

# Glossary

| Glossary term                             | Explanation   |
|---|---|
| <b>accessible language</b>                | See <i>artspeak</i> in this glossary.   |
| <b>'alienated' audience cluster</b>       | This grouping (19%) emerged from the quantitative survey of attitudes, and is specifically alienated by aspects of contemporary art. See also <i>cluster analysis</i> in this glossary.   |
| <b>arts marketing consortia</b>           | See <i>joint ventures</i> in this glossary.   |
| <b>artform</b>                            | The different categories of art practice. The nine Boards of the Australia Council are structured largely by artform.   |
| <b>artist</b>                             | Any person who creates or gives expression to works of arts, who considers their artistic creation to be an essential part of their life, who contributes by way of their practice to the development of art and culture, and who is or asks to be recognised as an artist. (Adapted from the UNESCO definition, 1980).   |
| <b>artspeak</b>                           | By and large, 'artspeak' stems from European philosophical language. It has a legitimate place in art discourse, offering artists a framework for insight about their ideas and practice. While this language necessarily informs a dialogue between professionals (artists, curators and academics), it is considered 'jargon' by a high percentage of the contemporary art audience. Use of 'artspeak' should therefore be carefully targeted, and in promotional and interpretive materials, replaced with commonly understood language. See page 5, <i>What's in a word?</i> and page 43, <i>Using language</i> . |
| <b>attendance frequency</b>               | The number of visits to contemporary art exhibitions in a nominated period. The study used the following attendance frequencies over the past two years for analysis: none (ever), prior to past two years, once, twice, three times, and four or more times.   |
| <b>attendance groups</b>                  | The survey analysed the attendance patterns of all participants based on number of visits to contemporary art exhibitions in the past two years. Five groupings were isolated (in increasing order of likelihood of attendance): 'never', 'lapsed', 'one-off', 'infrequent' and 'committed' visitors. See page 37, <i>Profile of audience by attendance</i> .   |
| <b>attitude profiles</b>                  | A profile of the survey participants is created from their response to 'attitudinal statements'. Components of this profile are the attitudinal statements themselves. See also <i>cluster analysis</i> in this glossary.   |
| <b>attitudinal segmentation</b>           | See <i>cluster analysis</i> in this glossary.   |
| <b>attitudinal statements</b>             | Attitudinal statements are carefully designed to explore the topic (in this case, attitudes to contemporary art, and each survey participant is asked how they react to the statement on a scale ranging from complete agreement to complete disagreement. See also <i>cluster analysis</i> in this glossary.   |
| <b>audience development</b>               | Audience development uses a range of marketing instruments. The <i>product</i> (exhibition, event or public program) will appeal to different market segments. The product will reach its target group through <i>communication</i> —publications and information, public and media relations, direct marketing, advertising, promotions and educational programs. The <i>location</i> or <i>venue</i> , <i>price</i> and <i>service</i> , as motivators or barriers to potential audiences, are also considered. A poorly targeted audience development program will fail to generate audience support.              |
| <b>blue-collar</b>                        | Employees who perform manual labor, such as in a factory or on a building site.   |
| <b>cluster analysis</b>                   | This survey technique asks the participant a fairly large number of carefully designed questions (attitudinal statements) around the topic of interest. The answers are used to (a) profile the individual participant and (b) correlate and re-weight to isolate groupings of like-minded subjects. In this study, five groupings by attitude emerged from this process (in increasing order of enthusiasm): 'rejectors', 'irrelevant', 'alienated', 'lifestyle' and 'positive' clusters. See page 49, <i>Audience 'attitude clusters'</i> .   |
| <b>collection and exhibition policies</b> | A set of principles and actions that guide programs of 'collecting' and 'exhibiting' art.   |
| <b>commercial galleries</b>               | The business model of commercial galleries is mostly based on the exhibition and sale of artworks. This imperative influences the choice of art, artists and media. Galleries in this survey are defined as <i>non-commercial</i> because their programs are subsidised by a mix of public funding sources, enabling more opportunity for risk.   |
| <b>'committed' visitors</b>               | This is one of the five attendance groups established in this study by analysing attendance frequency at contemporary art exhibitions over the past two years. The 'committed' visitors (9%) visited four or more times. For full details, see page 37, <i>Profile of audience by attendance</i> . See also <i>attendance groups</i> in this glossary.  |
| <b>contemporary art</b>                   | For the purposes of this study, contemporary art and craft is defined as 'visual art and craft that involves very new and different ideas, concepts or materials. It includes innovative use of paintings or sculpture through to the use of all sorts of objects, textiles, glass, photography, computer-generated images or a mix of those things'.   |

| <b>Glossary term</b>         | <b>Explanation</b>  |
