

**NEW DIRECTIONS FOR ART GALLERIES AND MUSEUMS:
THE USE OF SPECIAL EVENTS TO ATTRACT AUDIENCES-
A CASE STUDY OF THE ASIA PACIFIC TRIENNIAL**

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ABSTRACT

The role of art galleries is changing. New social patterns and demands have changed visitors' expectations of their experiences at art galleries. In addition, the traditional boundaries that once defined the functions of art galleries have changed as these institutions increasingly see themselves as part of the wider leisure industry. A frequent response by art galleries to the situation of changing roles and audiences has been the mounting of special events to bring in increased visitors and to modernise their appeal and therefore competitiveness. This paper examines visitor motivations for attending the Asia-Pacific Triennial Art Exhibition, a special event at the Queensland Art Gallery, to uncover some of the factors that motivate audiences to attend special events at art galleries. The paper also discusses the attendance behaviours of these visitors.

KEYWORDS: special events; art galleries and art museums; audiences; motivation; attendance behaviour

INTRODUCTION

Throughout the western world, art galleries and art museums are at a time of enormous change, and this trend is also evident in Australia (Casey & Wehner, 2001). Gone are the days when the arts could be isolated in ivory towers, and commercial considerations could be safely ignored. Art galleries and art museums now find themselves in a marketplace where it is important to establish an image and a reputation in order to attract people to their doors (Digney, 1989).

For too long, art galleries and art museums have defended the values of scholarship, research and collection at the expense of the needs of visitors. However, a new role has been emerging for these institutions. They are increasingly being conceptualised as establishments for learning and enjoyment. The reinterpretation of the fundamental functions of these institutions has therefore placed them within both the world of education, as well as in a new and rapidly growing world of the leisure and tourism industry that is dedicated to pleasure and consumerism (Hooper-Greenhill, 1994).

There are considerable variations in what is considered to be an 'art museum', an 'art gallery' and an 'art exhibition' across countries. In many parts of the world, the word 'gallery' is used interchangeably with 'museum' (Schuster, 1995). In the Netherlands however, the word gallery indicates a commercial establishment that displays and sells works of art. In this study, the terms art gallery and art museum are used together to describe those art institutions that are 'organised as a public or private non-profit institution, existing on a permanent basis for essentially educational and aesthetic purposes, that care for and own for use tangible objects, whether animate or inanimate, and exhibits these on a regular basis. These institutions are also open to the general public on a regular basis' (AAM, 1994, pp. 18-19).

In contemporary society, art galleries and art museums are, fundamentally, public institutions, so that underlying their symbolic and utilitarian roles are the goals of directly benefiting more of the public. However, art galleries and art museums increasingly face the issue of maintaining and building their audiences in the context of a rapidly changing society (Migliorino, 1996). Visitors to art galleries and art

museums are becoming more diverse and these institutions are often unprepared for the wide variety of visitors they encounter (Screven, 1996).

Due to the changes in both the types of visitors and motivations of these visitors, as well as changes in the roles of these institutions and increasing competition, a growing number of art galleries and art museums are reinventing themselves. They are attempting to adapt to changing audience and social expectations and conditions by responding with new forms of organisation, exhibition design, programming, and services (Kotler & Kotler, 1998). One strategy that is increasingly being implemented is the staging of special events. This tactic is being used to increase participation and relevance in a constantly changing contemporary society.

To meet the needs of their ever-changing clientele, art galleries and art museums must clearly define their target audiences and strive to make meaningful connections with them (Screven, 1996). While there has been significant research carried out about museum attendance, the results of this research have often been poorly disseminated within the museum profession and results have tended to lodge within institutions rather than contributing to the broader development of knowledge about gallery and museum visitors (Casey & Wehner, 2001). In addition, with the contemporary emphasis on consumer needs, research that simply defines how many people are visiting is insufficient. Research needs to concentrate on why people visit, and their motivation and consumption behaviours. Research also needs to distinguish between visitor types, that is, those people attending institutions' special events, and those visitors who are attending institutions' permanent collections. Such research is important in the planning of relevant special events that will meet customer needs.

As special events in become more commonplace, research about these visitors will become more important in the planning and marketing functions of these institutions. A study into the motivations and attendance behaviours of people attending the Asia Pacific Triennial, a special event in the Queensland Art Gallery's calendar, and visitors attending the gallery's permanent collection demonstrates the differences between the visitors attending the special event and visitors attending the gallery's permanent collection. This, therefore, highlights the need to distinguish between the visitor types as the role of art galleries and art museums change and take new directions.

THE CHANGING ROLE OF GALLERIES AND MUSEUMS

For much of their history, art repositories were valued primarily for the care and preservation of their rare collections as relics for future generations. By the early 20th century, the main focus of such institutions however had shifted towards informational and educational resources, programs and purposes. In contemporary times, understanding of their functions has evolved further and such institutions are now understood to provide appealing and memorable experiences (Kotler & Kotler, 1998).

Visitors are no longer satisfied by simply gazing at displays and exhibits in glass cases. Today, audiences expect to be actively involved in the exhibits, to learn informally, and to be entertained simultaneously (Caulton, 1998). This means that art galleries and art museums can no longer exist solely as warehouses for artefacts and places of scholarly research. In order to increase, or at least maintain their attendance and income, these institutions must deal with the general public in ways that will

make attendance more enjoyable, as well as educationally and personally meaningful (Screven, 1996).

In addition to new audience expectations, changes are also occurring in the boundaries that have traditionally defined the role of art galleries and art museums. The boundaries, which once separated these institutions from other recreational and educational organisations, are blurring or breaking down altogether. In the face of declining budgets from government sources, art galleries and art museums have been forced to identify and meet the needs of a discerning public, and they have been thrust into competition for the public's time and money with all other branches of the leisure industry, from commercial theme parks to retail shopping or home entertainment (Caulton, 1998). Competition is also increasing from the entertainment and cultural districts in central cities, restaurants, sports arenas, cyberspace and those shopping malls which also present collections and exhibitions (Kotler & Kotler, 2000).

