

Exploring Art Film Audiences: A Marketing Analysis

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The question of whether art film lovers have different movie consumption patterns than commercial film audiences is examined in this study. Art film audiences are found to warrant marketing attention because they are more committed to movie attendance, have a more favorable attitude towards movies in general, and are more tolerant towards movie theater conditions than commercial film audiences.

KEYWORDS *art films, audiences, film industry, marketing, movies*

INTRODUCTION

There have been many studies on the motion picture product category in the quantitative marketing literature (e.g., Eliashberg & Sawhney, 1994; Sawhney & Eliashberg, 1996; Krider & Weinberg, 1998; Neelamegham & Jain, 1999; Swami, Eliashberg, & Weinberg, 1999; Eliashberg, Swami, Weinberg, & Wierenga, 2001; Elberse & Eliashberg, 2003; Weinberg, 2003). These studies focus on analyzing data of consumption patterns, mainly of commercial films, to predict the life of box office receipts. However, there is only limited behavioral research on art films (e.g., Smythe, Lusk, & Lewis, 1953; Adler, 1959; Vahemetsa, 1970; Austin, 1984; Faber, O'Guinn, & Hardy, 1988) and most of these studies were performed by scholars in the communications field and designed to provide comprehensive reports on how consumers viewed and used the media.

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