almost a pre-requisite for attending certain art events. Tighe said that "Arts audiences clearly represent a large, well educated, and high- income market segment"(1986, 2), mirroring the findings from the film festival research. Baumol and Bowen (in Hughes, 1987) have also said that education is a key requirement in the study of the arts audience, and the organisers of arts events and organisations have also mentioned that the audiences for their events tend to be well educated.

The Australian Opera has defined its audience as comprised of "society's leaders, thinkers, and actual decision and potential decision-makers" (The Australian Opera, 1990). This has a striking resemblance to the audience for the film festival, but to apply this description to all arts attendances would seem to be unwise. The total attendance at *Phantom of the Opera* was 5.5 million; its audience was drawn from a much wider group (Castles, 1994). If the audience at one art event was the same as the audience at another art event this would mean that the *Phantom* audience would also conform to the description of the Australian Opera. This seems highly unlikely, since the very size of the audience means that it would need to draw people from as many different stratas of society, and not just those in elitist positions. For events such as *Phantom of the Opera* the appeal has to be as wide as possible, in order to generate the revenue. Whereas the film festival does not have this problem on the same scale, it can, and does survive on a much smaller budget.

If the audience demographic from the film festival results was applied to *Phantom of the Opera's* audience the number of tertiary educated people who saw the show would have to be above 2.5 million. This figure seems at odds with Tighe (1985) who stated that "Baumol and Bowen reported that more than half of the men and a third of the women in arts audiences had graduate level education, compared to 5% and 2% of the total urban population." (Tighe, 1985, 236). This conclusion is further borne out by the fact the film festival respondents attended *Phantom of the Opera* in relatively small numbers.

The film festival audience is quite young with an age concentration in the younger to middle age categories, while research from America found that: "A 1984 survey of the Spoleto Festival audience established that of the Festival attenders 75 per cent were aged 35 or older (51 per cent aged 50 or older)" (Spoleto Festival, n.d.) (Zeppel & Hall, 1991, 33).

Age seems to be a factor when choosing the type of art event to attend; some events have greater appeal to younger people, especially the Fringe Festival and the Big Day Out, while opera and Musica Viva mainly appeal to older people. So even within the constraints of an event with limited appeal there are factors at work that segregate audiences. The issue of economics seems to have role here because the events that the younger people attend are also the ones that are the cheapest. This area will require further research to determine whether this is factor in attendance, but events

that cater specifically to the younger audience generally have ticket prices that are held to level of affordability for students and young people.

The age of the respondents seems to be strongly related to their domestic status, very few respondents had children, or were in a family set up with a husband, wife and children. This lack of traditional families at the film festival suggests that the respondents do not necessarily adhere to the traditional roles, confirming the assertion by Tighe that arts audiences are "not traditional". Again this point needs further research, but the role of the family in the lives of the respondents was not a high priority, results from other sections showed that they did not enjoy spending a great deal of time with their family. Preferring to spend time with their friends. This seems of indicative of the freedom that these people have in their lives, both economic and time.

The majority of respondents also came from the inner city areas, especially St. Kilda and Fitzroy. These suburbs have a reputation as being Melbourne's most cosmopolitan areas, which suggests that certain areas produce a disproportionately large percentage of the arts audience for certain events. Again it seems unlikely that these suburbs produce the majority of the audience for the productions of *Cats* and *Phantom of the Opera* due to the number of people that went to these productions. So the area in which a person lives can also act as a partial predictor of the art events that someone will attend.

The prediction of the type of event a person will attend based on where they live requires further research which would have to look at the events that go in those areas as part of the research. Both Fitzroy and St. Kilda host events that are unlikely to be staged in the outer suburbs, for example the Fringe Festival Parade runs down Brunswick Street and ends with a street party in that street. In both these areas street theatre is highly visible, venues for new bands are popular, galleries exist in high numbers and small theatres exist in numbers not seen outside this area.

Analysis of the respondents has also shown that the majority were female which supports the findings Castles (1994) and Tighe (1985). The segmentation analysis of the respondents shows that the females dominated the segments that had the highest proportion of arts attendees.

9.3 Activities

The sport-arts opposition, as evidenced earlier, can be seen in high school when people choose to participate in arts based or sport based activities. Even though this is something of an oversimplification it does suggest a relationship where the respondents seem to have chosen artistic pastimes over sporting ones.

The lack of attendance at the more mainstream events has been stated before, but the point remains that the respondents choose not to attend these art events, preferring to attend events that have smaller audiences, such as opera, ballet and Musica Viva. The reasons behind these choices requires further research, but it suggests that they want something from an art event that they can not obtain from more mainstream 'blockbuster events'. The respondents seem to want a certain type of intellectual stimulation from an art event because they want the art to create certain responses in them; a response that 'blockbuster' events do not give them.. This is evidenced by the fact they have a great enjoyment of reading and going to art galleries both of which are intellectually stimulating activities.

It would be interesting to investigate the audience to the new production of *Beauty and the Beast* because this production is based upon the Disney animated film. It does seem likely, though, that the percentage of people from the film festival that will attend this production will be low since the precedent with the other musicals is so low.

This difference in attendance habits and activities means any definition of the arts audience as a whole will be useless because it would have to cover the whole spectrum of society. The results from the film festival show that sub-groups exist within the entire arts audience that have unique characteristics that isolate them from the rest of the arts audience. Even though Spring (1991) asserts that notions of "elitism are rejected" the attendance habits of respondents suggest that this attitude still lingers.

9.4 Elitist Notions

Leo Schofield, director of the Melbourne International Festival of the Arts, has said "a vast section of the community still felt intimidated about coming to festival events because of the cost or a

sense of exclusion from something they perceived to be too highbrow" (quoted from Saunders, 1995). This seems quite pertinent to the film festival in light of the results from the research, as the film festival seems to draw its audience from a very small section of the community.

This again places some doubt on Spring's (1991) assertion that the arts in Australia are egalitarian and that they are not restricted by notions of elitism, while Hughes stated that "consumption of high arts, such as opera, is a partial function of its exclusiveness" (Hughes, 1987, 216), suggesting that the attendance at certain art events was dictated by the fact that it had elitist connotations. The research suggested that this could quite plausibly be true since the film festival respondents exhibited certain patterns of behaviour that could be interpreted in such a way. They attended only those events which had an elitist appeal, though this may not have been their reason for attending.

The events that the respondents attended aside from the film festival highlight a preference for what Schofield called "highbrow" events. The respondents have differentiated themselves from the audiences at sport events and, more importantly for this thesis, at specific art events. They are defined by the fact they attend the opera, and not by the fact they attend any art event.

9.5 Attendance at Other Art Events

The main underlying area of interest for this research is the other activities that the respondents participate in their spare time. The propensity to attend an art event relates to the other art events that the person attends; the film festival respondents have shown that their attendance figures are higher for art events that have less mainstream appeal. While the film festival contained a variety of films it can be viewed as something of an elitist event, using art-house cinemas as its venues rather than multiplexes and presenting films with subtitles.

Respondents have shown that they attend art galleries in very high numbers and that arts festivals are also very high on the attendance list. The events that also achieve quite high figures are events that the wider populace do not visit in very high numbers, according to Castles (1994).