A consequence of the changing boundaries and increasing competition has been a change in focus of many art galleries and art museums. They now shift their focus from inward, on their collections, to outward, on their visitors as such institutions have needed to 'sell' their products and services (Screven, 1996). Furthermore, these institutions have begun to acknowledge that much contemporary visiting to an art gallery or art museum takes place during time which may be described as leisure time. Such visitation therefore draws upon discretionary income and often occurs with an expectation of a pleasurable experience. Consequently art galleries and art museums are settings for recreational experience, and must therefore be situated within the larger definitional context of a leisure environment (Stephen, 2001).

Due to these changes in focus and scope, art galleries and art museums are striving to develop new relationships with their audiences. New ways of working and thinking are being negotiated to modify art galleries and art museums to appeal to people who would not normally visit them, while also increasing their market share within the leisure industry (Hooper-Greenhill, 1994). One popular strategy to stimulate increased visitation and expand their interests into the leisure field, has been the staging of special events (Hooper-Greenhill, 1994; Frey & Busenhardt, 1996; Caulton, 1998).

SPECIAL EVENTS IN ART GALLERIES AND ART MUSEUMS

Event literature defines a special event as 'a one-time or infrequently occurring event outside the normal program or activities of the sponsoring or organising body' (Getz, 1997, p.4). Such events in art galleries and art museums have been evolving since the mid 20th century, since the so-called 'blockbuster' exhibition was re-invented in the early 1960s by Thomas Hoving at the Metropolitan Museum of Art, New York (Bradburne, 2001). Special events at art galleries and art museums, sometimes also called public programs, are events that relate to, and extend the public's understanding of the institution's collection and its exhibition themes. These special events are activities that are not part of the institution's permanent exhibition. Such events usually extend over a short period. The aim is to cater to the various needs of the many different audience groups which the art gallery or art museum attracts. As a consequence these events are both broad-ranging and diverse (Savage, 1996).

Special events are often organised to complement the institution's program, and include festivals, musical concerts, workshops, open days, gala days, demonstrations, and artists' talks (Axelsen & Arcodia, 2004). Galleries are also increasingly being utilised by businesses as a 'new and unusual' venue for conferences, client entertainment, and product launches (McLean, 1997).

Research has shown that the strategy of staging special events, used by many art galleries and art museums, to augment their audiences and modernise their public images has been quite successful. Special events are also often used to help them achieve their aim of diversifying their audience base (Kamegai-Cocita, 1998). The provision of 'special and temporary' exhibitions as a stimulus to encourage people to visit has been found to be a successful strategy for many. It particularly enhances the chances of attracting people who are regular visitors (Prince, 1990).

One type of special event that has been used and refined by countless art galleries and art museums around the world during the course of the past decades is the 'blockbuster'. The blockbuster brings together works from museums and private collections worldwide in order to celebrate an artist's oeuvre or to present a particular theme. In most cases, due to the large amounts of time and money involved, such an exhibition often travels to several art galleries or museums over a period of time (Bradburne, 2001).

Since their strong emergence in the 1960s, the so-called blockbuster exhibitions have generally proved to be a means of attracting large audiences, and have also raised the visibility of art, artworks, and artists (Kotler & Kotler, 1998). For example, The *Van Gogh* exhibition at National Gallery of Art, Washington and the *Vermeer* exhibition at The Mauritshuis in The Hague generated hundreds of thousands of visitors in the few months they were staged. The Art Institute of Chicago's blockbuster exhibition of the works of Claude Monet drew 960,000 visitors during a nineteen-week period in 1995 (Kotler & Kotler 1998), and the *Monet in the 20th Century* exhibition at the Royal Academy of Arts, London, drew such large crowds that, during the final days of the exhibition, the Royal Academy stayed open around the clock (Bradburne 2001).

While blockbusters have generally been successful in both drawing large crowds to the institutions in which they are exhibited, and also generating increased interest in the arts, smaller special events at art galleries and art museums have also achieved these aims, but to a smaller scale. Special events for the target audience, such as the festivals, musical concerts, open days, gala days, and so on, have often enabled the generation of income. They have also simultaneously created publicity, and ultimately made possible the achievement of some of the objectives of the institution. Income is also generated through the conferences and room hire in which some art galleries and art museums engage (McLean, 1997). Furthermore, art galleries and art museums often organise a variety of holiday, commemorative and seasonal events to further strengthen community ties, reinforce the sense of belonging, and additionally expand their audiences (Kotler & Kotler, 2000). For example, in the UK, several initiatives involved holding special events and temporary exhibitions in a significant number of galleries. This encouraged new visitors to attend the galleries, while also increasing overall participation rates (Kelly, 1997).

WORLDWIDE EXAMPLES OF SPECIAL EVENTS IN ART GALLERIES AND ART MUSEUMS

The importance of special events to the achievement of new and changing visitor and program aims in art galleries and art museums throughout the world is apparent when documenting the numerous events that are increasingly being staged by these institutions. The following examples highlight not only the variety and nature of special events in art galleries and art museums, but also reveal the commonality of the reasons these institutions have for staging such events.

In the US, The Museum of Contemporary Art, San Diego, has attempted to reach potential new audiences through special events. These events involve the combination of special exhibitions, family activities, performances, artist talks and educational programs (Gomez, 1998). The Institute of Modern Art, Indianapolis (IMA) also has attempted to cater to new audiences. In 1993, the IMA organised “Africafest” and this has become a yearly event. The event was designed to foster community relationships, and break down barriers and the perceptions of exclusivity that discouraged African Americans from visiting the IMA. The festival included international performers, extensive family activities, and a large outdoor marketplace. As part of the festival, the organisers also included activities within the gallery’s permanent collections of African Art, such as story-telling sessions, and tours lead by African American high-school students. This is important, because by developing activities that encourage people to visit the galleries, the museum has been able to promote its permanent collections, which might have otherwise been overlooked by festival-goers (Kamegai-Cocita, 1998).

