

**EXPLORING A MONA EFFECT: EXPERIENCES
AND IMPACTS FROM THE RITUAL SPACE OF A
MUSIC AND ARTS FESTIVAL.**

by

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Abstract:

Since opening in January 2011, Tasmanian's MONA (Museum of Old and New Art) has had significant impacts. This thesis contributes to a research field interested in understanding the potential of MONA to improve social and cultural life, attract tourists, and consolidate earnings from art related tourism (a Bilbao Effect). This thesis looks specifically at the impact of *Dark MOFO*, a subsidiary music and arts festival of MONA. *Dark MOFO* provides a useful case study of a potential Bilbao Effect as it aimed to create a cultural (and economic) event for Tasmania's otherwise quiet winter season. This project utilises ethnographic, visual and survey data to assess the impacts of MONA's distinctive and innovative approach outside the museum. This research finds evidence of a Bilbao Effect through increases in tourist flows and spending, alongside enhanced cultural activity in the city that seems certain to become a sustainable part of the social calendar.

Chapter One - Introduction:

Since opening in January 2011, Tasmanian's MONA (Museum of Old and New Art) has inspired critical acclaim, attracted high visitor numbers and significantly altered the structure of feeling in its local community (Williams 1977: 116). This project is situated within this context and aims to understand the influence of MONA and considers whether it corresponds in any way to a Bilbao Effect (Baniotopoulou 2001; Plaza 2007). This is achieved through researching a new (2013) subsidiary event of MONA, *Dark MOFO*¹, a winter music and arts festival designed to offer Hobart a 'pagonesque' ritual space during the winter solstice. In effect this was an extension of MONA's Dionysian inspired ethos and choreography into the city. This project identified two specific research aims:

1. To evaluate the extent to which *Dark MOFO* brings the specific protocols and types of engagements of MONA into the city environment.
2. To evaluate the extent to which *Dark MOFO* provides for a recovery and reinsertion of ancient and pre-modern winter solstice rituals in a contemporary setting.

These two aims contribute to an evaluation of MONA as creating a Bilbao Effect in Hobart. A central criterion for this effect is evidence that the gallery enhances the vibrancy of cultural life, encourages cultural activities and collaborations within its host city, and consolidates earnings from art tourism. In order to address these two aims, the following research question is applied:

What types of protocols and engagements does the contemporary music and arts festival Dark MOFO facilitate and to what extent has this been achieved through the recovery of ritual as part of a broader Bilbao Effect in Hobart?

¹ MOFO is an acronym combining MONA (Museum of Old and New Art) and FOMA (Festival of Music and Art).

This question is addressed in Chapter Two through a literature review contextualising this research area in four parts. Part 1 outlines the value of MONA as a research focus, highlighting its potential for revitalisation and change across diverse sectors. Here, MONA is conceptualised as containing a similar potential to that demonstrated by the Guggenheim museum in Bilbao and thus, a possible MONA Effect is hypothesised. Part 2 provides more details as to why MONA is successful. It suggests that these relate to its status as an *anti-museum* through approaching art outside museological conventions, in a democratic, atmospheric and ritualised way. Part 3 builds upon such understandings, suggesting MONA is successful also as a result of its emphasis on the themes of sex and death. It is suggested that as intrinsically relevant and appealing themes, these produce engaged and attentive audiences. Part 4 brings these ideas together through the central study and analysis of *Dark MOFO*. *Dark MOFO* is outlined as a useful case study for analysing a potential MONA Effect and providing an analysis of the process of MONA's extension into Hobart, as it occurs.

In Chapter Three, the research setting of a cultural institution and its relationship to a city and its hinterlands was considered to be most adequately approached through a mix of ethnographic, visual and survey research methods. This mixed-method approach allowed a diverse exploration of *Dark MOFO*, enabling the objectivity of quantitative methods to be complemented by a qualitative approach specifically designed to understand a social and cultural milieu. Data was captured both *in situ* by the researcher and on recall after the event by attendees. Through this approach a diversity of data was captured to assess the presence, significance and implications of MONA's social and economic impact on the city through *Dark MOFO*.

In Chapter Four data analysis is split into three sections. The first is concerned with quantitative data, which gives an initial objective assessment of a potential MONA Effect through tourist flows and spending. The second section complements this data through providing a qualitative account of the micro social contexts of *Dark MOFO*. In order to assess a MONA Effect, this data is structured into four areas - *Partnerships*,

Use of Space, Relationships and Actions – each deemed as important indicators of MONA's impact. The third section pulls together the broader findings outlining how *Dark MOFO* promoted a MONA Effect through creating a renewed interest in, and significance of, the winter solstice ritual event. Through these three sections this project ultimately addresses the research question and core aims in suggesting that *Dark MOFO* had an important and beneficial impact on the city.

Chapter Two - Literature Review:

Part 1 - MONA and the Bilbao Effect:

MONA is Australia's largest private museum, a \$180 million subterranean project funded entirely by its philanthropic owner David Walsh. In borrowing from the *Wunderkammer* tradition, MONA presents an eclectic range of art objects that deliberately avoid the taxonomic and didactic conventions of normative museological practices (Vergo 1989; Bennet 1995). MONA has captured the attention of a diverse audience, described as the future of museums in the 21st century (Eltham 2012) and introduced by the UK Sunday Times as "the most exciting addition to Australia's cultural landscape since the Sydney Opera House" (Anderson cited in Franklin et al. 2013). MONA was essential to Hobart's inclusion in *Lonely Planet's* top 10 cities in the world to visit in 2013 - alongside Montréal, Beijing, Amsterdam and San Francisco. These accolades are reinforced by the 387,000 visitors attracted to MONA in its first year and the annual contribution of \$54 million to the Tasmanian economy (Brand Tasmania 2013; Cica 2012). In less than three years, MONA has established itself as an icon in the Tasmanian landscape, sense of placing and branding – touted as an "existential if not economic salvation" (Cica 2013: 11).

MONA reorientates tourist flows and demand, dominates conversations at street level, creates partnerships with local and state government and inspires attention from academics through its stimulation of cultural activities and collaborations within Hobart. It is within this context that Dark MOFO has emerged as an extension of MONA's cultural experiments. Labelled the 'dark sister' of MONA's summer festival MONA FOMA, Dark MOFO is the latest 'product' in what is a new and clearly significant reordering in Tasmania's cultural calendar. In this way, Dark MOFO is a useful case study for considering a potential 'MONA Effect'.

The social context where this effect is thought to be taking place will now be outlined. Hobart was founded in 1804 as a British penal colony. It is

Australia's most southern and smallest (population 211,656 people) capital-city, located in the island state of Tasmania (ABS 2011). Significantly, MONA's world-class art, million-dollar architecture and surrounding vineyards are located in Glenorchy, a socioeconomically poor suburb on Hobart's outskirts. This is largely a working class area, reflective of Tasmania's broader characterisation as welfare dependent and lacking entrepreneurial culture (Cica 2012: 1). Tasmania is thought to be in a transitional stage as a decline in the 'legacy industries' of mining, forestry and agriculture creates an economically fragile and mendicant state (Cica 2012). It is within this context of cultural decline and growing economic dependency that the impact of MONA is most pronounced. In its first year, MONA surpassed Port Arthur as Tasmania's top tourist destination (Tourism Tasmania 2012). Contrasting widespread economic recession, MONA appeared to offer new hope and opportunities.

MONA has enhanced the value of creativity and culture. Since its arrival, Tasmania's University has considerably increased its investment in creative and cultural activity with Creativity and Culture now listed as one of its new Theme Areas. Further, in 2013 Tasmania's tourism body changed its marketing tagline from *Explore the Possibilities* to *Go Behind the Scenery*. This branding shift underscores the substantial socio-cultural divergence in Tasmania, where Tasmania's traditional 'place image' of wilderness and isolation was replaced by art and culture, appealing to themes of transgression through gothic imagery and MONA's settings. These examples are not to say Tasmania was virgin territory for art. Before MONA, Tasmanians made more visits to art galleries, museums, and dance and music performances than any other Australian state (ABS 2012a). Rather, it is to say, MONA did art differently. MONA boosts the reputation and recognition for arts and culture in Tasmania and changes the wider social landscape of which it is a part. It is these changes that we might label the MONA Effect whereby the museum stimulates the economy and instigates new social and cultural connections and benefits.

The theoretical basis of this effect stems from a similar context in Bilbao, Spain. The 1997 opening of the Guggenheim Museum in Bilbao instigated a sustained flow of art tourists – attracting 1.3 million in its first year and

averaging 900,000 annually since (Plaza 2007). Such flows of people revitalised a decaying industrial city turning it into an alluring hub for both creators and consumers of culture. The 'Bilbao Effect' represents the various social, cultural and economic impacts *possible* through the introduction of a new museum. Here, 'possible' is emphasised, as failures to replicate the Bilbao Effect elsewhere demonstrated that the simple addition of a new museum does not guarantee success (Franklin et al. 2012). The National Centre for Popular Music in Sheffield, England, for example received a quarter of its projected visitors and went bankrupt in its opening year (Plaza 2007).

MONA is therefore an important site of analysis since it is possible to study the Bilbao Effect as it happens as opposed to retrospectively as was the case in Bilbao. Initially, MONA appears to fit the Bilbao mould by increasing tourist flows during economic downturn and by creating a renewed cultural buzz. However, MONA is distinguishable in many ways. MONA presents an uncertain context, as it is privately owned, idiosyncratic and operates outside the traditional museum model. The Guggenheim was the result of a considerable planned and coordinated partnership between local and regional government and private enterprise. The value of this project is in exploring the resonance and catalysis of what has been called The MONA Effect as it unfolds within Hobart (Franklin et al. 2012). In this way, any overall effect can be reduced into smaller successes and failures. This will involve exploring MONA through the types of demographic groups it impacts on, the form of social engagement it deploys, the themes that inspire and attract audiences and the way these themes are presented. Such understandings will be useful in order to assess opportunities for business, urban regeneration and cultural revitalisation (Franklin et al. 2012). Before assessing these broader causal links, the 'heart' of any proposed MONA Effect must be identified, that is, why people are attracted in the first place. Here the particular museum model of MONA is relevant.

Part 2 - Situating MONA:

MONA is an unorthodox institution that diverges from the traditional museum identity. On one level, through its preference for curatorial policies based on juxtaposition rather than taxonomy, MONA follows the sixteenth century tradition of the *Wunderkammer*. It offers a 'wonder room' containing diverse and exotic objects, both old and new, symbolising in that same tradition their owners status as a collector (Prior 2002: 20-2). On another level, through offering free access for local residents, MONA sits alongside more traditional museums as an "ideal monument of democracy" (Prior 2002: 43-4). Existing somewhere between these two approaches, MONA reverses the exclusivity, broadens the scope and amplifies the experience of culture presented in a museum space. As Walsh outlines, he has "no investment in museological notions such as presenting art in a neutral matrix" (2013: 49). Rather, he deliberately seeks to involve a diverse audience through generating new art ontologies, innovative technologies and unique art engagements (Alsup 2011).

Prior (2002) suggests that the expectations and conventions of museums are reflective of the society they are embedded in. In this way, the traditional museum is very much a modern institution. Favouring the ideals of organisation, rational didactic pedagogy and reasoned enquiry, art is presented as auratic and educational. Within this context, the museum participant reflects the Cartesian inspired mind-body divide that privileges the thinking and seeing human. This participant dissects art through vision alone, reflecting the highly regulated environment in which they are participating. This museum context remains familiar today, as the institutions which house art are slower to adapt to social progression than the art itself. The museum participant still expects guided conduct, hushed tones and solitary engagements. MONA is unique then, as an adaption to changes within society and representation of a fluid museum identity.

