The arts sector audience

Latest insights – September 2023

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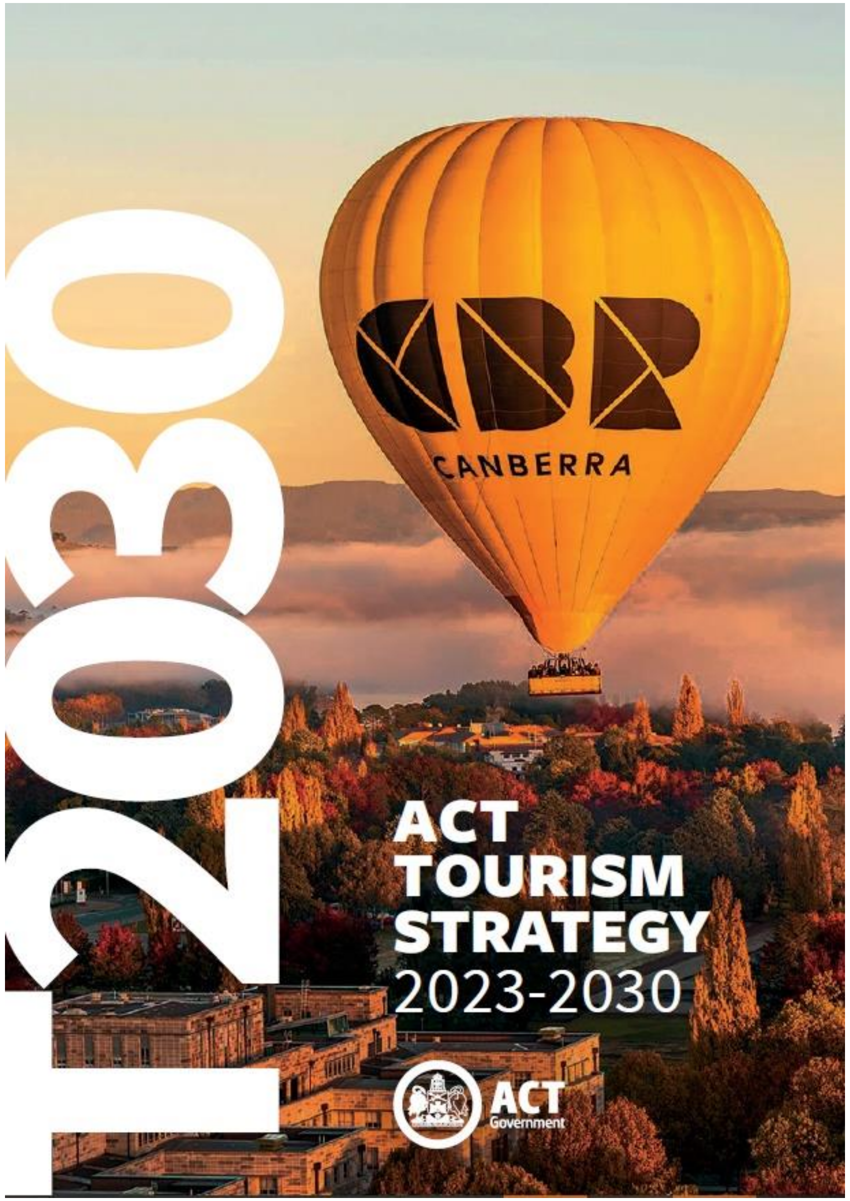
Contents –
The arts sector audience

VisitCanberra's strategic direction

4 missions:
1. Develop our city as a global destination
2. Promote Canberra's strengths and celebrate our distinct character
3. Contribute to the wellbeing of our community
4. Develop iconic destination experiences

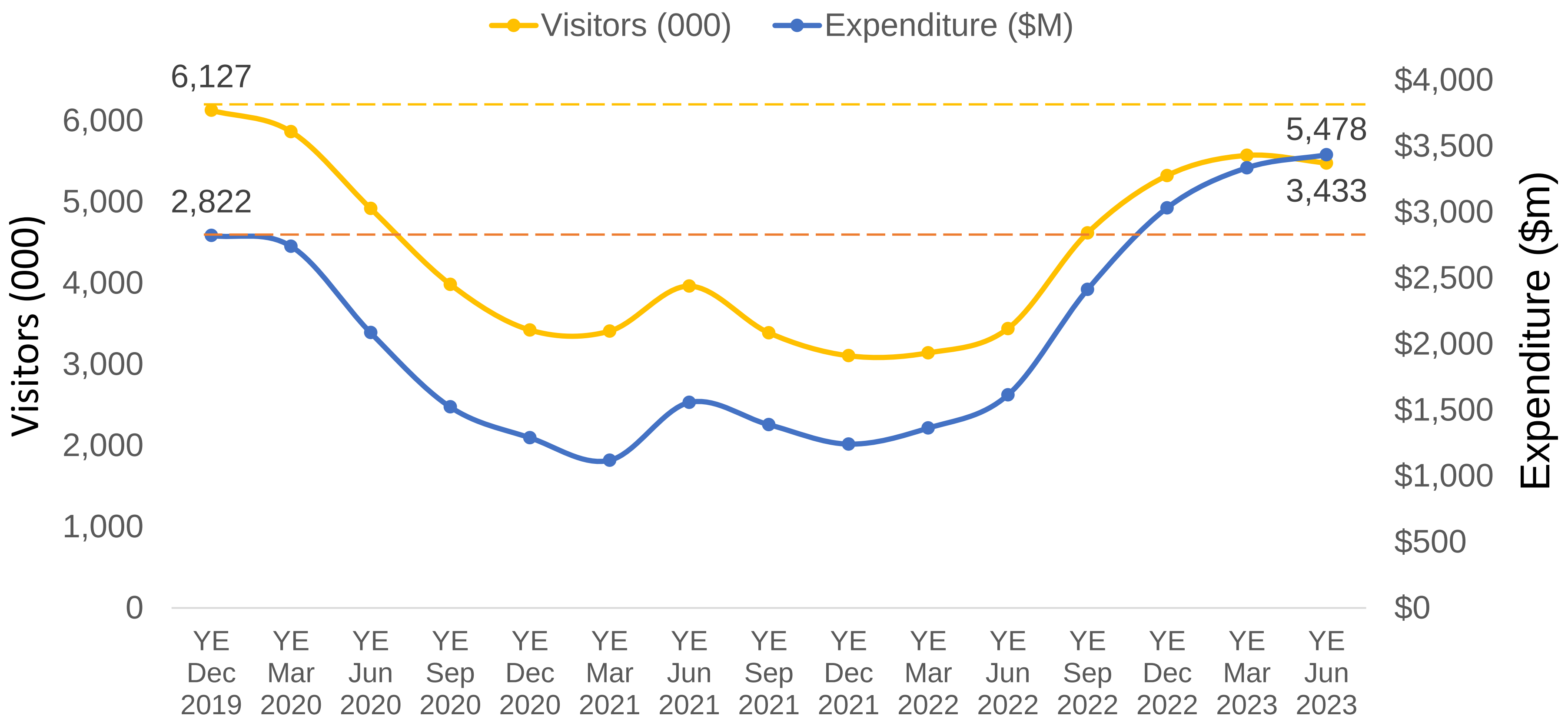
4 targets:
1. Grow from a $1.7bn (Y.E. Jun'22) to a $4.0bn visitor economy
2. Maintain visitor satisfaction with visits to Canberra (baseline 84% satisfaction)
3. Maintain perception of tourism's positive impact on Canberra: 87% agree *tourism has a positive impact on Canberra*
4. Increase perception that *there is always something happening in Canberra* from 47% - 52%



VISIT CANBERRA

NVS & IVS – total visitors and expenditure

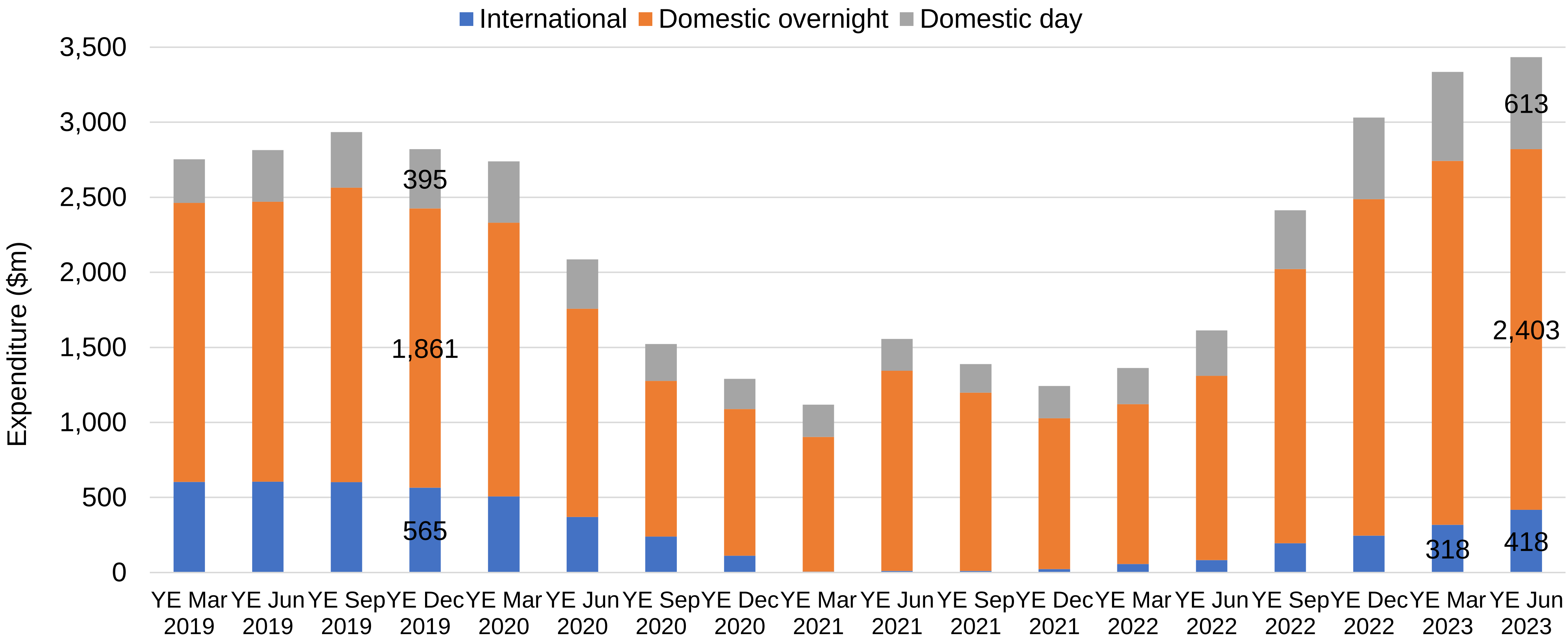
Highest ever expenditure, 4th highest ever number of visitors in a 12-month period for the ACT



The ACT experienced the biggest growth in domestic overnight visitation, overnight stays and expenditure of all the states and territories

