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
In contemporary society, the role of art galleries is changing. As social patterns and 
demands have changed, so to have people’s expectations of their visiting experiences 
at art galleries. As well, the traditional boundaries that defined the functions of art 
galleries has changed as these institutions have had to expand as they increasingly see 
themselves as part of the wider leisure establishment.

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 
modernize their appeal and therefore competitiveness (Hooper-Greenhill 1994; Frey 
& Busenhart 1996). This paper examines the motivations for attending the Asia-
Pacific Triennial Art Exhibition to uncover some of the factors that motivate 
audiences to attend special events at art galleries. To highlight the differences 
between audiences who visit art galleries specifically to attend the special events, and 
audiences who attend galleries for a general visit, the motivations of attendees to both 
the Queensland Art Gallery’s Asia-Pacific Triennial and general gallery are examined 
and compared.

Keywords:  special events; art galleries and art museums; audiences; 
motivation and 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 market place 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. Art galleries and art museums, in 
contemporary society, have become establishments for learning and enjoyment. The 
reinterpretation of the fundamental functions of these institutions has therefore placed 
them within both a 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. For example, in the Netherlands the 
word gallery indicates a commercial establishment that displays and sells works of art. 
In other regions ‘gallery’ is used interchangeably with ‘museum’ (Schuster 1995). In 
this study, the terms art galley and art museum are used together to describe those art
institutions that are ‘organized 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, a public institution. This means that audience development goals are increasingly being developed to complement their traditional symbolic and utilitarian roles. However, in a rapidly changing society art galleries and art museums face a difficult challenge in maintaining and building their audiences (Migliorino 1996). This is because the range of visitors is becoming more diverse and these institutions are often unprepared for this diversity (Screven 1996).

Due to the changes in both the types of visitors attending art galleries and art museums, and the needs and motivations of these visitors, as well as changes in the roles of these institutions, and increasing competition, a growing number of galleries and museums are reinventing themselves. They are attempting to adapt to changing audience and social expectations and conditions by responding with new forms of organization, exhibition design, programming, and services (Kotler & Kotler 1998). One strategy that is increasingly becoming apparent with art galleries and art museums 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). However, to do this constant research is important. While there has been significant research carried out about museum attendance, the results of this research has 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, their motivation and consumption behaviours. Research also needs to distinguish between visitor types, that is, those people attending the institutions’ special events, and those visitors who are attending the institutions’ permanent collections. Such research is important in the planning of relevant special events that will meet customer needs.

As special events in art galleries and art museums become more commonplace, research about these visitors will become increasingly important in the planning and marketing functions of these institutions. A study into the motivations and attendance behaviours of people attending the Queensland Art Gallery’s Asia Pacific Triennial demonstrates the differences between visitors attending the special events, 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
Art galleries and art museums, for much of their history, 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 to art galleries and art museums are no longer satisfied by simply gazing at displays and exhibits in glass cases. Increasingly, audiences expect to be actively involved in the exhibits, to learn informally and to be entertained simultaneously (Caulton 1998). This means that galleries and museums can 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 changing 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 organizations, are blurring or breaking down altogether. In the face of declining budgets from government sources, galleries and 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 increasingly emanating from the entertainment and cultural districts in central cities, cyberspace, restaurants, sports arenas, 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. This shift has seen many galleries and museums shift their focus from inward, on their collections, to outward, on their visitors as such institutions have increasingly 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 galleries and museums are, today, a setting for recreational experience, and must therefore be situated within the larger definitional context of the leisure establishment (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 in order 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 strategy that is increasingly being used by art galleries and art museums, to stimulate increased visitation and expand their interests into the leisure field, has been the staging of special events (Hooper-Greenhill 1994; Frey & Busenhart 1996; Caulton 1998).
Special Events in Art Galleries and Art Museums
Event literature defines special events as ‘one-time or infrequently occurring events outside the normal programme or activities of the sponsoring or organising body’ (Getz 1997). 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 programmes, are activities and events that relate to, and extend the public’s understanding of, the institution’s collection and its exhibition themes. Special events at art galleries and art museums are activities and events that are not part of the gallery or museum’s permanent exhibition. Such events usually extend over a short period. The aim is to cater for the various needs of the many different audience groups which the gallery or museum attracts. As a consequence these events are both broad-ranging and diverse (Savage 1996).