MONA incorporates elements of the twentieth century anti- and post-modern discourses (Harvey 1989). This involved a re-evaluation of what art and culture was and thus a reorganisation of the museum space.

Central here is the push towards what DiMaggio calls “cultural declassification” (cited in Featherstone 1991: 96). This was a movement focused upon relativism. In the context of the sanctity of the traditional museum, this cultural shift collapsed the rigid boundary between art and the everyday. Most poignantly, this is summarised in Michel Duchamp’s *Fountain* (1917), a porcelain urinal presented as an art piece. This represents the wider shift towards art stripped of aura, exposed as fragile, as relative and even non-existent. As Papastergiadis argues, “the authority of art has moved from sacred to secular” and the production of art blurs the boundary between “the unique art object and the mass commodity” (2010: 4). Ultimately, Papastergiadis suggests this trend results in contemporary art that is wayward and diverse.

MONA is therefore accurately described as an “anti-museum” (Flanagan 2013), in the sense it diverges from, and even explicitly opposes, the traditional museum model. Situated in the late- or liquid-modern context, MONA has a deliberate incoherence of style where previous notions of what a museum should be are lost (Bauman 2000). This is evident in both the tangible and intangible experiences that MONA offers. Upon arrival, MONA leaves various visual clues that contribute to specific visitor behaviours and attitudes (Emmison and Smith 2000: 170). The grandiose architecture and imposing entrance of the traditional museum can be contrasted with the entrance to MONA, which weaves across a tennis-court and through a small, unmarked door surrounded by a drunken mirror distorting the approaching attendee. Contrasting the construction of the traditional museum as an authoritative institution of worship and elite culture, MONA is positioned as ambiguous and disorientating – an “oracular cave” (Walsh 2013: 50). From the outside, MONA is unassuming and lacks cultural pretence, and therefore it is open to the curious and unprepared attendee. MONA offers a different museum experience – one deliberately entertaining and playful, described by its owner as cheeky, iconoclastic and unserious (Walsh 2011).

These initial points of distinction are extended through the experiences MONA provides. Contrasting traditional class and cultural boundaries surrounding art, MONA presents art through the conventions of popular

culture (Featherstone 1991: 100). It does so through presenting art as multi-vocal and by altering the receptivity of its art through specific layouts, lighting and atmospheres of interpretation and interaction (Alsup 2011). MONA distinctly diverges from the traditional museum's "contemplative white space" (Papastergiadis 2010: 15) where respect is engendered through a "look but don't touch" philosophy (Emmison and Smith 2000: 171). MONA steers away from highly specific or culturally located themes. Instead, MONA appeals through voyeurism, curiosity, humour, shock, wonder and desire. As familiar emotions, drawn on and pursued by all, MONA has universal appeal, allowing meaningful engagement with art in a democratic context.

Outside the traditional museum paradigm, the MONA attendee engages in a plurality of encounters and meanings, each equally authentic, valid and valuable. In this way, the visitor does not access concrete answers from the art, but rather, engages in unrestricted existential enquiry. More playful and democratic than the traditional museum, MONA presents an equality of styles and the abandonment of a "civilising mission and hierarchised vision of unitary culture" (Featherstone 1991: 100). As interpreted by one commentator, MONA gives "the finger to the pretension upon which the contemporary art world is built" (Timms 2011). Others however, are less enthused. Art critic Christopher Allen dismisses MONA as an unappealing "mixture of defensiveness, egotism and smugness" lamentable for its reliance on shock (2011). While each of these views is valid, MONA remains significant through allowing interpretation exactly as the contemporary individual commands (Schoenburg 2004). Like popular culture itself, the viewer can pick and choose from a smorgasbord of art objects without the guidance of any obvious authenticity or cultural superiority. As Timms outlines, at MONA visitors are "freed from an injunction to pay homage" and in the spirit of contemporary culture "can enjoy it for what it is, with no feelings of guilt or inadequacy" (2011).

This analysis positions MONA as a particular type of museum. This proves vital for an analysis of a potential MONA Effect that extends beyond overly simplistic equations of museums and success. This analysis

situates MONA more intricately, establishing the engagements, organisation and overall ethos that make this museum experience what it is. It is here that the specific protocols driving a MONA Effect must be situated. Its innovation is relevant to its success with an art-going public who have become significantly more experienced as art museums and precincts come to characterise the more successful cities (Florida 2003).

Part 3 – Theming MONA:

Eva Cox suggests, “we need to recognise the possibilities of using art to express fears, to enhance the unknown, the transgressive, the mystic, and the mythic” (2008: 195). The power of art then is its ability to make forays into and take up positions on the “frontiers of consciousness”, while “reporting back what is there” (Sontag cited in Jervis 1998: 178). MONA reports back on the twin themes of sex and death. Existing as uncomfortable yet universal experiences, these two themes provide a useful basis for assessing MONA’s broad cultural appeal and the core elements driving a potential effect.

In their universality, sex and death produce more engaged and attentive audiences since the subject of the art is relevant to most people. It is suggested that this interest comes from their frequent location on the periphery of modern consciousness, reflecting the suggestion that “what is denied is desired” (Stallybrass and White 1986: 106). This form of modern consciousness was explored through the framework of Rojek’s (1995) *Modernity 1* and *Modernity 2*.

Modernity 1 refers to the early modern society defined by regulation, self-discipline and calculation. Within this context, the individual embarked upon a modern project, orientating themselves towards “rational purposive control” (Jervis 1998: 6). Rojek suggests that *Modernity 1* imposed a grid upon life, imprinting the heart, mind and soul of the individual with rigid discipline (1995: 59). Here we see glimpses of the social order that structured the traditional museum – demanding a mind-body divide and requiring rational interpretation. *Modernity 1* produced a segmented life through the differentiation of values - distinguishing order

from disorder, work from play, and the civilised from natural (Shilling 2003; Turner 2008). Importantly within this order, sex and death were pushed to the periphery, which is essential in understanding MONA.

Both sex and death are disruptive to the consciousness of *Modernity 1*, as they promote an experience of ourselves that is “beyond culture’s indiscernible edge” (Ward cited in Bell and Holliday 2000: 133). This is a consequence of what Norbert Elias (1939) calls the ‘civilising process’. This involved a gradual reshaping of social sensibilities, where “reflexive agents must referee the contest between organic and social demands” (Crossley 2006: 26). Within this context, the connotations of sex as pleasurable and death as inevitable are restricted. Sex as ‘primitive’ becomes a veiled reality, while death conflicting with linear notions of time becomes a project to overcome rather than fatefully accept (Jervis 1998: 183). Ultimately, this produces a denial that breeds desire. Thus the new social consciousness of *Modernity 2* emerged out of *Modernity 1* (Rojek 1995).

According to Rojek, “*Modernity 1* never achieved the finished, unchallenged order of things to which it so ardently aspired. *Modernity 2* was always waiting in the wings” (1995: 45). Despite the appearance of reasoned, civilised and accepted lifestyles and values, the passions and tensions of earlier lives were never completely “swept under the carpet” (Franklin 2003: 124). Rather, such passions simmered away at places like the seaside (Shields 1991) and through sport, music and tourism (Franklin, 2010). Modernity was therefore never as completely rational and civilised as it might appear. Instead, it is inherently messy – a constant effort to reconcile conflicting desires. This conflict between *Modernity 1* and *Modernity 2* becomes clear through reference to Nietzsche’s illustrative contrast between the Roman gods Apollo and Dionysus. Apollo, comparable with *Modernity 1*, is the god of music and poetry. He represents the ordered, structured and disciplined life. Conversely, Dionysus, representing *Modernity 2*, is the god of wine and is associated with subversion, sensuality, frenzy and intoxication (Rojek 1995: 80). It is within the Dionysian impulse that MONA can be situated. Through its theming of sex and death, MONA embraces embodied pleasures,

transgression and hedonism, emphasising those realities often pushed to the periphery of mind and society. Instead of demonising the Dionysian, MONA attracts a broader cultural appeal through celebrating it.

MONA's Dionysian spirit is not simply mindless pleasure however, but involves an important cultural symbolism. This is explored through MONA's attachment to the 'carnavalesque'. Mikhail Bakhtin conceptualises the carnivalesque as a series of social conditions creating a liminal "second world and a second life outside officialdom" (1984: 6). This theory grew from the tradition of the carnival, which includes a variety of pre-modern fiestas, parades and ritual ceremonies sharing a thematic link with the topsy-turvy worlds evident in the Greek Saturnalia (Stallybrass and White 1986: 8). The carnival involved all that is heralded by *Modernity 2* – a space of enlivened human spirits enacted through laughter, feasting and giving oneself over to the urges of the body. Here, ordinarily suppressed energies were released, acting to reverse or suspend rules and transgress the serious and official order (Bakhtin 1984: 7). The fundamental site of this disordering was the body. This was a site where cultural fears could be grotesquely caricatured (Rojek 1995: 85). Cultural distinctions lapsed in the acknowledgment of society's mutual bodily urges, messiness and mortality (Jervis 1999). By emphasising the primacy of the body, social hierarchies and power divisions could be relativised and thus the social collectivity recognised as essential. Through sex and death we see MONA doing the same.

MONA encompasses a carnivalesque spirit through being subversive and degrading, though grounding, liberating and full of potential. MONA inverts 'serious' curatorial practice through embracing socially peripheral themes. It calls the bluff on repressive hierarchies, denying them through humour and reopening the body boundary (Stallybrass and White 1985: 184). It strips away the socio-cultural layers society has become accustomed to, reminding us of "our irreducible baseness [and] uncivilised roots in nature (Jervis 1999: 163). The MONA audience is invited to explore life and death, in a way both unsettling and strangely curious. This overall experience is essential to recognise in MONA as the

most likely source of its popularity and success, and thus its wider social and cultural effect.

Part 4 – Dark Mofo and the MONA Effect:

Through understanding MONA's orienting themes, philosophies and organisation, the foundation of a potential MONA Effect is given more clarity. From this position the research question orienting this project can be specifically addressed. This is achieved through extending the museum-based themes of MONA into its subsidiary city-based festival *Dark MOFO*. This provides a useful case study to explore a potential MONA Effect as it portrays MONA's outreach into the city and its capacity to create change from within. This allows an analysis of the extent that MONA's specific protocols can culturally and economically activate Hobart – creating a fresh vibrancy in the city alongside new and innovative partnerships, ways of using space and methods of engaging audiences. This provides a more intricate understanding of any potential MONA Effect as it does not simply drop in a museum and await a result. Instead, through *Dark MOFO*, we can access the people and experiences that drive any effect. In this way, *Dark MOFO* is a highly valuable sociological resource.

From this initial level of analysis the second aim of this project can be approached. This aim extends upon understandings of a potential MONA Effect through assessing the recovery and reinsertion of ancient and pre-modern ritual themed around the winter solstice. Specifically, this aim analyses the ability of MONA to create a successful and potentially long-term mid-winter celebration in Tasmania. Despite Tasmania holding 211 festivals per year, 48 of which are in Hobart (Gibson and Stewart 2010: 10), Hobart's darker and colder months lack cultural and economic activity. While a Northern Hemisphere winter is underpinned by Christmas and New Year celebrations, in Tasmania these occur during a summer of tightly bunched festivals and events. Notably, this dearth of significance surrounding the winter solstice is distinctly colonial in origin. An analysis of Aboriginal history reveals strong suggestions of the cultural importance

around natural cycles and the winter solstice specifically (Ryan 2012; Plomley 1966: 926). This absence in contemporary Tasmanian therefore, is unique and worthy of attention.