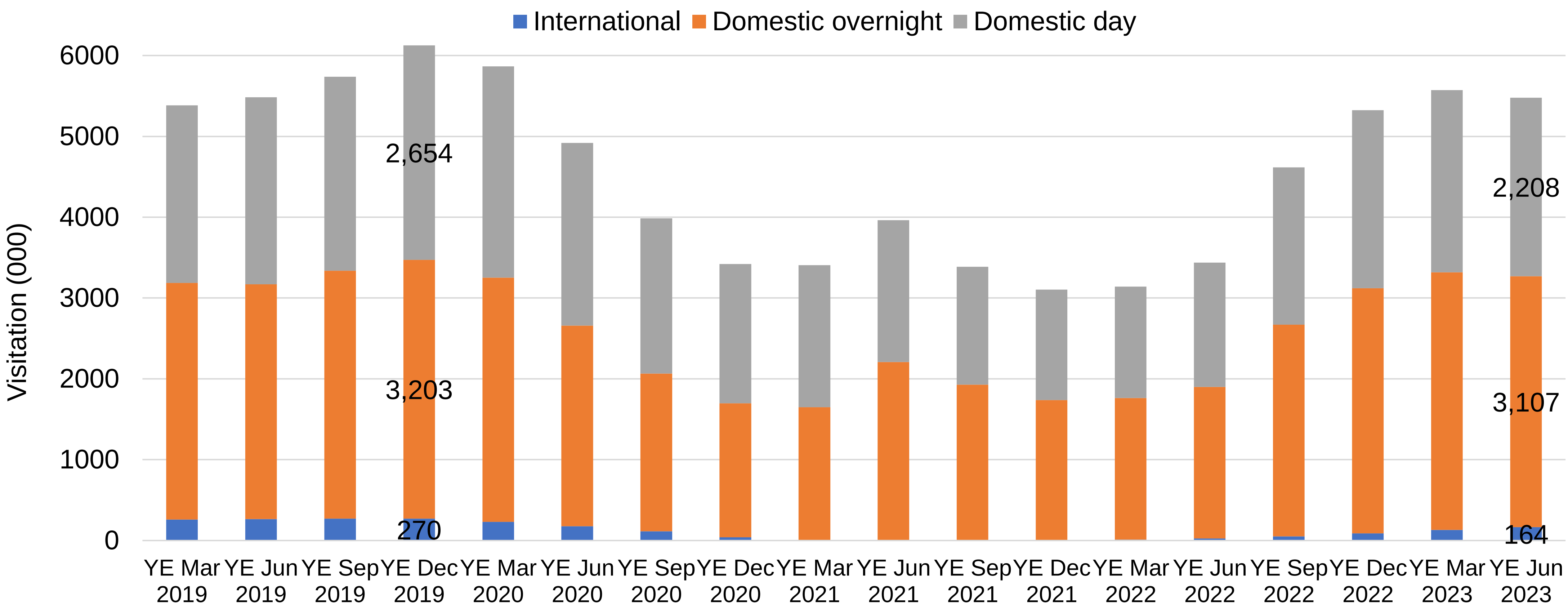
ACT expenditure breakdown

Domestic overnight visitors are the biggest contributor to the visitor economy

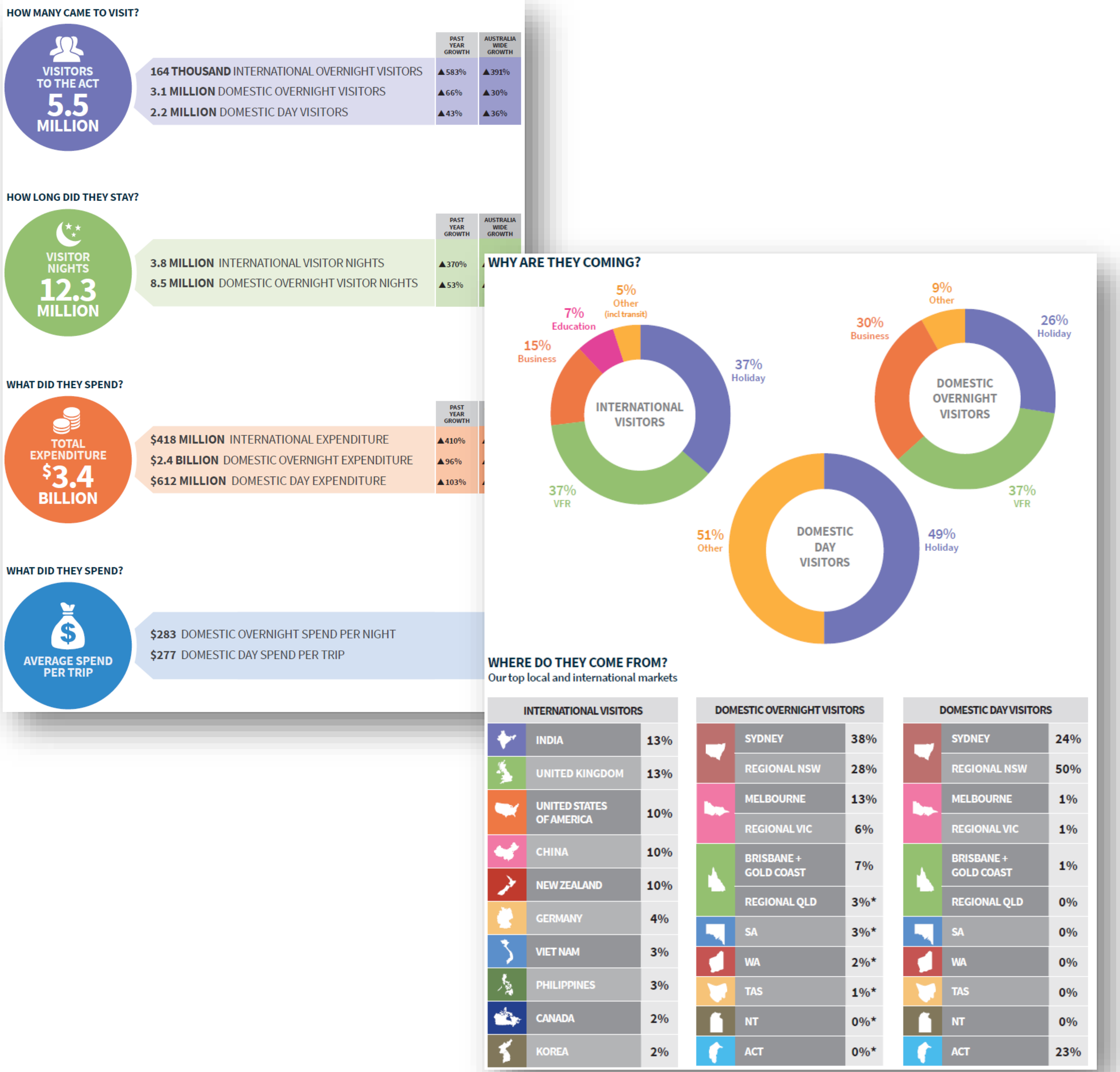


ACT visitor breakdown

Domestic visitation is at 97% of pre-COVID levels, international visitation is at 61% of pre-COVID levels



Tourism ACT snapshot available at https://tourism.act.gov.au/insights/research



HOW MANY CAME TO VISIT?

VISITORS TO THE ACT 5.5 MILLION

	PAST YEAR GROWTH	AUSTRALIA WIDE GROWTH
164 THOUSAND INTERNATIONAL OVERNIGHT VISITORS	▲583%	▲391%
3.1 MILLION DOMESTIC OVERNIGHT VISITORS	▲66%	▲30%
2.2 MILLION DOMESTIC DAY VISITORS	▲43%	▲36%

HOW LONG DID THEY STAY?

VISITOR NIGHTS 12.3 MILLION

	PAST YEAR GROWTH	AUSTRALIA WIDE GROWTH
3.8 MILLION INTERNATIONAL VISITOR NIGHTS	▲370%	
8.5 MILLION DOMESTIC OVERNIGHT VISITOR NIGHTS	▲53%	

WHAT DID THEY SPEND?

TOTAL EXPENDITURE $3.4 BILLION

	PAST YEAR GROWTH
$418 MILLION INTERNATIONAL EXPENDITURE	▲410%
$2.4 BILLION DOMESTIC OVERNIGHT EXPENDITURE	▲96%
$612 MILLION DOMESTIC DAY EXPENDITURE	▲103%

WHAT DID THEY SPEND?

AVERAGE SPEND PER TRIP

$283 DOMESTIC OVERNIGHT SPEND PER NIGHT

$277 DOMESTIC DAY SPEND PER TRIP

WHY ARE THEY COMING?

WHERE DO THEY COME FROM?
Our top local and international markets

INTERNATIONAL VISITORS	
INDIA	13%
UNITED KINGDOM	13%
UNITED STATES OF AMERICA	10%
CHINA	10%
NEW ZEALAND	10%
GERMANY	4%
VIET NAM	3%
PHILIPPINES	3%
CANADA	2%
KOREA	2%

DOMESTIC OVERNIGHT VISITORS	
SYDNEY	38%
REGIONAL NSW	28%
MELBOURNE	13%
REGIONAL VIC	6%
BRISBANE + GOLD COAST	7%
REGIONAL QLD	3%*
SA	3%*
WA	2%*
TAS	1%*
NT	0%*
ACT	0%*

DOMESTIC DAY VISITORS	
SYDNEY	24%
REGIONAL NSW	50%
MELBOURNE	1%
REGIONAL VIC	1%
BRISBANE + GOLD COAST	1%
REGIONAL QLD	0%
SA	0%
WA	0%
TAS	0%
NT	0%
ACT	23%

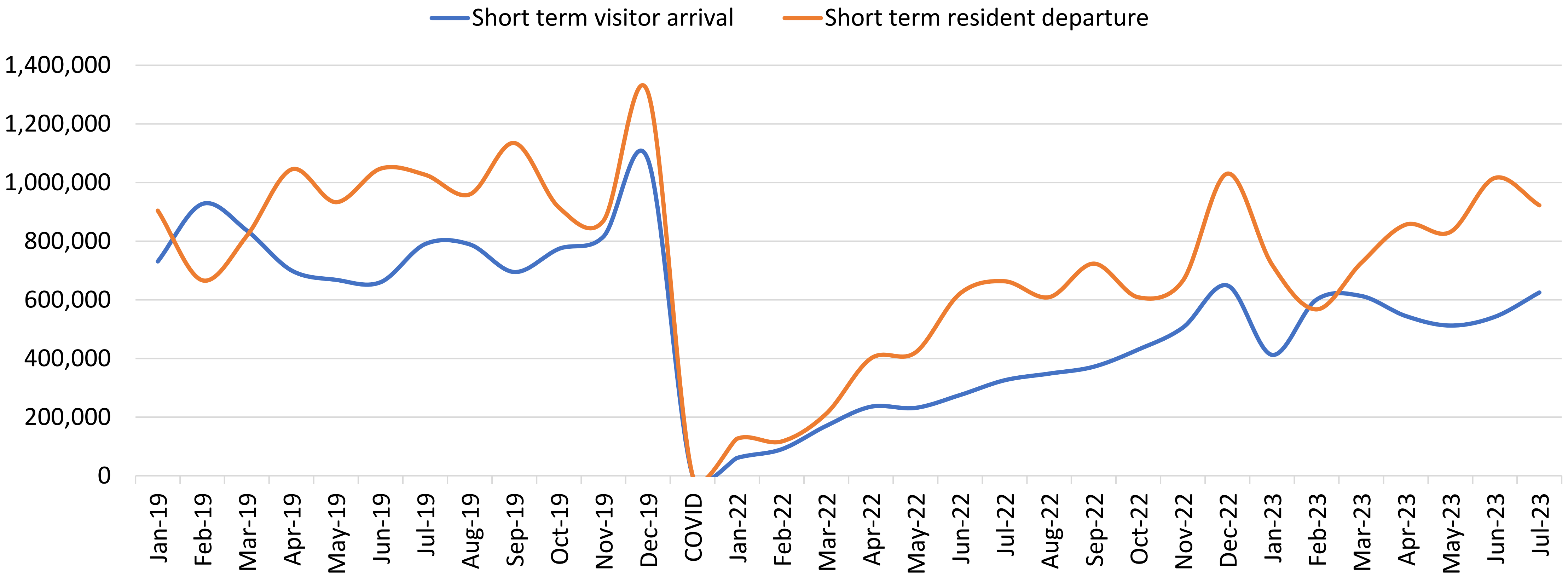
TOURISM IN THE ACT

Year ending June 2023

Source: Tourism Research Australia International & National Visitor Surveys. Year ending June 2023.