Special events at art galleries and art museums are often run to complement the institution’s programme, and include festivals, musical concerts, workshops, open days, gala days, demonstrations, and artists’ talks (Axelsen & Arcodia 2004). Galleries are also increasingly being utilized 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 modernize their public images, has been quite successful. Special events are also often used to help art galleries and art museums 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 art galleries and art museums. 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 the course of 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 during 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, also 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 on a smaller scale. Special events for the art gallery or art museum’s target audience, such as the festivals, musical concerts, open days, and gala days, 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. Some art galleries and art museums also generate income through conferences and room hire (McLean 1997). Furthermore, galleries and museums often organize 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 visit the galleries, while also increasing participation rates overall (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 programme 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 programmes (Gomez 1998). The Institute of Modern Art, Indianapolis (IMA) also has attempted to cater to new audiences. In 1993, the IMA organized “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 includes international performers, extensive family activities, and a large outdoor marketplace. As part of the festival, the organizers also include 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 encourages 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 programme is supported by the use of special events such as festivals, movies, 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 organizing 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 visitor and people who do not normally visit art galleries, a visual arts organization 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 2003). 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 programme increasingly relevant to Australian society.

These examples demonstrate that numerous art galleries and art museums throughout the world are increasingly employing the tactic of organizing 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 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, art galleries and art museums will lack sufficient knowledge to create successful events. Special events could therefore become a liability for the institutions that organize 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 to art galleries and art museums. Paradoxically, increased attendance at blockbusters tends to reduce the actual 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 to a museum, visitors start to treat the museum 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 modernizing their programmes, 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, sample size, and the questions asked is also rare (Kawashima 1999).

The ‘amateurish’ local research, which organizations 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 exhibitions (Dimaggio & Useem 1978; Hood 1983; Eckstein & Feist 1991; Middleton 1991; Schuster 1991; Hooper-Greenhill 1994; Hooper-Greenhill 1995; Hood 1996; Casey 2001). Research has also focused, 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 to attend its special events. In addition, research about these visitors is often conducted as part of an institution’s general research agenda and such visitors are therefore not recognized 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 pay greater attention to motivation if it is to achieve useful results (Prentice 1994). Furthermore, it is difficult to imagine how galleries and museums can truly claim to serve the public if they make little attempt to understand their audience (Prince 1990).

Historically, decisions about the work of art galleries and art museums have 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). Art gallery and art museum 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 to attend the special events and visitors attending with the primary aim of seeing the institution’s permanent exhibition. This is because different types of visitor have different needs. Curators and event managers therefore need to recognize these differences to plan events and programmes with their target audiences in mind.

The differences in the two visitor types to art galleries and art museums (that is, visitors with the primary aim of attending special events, and visitors with the primary aim of attending an institution’s permanent collection), is 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 (APT)**

The Asia-Pacific Triennial is an event organized 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 programme and consequently the gallery participates in significant promotion and marketing for the event. The gallery, in conjunction with the ATP, holds several parallel events. These include conferences, lectures and artist talks, cultural performances and a special children’s festival (Queensland Art Gallery 2003).

The case study examining the Queensland Art Gallery’s APT was conducted to discover whether the motivations and attendance behaviours of the visitors to the APT were significantly different from those of the visitors attending the gallery’s permanent collection. The data was collected using a questionnaire and interviewing process.

The questionnaire used for this study was developed collaboratively between the researcher and the Queensland Art Gallery in order to meet the needs of both (Appendix A). Motivations were examined by asking research participants to indicate, on a 5-point Likert scale, how much they agreed with each of eighteen statements focused on motivations for attending either the Asia Pacific Triennial or the general art gallery. These statements were developed from the literature about motivations of attendees to special events, as well as from the literature about general art gallery attendance. The attendance behaviour variables were examined by asking participants to respond to questions about the length of time spent in the exhibition, the frequency in which they visit the gallery, and with whom they were visiting (See Appendix A).

The research process continued throughout the entire period 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 to those who attend later on. Data was collected by randomly approaching visitors attending the Asia Pacific Triennial and asking them to
participate in an audience survey. There were 507 responses collected in total. Of these responses, 322 responses were from people specifically attending the Asia Pacific Triennial and 185 responses were from general gallery visitors.