Like the IMA, Indianapolis, The Massachusetts Museum of Contemporary Art has attempted to use an events-based strategy to remain contemporary and relevant. The museum mounts between six and eight exhibitions each year and has no permanent collection; instead it displays art that it has on long-term loan. Furthermore, its program is supported by the use of special events such as festivals, films, dance parties and live performances (Dezell, 2002). Also in the US, The Memorial Art Gallery in Rochester, New York, in the late 1980s and early 1990s, became aware of its aging membership and declining support groups. As a means to attract younger visitors and members, the gallery created a monthly event for young professionals known as ‘First Friday’, offering a variety of activities, including drinks, light meals, lectures, gallery tours and jazz performances which has become a leading social event for younger members of the community. The Field Museum in Chicago has also reached out to new segments, such as under-served ethnic and cultural groups, by organising outdoor summer ethnic arts and cultural festivals (Kotler & Kotler, 2000).

Special events have also been used in the UK to strategically broaden the audiences of art galleries and art museums. In order to entice potential visitors and people who do not normally visit art galleries, a visual arts organisation in the UK, called Engage, organised a National Gallery Week. This event saw around 200 galleries throughout the UK participate in numerous special events. One of the objectives of the event was to signal to the public that a welcoming, no-elitist attitude awaited them in galleries across the country (Kelly, 1997). The John Hansard Gallery in the UK also attempted to identify people who had a strong interest in contemporary art, but who did not visit galleries. The John Hansard wooed this group by holding a special event for them, which included a personal welcome by the director and talks by the exhibiting artists (Kelly, 1997).

The strategy, of staging increasing numbers of special events to attract audiences and remain relevant, is a tactic being employed by the Queensland Art Gallery in Brisbane, Australia. Every three years the Queensland Art Gallery stages

an exhibition called the Asia Pacific Triennial (APT), which is not part of the gallery's permanent collection. The feature that distinguishes this exhibition is the staging of complementary events related to the APT. These parallel events include conferences, lectures and artist talks, as well as cultural performances and a special children's festival (The Queensland Art Gallery, 2002). This event is important to the gallery because it has allowed the gallery to tap into new and wider audiences while also making the gallery's program increasingly relevant to Australian society.

The examples demonstrate that numerous art galleries and art museums throughout the world are increasingly employing the tactic of organising special events as a strategy to augment their audience base and remain competitive in the changing leisure environment in which they now compete. However, while special events are becoming increasingly important to these institutions, there has been little research into special events in art galleries and art museums to guide special event development and implementation.

Without such research and guides, art galleries and art museums will lack sufficient knowledge to create successful events. Special events could therefore become a liability for the institutions that organise them, rather than an advantageous strategy. This is already evident in the mistakes made by several galleries. For example, during a function at the Glasgow Museums and Art Galleries, a painting was stolen due to security oversights (McLean, 1997). Blockbuster exhibitions, despite their apparent success, also come at a high price.. Paradoxically, increased attendance at blockbusters tends to reduce the actual amount of time visitors spend in the exhibition, and, given the crush of visitors, can drastically reduce the enjoyment of the masterpieces on display. Additionally, instead of dropping in visitors start to treat the institutions in the same way they use a cinema. That is, they wait until something is on before making a visit (Bradburne, 2001).

RESEARCH INTO SPECIAL EVENTS AT ART GALLERIES AND ART MUSEUMS

Due to the increasing importance of developing audiences and modernising their programs, art galleries and art museums have, in recent years, paid increasing attention to issues of representation, participation and access. This research is often denoted by the term 'audience development' (Sandell, 1998). However, the quality of information from such research often varies from one report to another, as does the statistical validity. Furthermore, consistency, in regards to details such as the timing of the research, sampling size, and the questions asked is also rare (Kawashima, 1999).

The 'amateurish' local research, which organisations carry out on their respective visitors, has been well documented by academic researchers (DiMaggio & Useem, 1978; Schuster, 1993; Kawashima, 1999). This research, however has tended to focus on the visitors attending art galleries and art museums' permanent collections. Numerous studies have also examined elements such as demographics, psychographics, and the attendance behaviours of visitors attending permanent collections (DiMaggio & Useem, 1978; Hood, 1983; Eckstein & Feist, 1991; Middleton, 1991; Schuster, 1991; Hooper-Greenhill, 1994; Hooper-Greenhill, 1995; Hood, 1996; Casey & Wehner, 2001. Research has also been based, in particular, on socio-demographics, likes and dislikes of displays, prices, facilities and opening hours (Heady, 1984; Miles, 1988; Johnson & Thomas, 1992; Statham, 1993; Light &

Prentice, 1994). Little research however, is available on visitors who specifically attend an art gallery or art museum for its special events. What's more, research about these visitors is often conducted as part of an institution's general research agenda and such visitors are therefore not recognised as a distinct category of visitor.

While art galleries and art museums are often aware of the numbers of visitors attending their special events, information about motivations and general consumption characteristics is arguably insufficient. As such, further research into visitor needs and satisfaction should play greater attention to motivation if it is to achieve useful results (Prentice, 1994). Furthermore, it is difficult to imagine how art galleries and art museums can truly claim to serve the public if they make little attempt to understand their audience (Prince, 1990).