The propensity of people to attend art events seems to have a strong relationship to the other events that they attend; people who attend more elitist events are more likely to attend other elitist events. This seems to be the crux of the issue on the attendance habits of the respondents; the

research quoted by; Hughes 1987, Tighe 1985, Januarius 1991, Spring 1991 and Castles 1994 all highlight the way that arts audiences do not attend disparate events, but that they have definite selective patterns in terms of what they attend. To conclude, then, it seems the attendance at the film festival suggests the person has a greater propensity to attend the opera, Musica Viva, ballet, art galleries and arts festivals, but the person is also less likely to attend *Cats* and *A Chorus Line* or any sporting event.

This research has shown that arts audiences are not a homogeneous group who can be treated as one entity. They cross all the socio-economic groups, but certain groups have concentrations in different areas, audiences for "highbrow" events can be seen as being concentrated in the socio-economic groups that contain white collar and educated people. While it is unlikely that the film festival audience would dominate these groups across society; these groups dominated the respondents at the film festival. Which seems to be reflected in the audience at the opera, ballet, Musica Viva and arts festivals, but not in the respondents who said that they attended *Cats* or *A Chorus Line*.

The research has suggested that the respondents are grouped in terms of the art event they have attended, and that the arts audience varies according to this event. Therefore a person at the film festival is more likely to prefer the Opera to *Phantom of the Opera*, theatrical plays to playing football and visiting art galleries to visiting car races.

9.6 Future Areas for Research

As has been stated earlier research into arts audiences is not very extensive. One of the areas that future research should look has been highlighted by this research, and that is a comparison across a variety of different art forms' audiences. For this research the more populist arts forms, such as rock music and television have been left out. Any future research would have to look into these audiences at greater depth.

The comparison across a variety of art forms should also lead to a comparison across different types of events, for example comparing sports audiences to different types of arts of arts audiences. This research would allow pictures to build up of unique qualities inherent to these different audience types.

As an extension of audience profiling at different events, economic impacts would also be an area that should require research, as this has been an area where some research has been done, but more would be required in order to realise a wider set of conclusions.

10.BIBLIOGRAPHY

Ahworth, G.J. and Tunbridge, J.E. (1990). *The Tourist-Historic City*. Belhaven Press, London and New York.

Anon. (1994). "Theatre's important for Cairns" in *The Travel Reporter*. April 18, p 19.

Australia Council (1991). "Arts Attendance by international visitors 1991" in *Arts Research*, August 1992.

Australian Opera, The (1990). *The Twenty Most Commonly Asked Questions About The Australian Opera*. The Australian Opera (September).

Baker, K. & S. Baker (1993). *Market Mapping*. McGraw- Hill Inc.

Baker, K.G., Hozier, G.C. and Rogers, R.D. (1994). "Marketing research theory and methodology and the tourism industry: a nontechnical discussion" in *Journal of Tourism Research*, winter, pp 3-8.

Bennett, A. and Frow, J. (September 1991). *Art Galleries: Who Goes ?*. Australia Council.

Black, J. (1985). *The British and the Grand Tour*. Croom Helm, United Kingdom.

Bragg, M. (1994) An interview with Dennis Potter, ABC.

Brent-Ritchie, J.R. (1984). "Assessing the impact of hallmark events: Conceptual and Research issues" in *Journal of Travel Research*. Summer, pp 2-11.

Brokensha, P and Guldborg, H (June 1992). *Cultural Tourism in Australia*. A study Commissioned by the Department of the Arts, Sports, the Environment and Territories. Australian Government Publishing Service. Canberra.

Brooks, G. (March 1991). "The European Experience". *Cultural Tourism-Making it Work: Planning and Marketing for Cultural Tourism*. Ed by Davidson, S.. Museums Association of Australia Inc. (NSW) and The Museums Studies Unit, University of Sydney.

Bywater, M. (1993). "The market for cultural tourism in Europe" in *EIU Travel and Tourism Analyst*. No.6, pp 30-46.

Carman, J.M.(S 1976/77). "Life style segmentation: is there a there there ?" in *Australian Market Researcher*, summer, pp 53-63.

Castles, I. (February 1992). *Attendance At Selected Cultural Venues, Australia, June 1991*. Australian Bureau of Statistics, Canberra.

Castles, I. (July 1993). *Music and Performing Arts, Australia, 1991*. Australian Bureau of Statistics.

*Chacko, H.E. and Schaffer, J.D. (1993). "The evolution of a festival: Creole Christmas in New Orleans" in *Tourism Management*. December, pp 475- 482.

Cohen, E. (1988). "Authenticity and commoditization in tourism" in *Annals of Tourism Research*.

Craig, S. (1992). "Competition versus quality" in *Leisure Management*. July, pp 24-25.

Davidson, L.S. and Schaffer, W.A. (1980). "A discussion of methods employed in analysing the impact of short term entertainment events" in *Journal of Travel Research*, winter, pp 12-16.

Davis, B.D. (1986). *Quantitative Applications in Tourism market segmentation: Traverse City, Michigan*. Ph.D thesis, pp 34-38.

Dickson, P.R. (1982). "Person-situation: Segmentation's missing link" in *Journal of Marketing*. Vol.46, Fall, pp 56-64.

- Dodds, M. (1993). "All change in France" in *Leisure Management*. June, p 33.
- Eckstein, J. (1993). "Cultural economy" in *Leisure Management*. March, pp 36-38.
- Feifer, M. (1985). *Going Places: The Ways of the Tourist from Imperial Rome to the Present Day*. Macmillan, London.
- Fisher, R.J. and Price, L.L. (1991). "International pleasure travel motivations and post-vacation cultural attitude change" in *Journal of Leisure Research*, vol.23, no.3, pp 193-208.
- Foxall, G. (1990). *Consumer Psychology In Behavioural Perspective*, Routledge, London and New York.
- Frisby, W. and Getz, D. (1989). "Festival management: A case study perspective" in *Journal of Travel Research*. Summer, pp 7-11.
- Getz, D. (1989). "Special events; Defining the product" in *Tourism Management*. June, pp 125-138.
- Getz, D. and Frisby W. (1988). "Evaluating management effectiveness in community-run festivals" in *Journal of Travel Research*. Summer, pp 22-28.
- Gill, R. (1994). "Festival joins city's top attractions" in *The Age*. Tuesday 26th April.
- Gladwell, N.J. (1990). "A psychographic and socio-demographic analysis of state park inn users" in *Journal of Travel Research*, Spring, pp 15-20.
- Gunter, B. & Farnham, A. (1992). *Consumer Profiles: An Introduction to Psychographics*, Routledge, London and New York.

- Hanna, M. (1993). "Sightseeing trends '92" in *Leisure Management*. November, pp 22-24.
- Hawes, D.K. (1977). "Psychographics are meaningful...not merely interesting" in *Journal of Travel Research*, pp 1-8.
- Heenan, D.A. (1978). "Tourism and the community: A drama in three acts" in *Journal of Travel Research*. Spring, pp 30-32.
- Hewison, R. (1987). *The Heritage Industry: Britain in a Climate of Decline*. Methuen, London.
- Hibbert, C. (1987). *The Grand Tour*. Methuen, London.
- Horne, D. (1985). "Tourism and the arts"
- Hsieh, S., O'Leary, J.T. and Morrison, A.M. (1992). "Segmenting the international travel market by activity" in *Tourism Management*, June, pp 209-223.
- Hughes, H.L. (1987). "Culture as a tourist resource- a theoretical consideration" in *Tourism Management*. September, pp 205-216.
- Hughes, H.L. (1989). "Tourism and the arts: A potentially destructive relationship ?" in *Tourism Management*. June, pp 97-99.
- Jansen-Verbeke, M. (1985). "The inner city as a leisure product" in *World Leisure and Recreation*, April, pp 6-18.
- Jansen-Verbeke, M. (1989). "The forum function of inner cities" in *World Leisure and Recreation*, Winter, pp 25-28.
- Januarius, M. (1991). "Multiplexes multiply" in *Leisure Management*. August, pp 32-34.