To investigate if there were significant differences between the two visitor types with regards to the motivations and attendance behaviours, Pearson’s Chi-Square test for significance was employed. Table 1 shows the eighteen motivational statements, as well as the results of the Pearson’s Chi-Square test for significance. However, this method only determines whether or not there is a statistical difference between the two visitor types with regards to each of the motivation variables, so in order to further highlight differences between the two types of visitors mean scores were calculated for each of the eighteen motivation variables with 1 indicating strongly agree and 5 indicating strongly disagree. This therefore allowed the motivations to be ranked in order of importance for each of the visitor types. Most of the motivational items had a mean score of 3 or less, indicating that the respondents to the questionnaire tended to agree with most of the motivation statements. This therefore demonstrates that each of the motivational statements had some relevance to people’s exhibition and gallery attendance. Table 2 lists the motivational items’ mean scores and rankings for each of the two visitor types.

Table 1 Pearson Chi-Square Values of each of the 18 Motivations

<table>
<thead>
<tr>
<th>Motivation</th>
<th>Significance P-value</th>
<th>Chi-Square (\chi^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To enjoy the company of the people I came with</td>
<td>0.260</td>
<td>11.029</td>
</tr>
<tr>
<td>To do something with my family</td>
<td>0.029</td>
<td>10.756</td>
</tr>
<tr>
<td>To have a change from my daily routine</td>
<td>0.416</td>
<td>3.93</td>
</tr>
<tr>
<td>To relax</td>
<td>0.734</td>
<td>2.008</td>
</tr>
<tr>
<td>To experience something different / unique / authentic</td>
<td>0.057</td>
<td>9.168</td>
</tr>
<tr>
<td>Because I come to this gallery often</td>
<td>0.000</td>
<td>32.646</td>
</tr>
<tr>
<td>To improve my sense of personal value</td>
<td>0.148</td>
<td>6.771</td>
</tr>
<tr>
<td>Because I enjoy visiting major exhibitions</td>
<td>0.001</td>
<td>19.346</td>
</tr>
<tr>
<td>To be intellectually stimulated</td>
<td>0.007</td>
<td>14.194</td>
</tr>
<tr>
<td>To experience a sense of discovery</td>
<td>0.085</td>
<td>8.184</td>
</tr>
<tr>
<td>To gain knowledge</td>
<td>0.365</td>
<td>4.316</td>
</tr>
<tr>
<td>To increase personal prestige</td>
<td>0.482</td>
<td>3.473</td>
</tr>
<tr>
<td>For emotional and spiritual enrichment</td>
<td>0.051</td>
<td>9.442</td>
</tr>
<tr>
<td>Curiosity</td>
<td>0.378</td>
<td>4.214</td>
</tr>
<tr>
<td>I like to be in situations where I can explore new things</td>
<td>0.256</td>
<td>5.318</td>
</tr>
<tr>
<td>Because of its reviews</td>
<td>0.000</td>
<td>23.146</td>
</tr>
<tr>
<td>Because someone recommended it</td>
<td>0.020</td>
<td>11.701</td>
</tr>
<tr>
<td>To demonstrate personal knowledge</td>
<td>0.279</td>
<td>5.079</td>
</tr>
</tbody>
</table>

Table 2 The motivational items’ mean scores and rankings for each of the two visitor types