Historically, decisions about the programs of art galleries and art museums rarely had taken into account the needs, wishes or feelings of the audience. The interests of the public have also tended to be of minimal concern. For these institutions, it was often more important to know the numbers attending than why people were attending. In the present economic climate however, art galleries and art museums cannot afford to measure their success by quantity rather than quality, or to evaluate their work by the numbers of bodies passing through as opposed to visitors' depth of experience (Selwood, 1991). Professionals should be more concerned with learning why visitors attend. This is important in allowing the institutions to create more meaningful events and therefore encourage repeat visits (Williams, 1985; Dobbs & Eisner, 1992).

Studying quality of experience through investigating elements such as motivation will further allow art galleries and art museums to measure the reasons people have for choosing to visit the special event as opposed to other leisure time settings. It will also highlight the importance visitors place on different kinds of experiences gained from their visits. Moreover, studies designed to assess visitor motivation should lead to a conceptual typology about visitors that can be useful in planning for the development of new exhibits and special events (Edwards, Loomis, Fusco & McDermott, 1990).

While more research is needed into the quality of visitor experiences, research also needs to distinguish between visitors attending art galleries and art museums specifically for special events and visitors attending with the primary aim of seeing the institution's permanent exhibition. This is because different types of visitors have different needs. Curators and event managers therefore need to recognise these differences to plan events and programs with their target audiences in mind.

The differences in the two visitor types (that is, visitors with the primary aim of attending special events, and visitors with the primary aim of attending an institution's permanent collection), are evident from a case study of the Queensland Art Gallery's Asia-Pacific Triennial (APT). This case study highlights the differences in motivations and attendance behaviours of the two visitor types. It also serves as support for the suggestion that art galleries and art museums need to engage in more in-depth research about their special event visitors as a distinct visitor category that differs from ordinary, everyday visitors.

SPECIAL EVENT AUDIENCES: A CASE STUDY OF THE ASIA PACIFIC TRIENNIAL

The Asia-Pacific Triennial is an event organised by the Queensland Art Gallery to celebrate contemporary art in the Asia Pacific region. The APT exhibition

is staged once every three years and runs for 3½ months. This exhibition is a major event in the gallery's program and consequently the gallery participates in significant promotion and marketing for the event. The gallery also holds several parallel events in conjunction with the ATP. These include conferences, lectures and artist talks, cultural performances, and a children's festival (The Queensland Art Gallery, 2002).

Sample

The case study examining the Queensland Art Gallery's APT was conducted to discover whether the visitor type (APT visitors compared to visitors attending the permanent collection) was related to visitors' responses regarding motivations and attendance behaviours, and whether there were differences between the two groups. The data were collected using a questionnaire which was administered by both the researcher and several gallery volunteer researchers who randomly approached both visitors attending the APT and visitors attending the permanent collection. Research personnel were instructed to interview every third person that passed their research position. The sampling method used can be considered as a form of convenience sampling as it involved collecting data from whoever was available at the time. Although this method is often seen as opportunistic, it does enable the researcher to focus on, in a non-probabilistic manner, a particular issue and/or group of people (Sapsford & Jupp, 1996). The ability to focus on two certain groups of people, that is, visitors to the APT and visitors to the gallery's permanent collection, was of particular importance to this study. Although the sampling method used was a form of convenience sampling, it was carried out randomly. The data collection process continued throughout the entire 3½ month duration of the Asia Pacific Triennial. It was important to continue the data collection process throughout the entire event as people who attend in the first weeks often have different motivations for attending than those who attend later on.

Respondents were asked to complete the questionnaire and return it immediately to the researcher. There were 507 responses to the questionnaire collected in total. Of these responses, 322 responses were from people specifically attending the Asia Pacific Triennial and 185 responses were from visitors to the permanent collection. It should be noted that many of the visitors attending the gallery to visit its permanent collection also entered the APT to 'have a look'. These visitors had come to the gallery with the intention of visiting the permanent collection and had only entered the APT as a secondary activity. In compiling the data, such visitors were counted as visitors attending the permanent collection and *not* as APT visitors. As such, they were not accounted for twice in the sample data.

The questionnaire

The questionnaire used for this study was developed collaboratively between the researchers and the Audience Development Officer at the Queensland Art Gallery to meet the needs of both. The first part of the questionnaire, although more relevant to the Queensland Art Gallery, did contain some questions that were of interest to this study, including: whether the respondent was attending the gallery specifically to visit the Asia Pacific Triennial or just for a general visit; the length of time spent in the exhibition; how often the respondent visited the Queensland Art Gallery; and with whom the respondent was visiting the exhibition. These questions were important for exploring the different behaviours displayed by visitors attending the APT in

comparison to those visitors attending the permanent collection. The second section of the questionnaire was developed specifically for this study and it addressed visitors' motivations.

The section of the questionnaire addressing visitor motivation included eighteen statements about motivations. Visitors were asked to indicate on a five -point Likert scale how important each motivation was in their decision to attend the event (1 = strongly agree; 5 = strongly disagree). As previously discussed, research focusing on visitors attending special events at galleries is limited, and this includes limited research into visitor motivations. Because of the paucity of research, the questionnaire was developed based on research into the motivations of visitors attending galleries' permanent collections (this does not include visitors attending special events), and the motivations of visitors to special events (this research does not include special events at galleries). The motivation statements were developed to represent the motivation variables these literature sources deemed as important to gallery visitation and special event visitation, including education, social interaction, enjoyment, curiosity, novelty, escape, habit, reviews and esteem (Braverman, 1988; Eckstein & Feist, 1991; Selwood, 1991; Uysal, Gahan & Martin, 1993; Mohr, Backman, Gahan & Backman, 1993; Hooper-Greenhill, 1995; Pearce, 1995; Fyfe & Ross, 1996; Prentice, Davies & Beeho, 1997; Compton & McKay, 1997; Rossetto, 1998). Table 1 lists the 18 motivation statements participants were asked to respond to, as well as the literature source from which each statement was derived, and the literature-derived motivation variable each statement was developed to represent. The motivation variables in the table are listed in the order they were displayed on the questionnaire.