This absence is substantiated through a search of Tasmanian newspaper archives (1850-2013) - where up until the mid-1990s the winter solstice only rates a mention in the 'Notes of the Day' or in detailing celebrations elsewhere. Only in the past twenty years, have attempts been made to buck this trend - *Winterfest and Oyster Festival* (1994), *The Antarctic Midwinter Festival* (2001), *Festival of Voices* (2005), and *Lumina* (2010). At the beginning of 2013 *Festival of Voices* was the only one of these events to remain viable, and situated in early-July it was not specifically a winter-solstice event.

The key criticism of these previous events is that they celebrated "when there is nothing to celebrate" (Timms 2009: 239) and thus lacked a sense of authenticity (Waterhouse 2011: 13). *Dark MOFO*, organised upon the winter solstice as an inclusive ritual occasion to celebrate "the return of light from darkness" as a symbol of social rebirth and revitalisation, contrasts such criticisms (Carmichael 2013). *Dark MOFO* drew on this symbolism to promote itself less as a 'distraction' from winter but a valuable and authentic part of it. In this way, *Dark MOFO* positioned itself strongly within the community, as something to be enjoyed and revisited as an enduring occasion rather than as a once-off event. The extent that *Dark MOFO* succeeded in producing a ritual occasion is important to assess. In order to do so, one must assess the extent that the values, engagements and themes from MONA have extended from the museum into the city. Specifically we might look towards MONA's carnivalesque.

The carnivalesque can be defined as a ritual-like engagement involving transitions similar to those found in the ritual structure of *rites de passage*. As defined by Arnold van Gennep (1960), these 'rituals of transition' refer to the passage of a ritual subject through three identifiable stages: separation, liminality and aggregation. The central sociological importance of *rites de passage* lies in the way these structures create change in the individual. Primarily, this change occurs during the middle stage of

liminality. Here, the ritual subject exists “betwixt and between all familiar lines of classification” (Turner, 1978: 2), detached from a previously stable social structure but not yet incorporated into a new one. *Rites de passage* and the carnivalesque are linked, as both involve the creation of a liminal space outside everyday hierarchy and order. In the latter case the liminal state permits transgression and reversal of the official world – of the normal operation of social structure in order to recognise the common humanity we share, particularly our embodied lives. People do not pass from one stage to another as with *rites de passage* but the ritual is often associated with cyclical seasonal events and is a form of social renewal or rebirth.

Within this liminal space, one is involved in an anti-structure where relations between the self and others can flourish outside normative social restraints. Turner defined such engagements as involving a sense of *communitas*, an alternate and more liberated way of being social (1974: 82). Within *communitas*, social feelings are elevated, interactions are open and honest, and social arousal is high. *Communitas* involves a genuine *frisson* in potential, where “anything might, even should, happen” (Turner 1979: 465). This social context is given further clarity through Erving Goffman’s (1967) concepts of ‘action’ and ‘action space’.

Goffman defines action spaces as involving a “temporary coalition” of society where “self-determination is celebrated” (1967: 200, 214). These are inherently exciting places, encompassing elements of the carnivalesque, liminality and *communitas*. An action space allows an excitement outside of routine, spurred on by possibilities of social confrontations and spectacles. The individual “releases himself to the passing moment, wagering future estate on what transpires precariously in the seconds to come” (Goffman 1967: 185). The action spaces provide an opportunity for fancy milling. As the oft-cited passage goes, fancy milling is a social environment where “mere presence in a large, tightly packed gathering of revelling persons can bring not only the excitement that crowds generate, but also the uncertainty of not quite knowing what will happen next, the possibility of flirtations” (Goffman 1967: 200). Within this description one can sense an atmosphere similarly evident at MONA.

Goffman's action alongside the ritualised elements of liminality, *communitas* and anti-structure involved in *rites de passage*, includes aspects of the carnivalesque. The key point to be made is that through *Dark MOFO*'s incorporation of the broader carnivalesque spirit of MONA, it sought to embed a distinct ritual-like sociality in the city beyond the gallery space. Rather than being a once-off pilgrimage like many tourist sites, *Dark MOFO* sort to establish Hobart as an annual site of interest. Perhaps this is the fundamental ritual element that has been missing from Tasmanian winter celebrations. In assessing the ritual-likeness at *Dark MOFO* through a range of carnivalesque behaviours, gestures, action spaces and themes, this project can evaluate the reinvigoration of ritual celebration in Hobart and subsequently tie this into broader understandings of a potential MONA Effect.

Conclusion:

Divided into four parts, this Chapter built towards an intricate understanding of the processes and engagements involved in MONA. Part 1 suggested the value of MONA as a research focus, highlighting it's diverse potential for revitalisation and change. Following Bilbao, this was conceptualised as a potential MONA Effect. Part 2 looked to situate MONA within a broader museological lineage. Here, MONA was defined as an anti-museum through its democratic and atmospheric approach to art. Part 3 developed this understanding of MONA through defining its core themes of sex and death. These were considered to produce a more engaged and attentive audience through their intrinsic relevance and appeal. Part 4 tied together the previous three parts, introducing *Dark MOFO* as a useful case study for assessing MONA's extension into the city and the effect this may have in relation to ritual.

Ultimately, this Chapter identified *Dark MOFO* as a festival useful in assessing the putative MONA Effect in greater detail. It refers to the experiences and engagements MONA makes possible and the contribution these make to social and intellectual health. These will be

discussed in the research and analysis of this project, in relation to the conceptual framework of ritual and the carnivalesque.

Chapter Three – Methodology:

The literature review above outlines how the MONA Effect is implicated on a macro and micro social level. Therefore, the research question guiding this thesis was best approached through a mixture of broad brush and more finely detailed methods. A complementary mix of qualitative and quantitative methods were employed through:

1. Ethnography: participant observation and auto-ethnography at key events during *Dark MOFO*.
2. Visual Research: recording of events through photography and video.
3. Online Survey: of participants about key *Dark MOFO* events.
4. Secondary Data Analysis: regarding tourist flows and spending during *Dark MOFO*.

Utilising these methods this research is sensitive to immediate and embodied feelings and actions *in situ*, alongside broader motivations and reflections after the event. One approach alone would provide only a partial and perhaps inaccurate account of this complex social environment, whereas this methodology allows for more triangulation of evidence.

Ethnography:

Dark MOFO was initially approached through ethnography. Contrasting the 'hard' data typical of positivist quantitative approaches, ethnography favours the embodied researcher who privileges the body as a site of knowing (Conquergood 1991: 180). Immersed in the 'real-world', ethnography provides an opportunity to move "beyond people's opinion and self-interpretations of their attitudes and behaviours, towards an evaluation of their actions in practice" (Gray 2009: 397). Essential for this research, ethnography is attentive to nuances of gesture, emotion, sequences of behaviour, social transition and change, and the theatricality of mimetic behaviours *in situ*.

Within this context, observation was recorded through full and accurate field notes organised by event location, time, duration and date. Following Spradley, these field notes were structured through a focus on the spaces, actors, activities, objects, events, goals and feelings involved and attached to each research site (1980: 79). Collection and analysis of this data was interwoven and took place concurrently in the research field (Sarantakos 2013: 240). Analysis of data was both deductive and inductive. Deductively, it was expected that social actors and interactions would fall into key themes such as the carnivalesque, action spaces and ritual. Inductively, it was expected that unanticipated themes and categories would emerge. Open sampling allowed a sensitivity and flexibility to all data, ensuring research was not misled to foreclosed conclusions (Flick 2006: 221; Strauss and Corbin 1998: 206).

Auto-ethnographic notes were also taken to compliment observation. Recorded personal reflections are important within a research field where experiences are central to the processes under consideration. The need for this approach reflects Goffman's suggestion that "to be scientific in this area, you've got to start by trusting yourself and writing as fully and lushly as you can" (1989: 131). This sentiment is reiterated by Malinowski who suggests that putting aside camera, notebook and pencil and joining in, produces subjective data that is both accurate and sociologically significant (cited in Conquergood 1991: 180). The researcher did so through participation in events such as *The Nude Solstice Swim*.

Visual Research:

Ethnographic field notes were aided by visual data such as photography and video. Visual methods allow data to be accurately and richly captured in a way that text alone is unable to achieve. Within this research context visual data can be considered a valid and reliable source of data "analogous to code-sheets, the responses to interview schedules, ethnographic field notes [and] tape recordings" (Emmison and Smith 2000: 2). Within this research context, such data is useful as it can express, evoke or invite memories of the "multi-sensoriality of the research encounter" (Pink 2009: 101). This data provides a virtual immediacy at *Dark MOFO's*

highly sensual and embodied social environment, providing a rich and reliable account of this research field (Pink 2009: 134).

Each of these qualitative approaches has limitations. This includes the capture of data through the subjective frameworks of the researcher. To address this there was a strict reflexive sensitivity regarding the research lens through which all data was captured. Thus, while data remained subjective within a positivist paradigm, this concern for reflexivity positioned data within the more flexible but equally valuable standards of plausibility and credibility (Gray 2009: 416). Validated in this way and when paired with more objective quantitative data, such qualitative methods provide the freedom to explore multiple social avenues often restricted, yet undoubtedly important.

Survey Data:

Ethnography was complimented by primary survey data collected post-festival. This allowed a more objective insight into the various social phenomena recognised through ethnography. The survey was internet-based, posted online through the official *Dark MOFO* Facebook page. This page had direct access to over 10,800 people of which 159 self-selected to participate in the survey. Questions focused on behaviours, beliefs, social characteristics, expectations and self-classification (Neuman 2011: 309). The survey contained four contingency questions that directed respondents to questions relevant to the events they participated in. Within each section, answers were structured by a series of open and closed questions. Throughout the survey the researcher's visual data was strategically used to stimulate interest and provide an *aide-memoire* for respondents (Bryman 2012: 457) (Appendix-3).

The use of internet-based surveys is relatively new in social research and thus is often met with scepticism. As Yun and Trumbo (2006) outline however, an internet-based survey is advisable when "resources are limited and the target population suits an electronic survey". It is suggested that *Dark MOFO* involved such a population due to being heavily marketed online and often requiring an internet-savvy audience to find and register their interest in particular events. This online presence is

reflected in data showing a majority (55 percent) of attendees learnt of *Dark MOFO* through social media. In addition, an online approach provided potential access to a transitory festival population, 28 percent of who resided outside Tasmania (EMRS 2013).

Such benefits were considered alongside various limitations. The free and public nature of this event meant there was no defined population to sample. Further, as a self-select survey, there was no assurance of a diverse response set. Subsequently, the survey data should be interpreted as non-representative. These limitations have been recognised and addressed through applying an Australian Bureau of Statistics weighting measure to the results (ABS 2012b). This data technique was demonstrated successfully in the recent *Vote Compass* online questionnaire used alongside Australian election coverage (ABC 2013). Similarly, this research's survey responses were weighted against current demographic census data of age and sex, providing a more valid suggestion of how these results might hold in the general population. With an awareness of its limitations, the online survey data remains valid and useful in constructing tentative yet insightful understandings of the wider *Dark MOFO* population.