<table>
<thead>
<tr>
<th>Rank</th>
<th>Motivation</th>
<th>Mean Score ((\mu))</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To experience something different / unique / authentic</td>
<td>1.14</td>
</tr>
</tbody>
</table>
Motivations
Previous research into the motivations of people attending art galleries has established that important motivational factors include education, social interaction, curiosity, novelty and habit to attend (Braverman 1988; Eckstein & Feist 199; Selwood 1991; Hooper-Greenhill 1995; Pearce 1995; Fyfe & Ross 1996; Prentice, Davies & Beeho 1997). The motivations attributed to special event and cultural event attendees, include escape from daily routine, desire to learn about other cultures, experiencing something different, attending with friends and relatives, unique experience and a desire to improve one’s education, awareness, knowledge and esteem (Uysal, Gahan & Martin 1993; Mohr, Backman, Gahan & Backman 1993; Compton & McKay 1997; Rossetto 1998). The following discussion will highlight only the items in which the two visitor types displayed significant statistical differences in this study.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Motivation</th>
<th>Mean Score (µ)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To experience something different / unique / authentic</td>
<td>1.58</td>
</tr>
<tr>
<td>2</td>
<td>I like to be in situations where I can explore new things</td>
<td>1.81</td>
</tr>
<tr>
<td>3</td>
<td>To gain knowledge</td>
<td>1.84</td>
</tr>
<tr>
<td>4</td>
<td>To experience a sense of discovery</td>
<td>1.90</td>
</tr>
<tr>
<td>5</td>
<td>Curiosity</td>
<td>1.92</td>
</tr>
<tr>
<td>6</td>
<td>To Relax</td>
<td>1.93</td>
</tr>
<tr>
<td>7</td>
<td>To be intellectually stimulated</td>
<td>1.99</td>
</tr>
<tr>
<td>8</td>
<td>Because I enjoy visiting major exhibitions</td>
<td>2.17</td>
</tr>
<tr>
<td>9</td>
<td>To have a change from my daily routine</td>
<td>2.37</td>
</tr>
<tr>
<td>10</td>
<td>For emotional and spiritual enrichment</td>
<td>2.47</td>
</tr>
<tr>
<td>11</td>
<td>To enjoy the company of the people I came with</td>
<td>2.52</td>
</tr>
<tr>
<td>12</td>
<td>To improve my sense of personal value</td>
<td>2.89</td>
</tr>
<tr>
<td>13</td>
<td>Because someone recommended it</td>
<td>3.21</td>
</tr>
<tr>
<td>14</td>
<td>To do something with my family</td>
<td>3.35</td>
</tr>
<tr>
<td>15</td>
<td>Because of its reviews</td>
<td>3.61</td>
</tr>
<tr>
<td>16</td>
<td>To increase personal prestige</td>
<td>3.63</td>
</tr>
<tr>
<td>17</td>
<td>To demonstrate personal knowledge</td>
<td>3.68</td>
</tr>
<tr>
<td>18</td>
<td>Because I come to this gallery often</td>
<td>3.69</td>
</tr>
</tbody>
</table>
Education
The motivational item, “to be intellectually stimulated” displayed a significant difference between the two visitor types, with $\chi^2 = 14.194$ and $P$-value $= 0.007$. For APT attendees the motivation “to be intellectually stimulated” was ranked as the second most important motivational factor stimulating people to attend the exhibition. For general gallery visitors this item had a rank of only seven, suggesting that APT visitors considered this motivational factor to be more important in inspiring them to attend the event.

Social Interaction
Social interaction is a motivation important to both groups, however the social experiences sought by the two groups were different. This study found that family togetherness was more important to APT visitors, and this is demonstrated in the result of the Pearson Chi-Square test for significance ($\chi^2=10.756$, $P$-value=$0.029$), and the mean scores calculated for each.

Enjoyment of Art Exhibitions
Another motivational variable that demonstrated a significant difference between the two visitor types was “because I enjoy visiting major exhibitions” ($\chi^2=19.346$, $P=0.001$). 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.

Reviews
A motivational factor that is identified in both the event literature and the art gallery literature is personal recommendation. While this factor emerged as moderately important for both visitor types in this study, the Pearson’s Chi-Square test for significance shows that there is a significant difference between the two visitor types ($X^2=11.701$, $P$-value=$0.020$). APT attendees tended to agree more with this motivational factor.

Linked to the motivational factor of personal recommendation is the motivational factor “because of its reviews’. Reviews can be considered as professional recommendations. There is also a significant difference between the two visitor types with regards to this motivational factor ($X^2=23.146$, $P$-value=$0.000$). Once again, this factor was more important in motivating APT visitors to attend the special event than it was in motivating general gallery visitors to attend the art gallery.

Attendance Behaviours
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 partons 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 ($X^2 = 20.953$, $P$-value $= 0.00$). An examination of the length of time that the two types of visitors spent in the exhibition reveals that APT attendees tended to spend longer time in the exhibition. While the average time spent in the APT exhibition by both types of
visitors was 1 – 2 hours, patrons who were visiting the gallery specifically to attend the APT were more likely to spend more than 2 hours in the exhibition.

As well as spending a longer time in the exhibition, APT visitors tended to be more frequent visitors to the gallery. Gallery attendance frequency revealed a significant difference between the two visitor types ($X^2 = 69.648$, $P$-value = 0.00) A higher percentage of APT attendees than general gallery visitors claimed to frequent the gallery for major exhibitions as well as for each of the frequencies 2-4 times a year, 5-10 times a year, and more than 10 times a year.

The third attendance behaviour, with whom the visitors were attending the exhibition or gallery, also displayed a significant difference between the two visitor types ($X^2 = 15.126$, $P$-value = 0.019). While a high percentage of both types of visitor were visiting with friends, the main differences between the visitor types emanates from the categories of attending alone and attending with one’s family group. More general gallery visitors were attending alone, however a larger percentage of APT visitors were attending with their family.