Table 1
Motivation statements used to question people about why they were attending the Asia Pacific Triennial

Motivation statements questioning why people were attending the Asia Pacific Triennial	The literature from which the questions were derived	The motivational variables each statement was developed to represent
To enjoy the company of the people I came with	Mohr et al: 1993; Uysal et al: 1993	Social Interaction
To do something with my family	Prentice et al: 1997	Social Interaction
To have a change from my daily routine	Uysal et al: 1993; Mohr et al: 1993; Prentice et al: 1997	Escape
To relax	Prentice et al: 1997;Compton & McKay: 1997	Escape
To experience something different/unique/authentic	Rossetto: 1998	Novelty
Because I come to this gallery often	Selwood: 1991	Habit
To improve my sense of personal value	Prentice et al: 1997	Esteem
Because I enjoy visiting major exhibitions	Uysal et al: 1993; Mohr et al: 1993	Enjoyment
To be intellectually stimulated	Rossetto: 1998	Education

To experience a sense of discovery	Crompton and McKay: 1997	Novelty
To gain knowledge	Prentice et al: 1997	Education
To increase personal prestige	Rossetto: 1998	Esteem
For emotional and spiritual enrichment Curiosity	Rossetto: 1998 Selwood: 1999; Prentice et al: 1997; Mohr et al: 1993	Enjoyment Curiosity
I like to be in situations where I can explore new things	Compton and McKay: 1997	Novelty
Because of its reviews	Selwood: 1991	Reviews
Because someone recommended it	Selwood: 1991	Reviews
To demonstrate personal knowledge	Prentice et al: 1997	Esteem

Data Analysis

A chi-square test was employed to investigate if visitor type was related to the motivation and behaviour responses. This test also determined if there were differences between the two visitor types with regards to the proportion of responses contained in each category of the motivations and attendance behaviours. By assessing changes among the proportions of responses for each visitor type, the test showed whether the choices made by the two visitor types were related. From these tests, a small p -value indicated that the type of visitor was related to either the motivational or behavioural responses, therefore signifying that the two groups displayed different characteristics for that motivation or behaviour. It signified that any differences observed between the two types of visitors were large enough to move beyond what might be expected from random sample-to-sample variation (Moore, 2000). The chi-square test was deemed appropriate to examine such relationships as it is the most widely used inference nonparametric test applied when ordinal or nominal count data is used (Pagano, 1986). The assumptions needed to conduct this test were also fulfilled by this study, and these included: the need for the data to be random and ordinal (or nominal); as well as the requirement that no more than 20% of the expected counts be less than 5 (Moore, 2000). Due to the second assumption, the motivation variable 'to experience something different / unique / authentic' could not be analysed using a chi-square test because five of the cells had an expected count of less than five. This motivation variable was therefore not further examined. Table 2 demonstrates how the data were inputted into the statistical package SPSS in order for a chi-square test to be conducted.

Table 2
The Setup of the Data in SPSS to Test the Motivation 'To Gain Knowledge'

	To gain knowledge	Total
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		Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree	
Type of visitor	APT visitor	132	153	24	11	2	322
	Permanent visitor	73	84	17	6	5	185
Total		205	237	41	17	7	507

Table 3 shows that of the 18 motivational items, the two visitor types and their associated responses were statistically related in six of the motivation items (a significance level of 5% was employed). With regards to attendance behaviours, listed in Table 4, the two visitor types displayed statistical significance across all three variables. For the attendance behaviour, 'length of time spent at the gallery', two of the categories ('less than 30 minutes' and '30 minutes to 1 hour') had to be combined to form a single category: 'less than one hour'. The low number of responses in the 'less than 30 minutes category' meant no formal analyses would have been able to have been completed without combining the two categories.

Table 3
Chi-square Values of Each of the 18 Motivations

Motivation	Chi-square (χ^2)	p-value
To enjoy the company of the people I came with	11.029	0.260
To do something with my family	10.756	0.029
To have a change from my daily routine	3.93	0.416
To relax	2.008	0.734
To experience something different / unique / authentic	NP	NP
Because I come to this gallery often	32.646	< 0.0001
To improve my sense of personal value	6.771	0.148
Because I enjoy visiting major exhibitions	19.346	0.001
To be intellectually stimulated	14.194	0.007
To experience a sense of discovery	8.184	0.085
To gain knowledge	4.316	0.365
To increase personal prestige	3.473	0.482
For emotional and spiritual enrichment	9.442	0.051
Curiosity	4.214	0.378
I like to be in situations where I can explore new things	5.318	0.256
Because of its reviews	23.146	<0.0001
Because someone recommended it	11.701	0.020
To demonstrate personal knowledge	5.079	0.279

Table 4
Chi-square Values of Each of the Attendance Behaviours

Attendance Behaviour	Chi-square (χ^2)	p-value
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Length of time spent at the gallery	20.953	<0.0001
Gallery attendance frequency	89.194	<0.0001
With whom visitors were attending	12.850	0.012