Kenyon, G.S. (1991). "Beyond entertainment: Economics and the arts" in *World Leisure and Recreation*. Spring, pp 32-35.

Kinnear, T.C. and Taylor, J.R. (1976). "Psychographics: Some additional findings" in *Journal of Market Research*. Vol.13, November, pp 432-435.

Larner, C. (1994). "Scenes from the past" in *Leisure Management*. May, pp 24-26.

Markusen, A. and Gwiasda, V. (1994). "Multipolarity and the layering of functions in world cities: New York city's struggle to stay on top" in *The International Journal of Urban and Regional Research*. Vol 18, no. 2, pp 167-193.

McLellan, David. *Marxism After Marx*. Macmillan. 1979

Michman, R.D. (1991). *Lifestyle Market Segmentation*, Praeger, New York.

Middleton, V.T.C. (1989). "Marketing Implications for Attractions" in *Tourism Management*. September, pp 229-232.

Mitchell, L.S. (1986). "Spatial patterns of leisure travel by trip purpose: Comment on Perdue and Gustke" in *Annals of Tourism Research*. Vol, pp 106-108.

Noblet, A. (1985). "Consolidating this profitable partnership" in *Tourism and the Arts*, Speeches delivered at the seminar held on 25th November, Australia Council.

Oppedijk van Veen, W.M. and Verhallen, T.W.M. (1986). "Vacation market segmentation: A domain-specific approach" in *Annals of Tourism Research*. Vol.13, pp 37-58.

Perreault, W.D., Darden, D.K. and Darden, W.R. (1977). "A psychographic classification of vacation lifestyles" in *Journal of Leisure Research*, vol.9, no.1, pp 208-223.

Prentice, R. (1993). *Tourism and Heritage Attractions*. Routledge. London and New York.

Riley, R.W. and Van Doren, C.S. (1992). "Movies as tourism promotion: A 'pull' factor in a 'push' location" in *Tourism Management*. September, pp 267-274.

Roose-Evans, J. (1977). *London Theatre: from the Globe to the National*. Phaidon Press, Oxford.

Saleh, F. and Ryan, C. (1993). "Jazz and knitwear: Factors that attract tourists to festivals" in *Tourism Management*. August, pp 289-298.

Sansom, W. (1968). *Grand Tour Today*. Hogarth Press, London.

Saunders, D. (1995). "New audiences needed for arts festival: Schofield" in *The Age*, April 15th, p 10.

Schiffman, L.G. & L. Lazar Kanuk (1991). *Consumer Behaviour* (4th Ed). Simon & Schuster, New Jersey.

Shih, D. (1986). "VALS as a tool of tourism market research: the Pennsylvania experience" in *Journal of Travel Research*, Spring, pp 2-11.

Slama, M.E. and Taschian, A. (1985). "Selected socioeconomic and demographic characteristics associated with purchasing involvement" in *Journal of Marketing*. Vol.49, November, pp 72-82.

Spring, J. (1991). *Culture On Holiday*. Policy and Research, Strategic Development Unit, Australia Council, Sydney.

Tourism Victoria (October 1993). *Strategic Business Plan*.

Spring, J. (June 1988). "Arts and Entertainment in tourism". *Frontiers of Australian Tourism: the search for new perspectives in policy development and research*. Ed by Faulkner, W and Fagence, M. Bureau of Tourism Research, Canberra.

Swenson, C.A. (1990). *Selling to A Segmented Market: The Lifestyle Approach*. Quorum Books, New York.

Taylor, G.D. (1993). "Community and cultural tourism" in *Tourism Management*. April, pp 146-148.

Tighe, A.J. (1986). "The arts/tourism relationship" in *Journal of Travel Research*. Winter, pp 2-5.

Tighe, A.J. (1985). "Cultural tourism in the USA" in *Tourism Management*. December, pp 234-251.

Tongren, H.N. (1987). *Cases In Consumer Behaviour*. Prentice Hall Inc, Englewood Cliffs, U.S.A..

Towner, J. (1985). "The Grand Tour: A key phase in the history of tourism" in *Annals of Tourism Research*. Vol.12, pp 297-333.

†Trioli, V (1995). "Movie mania: Australians just love going to the pictures" in *The Age, Saturday Extra*, 15th April, p 1.

Wells, W.D. (1975). "Psychographics: a critical review" in *Journal of Marketing Research*, May, vol.12, pp 196-213.

Wood, C. (March 1991). "Tourism and ideas: Frameworks for travellers". *Cultural Tourism-Making it Work: Planning and Marketing for Cultural Tourism*. Ed by Davidson, S. Museums Association of Australia Inc. (NSW) and The Museums Studies Unit, University of Sydney.

Zeppel, H. and Hall, C.M. (1992). "Arts and heritage tourism" in *Special Interest Tourism*. Ed by Weiler, B. and Hall, C.M.. Halstead Press, New York, pp 47-68.

Zeppel, H. and Hall, C.M. (1991). "Selling art and history: Cultural heritage and tourism" in *The Journal of Tourism Studies*. Vol. 2, no. 1, May, pp 29-45.

Zeppel, H. (1992). "The festival of Pacific Arts: an emerging special interest tourism event" in *Special Interest Tourism* Ed by Weiler, B. and Hall, C.M.. Halstead Press, New York, pp 69-82.

11.INTERVIEWS

Burch, Peter. Musica Viva

Nield, Liz. The Australian Opera

Hartley, Margie. The Comedy Festival.

Carl Carthy, Tourism Victoria

Judith Isherwood, Fringe Festival

Julie Lithgow, Victorian Arts Centre

Jennifer Hooks, Film Victoria

Tait Brady, Melbourne International Film Festival

12.APPENDICES

Appendix 8.4

Table 8.4.2.3 Attendances at A.F.L. Matches in the Past Year

	A.F.L. ATTENDANCES	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	539	72.6	72.6
1	1 TO 9 TIMES	161	21.7	94.3
2	10 TO 19 TIMES	25	3.4	98.7
3	20 TO 29 TIMES	14	1.9	99.6
4	30 TO 39 TIMES	2	.3	99.9
5	40 TO 49 TIMES	1	.1	100.0
6	50 PLUS TIMES	0	0	
	TOTALS	742	100.0	

Table 8.4.2.4 Attendances at the Basketball in the Past Year

	ATTENDANCES AT THE BASKETBALL	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	692	93.3	93.3
1	1 TO 9 TIMES	47	6.3	99.6
2	10 TO 19 TIMES	1	.1	99.7
3	20 TO 29 TIMES	1	.1	99.9
4	30 TO 39 TIMES	1	.1	100.0
5	40 TO 49 TIMES	0	0	
6	50 PLUS TIMES	0	0	
	TOTALS	742	100.0	