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| <b>convenience factors</b>   | People visit contemporary art for all kinds of reasons. Some of the less frequent visitors appear to be significantly motivated by factors other than the art itself. These factors have bearing on how convenient it is for the visitor to attend a particular gallery and exhibition, and include ease of parking, facilities for children, availability of a café or restaurant in the vicinity, gallery opening hours, parking and so on. For more details, see page 57, <i>The decision-making process</i> .   |
| <b>core program</b>          | The core program is the dominant gallery activity. Some galleries focus on collecting, others on exhibiting and selling. Some might have an education focus. For more information, see page 20, <i>Chart 2.12: Core programs and artform focus</i> .  |
| <b>craft</b>                 | The word 'craft' acknowledges the 'making' process, and sometimes references 'design'. Generally, craft expresses meaning through the language of material and technique.   |
| <b>cross-promotions</b>      | Galleries have reported success with promotions jointly carried out with other organisations such as festivals, local and national media, and tourism agencies. For more information see page 30, <i>Chart 2.32: Marketing successes</i> .  |
| <b>current visitors</b>      | For the purposes of this study, current visitors are those who have attended a contemporary art exhibition at least twice in the past two years. This takes in the 'committed' and 'infrequent' attendance groupings. See page 37, <i>Profile of audience by attendance</i> .   |
| <b>database</b>              | A structured collection of information, usually stored on a computer. The database of interest to this study contains contact details for past and potential visitors to contemporary art events. It may be created by collecting information from actual visitors or acquiring it through joint or cross promotions, or by purchasing a list from elsewhere (mail houses, other galleries). Visitor databases should contain full contact details (including email addresses) and some profile elements (interest in contemporary and Indigenous art, craft and new media art). See pages 9 and 29, <i>Database management</i> . |
| <b>demographic groups</b>    | Demographics involve analysing a population by age, gender, income and other parameters in order to refine and target a given marketing message to its intended consumers. In this study, the demographics of both attendance groups and attitude clusters are examined with a view to constructing the profiles of each of these groupings set out on page 11, <i>Audience targets for galleries</i> . For more information see page 39, <i>Who attends (and who doesn't)</i> .  |
| <b>disabled access</b>       | Defines the physical facilities required by people in wheelchairs, with walking aids, and with various forms of sensory disability for entry to public buildings and navigation within the buildings. Current community attitudes (reflected in local council bylaws) dictate that where practicable, disabled people be given the same access to any activity as the general population. For more information see page 19, <i>Disabled access</i> .  |
| <b>earned revenue</b>        | Refers to gallery income that is earned by the sale of artworks, other products and services. It does not relate to subsidies, sponsorship or grant income. For more information, see page 16, <i>Chart 2.7: Non-grant income</i> .   |
| <b>frontline staff</b>       | Staff who have direct contact with visitors during the course of an exhibition or activity, including security, reception, and staff or volunteers providing interpretive assistance to visitors about the art. For more information see page 26, <i>Chart 2.25: Gallery statements on the role of frontline staff</i> .  |
| <b>full-time equivalents</b> | When the employment hours of two or more part-time staff are added together, they can equal a full-time position.   |
| <b>galleries</b>             | In this study, the term 'galleries' is used to encompass all possible exhibiting spaces for contemporary art. In addition to traditional gallery venues, exhibiting spaces can include municipal buildings (town halls, libraries), corporate foyers, classrooms, warehouses, studios, outdoor venues, the street—in fact any public or private space used for the purpose. For more information, see page 19, <i>Exhibition and venue facilities</i> .   |
| <b>gallery attendances</b>   | In this study, galleries were categorised by annual attendance levels with breakpoints at 10,000 and 25,000 visitors annually. Galleries with higher attendances are defined as having more than 25,000 visitors per annum, and lower attendances as less than 10,000 visitors. For more information, see page 14, <i>Chart 2.3: Attendances analysed by gallery profile</i> .  |
| <b>gallery incomes</b>       | In this study, galleries were categorised by annual income levels with breakpoints at \$200,000 and \$450,000. Galleries with higher incomes are defined as having annual incomes of more than \$450,000, and lower incomes of less than \$200,000. For more information see page 16, <i>Chart 2.5: Annual income distribution of galleries</i> .   |
| <b>hobby</b>                 | Engagement in an activity or interest for pleasure and relaxation during spare time—and not for profit or professional pursuit.   |
| <b>Indigenous art</b>        | For the purposes of this study, contemporary Indigenous art is defined as 'recent Indigenous art and craft that is Aboriginal or Torres Strait Islander art and craft'.   |

| Glossary term                          | Explanation   |
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| <b>'infrequent' visitors</b>           | This is one of the five attendance groups established in this study by analysing attendance frequency at contemporary art exhibitions over the past two years. The 'infrequent' visitors (13%) visited two or three times. For more information see page 37, <i>Profile of audience by attendance</i> . See also <i>attendance groups</i> in this glossary.   |