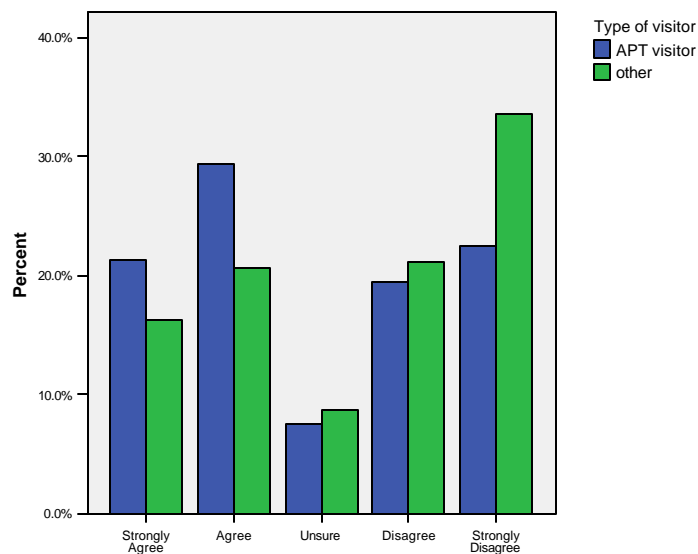
MOTIVATIONS

This study showed that, in reflecting on their motivations to attend either the permanent collection or the APT, the two visitor types, displayed statistically different proportions (in the five Likert categories) in six of the motivations items. These six motivation items are highlighted in table 3. Because there were no statistical differences in the visitors responses to the other twelve motivational items, these items will not be discussed further.

Family Togetherness

'Family togetherness' is the first motivation item that shows the choices made by visitors differ between the two different visitor types ($\chi^2=10.756, p\text{-value}=0.029$). The associated bar graph (Figure 1) of this motivation shows that the opportunity to be with one's family was more important to APT visitors. This is clearly evident in Figure 1 which shows that the APT visitors have a higher percentage than the permanent visitors in the categories 'strongly agree' and 'agree' when responding to the motivation statement 'to do something with my family'. Also, the permanent visitors have an associated larger percentage of responses in the 'strongly disagree' category.

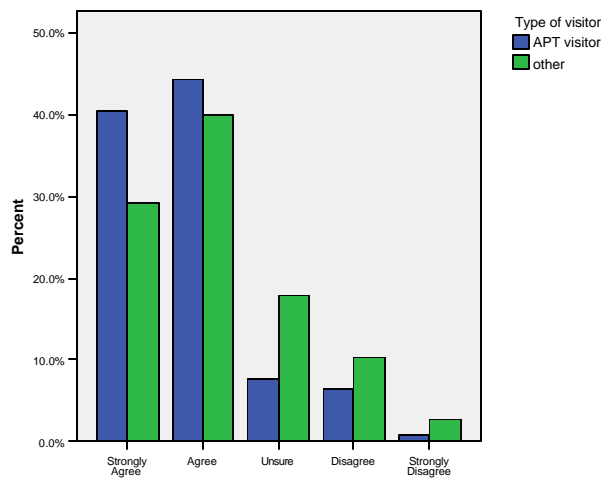
Figure 1
Percentage of Visitor Responses Attributable to Each of the Likert Categories for the Motivation Variable 'Family Togetherness'



Enjoyment of Art Exhibitions

Another motivational variable that demonstrated a significant difference between the two visitor types was ‘because I enjoy visiting major exhibitions’ ($\chi^2=19.346, p\text{-value} = 0.001$). Figure 2 indicates that a larger percentage of APT visitors strongly agreed that they attend exhibitions due to enjoyment. Although many of the permanent visitors also agreed with this statement, the APT visitors had a stronger overall presence in this category. It was expected that this motivation would be more important to APT visitors as the literature about the motivations of people attending special events identifies enjoyment of special events as an important motivating factor to such people.

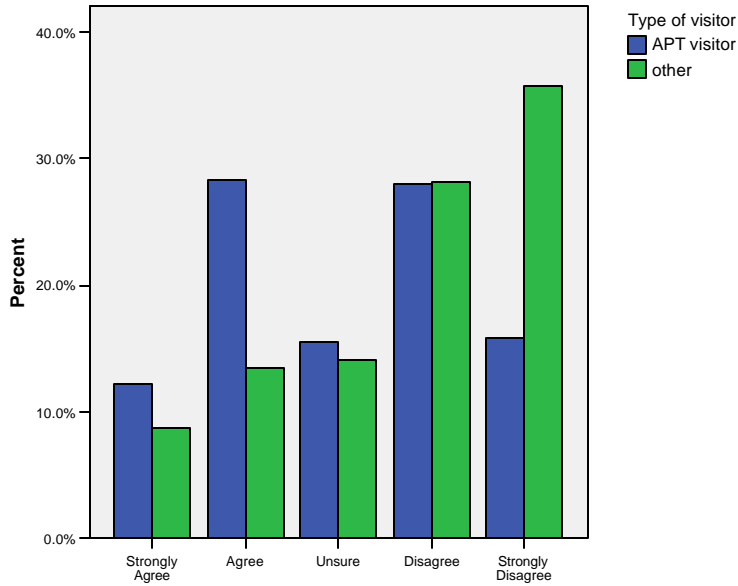
Figure 2
Percentage of Visitor Responses Attributable to Each of the Likert Categories for the Motivation Variable ‘Enjoyment of Art Exhibitions’



I come to the gallery often

Given the greater interest APT visitors showed in attending major art exhibitions, it is not surprising that these visitors were also motivated to attend the event because they often attend the Queensland Art Gallery. The motivational variable ‘because I attend this gallery often’ showed statistically significant differences between the two visitor types ($\chi^2=32.646, p\text{-value} < 0.0001$). Figure 3 indicates that a larger percentage of APT visitors, compared with the permanent visitors, specified that they ‘agreed’ with the statement ‘because I come to this gallery often’. In addition, a larger percentage of permanent visitors indicated that they ‘disagreed’ or ‘strongly disagreed’ with this motivation.