Table 8.4.2.5 Attendances at the Races in the Past Year

	ATTENDANCES AT THE RACES	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	641	86.4	86.4
1	1 TO 9 TIMES	89	12.0	98.4
2	10 TO 19 TIMES	4	.5	98.9
3	20 TO 29 TIMES	4	.5	99.5
4	30 TO 39 TIMES	2	.3	99.7
5	40 TO 49 TIMES	2	.3	100.0
6	50 PLUS TIMES	0	0	
	TOTALS	742	100.0	

Table 8.4.2.6 Attendances at the Cricket in the Past Year

	ATTENDANCES AT THE CRICKET	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	636	85.7	85.7
1	1 TO 9 TIMES	102	13.7	99.5
2	10 TO 19 TIMES	3	.4	99.9
3	20 TO 29 TIMES	1	.1	100.0
4	30 TO 39 TIMES	0	0	
5	40 TO 49 TIMES	0	0	
6	50 PLUS TIMES	0	0	
	TOTALS	742	100.0	

Table 8.4.2.7 Attendances at Local Sports in the Past Year

	ATTENDANCES AT LOCAL SPORTS	NUMBER OF RESPONSES	PERCENT	CUMULATIVE PERCENT
0	NEVER ATTENDED	616	83.0	83.0
1	1 TO 9 TIMES	75	10.1	93.1
2	10 TO 19 TIMES	27	3.6	96.8
3	20 TO 29 TIMES	10	1.3	98.1
4	30 TO 39 TIMES	3	.4	98.5
5	40 TO 49 TIMES	3	.4	98.9
6	50 PLUS TIMES	8	1.1	100.0
	TOTALS	742	100.0	

Table 8.4.3.2.2 Educational Level and Art Attendances

	SOME HIGH SCHOOL	TRADE CERT.	YEAR 12	SOME TERTIARY	DEGREE	POST-GRADUATE
MELBOURNE COMEDY FESTIVAL	29.0	46.2	43.8	40.4	44.3	52.2
MELBOURNE ARTS FESTIVAL	51.6	38.5	53.1	56.3	56.9	57.7
FRINGE FESTIVAL	12.9	46.2	37.5	38.4	40.1	42.3
MELBOURNE NEXT WAVE FESTIVAL	25.8	23.1	29.7	24.5	28.1	26.0
VAN GOGH EXHIBITION	29.0	7.7	39.1	33.8	29.9	39.1
VICTORIAN GALLERY	54.8	30.8	59.4	68.9	65.3	67.0
OTHER ART GALLERIES	54.8	69.2	68.8	76.2	76.0	76.9
BIG DAY OUT	6.5	30.8	18.8	8.6	16.8	8.0
MELBOURNE THEATRE CO.	29.0	38.5	32.8	30.5	32.3	44.9
PLAYBOX THEATRE	16.1	15.4	25.0	27.8	27.5	36.2
LIVE THEATRICAL PLAYS	61.3	84.6	70.3	64.2	67.1	73.4
BALLET	19.4	7.7	12.5	10.7	12.6	14.4
OPERA	12.9	30.8	17.2	23.2	21.0	27.2
MUSICA VIVA	9.7	0	6.3	12.6	10.8	14.4
A CHORUS LINE	12.9	15.4	7.8	2.0	4.2	4.5
WEST SIDE STORY	16.1	15.4	10.9	5.3	6.0	13.8
PHANTOM OF THE OPERA	32.3	737	21.9	13.2	7.2	13.1
CATS	6.5	0	4.7	6.6	4.8	1.3
MELBOURNE SYMPHONY ORCHESTRA	6.5	15.4	17.2	15.9	12.6	25.3

Table 8.4.4.2.1 Enjoy Doing Things Around the House

DOING THINGS AROUND THE HOUSE	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	4	.5	.5
STRONGLY DISAGREE	1	75	10.1	10.6
DISAGREE	2	150	20.2	30.9
NEITHER DISAGREE NOR AGREE	3	259	34.9	65.8
AGREE	4	179	24.1	89.9
STRONGLY AGREE	5	75	10.1	100.0
TOTALS		742	100.0	

Table 8.4.4.2.2 Enjoy Getting Away from Work

GETTING AWAY FROM WORK	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	4	.5	.5
STRONGLY DISAGREE	1	43	5.8	6.3
DISAGREE	2	57	8.7	14.0
NEITHER DISAGREE NOR AGREE	3	209	28.2	42.2
AGREE	4	145	19.5	61.7
STRONGLY AGREE	5	284	38.3	100.0
TOTALS		742	100.0	

Table 8.4.4.3.1 Enjoy Pursuing Hobbies and Interests

PURSuing HOBBIES & INTERESTS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	5	.7	.7
STRONGLY DISAGREE	1	23	3.1	3.8
DISAGREE	2	35	4.7	8.5
NEITHER DISAGREE NOR AGREE	3	113	15.2	23.7
AGREE	4	251	33.8	58.5
STRONGLY AGREE	5	315	42.5	100.0
TOTALS		742	100.0	

Table 8.4.4.4.1 Enjoy Attending Sports

ATTENDING SPORTS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	6	.8	.8
STRONGLY DISAGREE	1	342	46.1	46.9
DISAGREE	2	172	23.2	70.1
NEITHER DISAGREE NOR AGREE	3	102	13.7	83.8
AGREE	4	67	9.0	92.9
STRONGLY AGREE	5	53	8.1	100.0
TOTALS		742	100.0	

Table 8.4.4.4.2 Enjoy Participating in Sports

PARTICIPATING IN SPORTS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	5	.7	.7
STRONGLY DISAGREE	1	308	41.5	42.2
DISAGREE	2	119	16.0	58.2
NEITHER DISAGREE NOR AGREE	3	146	19.7	78.9
AGREE	4	98	13.2	91.1
STRONGLY AGREE	5	66	8.9	100.0
TOTALS		742	100.0	

Table 8.4.4.4.3 Enjoy Taking the Children to Sports

TAKING CHILDREN TO SPORTS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	5	.7	.7
STRONGLY DISAGREE	1	373	50.3	50.9
DISAGREE	2	58	8.8	58.8
NEITHER DISAGREE NOR AGREE	3	159	21.4	80.2
AGREE	4	75	10.1	90.3
STRONGLY AGREE	5	72	9.7	100.0
TOTALS		742	100.0	

Appendix 8.4.4.5

Table 8.4.4.5.1 Enjoy Going To Art Galleries

ENJOY GOING TO ART GALLERIES	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	4	.5	.5
STRONGLY DISAGREE	1	43	5.8	6.3
DISAGREE	2	86	11.6	18.9
NEITHER DISAGREE NOR AGREE	3	204	28.5	45.4
AGREE	4	270	36.4	81.8
STRONGLY AGREE	5	135	18.2	100
TOTALS		742	100.0	

Table 8.4.4.5.2 Enjoy Going to the Movies

ENJOY GOING TO THE MOVIES	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	1	.1	.1
STRONGLY DISAGREE	1	4	.5	.7
DISAGREE	2	21	2.8	3.5
NEITHER DISAGREE NOR AGREE	3	77	10.4	13.9
AGREE	4	248	33.4	48.3
STRONGLY AGREE	5	391	52.7	100
TOTALS		742	100.0	