Through emphasizing 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 compared to general gallery visitors. This lays the foundations for supporting the suggestion that audiences attending special events at art galleries and art museums need to be researched separately from audiences attending the institutions’ permanent collections. Furthermore, as has been highlighted, research in the areas of both special event audiences of art galleries and art museums, and the motivations and consumer behaviours of these audiences is limited and therefore requires further attention.

**Conclusion**

Increasingly, art galleries and art museums are recognizing that they are now located not only in the wider sphere of arts, but also within tourism and leisure. The art gallery now finds itself in a market-place where it has to establish an image and a reputation in order to attract people to its doors. It has 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 recognized 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 galleries and 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 APT demonstrates that the motivations and behaviours of special event visitors to the gallery were different to those of visitors to the gallery’s general collection. From these differences it can be suggested that the two visitor types have differing needs.
With the contemporary emphasis on the ‘needs’ of the consumer, it is therefore 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, programmes, services, outreach to under-served audiences, and tourism promotions (Hood 1996).

Reference List


Axelsen, ML & Arcodia, C 2004, “Motivations for attending the Asia-Pacific Triennial Art Exhibition”


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Appendix A

QUEENSLAND ART GALLERY
ASIA-PACIFIC TRIENNIAL 2002
**VISITOR RESEARCH**

**Did you visit the Queensland Art Gallery today**
- ☐ 1. specifically to see the Asia-Pacific Triennial 2002 exhibition?
- OR
- ☐ 2. as a general Gallery visit?

**How long do you expect to spend in this APT today?**
- ☐ 1. Less than 30mins
- ☐ 2. 30mins – 1hr
- ☐ 3. 1 – 2 hrs
- ☐ 4. More than 2 hours

**How often do you visit the Queensland Art Gallery?**
- ☐ 1. 1st visit
- ☐ 2. Once a year
- ☐ 3. 2-4 times a year
- ☐ 4. 5-10 times a year
- ☐ 5. More than 10 times a year
- ☐ 6. For major exhibitions

**With whom are you visiting the Gallery today?**
- ☐ 1. Alone
- ☐ 2. With partner
- ☐ 3. With Friend/s
- ☐ 4. With a family group
- ☐ 5. As a member of an organized group

**Gender**
- ☐ 1. Female
- ☐ 2. Male

**Age group:**
- ☐ 1. Under 16 years
- ☐ 2. 16 – 18 years
- ☐ 3. 19 – 24 years
- ☐ 4. 25 – 34 years
- ☐ 5. 35 – 44 years
- ☐ 6. 45 – 54 years
- ☐ 7. 55 – 64 years
- ☐ 8. 65 – 74 years
- ☐ 9. Over 75 years

**Occupation**
- ☐ 1. Manager/Administrator
- ☐ 2. Professional
- ☐ 3. Tradesperson & related
- ☐ 4. Clerical, Sales and Service
- ☐ 5. Production & Transport
- ☐ 6. Labour & related
- ☐ 7. Retired
- ☐ 8. School teacher
- ☐ 9. Other educator
- ☐ 10. Artist
- ☐ 11. Writer
- ☐ 12. Home duties
- ☐ 13. Student
- ☐ 14. Art Student
- ☐ 15. Unemployed
- ☐ 14. Other ____________
Residence

- Brisbane Metropolitan: Suburb____________________
- Regional Queensland: City/Town__________________
- Interstate: City/Town___________________________
- Overseas: Country_____________________________

Why did you come to this event?

<table>
<thead>
<tr>
<th>Reason</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Unsure</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
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</thead>
<tbody>
<tr>
<td>To enjoy the company of the people I came with</td>
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<td>To do something with my family</td>
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<td>To have a change from my daily routine</td>
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<td>To relax</td>
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<td>To experience something different/unique/authentic</td>
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<td>Because I come to this Gallery often</td>
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<td>To improve my sense of personal value</td>
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<td>Because I enjoy visiting major exhibitions</td>
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<td>To be intellectually stimulated</td>
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<td>To experience a sense of discovery</td>
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<td>To gain knowledge</td>
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<td>To increase personal prestige</td>
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<td>For emotional and spiritual enrichment</td>
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<td>Curiosity</td>
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<tr>
<td>I like to be in situations where I can explore new things</td>
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<tr>
<td>Because of its reviews</td>
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<td>Because someone recommended it</td>
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<td>To demonstrate personal knowledge</td>
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