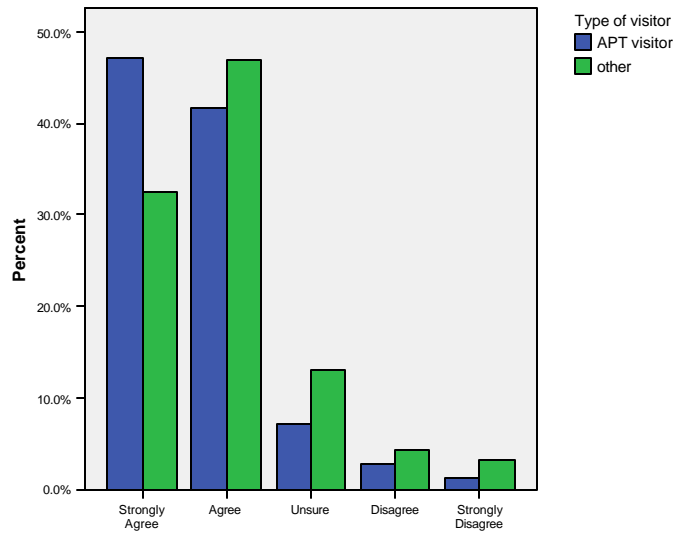
Figure 3
Percentage of Visitor Responses Attributable to Each of the Likert Categories for the Motivation Variable ‘Because I Come to This Gallery Often’



Intellectual Stimulation

The motivational item, 'to be intellectually stimulated' displayed a significant difference between the responses of the two visitor types ($\chi^2 = 14.194$, p -value = 0.007). Figure 4 indicates that although this motivation item was important for both types of visitors in their decision to attend, the APT visitors responded more strongly than the permanent visitors in the 'strongly agree' category.

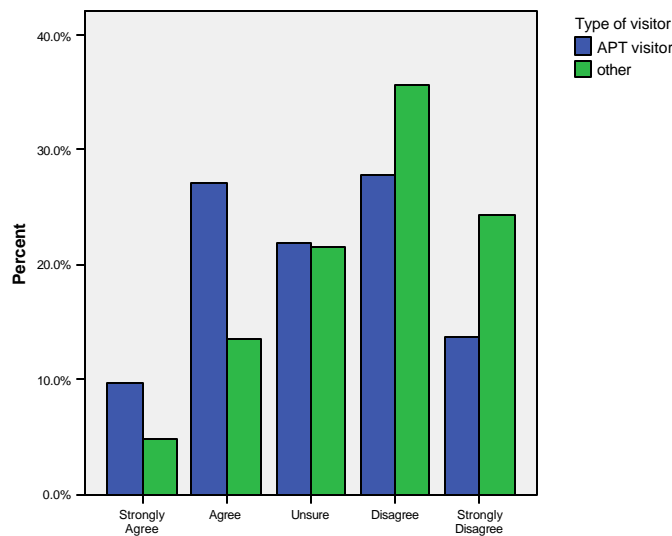
Figure 4
Percentage of Visitor Responses Attributable to Each of the Likert Categories for the Motivation Variable 'Intellectual Stimulation'



Recommendations

A motivational factor discussed in both the event literature and the art gallery literature is personal recommendations. The chi-square test shows that there is a significant difference between the two visitor type's responses ($\chi^2 = 11.701, p\text{-value} = 0.020$). APT attendees tended to agree more that personal recommendations were a motivating factor to attend the event and this is evident in Figure 5. This graph shows that the permanent visitors were more likely to 'disagree' or 'strongly disagree' that personal recommendations were a motivating factor.

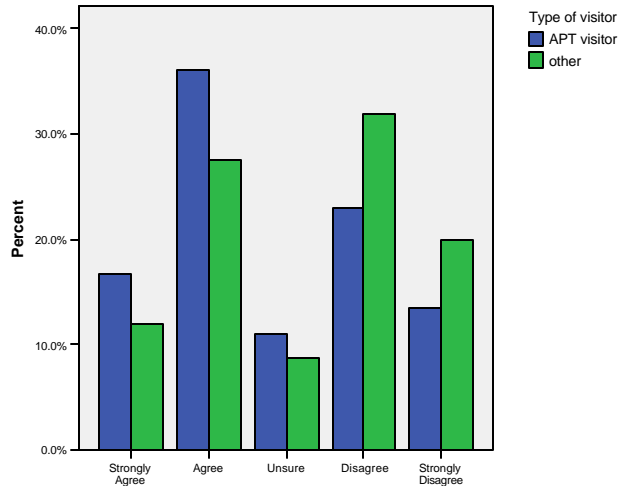
Figure 5
Percentage of Visitor Responses Attributable to Each of the Likert Categories for the Motivation Variable 'Recommendations'



Reviews

Linked to the motivational factor of personal recommendations is the motivational factor 'because of its reviews'. Reviews can be considered as professional recommendations. There is a significant difference between the two visitor types with regards to this motivational factor ($\chi^2 = 23.146, p\text{-value} < 0.0001$). Once again, this factor was more important in motivating APT visitors to attend the special event than it was in motivating visitors to attend the gallery's permanent collection, with APT visitors more likely to agree with the statement and permanent visitors more likely to disagree (Figure 6).

Figure 6
Percentage of visitor responses attributable to each of the Likert categories for the motivation variable 'reviews'



ATTENDANCE BEHAVIOURS

The attendance behaviour variables that were examined in this study included the length of time spent in the exhibition, the frequency of visits by patrons to the gallery, and with whom patrons were visiting. All three variables demonstrated statistical differences between the two visitor types.

The first attendance behaviour examined, the length of time spent in the APT exhibition, displayed a significant difference between the two visitor types ($\chi^2 = 20.953$, p -value < 0.0001). An examination of the length of time that the two types of visitors spent in the exhibition reveals that APT attendees tended to spend a longer time in the exhibition, shown in Table 5. Of the patrons visiting the gallery specifically to attend the APT, 30% were more likely to spend more than 2 hours in the exhibition, whereas only 20% of those who were visitors to the permanent collection spent more than 2 hours in the gallery. Similarly, 30% of the visitors attending the gallery to see its permanent collection were more likely to spend less than an hour, whereas only 14% of APT visitors stayed for less than one hour. While the greater length of time APT visitors spent in the APT exhibition could be explained by the specific interest these visitors had in attending the APT, it could also be a consequence of the tendency for these visitors to also take part in more of the ‘extra’ activities offered alongside the exhibition. As the APT visitors were visiting the gallery specifically to attend the APT, they would be more likely to attend the parallel events, such as the lectures, artist talks, cultural performances and the children’s festival that were coordinated to support the APT exhibition.