| <b>interactivity and participation</b> | Either the art itself or the exhibition format may promote visitor interaction. Audience involvement may be designed into the exhibition or be inherent in the artform on display (such as new media). For more information see page 25, <i>Interactivity and participation</i> .   |
| <b>interpretive aids</b>               | Any strategy designed to assist visitors with interpreting the art on display in an exhibition. They may take the form of written material (either displayed descriptions or leaflets), video, audio and multimedia guides to the work, and face-to-face explanations by artists or gallery staff. For more information see page 7, <i>Interpreting the work</i> .  |
| <b>'irrelevant' audience cluster</b>   | This grouping (17%) emerged from the quantitative survey of attitudes; they are ambivalent about art generally, claiming limited experience and lack of knowledge. See <i>cluster analysis</i> in this glossary.  |
| <b>joint ventures</b>                  | Strictly speaking, a joint venture is a business enterprise jointly undertaken by two or more companies sharing the initial investment, risks and profits. In arts marketing, a joint venture is also referred to as a 'marketing consortium'. There are a growing number of arts marketing consortia (Arts Around Adelaide, Canberra Arts Marketing, Townsville—JAM for T) in Australia. In joint ventures or marketing consortia, organisations or galleries jointly undertake aspects of their marketing, sharing costs and knowledge, and creating economies of scale. The benefits are improved efficiency and effectiveness of marketing programs.  |
| <b>'lapsed' visitors</b>               | This is one of the five attendance groups established in this study by analysing attendance frequency at contemporary art exhibitions over the past two years. The 'lapsed' visitors (23%) did not visit in the past two years, but have visited previously. For more information see page 37, <i>Profile of audience by attendance</i> . See also <i>attendance groups</i> in this glossary.   |
| <b>'lifestyle' audience cluster</b>    | This grouping (33%) emerged from the quantitative survey of attitudes; they enjoy contemporary art but not passionately, claiming it competes with a wide range of other activities and lifestyle needs such as family. See <i>cluster analysis</i> in this glossary.   |
| <b>market research</b>                 | Market research gathers relevant information on <i>competitors</i> (other galleries or groups targeting the same audience), and <i>current</i> and <i>potential audiences</i> . It provides a better understanding of a gallery's audience by exploring attitudes, preferences, opinions, beliefs, past experiences, levels of satisfaction and so on. Market research also has limitations. It provides important analytical information to aid the design of audience development strategies, but rarely highlights creative opportunities. The two core research methodologies are 'qualitative' and 'quantitative' research. [Extracts from Steidl and Hughes, <i>Marketing strategies for arts organisations</i> , Australia Council, 1997]. See also <i>qualitative research</i> and <i>quantitative research</i> in this glossary. |
| <b>marketing strategy</b>              | The skilful balancing and management of a products and services portfolio that ensures the best use of limited resources while meeting long-term goals and vision. The strategy will identify current products and services that could be developed further, phased out or made more efficient. It also identifies development opportunities for new services and products.   |
| <b>media relations</b>                 | The practice or profession of establishing, maintaining or improving a favourable relationship between an organisation and the media.   |
| <b>membership program</b>              | Many galleries run membership schemes such as 'Friends of ' to cater for the special needs of enthusiastic visitors and drive fundraising initiatives. Members may receive reciprocal benefits from associated organisations (discounts on entry and products), targeted communications, and sometimes, a dedicated members' room and member-only facilities. For more information see page 11, <i>Membership schemes</i> .   |
| <b>mixed program</b>                   | This term is used in this study to denote galleries with a contemporary Australian art content of less than 75% of the works exhibited. The reduction in Australian content may be due to the introduction of either non-contemporary or international exhibitions.   |
| <b>'never' visitors</b>                | This is one of the five attendance groups established in this study by analysing attendance frequency at contemporary art exhibitions over the past two years. The 'never' visitors (46%) have never visited. For more information see page 37, <i>Profile of audience by attendance</i> . See <i>attendance groups</i> in this glossary.   |
| <b>new media</b>                       | New media art is generally a collaborative practice where artists engage with performance, digital technologies and cross-disciplinary artforms to produce a range of performance, installation and screen-based artworks. It can also explore the creative synthesis of art and emerging science and technology fields. For more information see page 47, <i>New media art polarises audiences</i> .   |
| <b>niche audiences</b>                 | A well-defined section of a market, usually small, which can be highly responsive if the product (exhibition or public program) is designed to meet preferences and needs. Niche markets for galleries could be children, youth, a 'friends' group, or any of the target audiences defined on a demographic, geographic or lifestyle / psychographic basis.   |