These insights benefited from secondary data sourced through private correspondence with two organisations. The first of these was MONA. MONA provided a report containing feedback from 472 Tasmanian and Interstate *Dark MOFO* attendees. This report contained data accessing the value of *Dark MOFO* for the local community and State. The results from this survey had a 95 percent chance of holding in the *Dark MOFO* population (EMRS 2013). The second organisation was STR Global, a private company that tracks hotel industry data. This data detailed revenue, supply, demand and occupancy for 1,383 rooms in central Hobart (STR Global 2013). Each of these secondary sources provided this research with reliable data detailing the economic impact and tourist flows of *Dark MOFO*. Importantly, this data lends itself to comparisons with the primary data of this thesis that has a stronger focus on *Dark MOFO*'s social aspects, particularly ritual, action spaces and the carnivalesque. This secondary data is also useful through allowing a

longitudinal analysis (e.g. hotel occupancy / revenue trends) of *Dark MOFO*. This allows *Dark MOFO* to be situated within long-term trends and developments, providing a clearer indication of a MONA Effect directly resulting from this festival (Sarantakos 2013: 312).

Conclusion:

This methodology chapter has touched only briefly upon the various methodological debates surrounding ethnographic, visual and online survey data. While clearly relevant, a full discussion of such issues lies beyond the limits of this chapter, and deserves a separate analysis. Despite these limitations, this research was responsive to the range of academic debates in this area and constructed the most appropriate methodology as a result. The mixed-method strategy adopted here has provided for an understanding of *Dark MOFO* through receptivity to its highly embodied context alongside the requirements of more objective sociological research.

Ethics:

The Human Research and Ethics Committee considered all components of this research to be minimal risk. In the case of the ethnographic component, ethical considerations dealt specifically with section 2.3.1 (limited disclosure) and section 2.3.6 (waiver of consent) as part of the *National Statement On Ethical Conduct* (2013). The survey component achieved clearance through detailing the purpose, risks, benefits, voluntary nature, research identity and research focus of this thesis. The following chapter presents the findings and discussion.

Chapter Four – Explorations of Dark MOFO

In its inaugural year in 2013, *Dark MOFO* was a 10-day festival involving public art exhibitions, installations, nightly feasting, film, music, sound and light displays. Organised around the Southern Hemisphere winter solstice on June 21, *Dark MOFO* sought to:

Celebrate the dark... delve into the centuries-old rituals and mythologies that have been arising in response to the winter solstice since Neolithic times [and] celebrate links between ancient and contemporary mythology, humans and nature, religious and secular traditions, darkness and light, birth and death, fire, destruction and renewal (Carmichael 2013).

Part of these celebrations was the opening of the Red Queen, the latest exhibition at MONA. Around this, the festival involved over 80 separate performers and artists at various locations in the city precinct. It is within this distinctly ritualised festival context that the following research question is situated: *What types of protocols and engagements does the contemporary music and arts festival Dark MOFO facilitate and to what extent has this been achieved through the recovery of ritual as part of a broader Bilbao Effect in Hobart?* This question is addressed through three sections.

Section 1 presents both primary and secondary sourced data that quantitatively defines *Dark MOFO*. This includes attendance data, spending patterns, hotel occupancy and revenue, and the overall value of *Dark MOFO* as a winter solstice event. Overall, this provides an initial objective indication of how this festival contributes to a MONA Effect.

Section 2 builds on this data, outlining the types of social engagements, themes and atmospheres *Dark MOFO* involved. The data presented in this section is qualitative, implementing observation, reflection and visual imagery captured by the researcher *in situ*. This data is structured through the following themes: *Partnerships*, *Use of Space*, *Relationships* and *Actions* – each deemed as important indicators of MONA's impact. Within this structure, a variety of *Dark MOFO* events are referenced to suggest MONA's successful extension into the city and how this encouraged new forms of social engagements.

Section 3 involves a direct assessment of a potential MONA Effect through considering the extent that *Dark MOFO* created renewed interest and significance surrounding the winter solstice. This is approached through reference to survey data detailing the meaning and value of *Dark MOFO* for attendees post-festival. In conclusion this section suggests *Dark MOFO* successfully reinserted and reinvigorated ritual-like sociality in a context previously void of such engagements.

Throughout this chapter only the essential findings of survey data are referred to in-text (full detailing appears in Appendix-2 in order of appearance). All ethnographic observation and reflections are indicated through the indentation of text. In Section 2 of this chapter, these have accompanying video (attached on DVD in Appendix-1). This resource is not essential for reading this research, but is valuable in capturing the event in a way that text alone cannot achieve. It is to Section 1 we now turn.

Section 1 – Dark Mofo Quantitatively

According to data collected by EMRS (2013) on behalf of MONA, a majority of *Dark MOFO* attendees (72 percent) were Tasmanian residents, while over a quarter (27 percent) were from the mainland and (1 percent) from overseas. Based on these respondents, a broad age range was represented at *Dark MOFO* with those 25 to 34 years most likely to attend (40 percent). Of all respondents, 94 percent reported they had *attended both ticketed and free events* during *Dark MOFO*. Subsequently, this data frames the *Dark MOFO* demographic as: people of mixed ages, from locally and abroad, who participated in a variety of events.

Additional secondary data from EMRS details the spending patterns and motivations of *Dark MOFO* attendees. This data found that 84 percent of interstate visitors said they visited Tasmania especially for *Dark MOFO*, 37 percent of which stayed on to see more of the city or state. The economic value of this is provided by data showing interstate and international visitors spent on average \$1983 (compared to \$563 by Tasmanian

attendees) during their stay. This is a direct indicator of *Dark MOFO* attracting visitors to Tasmania and the economic effects this might have. This is further illustrated by data on hotel occupancy during the festival period.

Secondary data sourced from STR Global (2013), compares hotel occupancy and revenue during the 10 days of *Dark MOFO* to the same 10 days the year before. Using data from 1,383 rooms in Hobart, this data shows the impact of *Dark MOFO* on economic and tourist flows.

Significantly, it found that during the festival period daily occupancy rates rose between 18 percent and 43 percent based on the same days last year. Further, during *Dark MOFO* daily revenue rose between 18 percent and 44 percent. Throughout the month as a whole, data showed an overall spike in hotel occupancy - reaching 64.4 percent in 2013, up from 55.3 percent in 2012 and an average of 55.4 percent for the years 2007-12. This rise in occupancy correlates with a rise in revenue. This secondary data clearly indicates the increased tourism flows and spending otherwise absent without *Dark MOFO*.

Further data from EMRS suggests all respondents were aware of MONA's association with *Dark MOFO* and of these, three-quarters (77 percent) agreed that their awareness of the museum influenced their decision to attend the festival. Based on this data one can accurately conclude that the consequences of *Dark MOFO* are a direct response to MONA. As a result, MONA is an influential factor in additional data that finds the vast majority (96 percent) of visitors stated their intent to return to Tasmania as a result of their visit and experience at *Dark MOFO*.

This data situates *Dark MOFO* as involving local and interstate attendees in a variety of free and ticketed events. The majority of this attendance relates the reputation of MONA and results in increased tourist flows and spending. Quantifiably, *Dark MOFO* involves a clear MONA Effect. Such data however, fails to address several important questions such as, why was *Dark MOFO* alluring to audiences as a space to spend money and time? To answer such questions we must turn to the qualitative data in Section 2.

Section 2 – Colouring the MONA Effect:

Partnerships:

The natures of the partnerships involved in *Dark MOFO*, across government, business and the public, are important in assessing a potential MONA Effect. Through understanding these partnerships, the ability of MONA to directly influence and engage with a broad sector of society is given more clarity. Most significantly, it is the quality of these partnerships that influence the overall effect that MONA might have.

The strong relationship between MONA and the State of Tasmania is indicated in the government's three-year \$1-million commitment to *Dark MOFO* (Events Tasmania 2013). As Tasmania's Premier outlined, this financial support was based on known experience that "David Walsh and MONA know how to throw a party and draw a crowd" (Giddings 2012). Despite the long tradition of previously failed attempts, it was hoped that *Dark MOFO* could "crack the winter nut" (Martin 2013). This partnership was inter-dependent – the government providing the essential bureaucratic authority necessary for MONA to throw their party. This is most evident in the implementation of two of the most popular events at *Dark MOFO*: *Spectra* and *The Winter Feast*. *Spectra*, a public artwork by Japanese artist Ryoji Ikeda, projected a tower of light 15-kilometres into the sky. The *Winter Feast* was a three-day food and drink nightly market attracting 40,000 people through pyrotechnics, art installations, live music and well-known resident and inter-state chefs. At each occasion, the party was distinctly MONA's but was underpinned by the planning, approval and experience of government and council (MONA seminar).

Business partnerships were also essential in linking MONA with the public. *Dark MOFO* ran events through separate museums and gallery spaces, the Tasmanian Symphony Orchestra, the State Cinema and the University of Tasmania. Over thirty venues also linked themselves unofficially to the festival, using decorations and lighting to turn their venues red (the assigned colour of the festival). This was done at a

significant cost, but gave the town a uniform aesthetic, analogous to Christmas lights in summer. This places a wide sector of the town within a ritual *communitas*. As *Dark MOFO* Creative Director Leigh Carmichael suggests, this reminded locals “there’s something a little different going on” (Brand Tasmania). In this way, *Dark MOFO* was a less exclusive MONA affair, and incorporated a range of businesses, each benefitting from increased flows of people in the city. This provided the ritual a spatial ground that enrolled and recruited residents and visitors alike, particularly as it mapped out trails through the town that produced long linear crowds snaking around the city waterfront.

This inclusivity is further evident in the partnerships *Dark MOFO* held within the community. Perhaps the initial catalyst for this was the number of free, world-class events organised – creating greater ownership and accessibility. This triggered a response in the community, including pictures on social media portraying *Dark MOFO* inspired biscuits and cakes, hair-cut themes, children’s drawings, re-enactments of *Spectra* using torches, and art themed hats and shirts. The *Nude Swim* provides an example of such a response. One of the most popular and provocative events during the festival, this event was developed after a member of the community suggested it (Northover 2013). *Spectra* also provides an example of community partnership. The event proved so popular within the community that an online campaign to make *Spectra* a permanent feature in Hobart attracted over 3000 supporters. Further, war veterans who had fought and died in campaigns against Japan supported the proposed location of *Spectra* at the Hobart Cenotaph. As *Spectra* was an art-piece produced by a Japanese artist, this demonstrates the strength of feeling in the community to facilitate MONA’s worthy and well-meant initiative and accordingly, how the community valued MONA.

Across these partnerships MONA both benefits and is benefitting multiple levels of society. While the partnerships between MONA, government and business are essential, they are underpinned by the community. As the majority (79 percent) of Tasmanian research respondents reported to the survey, they had a particular pride and ownership in *Dark MOFO* (Appendix-2A). *Dark MOFO* can be seen as creating a sense of joint

ownership and shared experience, offering those involved “symbols and processes that affirm belonging in a democratic culture” (Cox 2008: 194).

Use of Space:

This section outlines and evaluates the use of space during *Dark MOFO*. It is suggested that this use of space is significant through involving a distinct carnivalesque aspect, extending MONA into the city. The use of space is part of the MONA Effect as it embraces the themes and organisation of the museum within the broader public.

Bakhtin described the carnivalesque as a “reaction against cold rationalism” (1984: 37). A carnivalesque use of space may therefore involve unconventional objects and aesthetics, alongside interactions, behaviours, conversations and dress. An example of this has already been demonstrated in the way *Dark MOFO* encouraged Hobart to “paint the town red”. This was both a visual and symbolic inversion – referencing more wild and relaxed behaviour. Politicians’ faces were projected in red on the side of Hobart’s most prominent hotel. Indirectly, this mocked the authority of these figures as the classical use of humour in the carnivalesque. It involved an element of anti-structure giving a sense that during the festival the normal order was reversed.