Table 8.4.4.5.3 Enjoy Reading

ENJOY READING	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	1	.1	.1
STRONGLY DISAGREE	1	8	1.1	1.2
DISAGREE	2	36	4.9	6.1
NEITHER DISAGREE NOR AGREE	3	107	14.4	20.5
AGREE	4	264	35.6	56.1
STRONGLY AGREE	5	326	43.9	100
TOTALS		742	100.0	

Table 8.4.4.5.4 Enjoy Watching Television

ENJOY WATCHING TELEVISION	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	3	.4	.4
STRONGLY DISAGREE	1	88	11.9	12.3
DISAGREE	2	123	16.6	28.8
NEITHER DISAGREE NOR AGREE	3	193	26.0	54.9
AGREE	4	215	29.0	83.8
STRONGLY AGREE	5	120	16.2	100
TOTALS		742	100.0	

Table 8.4.4.5.5 Enjoy Going to Restaurants

ENJOY GOING TO RESTAURANTS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	4	.5	.5
STRONGLY DISAGREE	1	16	2.2	2.7
DISAGREE	2	42	5.7	8.4
NEITHER DISAGREE NOR AGREE	3	120	16.2	24.5
AGREE	4	238	32.1	56.6
STRONGLY AGREE	5	322	43.4	100
TOTALS		742	100.0	

Table 8.4.4.5.6 Enjoy Going to Nightclubs

ENJOY GOING TO NIGHT CLUBS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	6	.8	.8
STRONGLY DISAGREE	1	344	46.4	48.2
DISAGREE	2	153	20.6	68.8
NEITHER DISAGREE NOR AGREE	3	127	18.1	84.9
AGREE	4	74	10.0	94.9
STRONGLY AGREE	5	38	5.1	100
TOTALS		742	100.0	

Table 8.4.4.6.1 Enjoy Spending Time With the Children

ENJOY SPENDING TIME WITH THE CHILDREN	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	9	1.2	1.2
STRONGLY DISAGREE	1	513	69.1	70.4
DISAGREE	2	69	9.3	79.6
NEITHER DISAGREE NOR AGREE	3	113	15.2	94.9
AGREE	4	23	3.1	98.0
STRONGLY AGREE	5	15	2.0	100
TOTALS		742	100.0	

Table 8.4.4.6.2 Enjoy Family Get-Togethers

ENJOY FAMILY GET-TOGETHERS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	8	1.1	1.1
STRONGLY DISAGREE	1	209	28.2	29.2
DISAGREE	2	146	19.7	48.9
NEITHER DISAGREE NOR AGREE	3	174	23.5	72.4
AGREE	4	148	19.9	92.3
STRONGLY AGREE	5	57	8.7	100
TOTALS		742	100.0	

Table 8.4.4.6.3 Enjoy Relaxing With Friends and Family

RELAXING WITH FRIENDS & FAMILY	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	4	.5	.5
STRONGLY DISAGREE	1	9	1.2	1.8
DISAGREE	2	29	3.9	5.7
NEITHER DISAGREE NOR AGREE	3	95	12.8	18.5
AGREE	4	257	34.6	53.1
STRONGLY AGREE	5	348	46.9	100.0
TOTALS		742	100.0	

Table 8.4.4.6.4 Enjoy Socialising With Friends

SOCIALISING WITH FRIENDS	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	5	.7	.7
STRONGLY DISAGREE	1	13	1.8	2.4
DISAGREE	2	31	4.2	6.6
NEITHER DISAGREE NOR AGREE	3	92	12.4	19.0
AGREE	4	277	38.3	56.3
STRONGLY AGREE	5	324	43.7	100.0
TOTALS		742	100.0	

Table 8.4.4.7.1 Enjoy Going to the Zoo

GOING TO THE ZOO	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	7	.9	.9
STRONGLY DISAGREE	1	260	35.0	36.0
DISAGREE	2	168	22.6	58.6
NEITHER DISAGREE NOR AGREE	3	193	26.0	84.6
AGREE	4	84	11.3	96.0
STRONGLY AGREE	5	30	4.0	100.0
TOTALS		742	100.0	

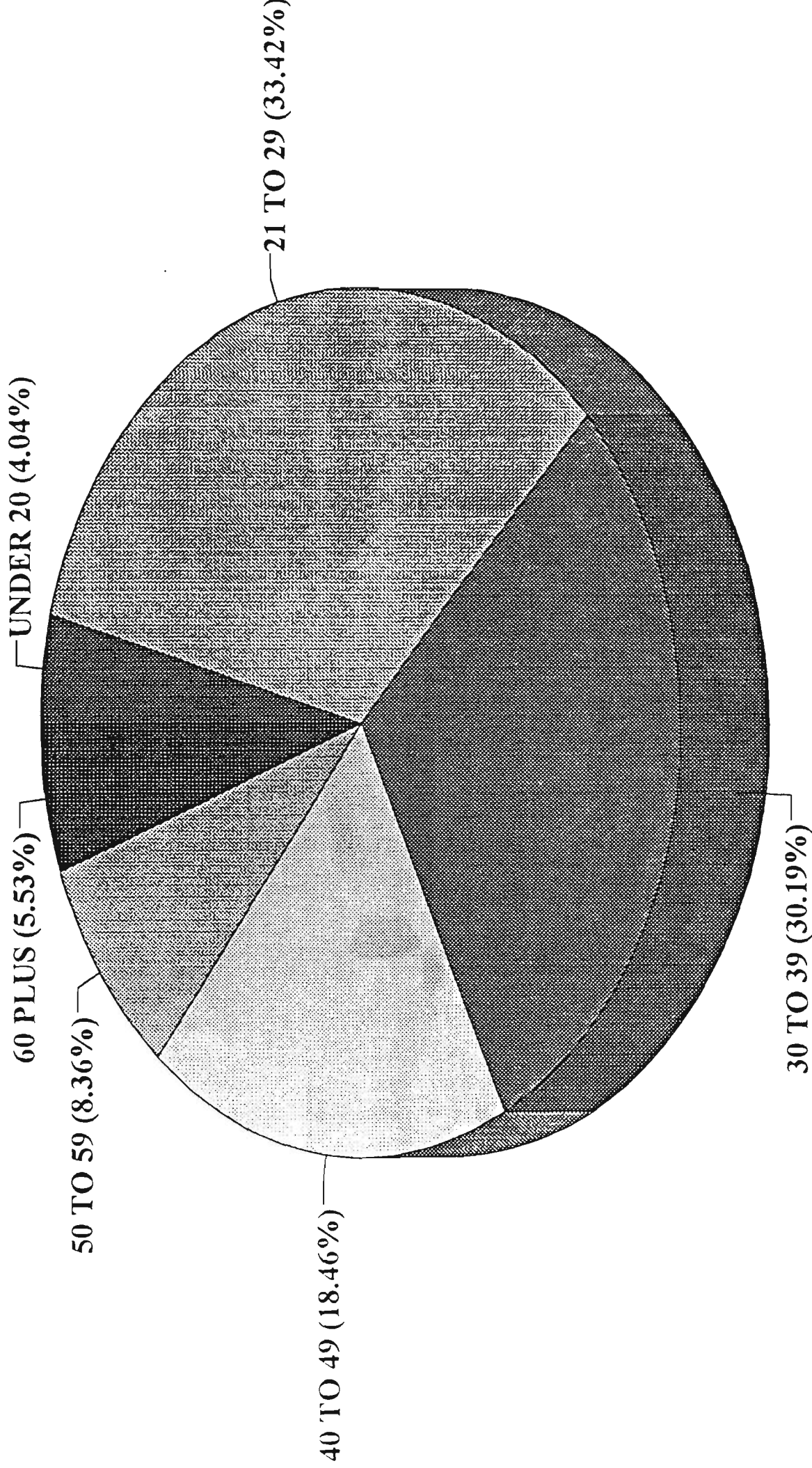
Table 8.4.4.7.2 Enjoy Going to the Museum

