

THE ECONOMIC IMPACT OF RIFF:

- **2,000+** Room nights charted in 2006 by visiting filmmakers who attended the festival
- **232** Filmmakers Registered with the Festival; all paid their own travel, lodging and board
Filmmakers came from all over the globe: *Australia, Japan, the United Kingdom, New Zealand, Italy, Spain, Scotland, Germany, India, Mexico, Argentina and Canada.*
- **23,700** participants for RIFF 10th Anniversary events including free events, outdoor screenings, etc.
- **58%** of attendees came from outside Rhode Island
- **3.17** million hits yearly on the RIFF website
- **44%** of festival screenings have nobody in the audience who is affiliated with the film or filmmakers.

DEMOGRAPHICS

- **56%** of audience members have a household income of \$50,000 or higher-
- **59%** are female
- **41%** are male-

EDUCATION

- **47%** possessing a 4-year degree or higher and another **41%** possessing an associates' degree or some college education.

HOW DID ATTENDEES LEARN ABOUT THE FESTIVAL?

- **46.5%** Learned of the Festival from Newspaper or magazine Articles
- **29.8%** Learned of the Festival from a Friend
- **11.3%** attended in past years
- **10.9%** from the Festival website

ACTIVITIES ATTENDEES PLANNED TO UNDERTAKE WHILE AT THE FESTIVAL

- **73.3%** of attendees noted that they planned to eat out during the festival
- **24.7%** of attendees planned on attending bars/nightlife
- **24.4%** stated other
- **20.0%** would be attending theater
- **11%** Swimming/Beaches
- **10.6%** Museums
- **5.5%** Bike Riding
- **4.6%** Boating/Sailing

THE FESTIVAL CIRCUIT, AN INDUSTRY UNTO ITSELF

An estimated \$89MM flows through U.S.-based film festivals in actual cash spending, while another \$55MM is made available through in-kind merchandise and services. On average, 46.5 feature-length films are screened at a festival, and as many as 13,000 unique feature films are shown each year in the United States.

Festivals receive the bulk of their annual operating budgets from corporate sponsors. On average, a film festival receives \$99,500 from corporate entities. Ticket sales (\$58,000), non-profit foundations (\$51,000), individual/company donations (\$38,000), and local government grants (\$24,000) represent the other common sources of income. The primary uses of festival revenue are staffing (\$65,000), events/parties (\$20,500), and exhibition space (\$15,500).

As largely non-profit entities, festivals also receive a large amount of in-kind sponsorship. With approximately 91% receiving some form of in-kind sponsorship, the average dollar value of in-kind sponsors is more than \$150,000 per year. The most common in-kind sponsorships include web design (74%), marketing services (69%), TV/Radio ad production (67%), projection/video services (64%), exhibition/theater space (62%), and food/beverage (62%).

Attendance

Over the course of a year, approximately **2 Million** people will attend a film festival across the United States. A festival on average fills 11,900 seats throughout the duration of the festival. Audience members will see, on average, approximately 2 films while at the festival. They will primarily learn about the festivals through friends and word-of-mouth.

Who's in a Festival Audience?

Preconceived notion is that festival goers are event junkies who are simply at the festival for the celebration of it. On the contrary, film festival audience members are far more frequent filmgoers than average audiences, and they are a highly educated, well-informed local audience. Most importantly, they are active, dedicated independent filmgoers both in and out of the festival environment.

Demographics

Festival attendees are reflective of a traditional U.S. "art-house" audience, which is often considered to be well-educated and slightly older than studio film audiences. The typical festival attendee is similarly a well-educated, affluent adult. Furthermore, festival audience members are active theatrical filmgoers both in and out of the festival context. Not only are these attendees avid film lovers, but they appear to have the influence, the intellectual capacity, and the dollars to put behind their opinions, making them a potential optimal target market for both film distributors and festival sponsors.