Another example of using space in unconventional ways was the deliberate opening up of unfamiliar locations. During a MONA Effect seminar (2013), a government representative spoke of the ploy of *Dark MOFO* organisers in focussing on a reverse mode of planning. Performance sites were identified prior to the artists themselves, despite this process usually occurring the other way around. This allowed circumscribed locations full of potential to be culturally activated. Examples include an art installation in a heritage sandstone barn, a nightclub in an old underground theatre, music and art in a quarantine shed, and the *Spectra* site utilising the sacred space of the war dead. *Dark MOFO* transformed the way people related to known and unknown spaces. This created a sense of Hobart existing outside the everyday –

altered as part of the festival. This perception of space proves conducive to the social relationships that occur there. This is an additional site of analysis.

Relationships:

As Emmison et al. suggest, architecture and spatial organisation reflects cultural (dis)comforts (2013: 161). The organisation of space recorded during *Dark MOFO* reflected a deliberate structuring of how people were oriented and encountered one another. This was observed across numerous events in the deliberate organisation of space to encourage a freedom of movement, sharing, interaction and face-to-face encounters.

This freedom of movement was evident at one of the music performance sites. Within a large industrial shed, beanbags and empty milk crates were spread out. These objects explicitly enacted a free environment and ease of occupation through allowing a personal construction of space. People could creatively construct makeshift footrests and tables out of the milk crates, surrounding these with beanbags. People were free to create their own spatial environments and relations (ritual enclaves) – using the crates to play cards and the beanbags for lounging, intimacy or casual conversation. This occurred alongside others standing, walking and dancing, in an environment where the music performance was a peripheral experience (Appendix-1A).

A similar sharing of space was demonstrated at *Spectra*, where each of the 49 boxes projecting light into the air was arranged at chest height in an evenly spaced 7x7 grid. *Spectra* encouraged people to mingle in this space – facing, brushing past and interacting with one another – rather than restricting movement and interaction to a one-way flow. The same objectives were employed at the *Winter Feast*. Located in a large industrial shed, food stalls surrounded the outside walls while the central space contained two rows of tables stretching about 100-meters. Unlike usual social/ dining spaces, this space lacked privacy and encouraged intimacy; it produced communal dining by conjoining separate parties. One often

faced or pressed against strangers while eating and accommodating others by moving closer together (Appendix-1B)

A final shared space was observed at *Dark Faux Mo* – the festival’s nightclub located in an old theatre below street level, opening from 10pm-3am. The organisation of this site deliberately encouraged audiences to participate and interpret the space in a particular way. Firstly, contrasting a normative theatre experience, attendees were made to enter through the theatre’s backdoor. Immediately, this confuses the normal performer/audience division. Once inside, various backstage areas were opened up – a children’s area was turned into a dance floor, a cleaning cupboard contained a DJ and a side-stage room was transformed into a confession booth. A satanic symbol shaped by red globes hung above the traditional audience area – indicating that this space was transgressive and outside the usual high-cultural theatre experience. Each of these spaces encouraged interaction and experience outside normative spatial divisions between audience and performer. One journalist described it as a “giddy extension of MONA” (Teague 2013) and indeed, it altered the receptivity of the audience through specific layouts, lighting and atmospheres of interpretation and interaction. This was a liminal space less about culturally located themes, and more about social engagement, pleasure, shock, wonder and desire (Appendix-1C).

In summary, each of these examples depicts a space transformed from one of surveillance, reservation and danger, to one of occupation, freedom and interaction. *Dark MOFO* changed how people interacted with one another, making them closer physically and socially. The suggested effect of this is to encourage a range of spontaneous and unexpected conversations, interactions and meetings. This is in contrast to the everyday interactions which often involve what Goffman calls civil inattention, or a “kind of dimming of the lights” as individuals pass one another (1963: 84 cited in Emmison et al. 2013). These new social relations result from *Dark MOFO* reacting against cold rationalism and thus allowing a curiosity, freedom of use and interaction in spaces where this was previously absent. *Dark MOFO* provides a space conducive to alternate social engagements part of a greater MONA Effect – the significance of which will now be detailed.

Action:

The social engagements that *Dark MOFO* encouraged can be conceptualised using Goffman's notion of fancy milling and action space. As outlined in Chapter 2, this encompasses those spaces that possess a palpable sense of potential and excitement in engagement. We have already seen how the specific layout of space at *Dark MOFO* facilitated social intimacy. It is logical to suggest therefore, that this occupancy encouraged interaction through conversations, gestures and contact. Observation revealed that each of these were distinctly carnivalesque in nature – involving the following experiences:

Pleasure through sensual engagement:

As darkness falls the lights become more pronounced, people begin to crowd in and around the site... The lights intensify, people are laughing and talking freely... Above, the rain and light particles interact to create a rainbow. Exclamations fill the space, the communal mood is palpable and infectious. (Spectra: 14/06/2013, 5:30-6pm. Appendix-1D).

Focus on the body:

Lined-up facing the ocean, a shared feeling of reluctance remains. This fades the moment a large drum starts beating rhythms from the shore. It is a constant, vibrating rhythm mirroring the thump of hearts – it is infectious. Without suggestion, the group throws away their towels and begin to jump on the spot. A flare is lit and we charge towards the water...squealing, yelling, clapping and spitting - focus moves to the body. (Nude Swim: 22/06/2013, 7:00-8:30am, Appendix-1E)

The unexpected:

The crowd is constantly reminded they are outside the ordinary. Intermittently, performers move about entertaining the masses. A lady on roller skates speeds between the tables throwing up confetti as she passes. An angelic like male and female move more silently, and as they catch a gaze they lift their dresses over their heads revealing the underside of a skirt covered in flowers. A mock homeless man is collecting people's leftovers, later trying to sell it as 'soup de jour'. Another performer spontaneously stands on a table, spinning hula-hoops around different parts of her body... She finishes, throws her

hands in the air and the crowd cheers. (Winter Feast: 20/06/2013, 6-9:00pm, Appendix-1F).

Inversion and play:

*The cafeteria above the museum has been transformed into a party zone – individuals of all types jump around to an aging punk rock band; empty wine bottles, shoes, handbags and jackets lie abandoned on the floor...[In the museum below] A girl is doing flips on a trampoline, the audience has their back to the other artwork and applaud her... One artwork is a deliberately jagged table-tennis table. Balls fly out in every direction hitting other gallery attendees nearby. They happily retrieve them, joining in the 'play' themselves... In the main corridor a DJ is playing, the art becomes increasingly secondary to the noise and movement making the dance-floor centre of attention. People dance while a 50-something woman rolls along the gallery floor – the crowd clears, cheering her on.
(Red Queen Opening: 18/06/2013, 7-11:30pm, Appendix-1G).*

Each of these observations presents a topsy-turvy social context, with a clear carnivalesque spirit and sense of *communitas*. At *Spectra* and *The Nude Swim* the body occupies centre stage – sensual engagement encloses participants in a moment outside normative expectations. At the *Winter Feast*, humour, excitement and anticipation are felt as performers spontaneously emerge amongst a feasting throng. Lastly, during the *Red Queen* opening at MONA, a liminal environment develops further disordering normative museum conventions. Cultural distinctions become blurred as people role on the floor, play, dance and drink in excess. Each of these social contexts seems to offer a similar excitement and sense of danger as Goffman's action spaces - the possibility of flirtations and uncertain futures. It is suggested that *Dark MOFO* enhances this type of experience, extending on the action spaces of MONA and bringing them into the city. Ultimately, these are suggested to be the types of experiences hailing the *Dark MOFO* attendee. Promoting a mixing of people, social arousal, excitement and spending otherwise lacking at this time of year - this is the MONA Effect.

Section 3 - Dark MOFO as Ritual:

The final part of analysis will extend upon the impacts resulting from the alternative organisation and experiences involved in *Dark MOFO* and how this relates to a MONA Effect. It does this through positioning *Dark MOFO* as directly contributing to the recovery and reinsertion of a long-term ritual around the winter solstice in Hobart.

As Chapter 2 suggested, the winter solstice in colonial Tasmania has a history of insignificance and failed celebrations. This is reflected in survey responses that revealed despite 76 percent of respondents reporting being aware of the winter solstice moment previous to *Dark MOFO*, only 10 percent *agreed* or *strongly agreed* that it changed their daily routine (Appendix-2A). *Dark MOFO* was organised upon the winter solstice as an opportunity to celebrate “the return of light from darkness” as a symbol of social rebirth and revitalisation (Carmichael 2013). This association framed *Dark MOFO* as an inclusive and meaningful ritual occasion - a contrast to previous Tasmanian mid-winter events. A clear indication of a MONA Effect therefore, is the extent that *Dark MOFO* enhanced the local importance of the winter solstice.

Dark MOFO has already been defined as a ritual occasion through its structuring upon the carnivalesque and provision of action spaces. As outlined in Chapter Two, these conditions are involved in the construction of liminal modes of engagement “betwixt and between” familiar order. Involvement in such spaces allows a sense of *communitas* and the freedom to consider potentials outside familiar life-courses. For Turner and van Gennep this forms part of *rites de passage* where transition through liminal environments structures change in the individual, providing a break from routine to consider the past and contemplate the future through engaging with the present.

Dark MOFO involved a similar enhanced sociality and break in routine. This is evident in data collected on two of the most popular events – *Spectra* and *The Winter Feast*, as referenced respectively below. The majority in each case strongly agreed or agreed with the following statements: *this event helped me unwind from my routine* (77 percent, 68

percent); *it was inspiring to be part of this event* (86 percent, 72 percent); *I talked to people who I had not planned to attend with* (48 percent, 75 percent); and *had this event not been on, I would have stayed home instead* (58 percent, 53 percent) (Appendix-2B). Combined with previous data on these two events, the 'typical' attendee is one who comes into physical contact and engages with a diverse group of people, in unplanned encounters, outside of routine, and in an inspiring atmosphere. Here we might also include the *Red Queen Opening*, *Nude Swim* and *Dark Faux Mo*. Each was a liminal occasion involving the mobilisation and interaction of previously separate individuals, giving the sense that "everyone was an accomplice" (Rojek 1985: 28). Within this context public nudity, confessing sins, dancing in a cupboard and rolling on a gallery floor is acceptable – even expected.

It is suggested that this ritual context is the key to *Dark MOFO's* success as a Tasmanian winter festival. It involves social-arousal through *communitas*, anticipation in action spaces, excitement through anti-structure in the liminal city space and pleasure in carnivalesque sociality. Organised upon the winter solstice, this is suggested to create a renewed significance around this ritual-occasion. As 81 percent of survey respondents agreed or strongly agreed, *Dark MOFO* made the winter solstice a more significant occasion (Appendix-2C). In addition, 92 percent of respondents wanted *Dark MOFO* to become a long-term event and 67 percent planned to be in Hobart next year specifically to attend (Appendix-2C). This data suggests the MONA ethos through *Dark MOFO* was an essential factor in creating a reinsertion and renewed meaning in the winter solstice. Only in its inaugural year, this demonstrates *Dark MOFO's* divergence from previous attempts to celebrate winter in Tasmania, the success this appears to have had and the importance of this research field into the future.

Chapter Five - Discussion and Conclusion:

This thesis has sought to answer the following research question:

What types of protocols and engagements does the contemporary music and arts festival Dark MOFO facilitate and to what extent has this been achieved through the recovery of ritual as part of a broader Bilbao Effect [referred to as a MONA Effect] in Hobart?

This was approached initially in Chapter Two, which provided an understanding of the alternative protocols and types of engagement involved at MONA. These were identified as an important backdrop for understanding a potential MONA Effect. This effect was said to refer to the experiences and engagements that MONA makes possible, the contribution this makes to social and intellectual engagements and the vibrancy of city life. *Dark MOFO* was identified as a useful site for assessing these impacts, as it provides a clear example of how MONA extends its outreach through bringing its ethos into the city and producing a change from within. More specifically, the extent of this change could be assessed through the framework of ritual around the winter solstice. The latest in a long-line of otherwise failed winter events, the extent to which *Dark MOFO* succeed where others have failed was proposed to be a useful indicator of a MONA Effect.