Domestic is softening, Australians are going overseas and inbound is not replacing all the outbound

The gap between Australians leaving vs. tourism inbound is at its biggest ever



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International visitation – top 10 markets to the ACT

Top markets are India & UK – some markets recovered to pre-Covid levels or are close

	ACT top 10 INT markets	Jun-23	% recovery vs Dec'19
1	India	21,457	130%
2	United Kingdom	20,606	97%
3	United States of America	16,181	69%
4	China	15,596	28%
5	New Zealand	15,571	80%
6	Germany	7,109	73%
7	Vietnam	5,466	103%
8	Philippines	4,687	63%
9	Canada	4,010	45%
10	Korea	3,959	111%
TOTAL ACT INT Visitors		**163,663**	**61%**

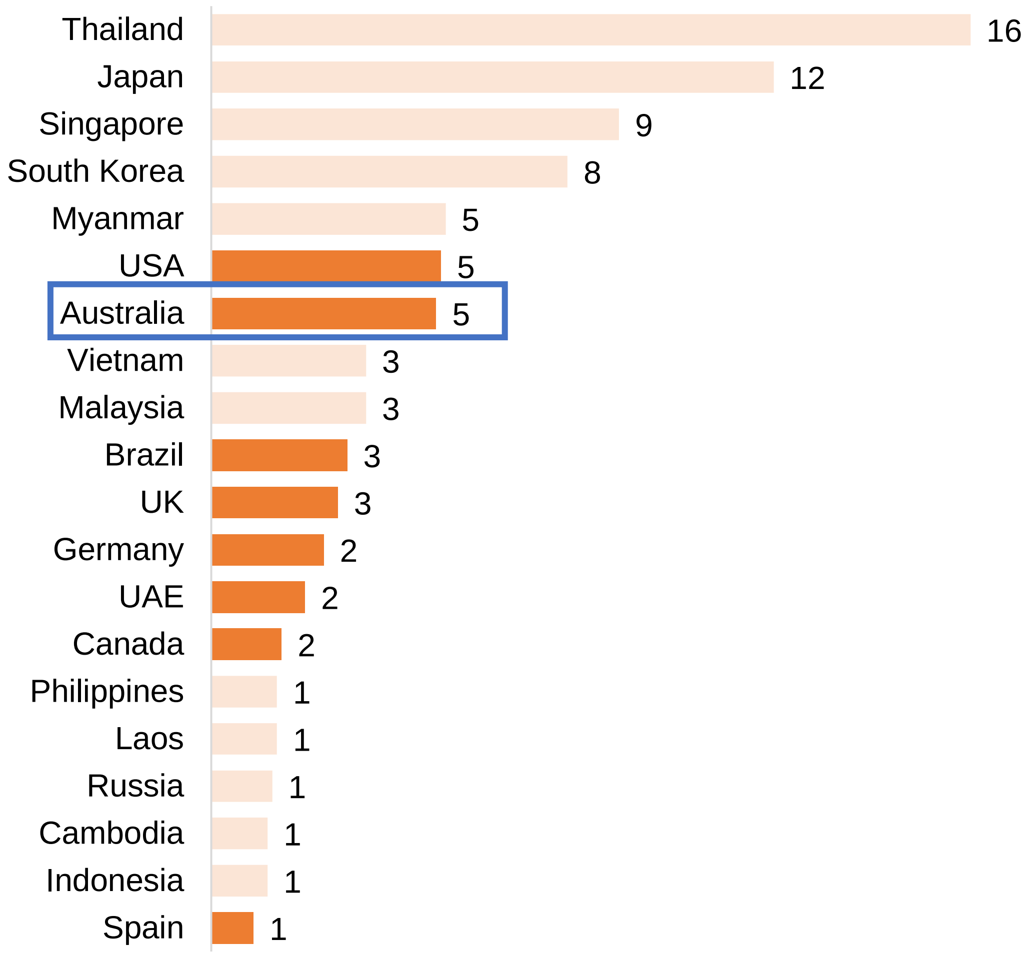
International expenditure is at 74% of pre-COVID levels (vs. Dec'19)

Australia ranks second for out-of-region destinations from China

Visitation from China to Australia is at 18% of pre-Covid levels

ACT at 28% recovering the strongest, along with WA

China Outbound Visitation
% of outbound, Jan to June 2023



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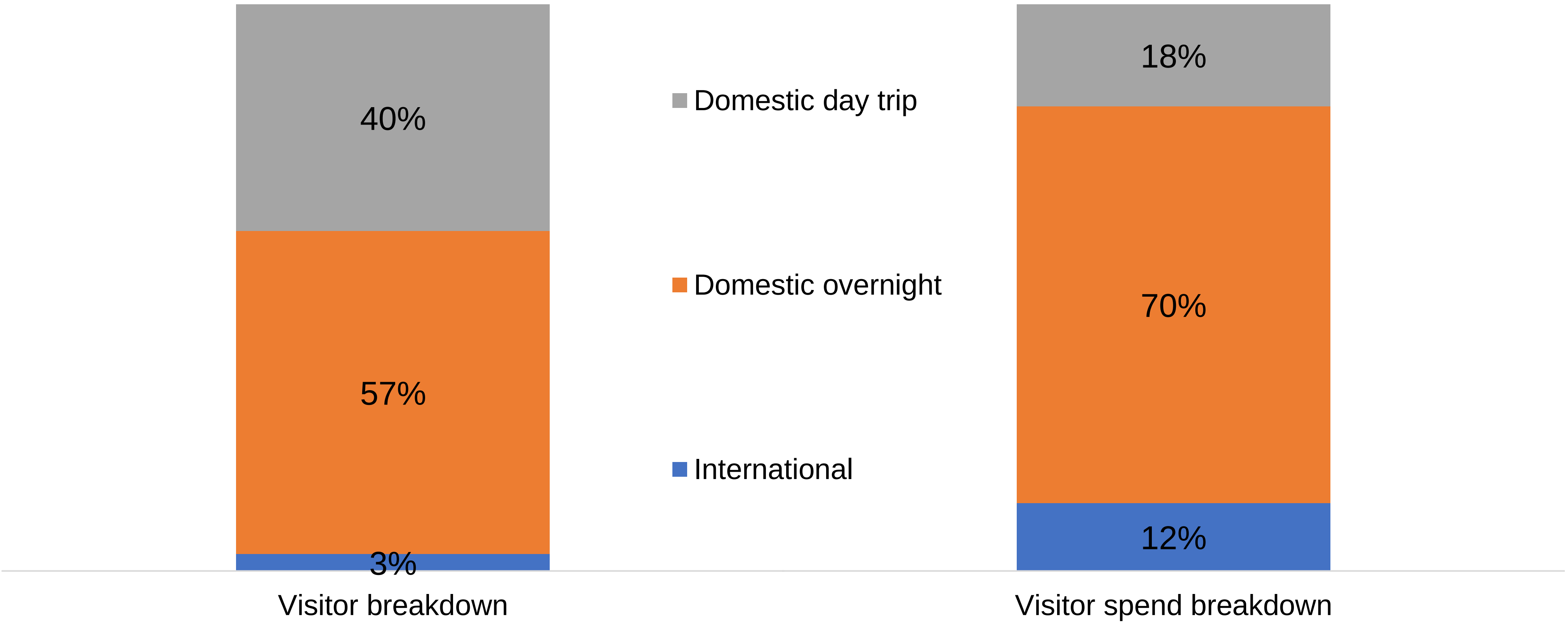
Most spend in the ACT visitor economy is from the domestic traveller

Over half our visitors are domestic o/n, which account for $7 in every $10 spent in the visitor economy