ENJOY GOING TO THE MUSEUM	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	5	.7	.7
STRONGLY DISAGREE	1	130	18.5	19.2
DISAGREE	2	158	21.3	40.5
NEITHER DISAGREE NOR AGREE	3	258	34.8	75.3
AGREE	4	152	20.5	95.8
STRONGLY AGREE	5	39	5.3	100.0
TOTALS		742	100.0	

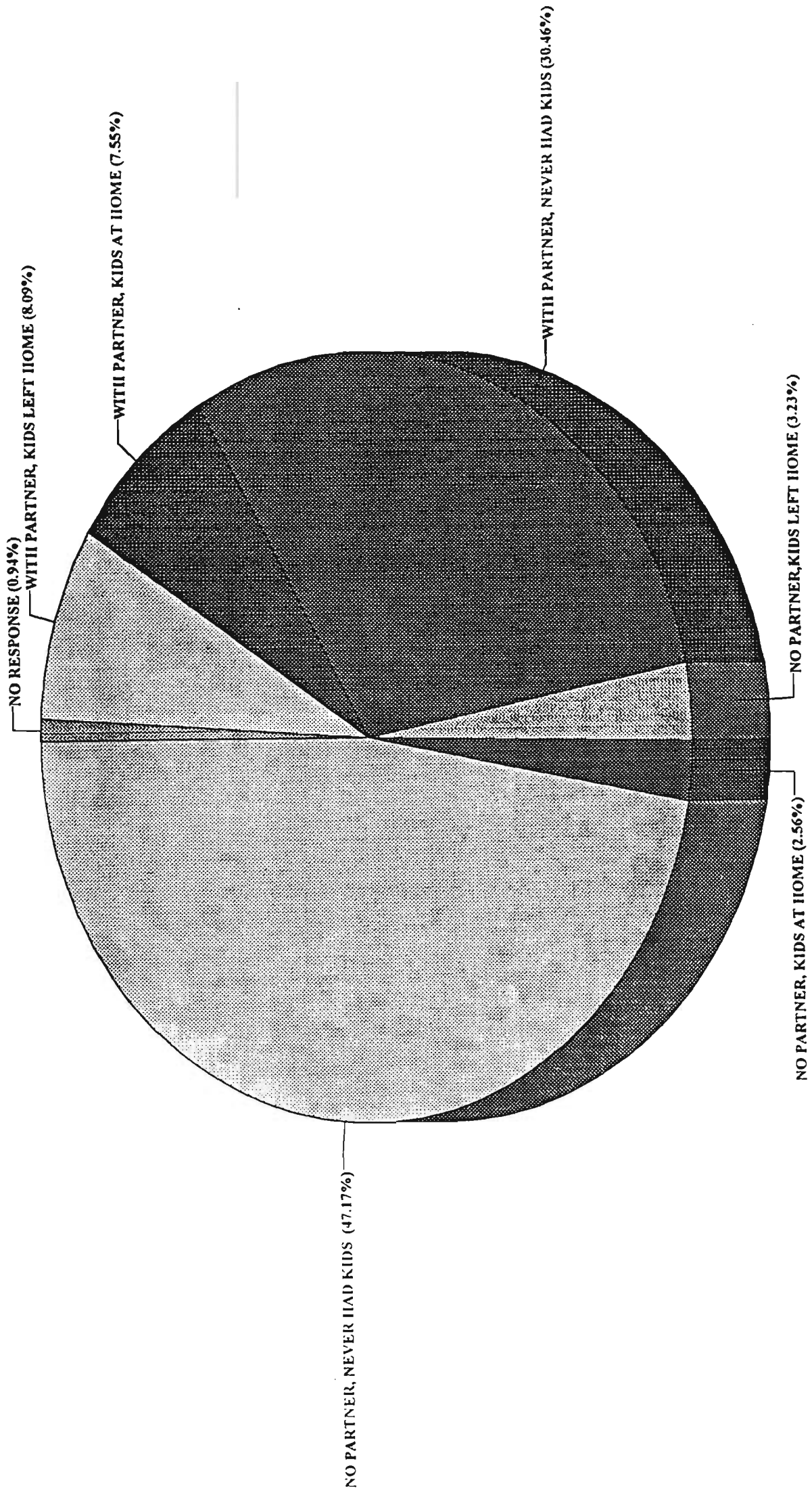
Table 8.4.4.7.3 Enjoy catching up on Sleep

ENJOY CATCHING UP ON SLEEP	VALUE NUMBER	NUMBER OF REPLIES	PERCENT	CUMULATIVE PERCENT
NO RESPONSE	0	4	.5	.5
STRONGLY DISAGREE	1	97	13.1	13.6
DISAGREE	2	104	14.0	28.6
NEITHER DISAGREE NOR AGREE	3	215	29.0	56.6
AGREE	4	181	24.4	81.0
STRONGLY AGREE	5	141	19.0	100
TOTALS		742	100.0	