In Chapter Three, a mixed-methods approach using ethnography, visual and survey data was suggested to be the most adequate for approaching *Dark MOFO's* diverse research environment. In Chapter Four, this environment was outlined in three sections. The first contained purely quantitative data that illustrated a MONA Effect through the increased tourist flows and spending *Dark MOFO* generated. The second section was qualitatively based and provided greater depth to the previous data. It grouped ethnographic and visual data into four areas - *Partnerships, Use of Space, Relationships* and *Actions* – each deemed as important indicators of MONA's impact. The third section tied together the broader findings of the previous sections by outlining how *Dark MOFO* promoted a MONA

Effect through creating a renewed interest and significance in the winter solstice.

Through these three sections, this project ultimately addresses the research question and core aims. In reference to the key components of the research question, this project proposes the following findings:

- *Protocols*: Through identifying the purposive management of city spaces during *Dark MOFO*, the festival showed clear indicators of extending the ethos of MONA outside of the museum. This is evident in the formation of multi-vocal art and performances spaces, altering audience receptivity through specific layouts, lighting and atmospheres of interpretation and interaction.
- *Engagements*: These protocols are suggested to be conducive to particular audience engagements. Through the concepts of action spaces and the carnivalesque, engagements were captured as involving inversion, the unexpected, humour and embodiment. The value and appeal of such engagements is suggested to be an important part of a MONA Effect
- *Recovery of Ritual*: *Dark MOFO* was demonstrated as a communal, alluring and routine-altering event. This was suggested to be the result of the concurrence of *Dark MOFO* with the winter solstice. This suggests that the winter solstice can generate further meaning and excitement in Hobart on a long-term basis, something that has been absent or failed to take root in the past.
- *Bilbao Effect*: In the above three points a comparative MONA Effect is suggested to have occurred, as demonstrated by the economic and social change generated by *Dark MOFO*.

Overall, through the case study of *Dark MOFO* this research found MONA to be creating a significant change in Hobart and ultimately Tasmania since it has plans for a *Dark MOFO* in Launceston next year. As Chris Rojek wrote, often “we are dully aware of Dionysus’ call to open ourselves to experience, to embrace the pain and joy of life and act guiltlessly, but instead we meekly surrender to the conventions of respectable society” (1995: 80). MONA has demonstrated a new Dionysian impulse in

changing the engagement of audiences and the organisation of spaces. This is achieved through MONA and *Dark MOFO*'s appeal to universal human qualities such as curiosity, humour, shock, wonder and desire. When themes such as sex and death are approached, they can "confirm life by undermining the reasons you have to lie to yourself" (Walsh 2013: 50). It is in this context that a MONA Effect operates.

The MONA Effect is demonstrated in creating renewed significance around the winter solstice in Tasmania. Historically, Hobart has marketed itself on "touristically consumable pasts" (Stagg 2006), focusing on its pure wilderness rather than its cultural assets. This has meant that winter has been relatively culturally silent, and is perceived as a period to endure rather than celebrate. The MONA Effect is evident in the creation of a popular and meaningful celebration around this occasion. The carnivalesque themes of MONA were taken from the museum into the city. This is a significant finding in itself, but it remains part of a broader set of changes suggested to result from MONA.

A broader MONA Effect is only partially explored here - limited by time, space, money and the personnel restraints of an honours project. Furthermore, any understandings of *Dark MOFO* must delve deeper than a study of its inaugural year. Rather than perceiving such limitations to undermine this project, they instead provide the basis and stress the need and value of further research. Specifically, in regards to *Dark MOFO*, this would need to occur through the following approaches:

- Longitudinal research: replicating the observational focus on the types of engagements, themes and organisation at Dark Mofo on a long-term basis, allowing comparison of change in the inaugural year into the future. This can assess the extent *Dark MOFO* is sustainable and is embedded in local culture in the future.
- More representation of those involved: identifying through in-depth interviews and more representative survey samples the personal meanings attached to ritual experiences as part of *Dark MOFO*.

- More representation of “festival outsiders” who were not involved: through survey and interview, and in understanding the reasons underlying this (Jamieson 2004: 71).

The real test of *Dark MOFO* is the extent to which it has an extended presence in a Tasmanian winter period that is notoriously difficult to embrace. The first of these additions will specifically address this, while the other two will provide a greater depth to this field. Ultimately, this builds towards an understanding of a putative MONA Effect and how Hobart can benefit from the emergence of this cultural institution.

These understandings are vital for those wanting to accommodate a significant institution they neither instigated nor control. It will also assist those wanting to buy into the interest MONA has generated, and to become players in their own right. This will include those local art spaces that some suggest have suffered from a lack of funding ‘post-MONA’ (Hawthorn 2013), together with improving areas such as tourism and the development of creative industries and local infrastructure. Moreover, it has the potential to change the way Tasmanian’s think, operate and perceive their locations and themselves. Jonathan West (2013) has talked of Tasmania’s “Obstacles to Progress” including ingrained conservatism, underperformance in economic, health and education indicators, over-regulation and a fear of change. It seems the world-class art and carnivalesque ethos of MONA could be an inspiration. MONA provides the cultural foundation catalysing a vibrant cultural life and producing, sustaining and attracting creative thinkers and entrepreneurs. According to Florida (2003), this type of environment is common to the world’s most productive and pleasurable cities. As Schultz (2012) outlines, this improved valuing of culture and creativity may prove rewarding in relation to many of society’s biggest issues that have eluded resolution by legal or economic means.

The findings of this project speak to the alternative protocols that have the potential to create such change. In less than three years, MONA has already produced evidence of this effect. Such changes are particularly evident in the case study of *Dark MOFO*. *Dark MOFO* is portrayed as

economically successful as well as socially inspiring, pleasurable and meaningful. It is hoped therefore, that this project can provide a point of departure for further exploration of *Dark MOFO* as it influences Tasmanian tourism, businesses and local lives. Such research will sit alongside broader understandings of an overall MONA Effect, in what is clearly an exciting and uncertain social environment.

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Appendices: Appendix 1 - Instructions.

The attached DVD is to be used as an appendix when reading this thesis.

To use: insert into computer and open file 'Appendix.mov' file. The video is one clip which plays consecutively through Appendix 1A to 1G. There is a prompt to pause the video at certain intervals to allow the video to match the text in this thesis.

Appendix No.	Title	Length (min/sec)
1A	<i>Macquarie Wharf – Freedom of Event Space</i>	01:03
1B	<i>Spectra and the Winter Feast - Contact of People</i>	01:12
1C	<i>Dark Faux Mo - Use of Space</i>	00:54
1D	<i>Spectra – Pleasure Through Sensual Engagement</i>	00:25
1E	<i>Nude Swim – Focus on the Body</i>	00:30
1F	<i>Winter Feast – The Unexpected</i>	01:04
1G	<i>The Red Queen Opening – Inversion and Play</i>	01:14

*If NO DISC - view at: <http://vimeo.com/user19269109/dark-mofo>

*All files except 1E are property of the researcher. Appendix E is property of: AP-News Video <<https://www.youtube.com/watch?v=rEYFkQrw4ac>>

Appendix 2A – Statistics:

	Do you feel a particular pride and ownership of the Dark Mofo event?	Previous to Dark Mofo – I was often UNAWARE of the winter solstice taking place.	Previous to Dark Mofo – the shortest day of the year changed my daily routine.
N	Valid Missing	133 26	159 0

Do you feel a particular pride and ownership of the Dark Mofo event?:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	106	66.4	79.5	79.5
Valid No	27	17.1	20.5	100.0
Total	133	83.4	100.0	
Missing (<i>Outside TAS</i>)	26	16.6		
Total	159	100.0		

Previous to Dark Mofo – I was often UNAWARE of the winter solstice taking place:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	14	8.5	8.5	8.5
Valid Agree	16	10.3	10.3	18.8
Valid Neutral	8	5.1	5.1	23.9
Valid Disagree	58	36.5	36.5	60.4
Valid Strongly Disagree	63	39.6	39.6	100.0
Total	159	100.0	100.0	

Previous to Dark Mofo – the shortest day of the year changed my daily routine:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	4	2.6	2.6	2.6
Agree	12	7.7	7.7	10.3
Neutral	44	27.5	27.5	37.8
Disagree	54	33.7	33.7	71.5
Strongly Disagree	45	28.5	28.5	100.0
Total	159	100.0	100.0	

Appendix 2B – Statistics:

	EVENT: <i>Spectra</i>	This event helped me unwind from my daily routine (work/school etc.)	It was inspiring to be part of this event.	During this event, I only talked to people who I had planned to attend with.	Had this event not been on, I would have stayed at home instead.
N	Valid	138	138	138	138
	Missing	0	0	0	0

	EVENT: <i>Winter Feast</i>	This event helped me unwind from my daily routine (work/school etc.)	It was inspiring to be part of this event.	During this event, I only talked to people who I had planned to attend with.	Had this event not been on, I would have stayed at home instead.
N	Valid	116	116	116	116
	Missing	0	0	0	0

2.A This event helped me unwind from my daily routine (work/school etc.)

EVENT: <i>Spectra</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	50	36.3	36.3	36.3
	Agree	56	40.4	40.4	76.7
	Neutral	23	17.0	17.0	93.7
	Disagree	7	5.3	5.3	98.9
	Strongly Disagree	1	1.1	1.1	100.0
	Total	138	100.0	100.0	

EVENT: <i>Winter Feast</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	37	31.5	31.5	31.5
	Agree	42	36.3	36.3	67.8
	Neutral	25	21.1	21.1	88.9
	Disagree	9	7.9	7.9	96.8
	Strongly Disagree	4	3.2	3.2	100.0
	Total	116	100.0	100.0	

2.B. It was inspiring to be part of this event:

EVENT: <i>Spectra</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	65	47.1	47.1	47.1
	Agree	54	38.7	38.7	85.9
	Neutral	15	11.1	11.1	97.0
	Disagree	4	3.0	3.0	100.0
	Total	138	100.0	100.0	

EVENT: <i>Winter Feast</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	23	19.8	19.8	19.8
	Agree	60	52.0	52.0	71.8
	Neutral	26	22.2	22.2	94.0
	Disagree	4	3.8	3.8	97.8
	Strongly Disagree	3	2.2	2.2	100.0
	Total	116	100.0	100.0	

2.C. During this event, I only talked to people who I had planned to attend with:

EVENT: <i>Spectra</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	24	17.2	17.2	17.2
	Agree	31	22.7	22.7	39.9
	Neutral	17	12.1	12.1	52.1
	Disagree	52	37.5	37.5	89.5
	Strongly Disagree	14	10.5	10.5	100.0
	Total	138	100.0	100.0	

EVENT: <i>Winter Feast</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	9	7.4	7.4	7.4
	Agree	11	9.9	9.9	17.2
	Neutral	9	7.5	7.5	24.8
	Disagree	61	52.4	52.4	77.2
	Strongly Disagree	26	22.8	22.8	100.0
	Total	116	100.0	100.0	

B.4. Had this event not been on, I would have stayed at home instead:

EVENT: <i>Spectra</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	32	22.9	22.9	22.9
	Agree	48	34.7	34.7	57.6
	Neutral	18	12.9	12.9	70.5
	Disagree	34	24.7	24.7	95.2
	Strongly Disagree	7	4.8	4.8	100.0
	Total	138	100.0	100.0	

EVENT: <i>Winter Feast</i>		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	20	17.6	17.6	17.6
	Agree	41	35.1	35.1	52.7
	Neutral	21	17.8	17.8	70.5
	Disagree	23	20.0	20.0	90.5
	Strongly Disagree	11	9.5	9.5	100.0
	Total	116	100.0	100.0	

Appendix 2C - Statistics:

	Dark Mofo made the winter solstice more significant.	Dark Mofo should be a long-term annual event in Tasmania	Next year I will plan to be in Hobart specifically for Dark Mofo.
N Valid	159	159	159
Missing	0	0	0

C.1. Dark Mofo made the winter solstice more significant:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	50	31.6	31.6	31.6
	Agree	79	49.5	49.5	81.1
	Neutral	14	9.0	9.0	90.1
	Disagree	11	7.1	7.1	97.2
	Strongly Disagree	5	2.8	2.8	100.0
	Total	159	100.0	100.0	

C.2 Dark Mofo should be a long-term annual event in Tasmania:

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Agree	108	67.6	67.6	67.6
Agree	39	24.6	24.6	92.2
Neutral	8	4.8	4.8	97.0
Disagree	2	1.5	1.5	98.5
Strongly Disagree	2	1.5	1.5	100.0
Total	159	100.0	100.0	

C.3 Next year I will plan to be in Hobart specifically for Dark Mofo:

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Agree	60	37.9	37.9	37.9
Agree	44	27.7	27.7	65.6
Neutral	31	19.2	19.2	84.8
Disagree	15	9.5	9.5	94.3
Strongly Disagree	9	5.7	5.7	100.0
Total	159	100.0	100.0	

Appendix 3: Online Survey

University of Tasmania - Dark Mofo Research Survey

^{*Required}



Welcome!