International = small visitor group with a big spend



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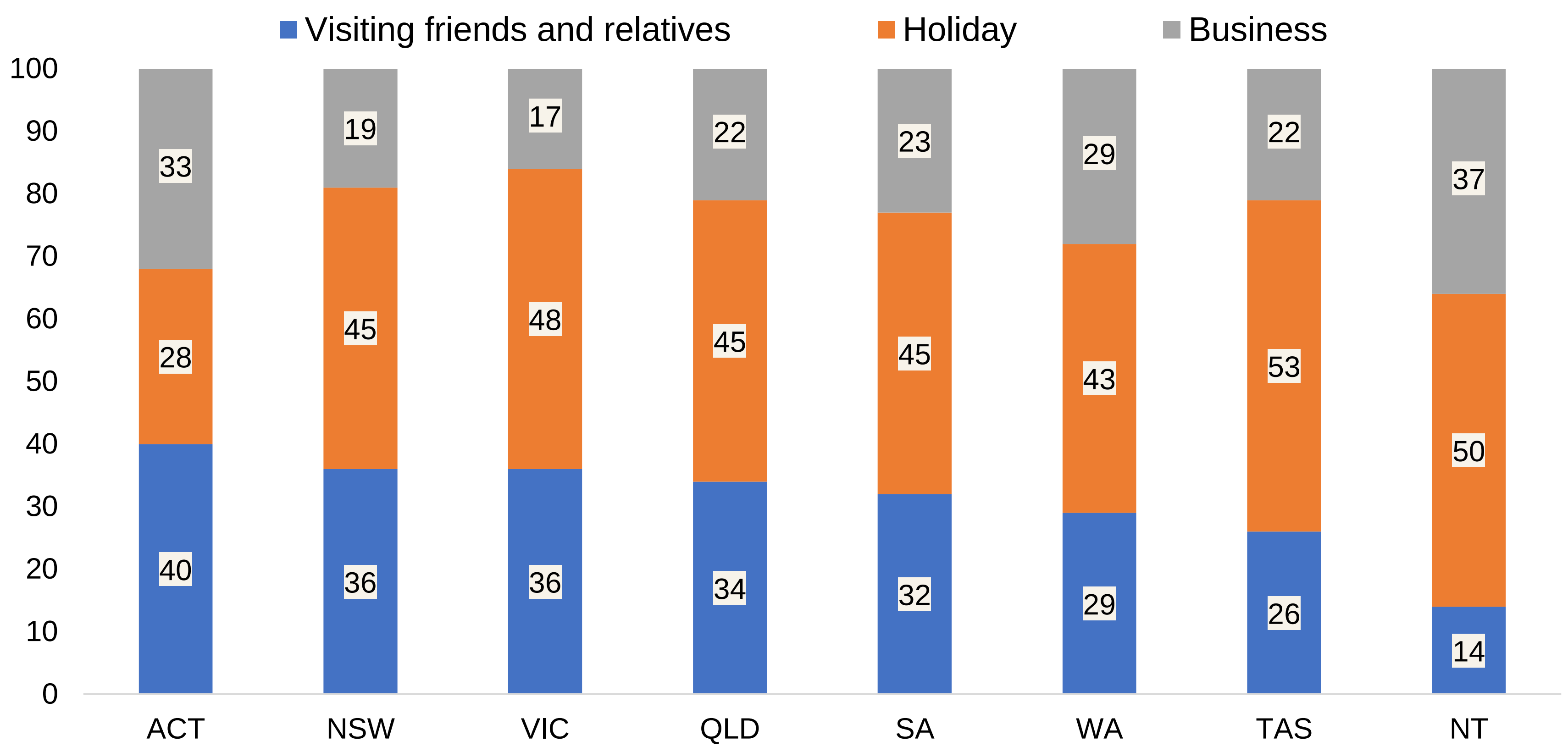
Why do domestic o/n visitors come to Canberra? (%)

Mostly to visit friends and relatives –
while the top reason for all other states and territories is for holidays



The ACT has a unique visitor purpose profile when to the other states and territories

Our citizens play a bigger part in the visitor economy than that of other states and territories

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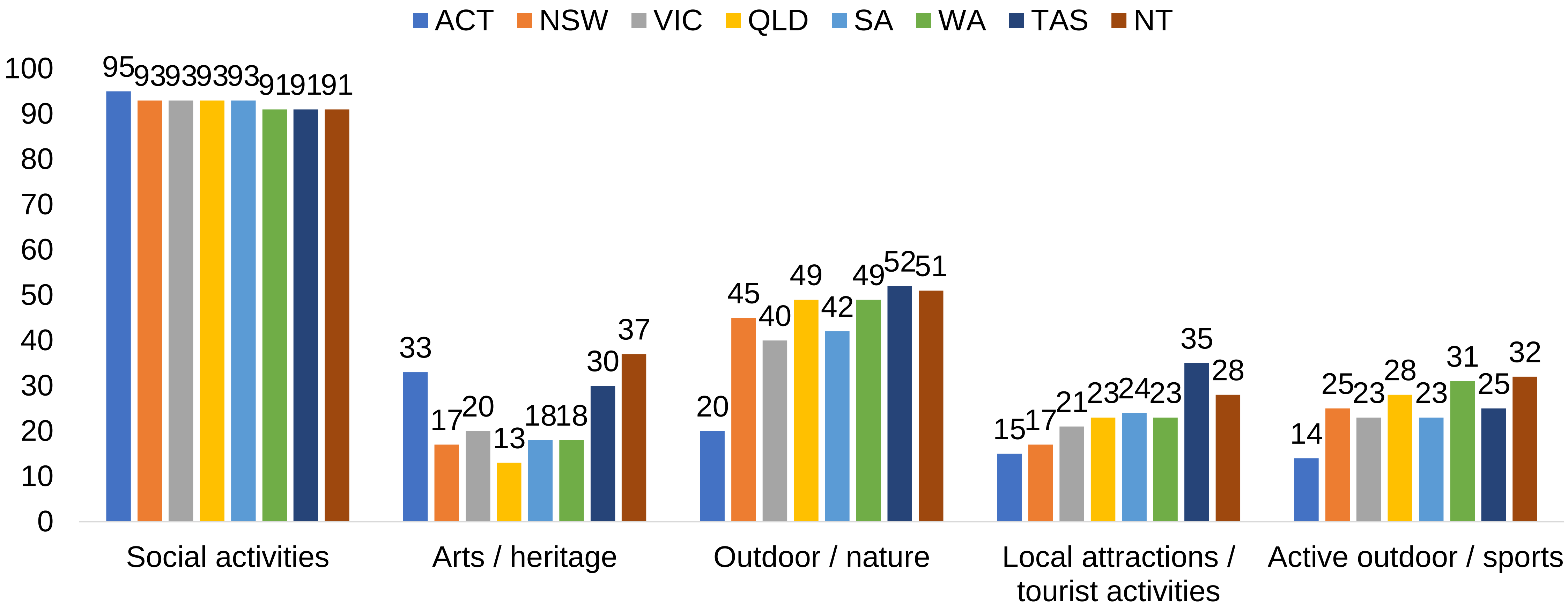
What do domestic o/n visitors do in Canberra?

Social activities, arts/ heritage and 1 in 5 do an outdoor/ nature activity
Relative strengths (and weaknesses) for the ACT vs. other states and territories



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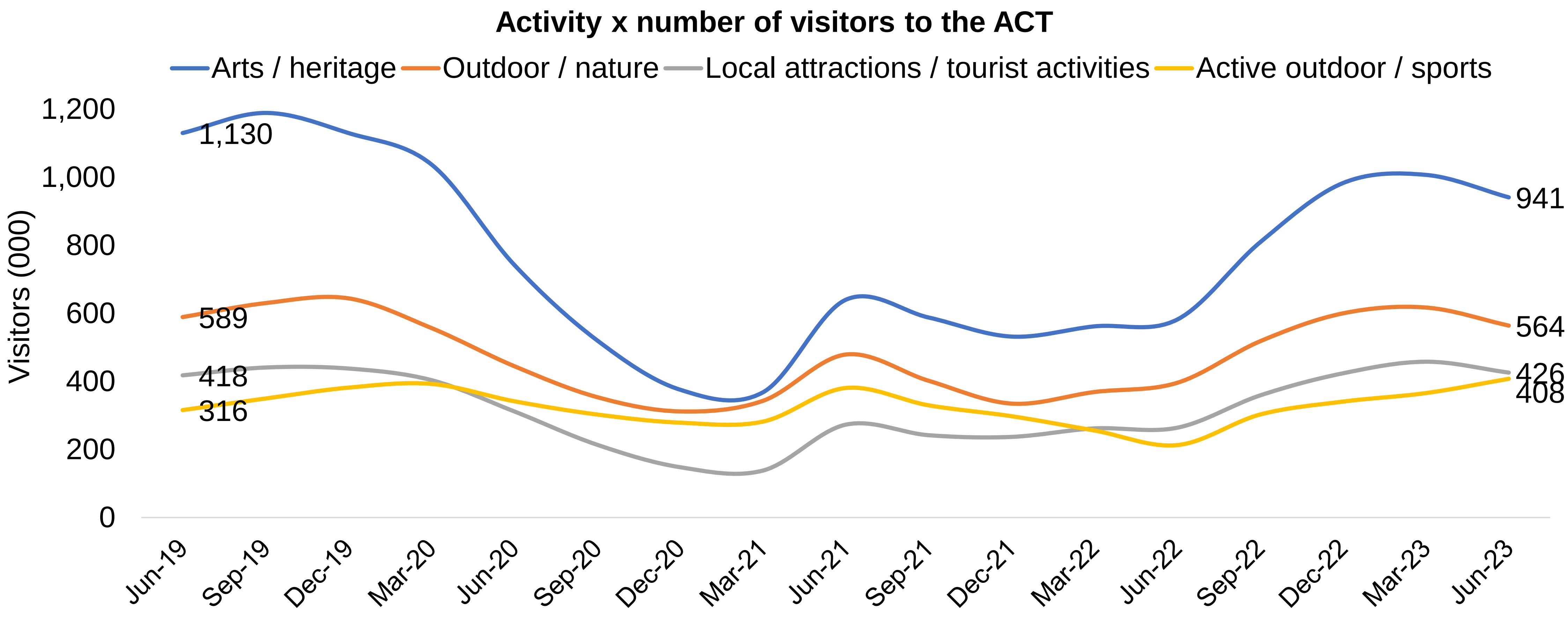
Arts/ heritage visitation has recovered to 83% of pre-Covid levels, while other activity areas are 95%+



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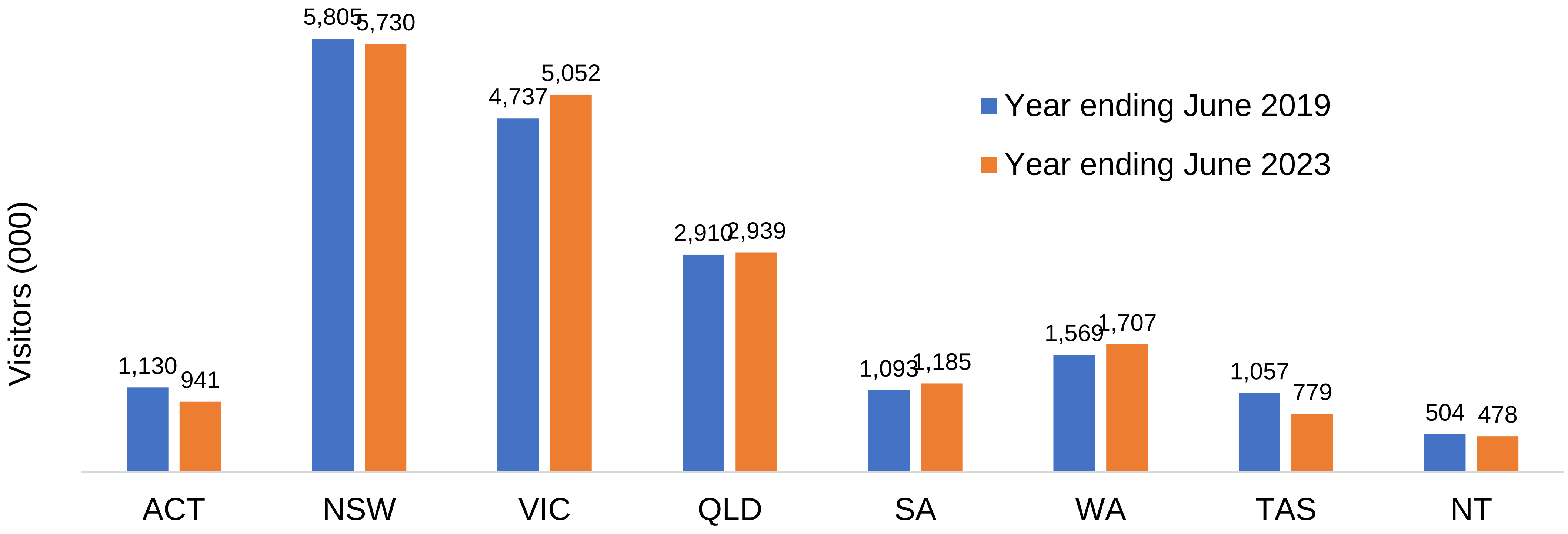
Recovery of Arts / Heritage tourism is varied by state

WA, SA & VIC having a strong recovery, TAS lagging the most (vs. pre-Covid)

	ACT	NSW	VIC	QLD	SA	WA	TAS	NT
Recovery ratio	83%	99%	107%	101%	108%	109%	74%	95%



Have you asked yourself any of these questions?