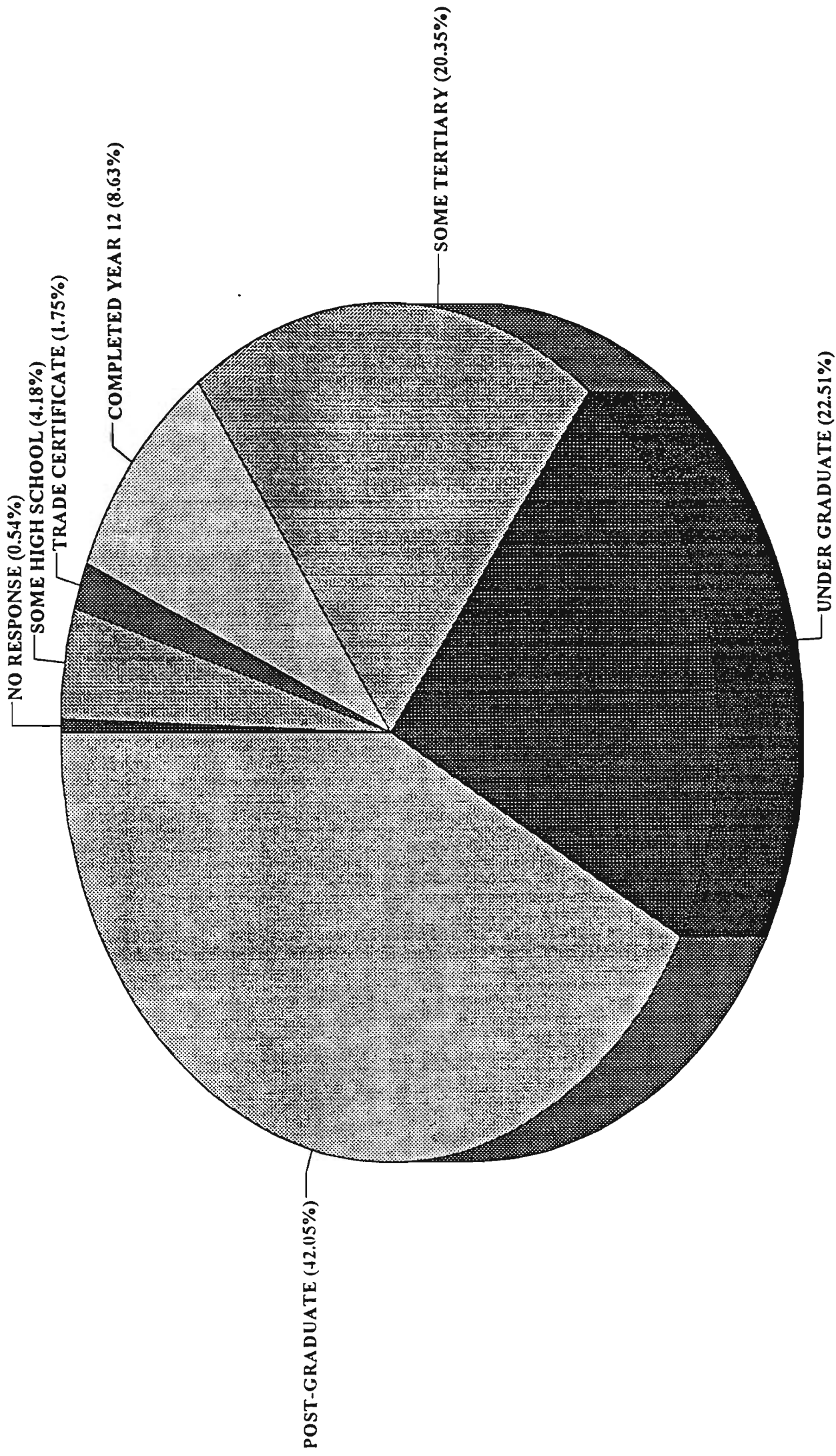
Age Ranges of the Patrons at the Melbourn International Film Festival