Welcome to a survey on the social impact of the music and arts festival 'Dark Mofo'. This survey asks questions relating to your motivations, experiences and reflections of the Dark Mofo festival. The survey has been prepared by an Honours candidate in School of Sociology and Social Work at the University of Tasmania.

Participation in this survey is entirely voluntary and anonymous. Your name will not be recorded or published when collecting and presenting results, however, completing the survey implies your agreement to participate in this research.

The survey will take about 10 minutes to complete if you have attended only 1 event. Each additional event will add 5 minutes to the survey.

If you would like access to more information about the survey or to contact the researcher, please click on the following link:
<https://www.dropbox.com/s/11hx1b0e21se4/%20Information%20Sheet%20-%20ONLINE%20survey%20-%20like%20canopy.docx>

Please Note: This questionnaire is not affiliated with Dark Mofo or MONA. In anyway, it is purely the property of the University of Tasmania, used for research purposes only.

Event: Ryoji Ikeda [Spectral] - Event 1 of 4

- Survey 0% complete

1. **Did you attend Ryoji Ikeda's Spectra [Tasmania]? ***
Mark only one oval.

☐ Yes
☐ No [Skip to question 19.](#)



Spectra Question - Attendance

Introduction

This part of the survey asks you about your experiences at Spectra [Tasmania]. Each of these questions hopes to understand your motivations and experiences during this event.

This section will take approximately 5-10 minutes.

2. Who did you attend 'Spectra' with? *

Tick all that apply.

- ☐ Went by myself
☐ My Partner
☐ School/Community Group
☐ Children
☐ Parents
☐ Family Members
☐ Work Colleagues
☐ Friends
☐ Other: _____

3. Did you meet anyone there unintentionally? *

Tick all that apply.

- ☐ No
☐ Work Colleagues
☐ Friends
☐ Parents
☐ Other Family Members
☐ School/Community Group
☐ Children
☐ Other: _____

4. While at the event did you talk to anyone you hadn't met before? *

Mark only one oval.

- ☐ Yes
☐ No

5. How did you get to the Spectra site? *

(if you went more than once - what mode was the majority of transport you used)

Mark only one oval.

- ☐ Personal Motor Vehicle
☐ Taxi
☐ Public Transport
☐ Walk
☐ Ride
☐ Other: _____

Spectra - Motivations and Expectations:

6. Which of the following statements best describes the reasons you attended this event? *

(read through each option - then select only one)

Mark only one oval.

- ☐ Something to do in my spare time.
☐ I read or heard about it in the media.
☐ To meet new people.
☐ My friends were going
☐ I have enjoyed MONA run events before
☐ To try something new
☐ Someone recommended I go
☐ I did not plan to attend this event
☐ Curiosity
☐ I like to support local festivals
☐ Other: _____

Spectra - Social Space

7. Prior to this event, had you visited this event location before? *

(either privately or part of an organised event)

Mark only one oval.

- ☐ Yes
☐ No

8. In one word, how would you describe your overall mood during this event? *

9. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Had this event not been on, I would have stayed at home instead.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I found it hard to meet new people at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During this event, I only talked to people who I had planned to attend with.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event helped me unwind from my daily routine (work/school etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I lost track of time at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Social Space - continued

10. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The cold weather made it hard to enjoy this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Events such as this happen frequently in Tasmania.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was more excited by the atmosphere of this event rather than viewing the artwork itself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It was inspiring to be part of this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event was a positive experience, but I would NOT attend it again.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Did you tell others about your experience at this event?

Mark only one oval.

☐ Yes
☐ No

12. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Visiting Spectra made me feel more active within the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would enjoy Spectra just as much if it was a permanent feature of Hobart.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spectra was a waste of money.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For the best experience of Spectra, you had to get up close.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Spectra - Mode of Engagement

13. How important was each of the following senses for engagement/participation in this event? *

Mark only one oval per row.

	Never Important	Rarely Important	Uncertain	Somewhat Important	Highly Important
Seeing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hearing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Touching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Smelling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tasting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. How did you predominately experience this event? *

(if the event was experienced equally between two or more options - select all that apply)

Tick all that apply.

☐ By myself
☐ Within a known group
☐ With strangers

15. Rank the following activities by the amount of time you spent 'doing' them during this event. *

Choose '1' for your most frequent activity and '6' for your least frequent. You can only choose each number once.

Mark only one oval per row.

	1	2	3	4	5	6
Viewing Spectra	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Socialising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exploring event space	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eating and Drinking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
'People watching'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being physically involved (e.g. taking photos of lights, putting body parts over lights)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. Were you responsible for any children (12 or under) at this event? *

Mark only one oval.

☐ Yes
☐ No Skip to question 18.

17. How much do you agree or disagree with the following statements: *
Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I allowed this child to stay up later than usual.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I allowed this child to behave in a playful manner.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I told this child that this was a 'special occasion' for them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This child wanted to attend this event again next year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Spectra - Concluding Questions

18. What 2 words best describe this event? *

Survey 20% complete



Winter Feast - Event 2 of 4

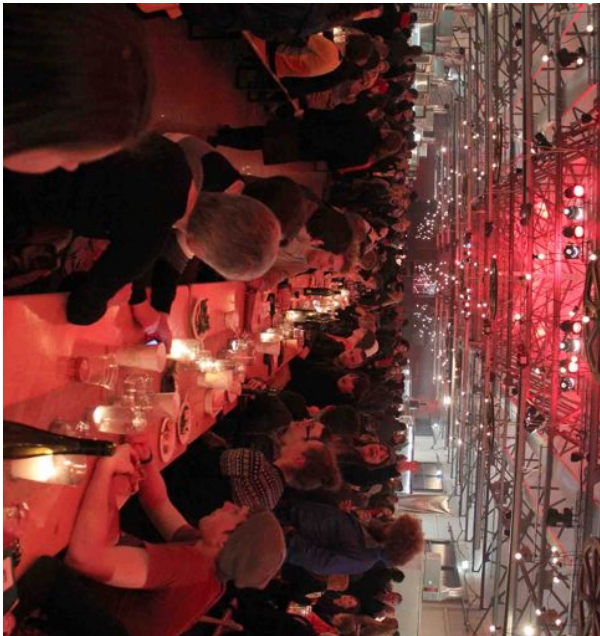
- Survey 20% complete

19. **Winter Feast - Did you attend the Dark Moto Winter Feast? ***
(any or all of the 3 event nights)

Mark only one oval.

- ☐ Yes
☐ No

Skip to question 35.



Winter Feast Attendance

Introduction

This part of the survey asks you about your experiences at the Dark Moto Winter Feast. Each of these questions hopes to understand your motivations and experiences during this event.

This section will take approximately 5-10 minutes.

20. **Who did you attend the 'Winter Feast' with? ***

Tick all that apply.

- ☐ Went by myself
☐ My Partner
☐ Work Colleagues
☐ Children
☐ Parents
☐ Other Family Members
☐ School/Community Group
☐ Friends
☐ Other: _____

21. **Did you meet anyone there unintentionally? ***

Tick all that apply.

- ☐ No
☐ Work Colleagues
☐ Friends
☐ Parents
☐ Other Family Members
☐ School/Community Group
☐ Children
☐ Other: _____

22. **While at the event did you talk to anyone you hadn't met before? ***

Mark only one oval.

- ☐ Yes
☐ No

Winter Feast - Motivations and Expectations

23. Which of the following statements best describes the reasons you attended this event? *

(read through each option - then select only one)

Mark only one oval.

- ☐ Something to do in my spare time.
- ☐ I read or heard about it in the media.
- ☐ To meet new people.
- ☐ My friends were going
- ☐ I have enjoyed MONA, run events before
- ☐ To try something new
- ☐ Someone recommended I go
- ☐ I did not plan to attend this event
- ☐ Curiosity
- ☐ I like to support local festivals
- ☐ Other:

Winter Feast - Social Space of Event

24. Prior to this event, had you visited this event location before? *

(either privately or part of an organised event)

Mark only one oval.

- ☐ Yes
- ☐ No

25. In one word, how would you describe your overall mood during this event? *

26. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Had this event not been on, I would have stayed at home instead.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I found it hard to meet new people at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During this event, I only talked to people who I had planned to attend with.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event helped me unwind from my daily routine (work/school etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I lost track of time at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Social Space - continued.

27. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The cold weather made it hard to enjoy this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Events such as this happen frequently in Tasmania.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was more excited by the overall atmosphere of this event rather than the specific event program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It was inspiring to be part of this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event was a positive experience, but I would NOT attend it again.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. Did you tell others about your experience at this event?

Mark only one oval.

- ☐ Yes
- ☐ No

Winter Feast - Mode of Engagement

29. How important was each of the following senses for engagement/participation in this event? *

Mark only one oval per row.

	Never Important	Rarely Important	Uncertain	Somewhat Important	Highly Important
Seeing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hearing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Touching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Smelling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tasting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. How did you predominately experience this event *

(if it was experienced equally between two or more options - select all that apply)

- ☐ By myself
 - ☐ Within a known group
 - ☐ With strangers

31. Rank the following activities by the amount of time you spent 'doing' them during this

Choose '1' for your most frequent activity and '6' for your least frequent. You can only choose each number once.

Mark only one oval per row.

[illegible]

32. Were you responsible for any children (12 or under) at this event? *

Mark only one oval.