Should I be focusing on American or Chinese visitors?

What type of person is interested in my offering?

Which other local businesses should I partner with?

How else can I make some money off my customers while I've got their attention?

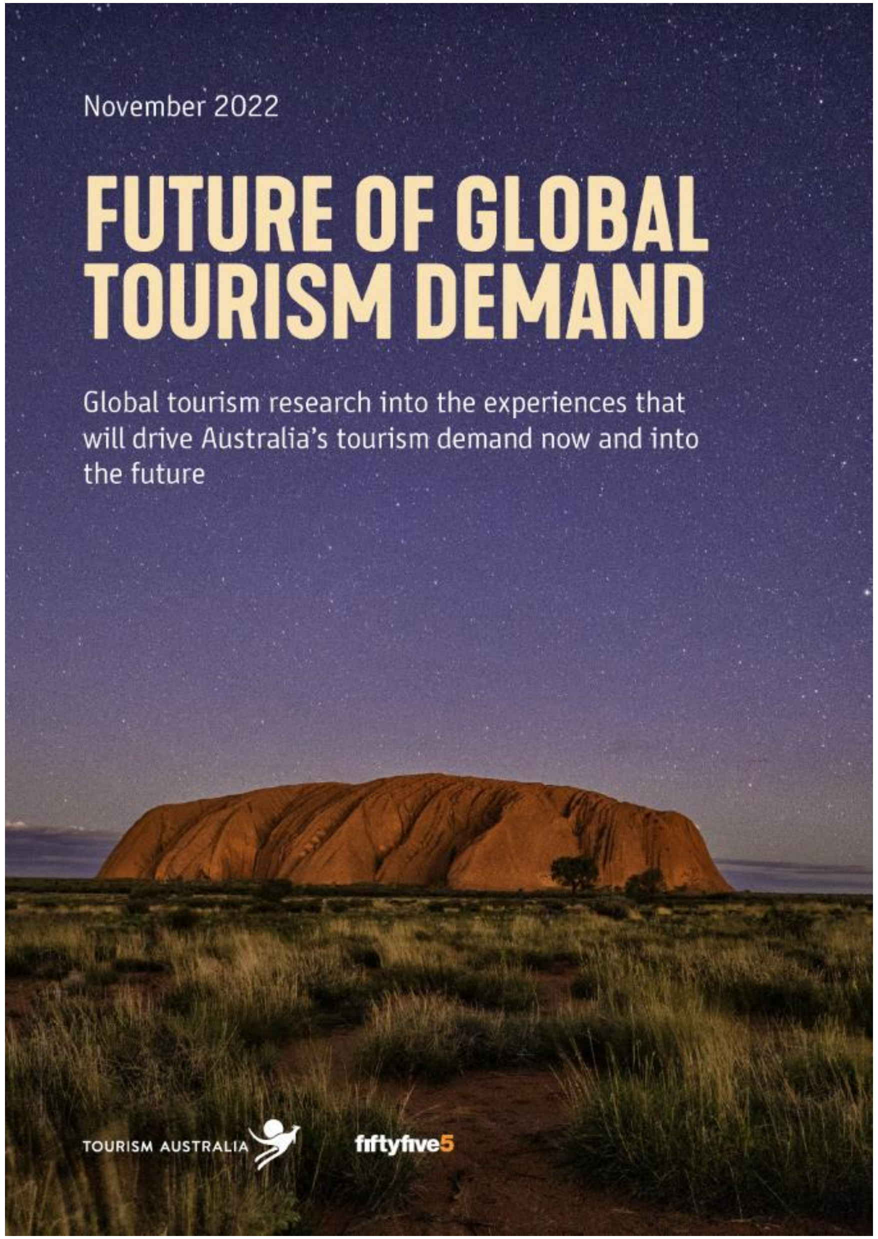
The Future of Demand

A view on current and future demand patterns

The most comprehensive view on global demand undertaken by Tourism Australia to date

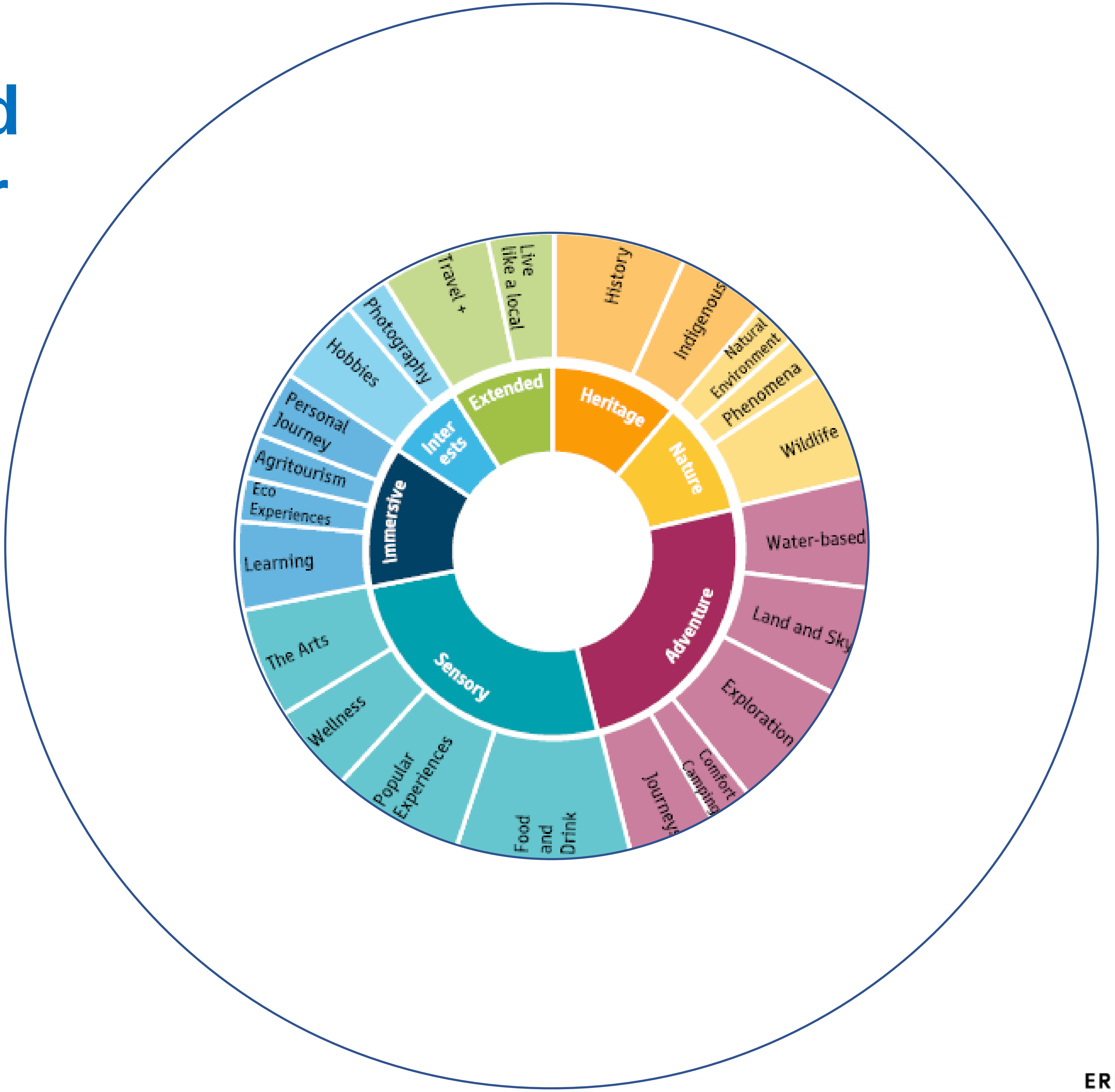
Developed to help industry find and convert demand

Global findings, Australia (domestic) findings, country-specific findings



Sectors mapped based on patterns in traveller appeal

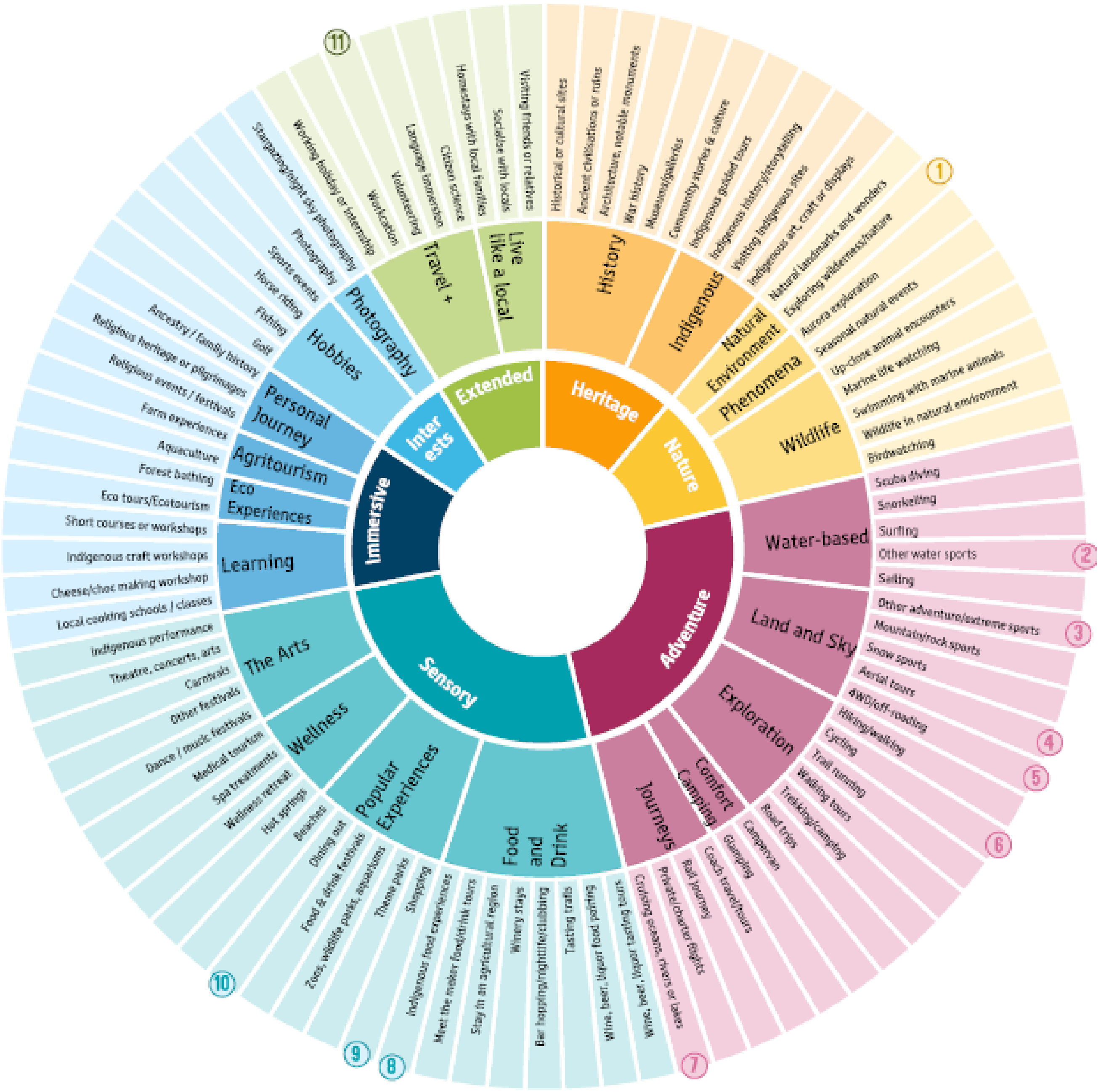
HERITAGE	Experiencing a destination's history through its places and people
NATURE	Immersion into nature via landmarks and wildlife
ADVENTURE	Activity and exploration
SENSORY	A focus on enjoyment via good food and drink, sightseeing and culture
IMMERSIVE	Learning and education
INTERESTS	Hobbies and passion points
EXTENDED	Full immersion into local culture