The Domestic Status of Patrons at the Melbourne International Film Festival



Educational Level of Patrons at the Melbourne International Film Festival

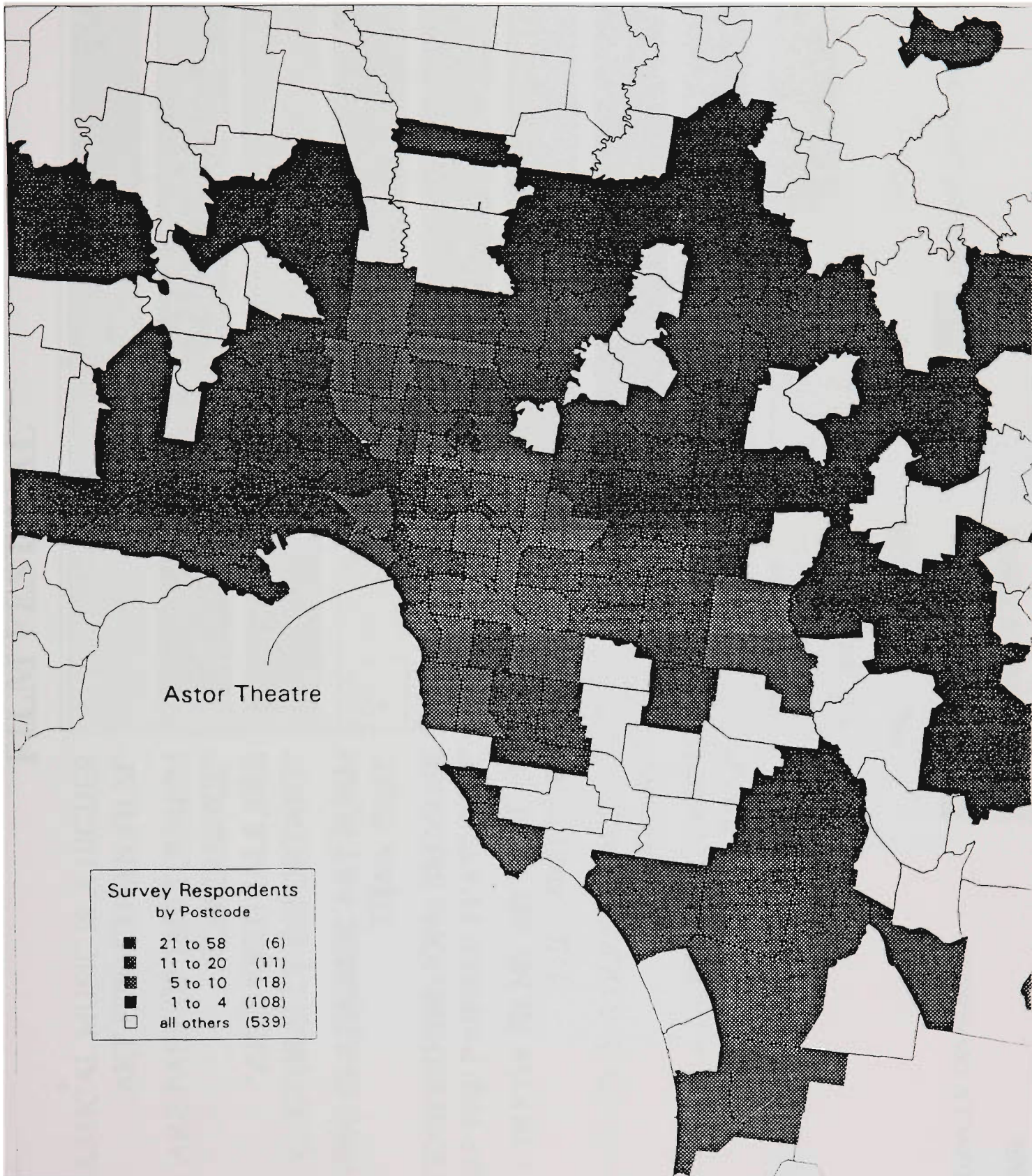


Occupations of the People at the Film Festival

NO OCCUPATION	0	36	4.9	4.9	4.9
NURSE	1	19	2.6	2.6	7.4
LAWYER	2	13	1.8	1.8	9.2
SALES/RETAIL	3	24	3.2	3.2	12.4
RESEARCHER	4	12	1.6	1.6	14.0
TEACHER	5	48	6.5	6.5	20.5
Dr./VET/DENTIST	6	18	2.4	2.4	22.9
FILM TECHNICIAN	7	16	2.2	2.2	25.1
MANAGEMENT	8	47	6.3	6.3	31.4
PUBLIC SERVANT	9	14	1.9	1.9	33.3
ACADEMIC	10	36	4.9	4.9	38.1
LIBRARIAN	11	17	2.3	2.3	40.4
STUDENT	12	95	12.8	12.8	53.2
MUSICIAN	13	7	.9	.9	54.2
ARTIST	14	24	3.2	3.2	57.4
COMPUTER OP/PROGRAMM	15	6	.8	.8	58.2
INDUSTRIAL RELATIONS	16	6	.8	.8	59.0
RETIRED	17	23	3.1	3.1	62.1
FARMER	18	3	.4	.4	62.5
WRITER	19	29	3.9	3.9	66.4
DESIGNER	20	13	1.8	1.8	68.2
SCIENTIST	21	11	1.5	1.5	69.7
DRAFTSMAN	22	1	.1	.1	69.8
MARKETING	23	4	.5	.5	70.4
HOME DUTIES	24	7	.9	.9	71.3
FILM-MAKER/DIRECTOR	25	18	2.4	2.4	73.7
PHOTOGRAPHER	26	13	1.8	1.8	75.5
ENGINEER	27	8	1.1	1.1	76.5
SOCIAL WORKER	28	21	2.8	2.8	79.4
CHURCH MINISTER	29	3	.4	.4	79.8
ARCHITECT	30	7	.9	.9	80.7
DESK-TOP PUBLISHING	31	1	.1	.1	80.9
ADMINISTRATOR	32	28	3.8	3.8	84.6
SELF-EMPLOYED	33	13	1.8	1.8	86.4
CAM OP/CINEMATOGRAPH	34	5	.7	.7	87.1
ART DIRECTOR	35	6	.8	.8	87.9
FESTIVAL DIRECTOR	36	2	.3	.3	88.1
COMPANY DIRECTOR	37	2	.3	.3	88.4
PRODUCTION ASSISTANT	38	4	.5	.5	88.9
ACTOR	39	11	1.5	1.5	90.4
CHEF	40	9	1.2	1.2	91.6
CLERK	41	14	1.9	1.9	93.5
PRODUCER	42	11	1.5	1.5	95.0
UNION OFFICIAL	43	3	.4	.4	95.4
WAITPERSON	44	10	1.3	1.3	96.8
SECRETARY	45	8	1.1	1.1	97.8
ACCOUNTANT	46	3	.4	.4	98.2
FITNESS PROFESSIONAL	47	1	.1	.1	98.4
HAIRDRESSING/MAKE-UP	48	4	.5	.5	98.9
CLEANER	49	2	.3	.3	99.2
YACHT RIGGER	50	1	.1	.1	99.3
BUILDER	51	1	.1	.1	99.5
TRUCK DRIVER	52	1	.1	.1	99.6
MECHANIC	53	1	.1	.1	99.7
TECHNICIAN	54	2	.3	.3	100.0
Total		742		100.0	100.0

MELBOURNE INTERNATIONAL FILM FESTIVAL

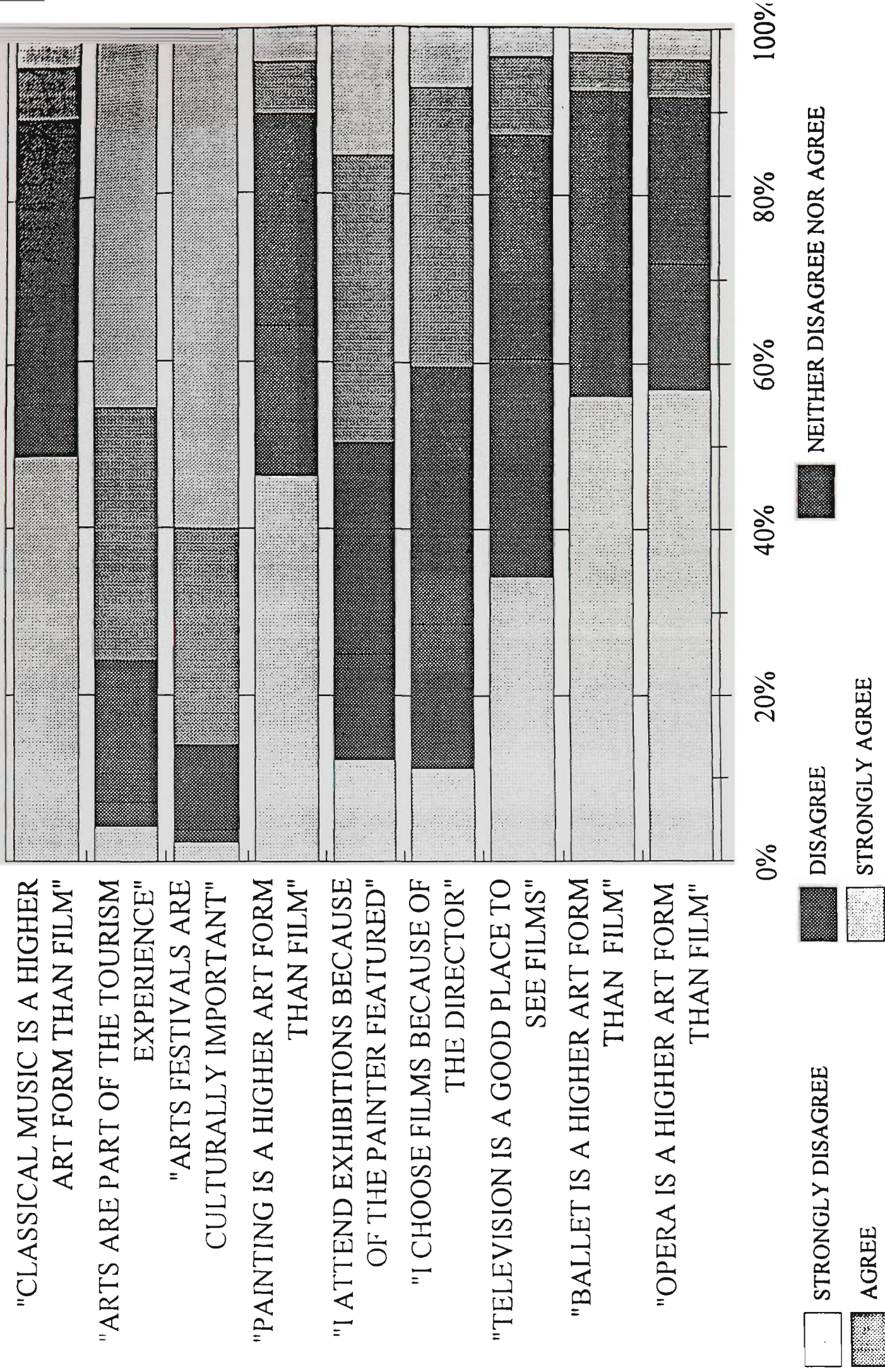
RESIDENTIAL DISTRIBUTION OF RESPONDENTS BY POSTCODE



OPINIONS OF THE AUDIENCE AT THE FILM FESTIVAL

APPENDIX VI

- "CLASSICAL MUSIC IS A HIGHER ART FORM THAN FILM"
- "ARTS ARE PART OF THE TOURISM EXPERIENCE"
- "ARTS FESTIVALS ARE CULTURALLY IMPORTANT"
- "PAINTING IS A HIGHER ART FORM THAN FILM"
- "I ATTEND EXHIBITIONS BECAUSE OF THE PAINTER FEATURED"
- "I CHOOSE FILMS BECAUSE OF THE DIRECTOR"
- "TELEVISION IS A GOOD PLACE TO SEE FILMS"
- "BALLET IS A HIGHER ART FORM THAN FILM"
- "OPERA IS A HIGHER ART FORM THAN FILM"



STRONGLY DISAGREE

DISAGREE

NEITHER DISAGREE NOR AGREE

AGREE

STRONGLY AGREE

0% 20% 40% 60% 80% 100%