Table 5
Time Spent in the Gallery

Type of visitor		Time spend in the gallery			Total
		Less than 1 hour	1-2 hours	More than 2 hours	
APT visitor	No. of visitors	45	182	95	322

	Percentage	14.0%	56.5%	29.5%	100.0%
Permanent visitor	No. of visitors	55	94	36	185
	Percentage	29.7%	50.8%	19.5%	100.0%
Total	No. of visitors	100	276	131	507
	Percentage	19.7%	54.4%	25.8%	100.0%

As well as spending a longer time in the APT exhibition, APT visitors tended to be more frequent visitors to the gallery. ‘Gallery attendance frequency’ revealed a significant difference between the two visitor types ($\chi^2 = 89.194$, p -value < 0.0001). A higher percentage of APT attendees than permanent collection visitors claimed to frequent the gallery for major exhibitions 2-4 times a year, 5-10 times a year, and more than 10 times a year (Table 6). It is also interesting to note that it was the first visit for nearly 50% of the permanent visitors. It is not surprising that APT visitors were more frequent visitors than permanent collection visitors given that they admitted to attending the gallery often and were more highly motivated by the enjoyment of visiting major exhibitions.

Table 6
Gallery Attendance Frequency

Type of visitor		Gallery Attendance Frequency						Total
		First visit	Once a year	2-4 times a year	5-10 times a year	More than 10 times per year	For major exhibitions	
APT visitor	No. of visitors	37	68	108	49	33	24	319
	%	11.6%	21.3%	33.9%	15.4%	10.3%	7.5%	100.0%
Permanent visitor	No. of visitors	88	39	31	12	10	5	185
	%	47.6%	21.1%	16.8%	6.5%	5.4%	2.7%	100.0%
Total	No. of visitors	125	107	139	61	43	29	504
	%	24.8%	21.2%	27.6%	12.1%	8.5%	5.8%	100.0%

The third attendance behaviour, ‘with whom the visitors were attending the exhibition or gallery’, also displayed a significant difference between the two visitor types ($\chi^2 = 12.850$, p -value = 0.012). While a high percentage of both types of visitor were visiting with friends (29%), the main differences between the visitor types emanates from the categories of attending alone and attending with one’s family

group (Table 7). More visitors to the permanent collection were attending alone (30.2% compared with 18% for the APT visitors), however a larger percentage of APT visitors were attending with their family (26% compared with 16.5% for the permanent collection visitors). The tendency for APT visitors to attend with their family adds strength to the finding that these visitors are more highly motivated by the motivation variable of family togetherness.

Table 7
With Whom the Visitors Attended the Gallery

Type of visitor		With Whom					Total
		Alone	With Partner	With Friends	With a family group	As a member of an organised group	
APT visitor	No. of visitors	57	55	93	82	31	318
	%	17.9%	17.3%	29.2%	25.8%	9.7%	100.0%
Permanent visitor	No. of visitors	55	31	52	30	14	182
	%	30.2%	17.0%	28.6%	16.5%	7.7%	100.0%
Total	No. of visitors	112	86	145	112	45	500
	%	22.4%	17.2%	29.0%	22.4%	9.0%	100.0%

By emphasising the differences between the two types of visitors this case study has shown that attendees to the Asia Pacific Triennial, which is a special event at the Queensland Art Gallery, display a number of different motivational and attendance behaviour characteristics than attendees visiting the permanent collection. This lays the foundations for supporting the suggestion that audiences attending special events at art galleries and art museums need to be researched and treated differently from audiences attending institutions' permanent collections. Furthermore, as has been highlighted, research in the areas of both audiences of special event and audiences of art galleries and art museums, and the motivations and consumer behaviours of these audiences are limited and therefore requires further attention.

CONCLUSION

Increasingly, art galleries and art museums are recognising that they are now located not only in the wider sphere of arts, but also within tourism and leisure. These institutions now find themselves in a marketplace where they have to establish an image and a reputation in order to attract people to their doors. They have to appear

exciting, creative and imaginative and cannot just sit back and hope that people will start queuing up (Digney, 1989). As their social and institutional roles have changed, art galleries and art museums have had to change their fundamental strategies in order to remain contemporary and relevant, and to attract sustained audiences.

It has been recognised in the literature that one strategy being employed by many art galleries and art museums to fulfil their audience and institutional goals has been the staging of special events. However, while there are numerous examples of art galleries and art museums worldwide that are employing this strategy, there is little research about the audiences they are attracting to these events, and therefore little evidence about whether the events are effectively satisfying audience needs.

The case study of the Queensland Art Gallery's Asia Pacific Triennial demonstrated that the motivations and behaviours of visitors to the gallery's special event were different from those of visitors attending the gallery's permanent collection. From these differences it can be suggested that the two visitor types have differing needs, and therefore need to be catered to through different management and marketing strategies.

With the contemporary emphasis on the 'needs' of the consumer it is important to understand what special event visitors' needs really are to develop events that meet those needs (Selwood, 1991). Furthermore, unless it is known why people choose to involve themselves in art galleries and art museums, it is difficult to make informed decisions about special events, as well as the institution's exhibits, programs, services, and tourism promotions (Hood, 1996). Future research in art galleries and art museums therefore needs to focus on understanding and further distinguishing the different visitors and their different needs.

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