ERRA

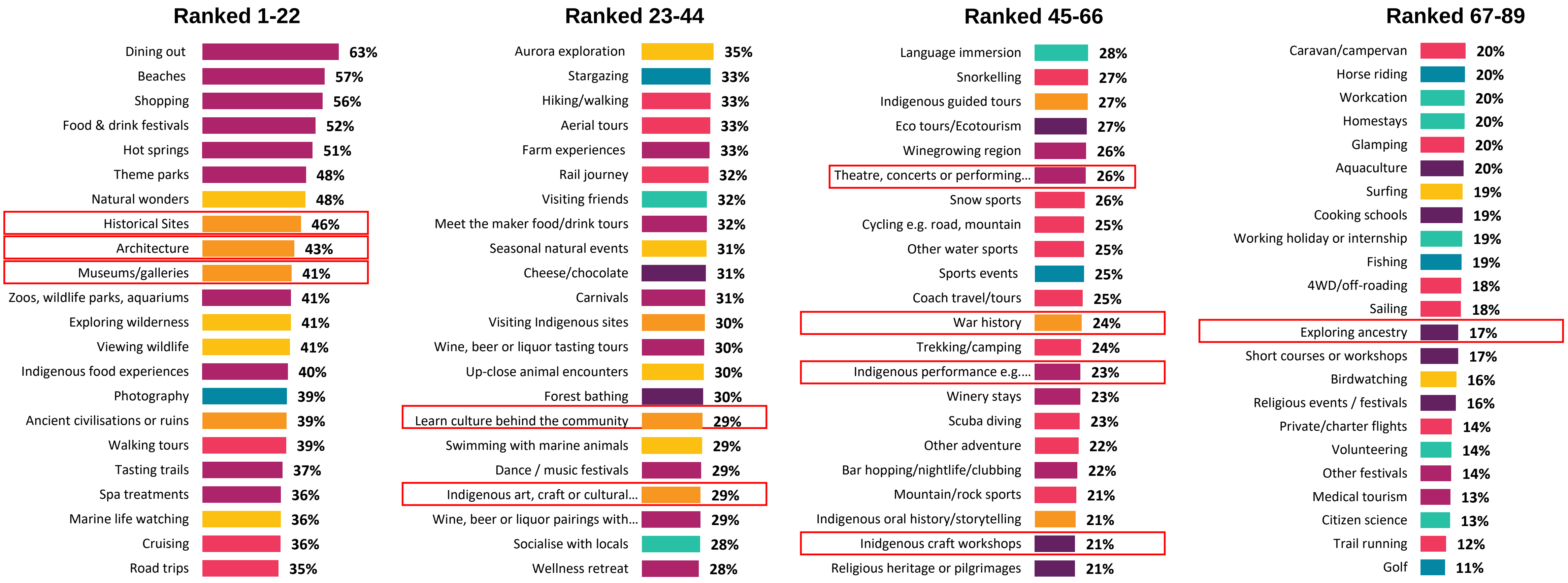
Experiences cluster together into groupings with a high overlap in interest

Any given tourist who is interested in an experience will have a high propensity to also be interested in other experiences within that cluster



ERRA

Global demand for cultural experiences is high



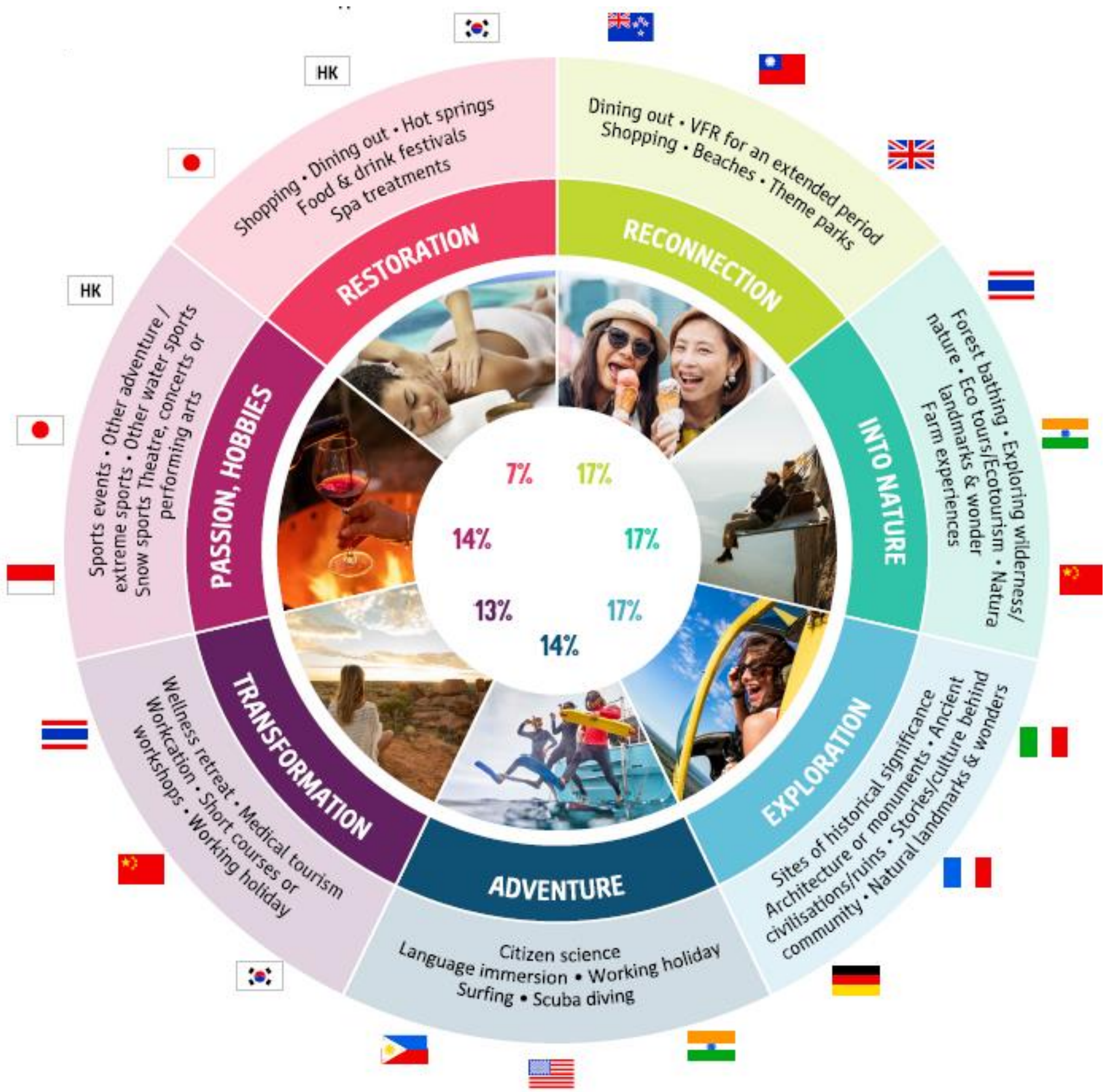
Question: Which of these experiences would you be interested in doing on a future international vacation?
Base: Future Of Demand research 2022, Total out of region travellers, global excluding Australia (n=22,190).

7 Travel typologies

classification of travellers based on their ‘needs’ that affect travel decision making

The Exploration Traveller consistently comes up as being interested in arts and cultural activities

Top 5 experiences & top 3 markets for each typology



Exploration traveller

The Exploration Traveller is motivated to explore new destinations and to learn and experience new things about the world

There’s also a strong motivation to immerse themselves in a different culture or way of life

Markets with a high incidence of these types of travellers compared with Global, in order from highest incidence, are Italy, Germany, France, Canada, Singapore, Australia, USA, Vietnam, Philippines and the UK