| Glossary term                                     | Explanation   |
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| <b>'one-off' visitors</b>                         | This is one of the five attendance groups established in this study by analysing attendance frequency at contemporary art exhibitions over the past two years. The 'one-off' visitors (9%) visited once. For full details see page 37, <i>Profile of audience by attendance</i> . See <i>attendance groups</i> in this glossary.  |
| <b>online communities</b>                         | The Internet supports many methods for communication between the members of a special interest group. In the case of contemporary art, galleries can enhance their own websites to support interaction between their visitors and potential visitors by using moderated discussion groups, newsgroups, or a variety of other freeware and commercial software solutions. Such 'online communities' allow members of the contemporary art audience to discuss topics of common interest, with the gallery as a participant.  |
| <b>outreach</b>                                   | This expression describes exhibitions and/or public programs delivered outside the gallery venue (schools, shopping centers, municipal buildings, isolated communities—anywhere there are people and reasonable security for the artworks). For more information see page 25, <i>Outreach</i> .   |
| <b>'positive' audience cluster</b>                | This grouping (28%) emerged from the quantitative survey of attitudes; they are committed to contemporary art, and respond positively to its new directions and stimulation. See <i>cluster analysis</i> in this glossary.  |
| <b>predominantly contemporary Australian work</b> | For 82% of the galleries in this survey, contemporary Australian art comprises more than half their exhibition program; they are referred to in this study as showing predominantly contemporary Australian art. For more information see page 21, <i>Core programs and artform focus</i> .   |
| <b>public programs</b>                            | Seminars, events and other activities designed to support, interpret and promote exhibitions. For more information see page 7, <i>Public programs</i> .   |
| <b>qualitative research</b>                       | The qualitative (face-to-face) research for this study was conducted by group discussions and in-depth interviews with contemporary art visitors. Participants were selected for their contemporary art attendance habits and demographic characteristics. The qualitative research assisted with designing the telephone survey questionnaire, and framing the attitudinal statements used in this questionnaire. For more information see page 37, <i>About the audience</i> .  |
| <b>quantitative survey</b>                        | The quantitative survey was the main research activity in the audience study. Statistical analysis was carried out on responses in a randomly selected sample of around 1200 telephone interviews. This was increased by about 200 visitor interviews at exhibitions. For more information see page 37, <i>About the audience</i> .   |
| <b>regional and rural</b>                         | Population centres outside the territory, state and federal capital cities. Regional galleries are located in larger towns. Many comparisons are made in this study between city and regional and rural visitors, or city and regional galleries.   |
| <b>'rejectors' audience cluster</b>               | This grouping (3%) emerged from the quantitative survey of attitudes, and totally rejects both art in general and contemporary art. See <i>cluster analysis</i> in this glossary.   |
| <b>strategic plan</b>                             | A <i>linear</i> model delivers a sound plan of action for achieving the pre-stated goals of the organisation. An <i>adaptive</i> model matches the organisation's existing strengths and capabilities to opportunities and risks. Both models include growth strategies. While this study offers little assistance with developing a strategic plan, the Australia Council provides a range of excellent resources on their website at < <a href="http://www.ozco.gov.au/publications">www.ozco.gov.au/publications</a> >. For more information see pages 9 and 27, <i>Strategic planning</i> . |
| <b>subsidised galleries</b>                       | Galleries in this survey are defined as <i>non-commercial</i> because their programs are subsidised by a mix of public funding sources (all levels of government and/or educational institutions). Funding support provides more flexibility in their choice of art, artists and media—and allows more opportunity for risk. See page 17, <i>Income sources</i> . See <i>commercial galleries</i> in this glossary.   |
| <b>visitor data</b>                               | Audience development is a critical activity for most galleries, but most do not systematically collect visitor data in such a way that those visitors may be contacted in the future. Such data is useful for direct mail, email, demographic analysis and joint or cross marketing activity. See <i>databases</i> in this glossary.  |
| <b>visitor feedback</b>                           | Galleries can collect more than simple contact information from their visitors. Survey forms can be used to isolate visitor likes and dislikes in relation to the exhibition, the artforms and the gallery. This information can then be entered into databases and used to target public program and marketing activity. See <i>databases</i> in this glossary.  |
| <b>visual arts and craft</b>                      | An umbrella term that encompasses a wide range of visual and craft artforms and media. For more information see page 40, <i>Chart 3.7: Last exhibition attended</i> .   |
| <b>white collar</b>                               | Employees who perform knowledge work, such as those in professional, managerial or administrative positions.  |