- ☐ Yes
- ☐ No
- Skip to question 34.*

Skip to question 34

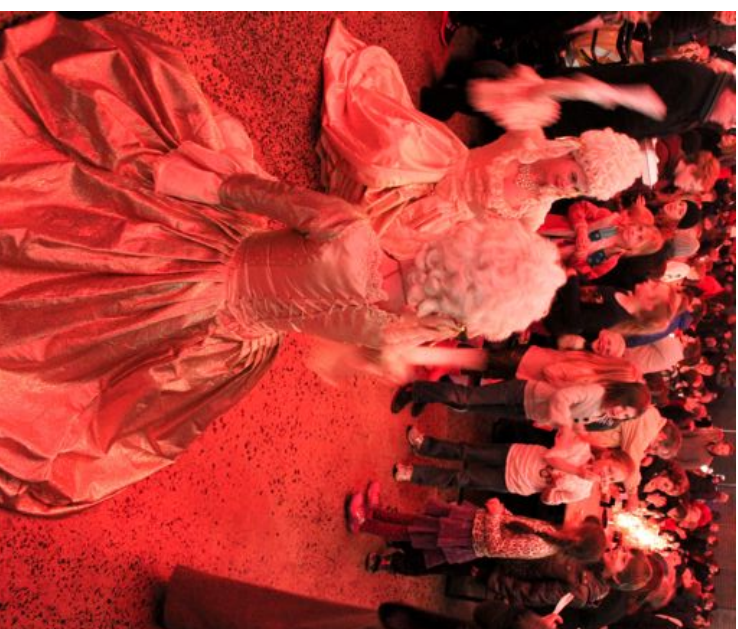
33. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I allowed this child to stay up later than usual.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I allowed this child to behave in a playful manner.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I told this child that this was a special occasion for them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This child wanted to attend this event again next year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Winter Feast - Concluding Questions

34. What 2 words best describe this event? *



Winter Solstice Nude Swim - Event 3 of 4

- Survey 60% complete

35. Did you participate in the Winter Solstice Swim? *

Mark only one oval.

- ☐ Yes
- ☐ No
- Skip to question 53*

Skip to question 53



Nude Swim - Attendance

Introduction

This part of the survey asks you about your experiences at the Nude Solstice Swim. Each of these questions hopes to understand your motivations and experiences during this event. This section will take approximately 5-10 minutes.

36. Who did you attend this event with? *

Tick all that apply.

- ☐ Went by myself
- ☐ My Partner
- ☐ Work Colleagues
- ☐ Friends
- ☐ Children
- ☐ Parents
- ☐ Family Members
- ☐ School/Community Group
- ☐ Other: _____

37. Did you meet anyone there unintentionally? *

Tick all that apply.

- ☐ No
- ☐ Work Colleagues
- ☐ Friends
- ☐ Parents
- ☐ Other Family Members
- ☐ School/Community Group
- ☐ Children
- ☐ Other: _____

38. While at the event did you talk to anyone you hadn't met before? *

Mark only one oval.

- ☐ Yes
- ☐ No

Nude Swim - Motivations and Expectations

39. Which of the following statements best describes the reasons you attended this event? *

(read through each option - then select only one)

Mark only one oval.

- ☐ Something to do in my spare time.
- ☐ I read or heard about it in the media.
- ☐ To meet new people.
- ☐ To celebrate the winter solstice
- ☐ My friends were going
- ☐ I have enjoyed MONA run events before
- ☐ To try something new
- ☐ Someone recommended I go
- ☐ Curiosity
- ☐ I like to support local festivals
- ☐ Other: _____

Nude Swim Experiences

40. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I am the type of person who always participates in events such as this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The initial cancellation of this event made me more determined to participate in it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had previously been nude in public before this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was anxious in the lead up to this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt embarrassed to tell friends and family I was participating in this event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was worried others might see my body as abnormal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel less comfortable with my body after participating in this event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

41. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The music at the beginning of the swim helped motivate me to complete the swim.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The mood of this event was very serious.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The nude swim made me feel more connected to the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt like I was 'breaking the rules' by swimming in the nude.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would have been equally as motivated to participate in this swim had it not coincided with the winter solstice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The fact that the nude swim was on the morning after the winter solstice enhanced my experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event should become an annual fixture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

42. Did you find the Nude Solstice Swim to be revitalising?

(read each answer before selecting the most appropriate)

Mark only one oval.

- ☐ No - I felt the same
- ☐ No - I felt worse
- ☐ Yes - only physically
- ☐ Yes - only mentally
- ☐ Yes - both physically and mentally

43. Overall, was this event a negative or positive experience?

Mark only one oval.

- ☐ Negative
- ☐ Positive

Nude Swim - Social Space

44. Prior to this event, had you visited this event location before? *

(either privately or part of an organised event)

Mark only one oval.

☐ Yes
☐ No

45. In one word, how would you describe your overall mood during this event? *

Strongly Disagree Disagree Neither Agree nor Agree Strongly Agree

46. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Had this event not been on, I would have stayed at home instead.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I found it hard to meet new people at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During this event, I only talked to people who I had planned to attend with.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event helped me unwind from my daily routine (work/school etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I lost track of time at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Nude Swim - Social Space continued.

47. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The cold weather made it hard to enjoy this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Events such as this happen frequently in Tasmania.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was more excited by the overall 'atmosphere' of this event rather than the specific act of swimming.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It was inspiring to be part of this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event was a positive experience, but I would NOT attend it again.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

48. Did you tell others about your experience at this event?

Mark only one oval.

☐ Yes
☐ No

Nude Swim - Mode of Engagement

49. How important was each of the following senses for engagement/participation in this event? *

Mark only one oval per row.

	Never Important	Rarely Important	Uncertain	Somewhat Important	Highly Important
Seeing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hearing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Touching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Smelling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tasting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

50. How did you predominately experience this event? *

(If it was experienced equally between two or more options - select all that apply)

Tick all that apply.

☐ By myself
☐ Within a known group
☐ With strangers

51. **Between being in the cold and being in the nude - what concerned you most about this event?**
For example: Nudity ONLY put '1'. Cold ONLY put '10'. If an EQUALLY cold and nude put '5'.
Mark only one oval.

	1	2	3	4	5	6	7	8	9	10
Nudity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Nude Swim - Concluding Questions

52. **What 2 words best describe this event?** *



Dark Faux Mo - Event 4 of 4

- Survey 60% complete

53. **Did you attend Dark Faux Mo?** *
(any or all of the 3 event nights)
Mark only one oval.

☐ Yes

☐ No Skip to question 70.



Dark Faux Mo - Attendance

Introduction

This part of the survey asks you about your experiences at Dark Faux Mo. Each of these questions hopes to understand your motivations and experiences during this event.

This section will take approximately 5-10 minutes.

54. **Who did you attend this event with?** *

Tick all that apply.

☐ Went by myself

☐ My Partner

☐ Other Family Members

☐ Friends

☐ Parents

☐ School/Community Group

☐ Work Colleagues

☐ Other: _____

55. Did you meet anyone there unintentionally? *
Tick all that apply.

☐ No

☐ Work Colleagues

☐ Friends

☐ Parents

☐ Other Family Members

☐ School/Community Group

☐ Children

☐ Other: _____

56. While at the event did you talk to anyone you hadn't met before? *
Mark only one oval.

☐ Yes

☐ No

Dark Faux Mo - Motivations and Expectations

57. Which of the following statements best describes the reasons you attended this event? *
(read through each option - then select only one)
Tick all that apply.

☐ Something to do in my spare time.

☐ I read or heard about it in the media.

☐ To meet new people.

☐ My friends were going

☐ I have enjoyed MONA run events before

☐ To try something new

☐ Someone recommended I go

☐ I did not plan to attend this event

☐ Curiosity

☐ I like to support local festivals

☐ Other: _____

Dark Faux Mo - Social Space

58. Prior to this event, had you visited this event location before? *
(either privately or part of an organised event)
Mark only one oval.

☐ Yes

☐ No

59. In one word, how would you describe your overall mood during this event? *

60. How much do you agree or disagree with the following statements: *
Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Had this event not been on, I would have stayed at home instead.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I found it hard to meet new people at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During this event, I only talked to people who I had planned to attend with.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event helped me unwind from my daily routine (work/school etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I lost track of time at this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Dark Faux Mo - Social Space continued.

61. How much do you agree or disagree with the following statements: *
Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
The cold weather made it hard to enjoy this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Events such as this happen frequently in Tasmania.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was more excited by the overall atmosphere of this event rather than the specific event program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It was inspiring to be part of this event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event was a positive experience, but I would NOT attend it again.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

62. Did you tell others about your experience at this event?
Mark only one oval.

☐ Yes

☐ No

Dark Faux Mo - Modes of Engagement

63. How important was each of the following senses for engagement/participation in this event? *

Mark only one oval per row.

	Never Important	Rarely Important	Uncertain	Somewhat Important	Highly Important
Seeing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hearing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Touching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Smelling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tasting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

64. How did you predominately experience this event? *

(If it was experienced equally between two or more options - select all that apply)
Tick all that apply.

☐ By myself
☐ Within a known group
☐ With strangers

65. Rank the following activities by the amount of time you spent doing them during this event? *

Choose '1' for your most frequent activity and '6' for your least frequent. You can only choose each number once.
Mark only one oval per row.

	1	2	3	4	5	6
Watching performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Socialising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exploring event space	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eating and Drinking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
'People watching'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being physically involved (e.g. dancing)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

66. Did you make a confession in the confession room? *

Mark only one oval.

☐ Yes
☐ No Skip to question 69.



67. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I expected to see a confession booth at Dark Faux Mo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The confession booth was more fun than a serious confession.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The confession I made was truthful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My confession was previously known amongst my general friendship group.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

68. *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I felt more at ease with the my confession once I had given it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I talked to others in the confession waiting room about their confessions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Making a confession made me consider other confessions I could make.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The confession booth was an important part of my experience at Dark Mofo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was encouraged by this experience to make a confession to someone, which I wouldn't have otherwise.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Dark Faux Mo - Concluding Question

69. What 2 words best describe this event? *



Dark Mofo - General Festival Questions

This is the final section of the survey

- Survey 80% complete

This the final part of the survey. This section asks you your more general attitudes and experiences of the Dark Mofo Festival

This section will take approximately 5 minutes.

70. Were you aware Dark Mofo was structured around the winter solstice (the shortest day of the year)? *

Mark only one oval.

☐ Yes
☐ No

71. Have you previously participated in an event celebrating the winter solstice? *

Mark only one oval.

☐ Yes
☐ No

Skip to question 74.



Previous Winter Solstice Event

72. Was this a private or public event? *

Mark only one oval.

☐ Public
☐ Private

73. Explain very briefly what this event was

Concluding Questions

74. Have you previously participated in any of the following winter festivals in Tasmania?

(select all that apply)

Tick all that apply.

- ☐ Antarctic Midwinter Festival
- ☐ Festival of Voices
- ☐ Guinness International Winterfest and Oyster Festival
- ☐ Other: _____

75. When reflecting on your experiences at Dark Mofo, is your greatest memory of it as a single event or a whole festival? *

Mark only one oval.

- ☐ Single Event
- ☐ Whole Festival

76. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Previous to Dark Mofo – the shortest day of the year changed my daily routine.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Previous to Dark Mofo – I was often UNAWARE of the winter solstice taking place.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dark Mofo made the winter solstice more significant.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
An awareness of the winter solstice theme enhanced my experience of the festival.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

77. How much do you agree or disagree with the following statements: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Dark Mofo would have been equally as successful if held at any other time of the year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There was already enough festivals in Tasmania before Dark Mofo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dark Mofo should be a long-term annual event in Tasmania	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Next year I will plan to be in Hobart specifically for Dark Mofo.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will only attend this event next year if I am familiar with the artists/performers involved.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dark Mofo was a uniquely Tasmanian experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Demographic

78. Where are you from? *

Mark only one oval.

- ☐ Tasmania
- ☐ Interstate
- ☐ International
- Skip to question 80.
- Skip to question 80.

79. Do you feel a particular pride and ownership of the Dark Mofo event? *

Mark only one oval.

- ☐ Yes
- ☐ No

Final Thoughts