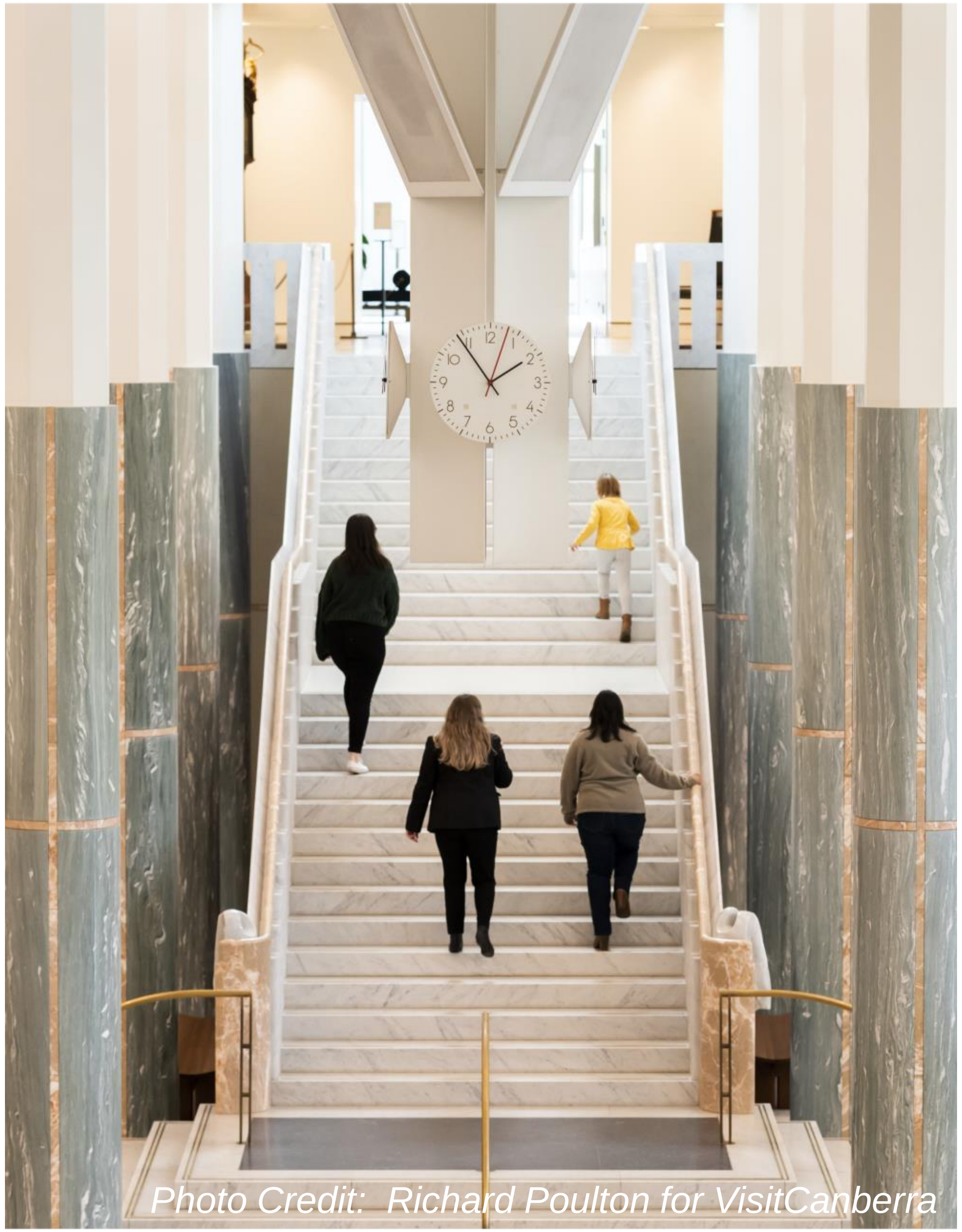
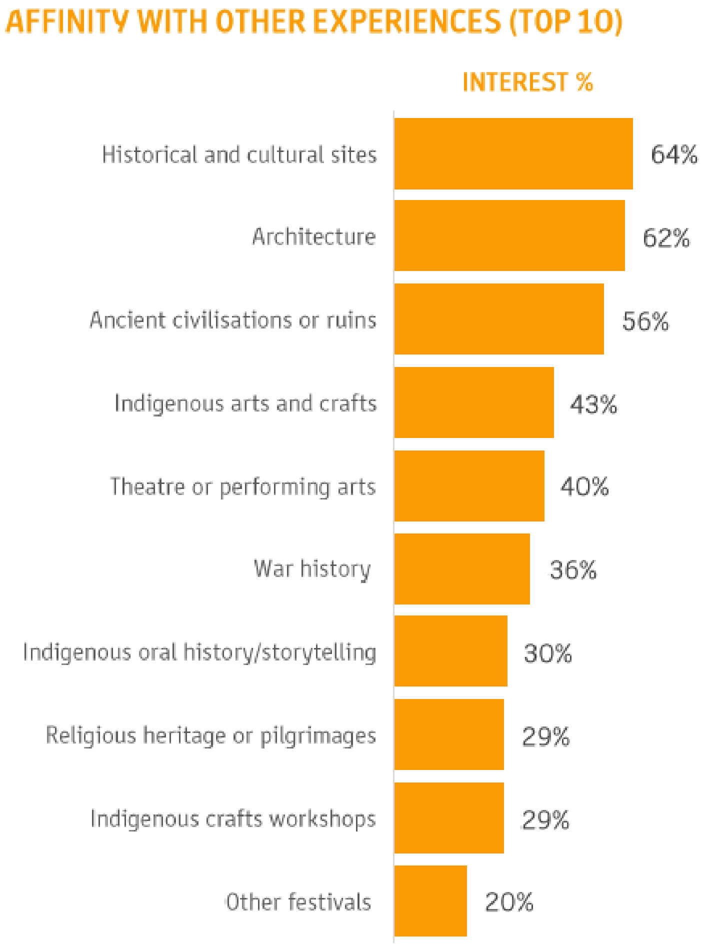


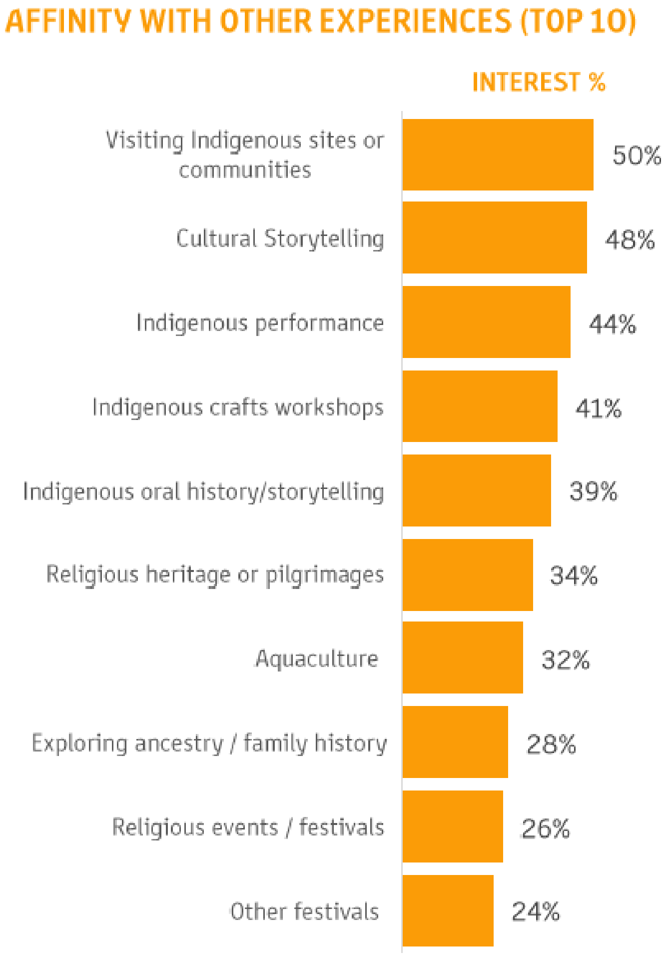
Photo Credit: Richard Poulton for VisitCanberra

Cultural tourists are culture vultures

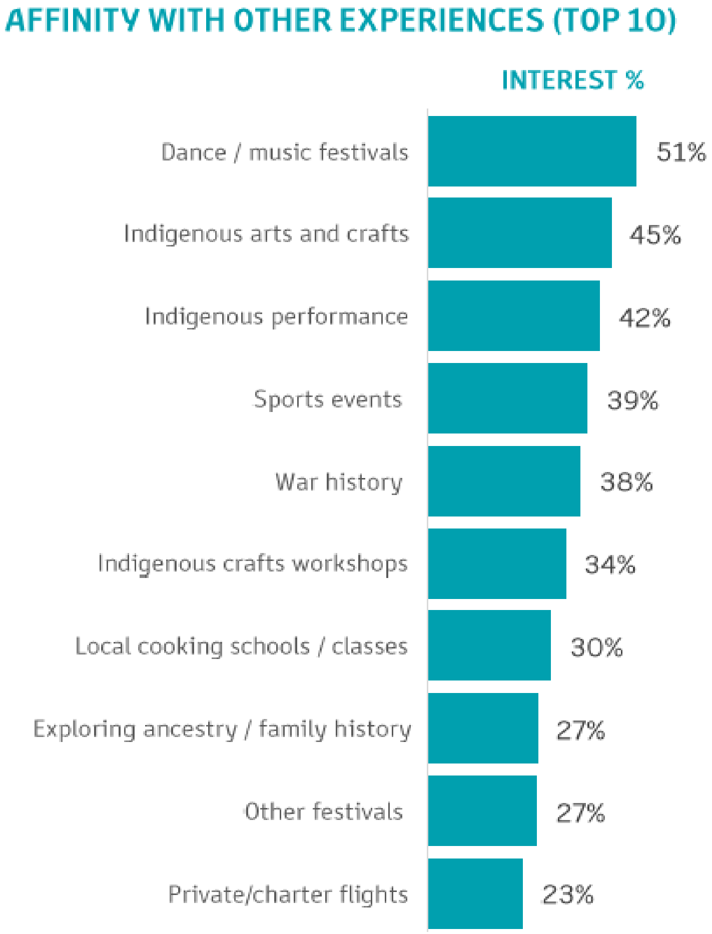
Museums & galleries



Indigenous art, craft or cultural displays



Theatre, concerts or performing arts



Audience Outlook Monitor

Trends shaping audiences in the Arts & Culture sector

Launched in May 2020 to track audience sentiment

Insights from 8,800+ arts & cultural audience members

Providing insight into trends shaping audiences

wolf brown

Australian Government

Creative Australia

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Setting the scene: The 7 big themes

1. Attendance trajectories

2. Inflationary pressures & pricing

3. The desire to inspire

4. Three segments to know

5. Online trends

6. Late decision-making

7. Subscriptions and memberships

Attendance trajectories: increased attendance but rate of recovery is slowing

8 in 10 audience members had attended at least 1 cultural activity in the past fortnight – the highest since the AOM started in May 2020 – however spend is not growing alongside participation

Frequency of attendance of a performance art event at least once a month has increased from 50% in Oct’22 to 65% in Aug’23

Attendance at museums and galleries has increased from 22% in Oct’22 to 32% in Aug’23

Photo Credit: Liv Cameron

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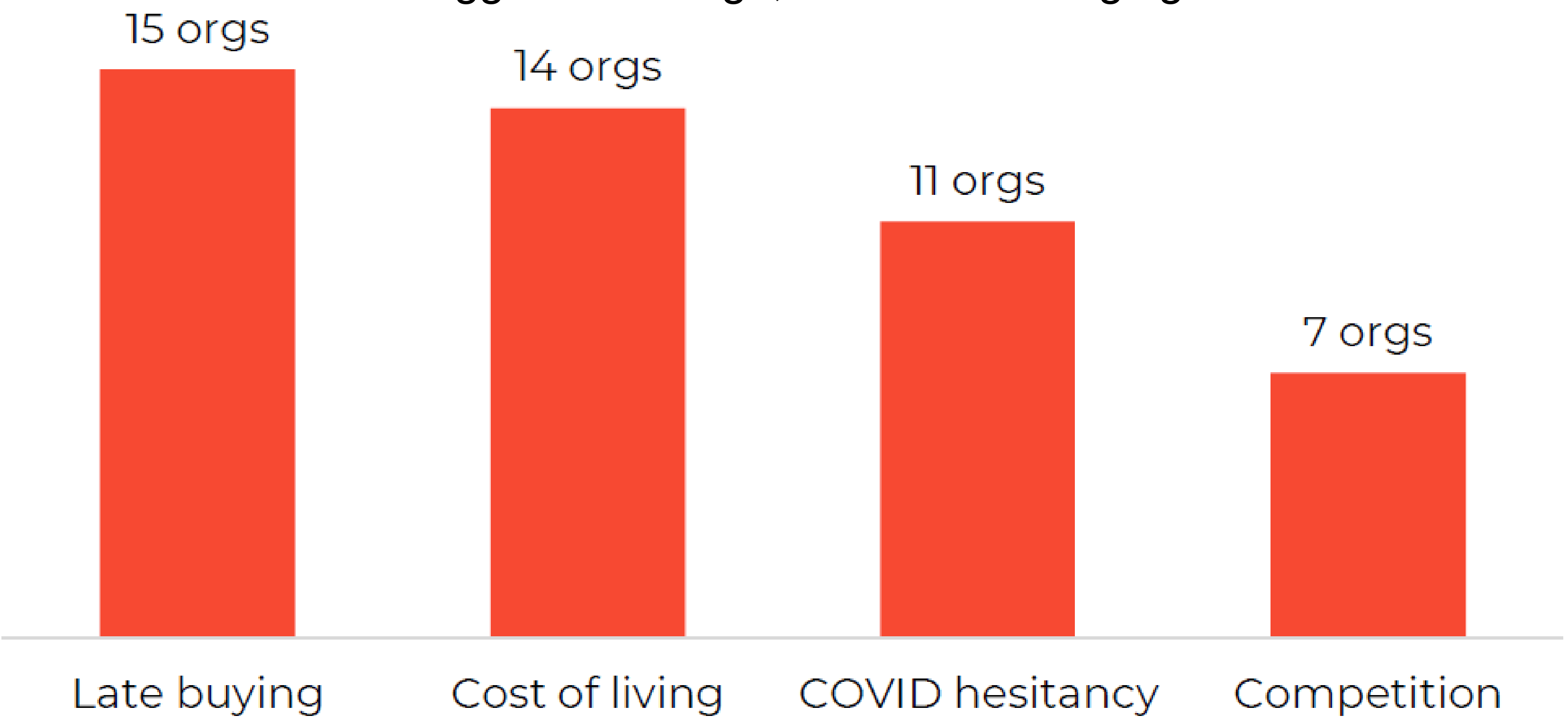
Organisations are facing similar challenges

Audience behaviour is not the same as pre-Covid: last-minute ticket buying, cost of living concerns and COVID hesitancy are the main themes impacting recovery

What's been the biggest challenge, in terms of bringing audiences back?



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Some organisations are expanding or adapting their programming, while most are in recovery phase

Recovering (46%) had not regained their pre-pandemic audiences, and the next few years will require strategic work

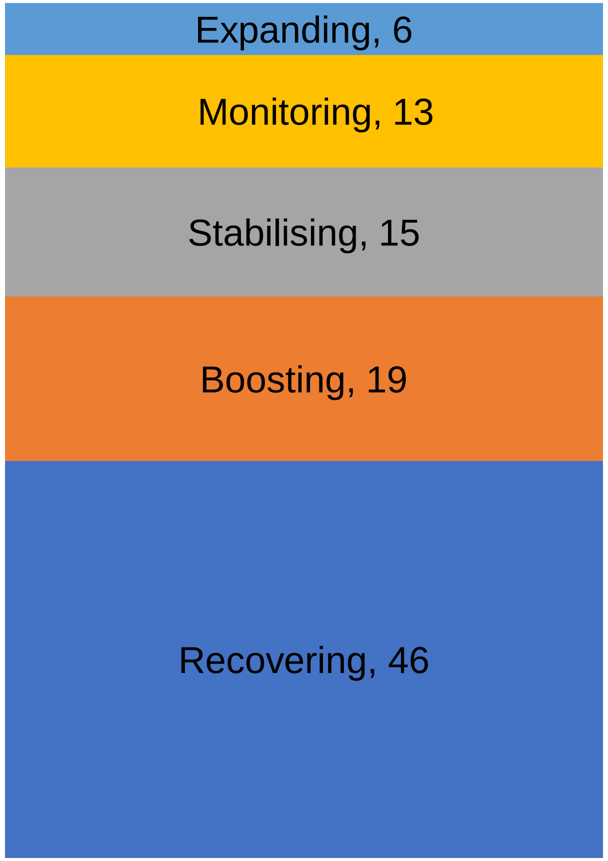
Boosting (19%) have invested in new ways of working, increasing their capacity and attracting new audiences in the process

Stabilising (15%) show signs of returning to pre-pandemic levels, without dramatic changes in what they do

Monitoring (13%) had non-comparable data, and will be monitoring progress differently

Expanding (6%) are seeing the most positive trends, and were fortunate to have operations that involved outdoor locations, free/cheap events or confident audience segments during upheavals

Culture sector organisations



Boosters (19%) gained new audiences by increasing their programming, event capacity or touring

6 in 10 boosters were performing arts venues	Supply was a common theme among boosters	All boosters noted changes in programming	Increased supply has led to more competition
Suggesting some venues may have more ability to leverage audience-building programming opportunities than others	All boosters reported they've increased the number of paid and/or free events since 2019	Popular events like international acts, or light-hearted content were cited as factors in attendance recovery	Some organisations mentioned this is a current challenge: they are having conversations about how to retain the new audiences they have attracted

'We've experienced a huge lift in the inventory/number of shows going on sale providing lots of choice for the customer'
(Theatre, Regional NSW)

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Recoverers (46%) had not regained pre-pandemic audiences, and the next few years will be important

Recoverers were more common in medium to large organisations	Late-buying of tickets is impacting recovery	2023 is looking more positive than 2022	There is a need for clear strategies for the future
70% of large organisations (200+ staff) and 46% of medium (20-199 staff) were Recoverers	39% mentioned late-buying ticket cycles as a barrier to recovery, 30% of Recovers mentioned cost of living pressures and some mentioned more intense competition	In a year's time this benchmarking exercise could see many Recovers become Stabilisers group.	As uncertainty in the market continues, the next few years will be critical in determining the attendance trajectory and whether there is need for strategic changes.

'Audiences are now spoiled for choice when it comes to attending live events, and also again having the option to see international touring artists and travel overseas.' (Producer, WA)

Audiences appreciate the volume and range of events available – though this can be a stressor

‘Having a variety of options is great and this seems to have increased over the past 12 months.’ (Age unknown, WA)

‘We have looked forward to getting back out and enjoying the arts and cultural events we missed during Covid. We have tried and enjoyed new experiences.’ (55-64, VIC)

‘The main problem is that since COVID there is almost too much competition as artists return in droves to Perth.’ (55-64, WA)

‘I used to like going to see big city theatre companies on tour – since COVID they’ve stopped touring in my area.’ (65-74, VIC)

Current level of attendance would ‘definitely’ or ‘likely’ increase over the following year?

Oct 2022:

51%

Current level of attendance would ‘definitely’ or ‘likely’ increase over the following year?

Aug 2023:

27%

Big increases in attendance appear unlikely in the next 12 months, with 2 in 3 audiences expecting their attendance will stay the same

Considerations from Creative Australia regarding audience trajectories

Manage stakeholder expectations around attendance recovery, emphasising that there are many stories of recovery out there and no ‘one size fits all’ approach

Consider investing in ways to improve the accuracy and consistency of how attendance is measured and tracked over time, to inform decision making

There is a case to review attendance and engagement targets for the next 12 to 18 months: economic conditions are limiting growth in attendance and that habits take time to change

Find opportunities to share knowledge with your peers about what’s working, what’s a struggle and how you’re evolving your work around audience needs

Ensure that attendance isn’t your only measure of success, and consider ways to track engagement and impact

Consider joining (or forming) cross-organisational working groups and networks around key topics, where there is opportunity to share learnings and push the industry forward

Make time for internal reflection and interpretation of attendance data, including what may be behind changes, to build organisational knowledge

Three segments to know: organisations must build capacity for new ways of working

Social and economic pressures impact generations in different ways, and this is reflected in three key audience segments

Young people, families and older audiences show stark differences in mood, entertainment priorities, spending patterns and media consumption

Organisations must consider how to create and execute strategies for different segments and build in flexibility to adapt as conditions evolve

Photo Credit: Penny Bradfield for VisitCanberra

Summary of segments

Different segments have stark differences in spending patterns

In Aug’23, 22% of under 35s were likely to spend over $100 on tickets in the fortnight prior to data collection, down from 31% in Oct’22

Aged 55+ are least likely to look for free things

Aged 75+ spend is on the increase: 43% spending over $100 on tickets in the fortnight prior to data collection, up from 35% in Oct’22

	Young and restless	Family frugality	Older and bolder
	Arts audiences under 35	Arts audiences aged 35-54 with children living at home	Arts audiences aged 55+
Attending cultural events	84%	72%	79%
Feeling pessimistic about the future	28%	29%	22%
Spending $50+ on in-person events	48%	50%	67%
Attracted to fun, uplifting content	85%	88%	72%
Attrracted to challenging, topical things	45%	36%	46%
Seeing a role for digital in their lives	58%	47%	66%
Top awareness channel	Word-of-mouth (54%)	Websites & word-of-mouth (39%)	Email from an arts org (50%)
Top motivator for subscriptions and memberships	Accessing discounted tickets (42%)	Accessing discounted tickets (45%)	Locking in plans early (28%)

Arts attendance is complicated for younger audiences, who attend events more frequently and spend less

Younger audiences are growing conscious of missed opportunities to see and experience a variety of art

‘[We are] very stressed with work and family commitments and the increased cost of living.

Personally, I take longer deciding which performances to attend, and 'value for money' is a bigger consideration than it used to be - so I'm less likely to try something if I'm unsure whether I will enjoy it.’

(Under 35, WA)

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What to do about the children?

‘Choosing to go to a venue is a massive financial decision if I want to involve my partner and kids. It’s so amazing that children under 16 can go to plays etc. for free or just $10…Otherwise, it would just be me going alone because I certainly can’t afford $200+ for tickets to a show for us all.’

‘I pay for tickets for my grandchildren to attend shows. The costs for families to encourage children to participate in the arts are too high…Creating audiences starts with childhood experience. That should be reflected in ticket prices.’

‘Prices for children are very expensive so I do not take my granddaughter’.

‘Many of us take children with us to galleries, music, dance, museums, zoos etc - our choices are often on what is family-friendly and affordable. NGV and Museums Victoria have wonderful programmes for kids.’ (65-74, VIC)

‘Parents and young (pre-school aged) kids are always looking for things to fill in the day…Family-friendly, affordable arts and cultural events on weekdays could be really popular, but I haven't seen too many options.’ (Under 35, QLD)

The nuclear family ticketing structure of 2 adults and 2 children does not support other family audiences

Special children’s ticket pricing should be more widely adopted

Many are eager to have their children experience arts and culture and foster a lifetime appreciation, however those with children often choose what to see based on affordability

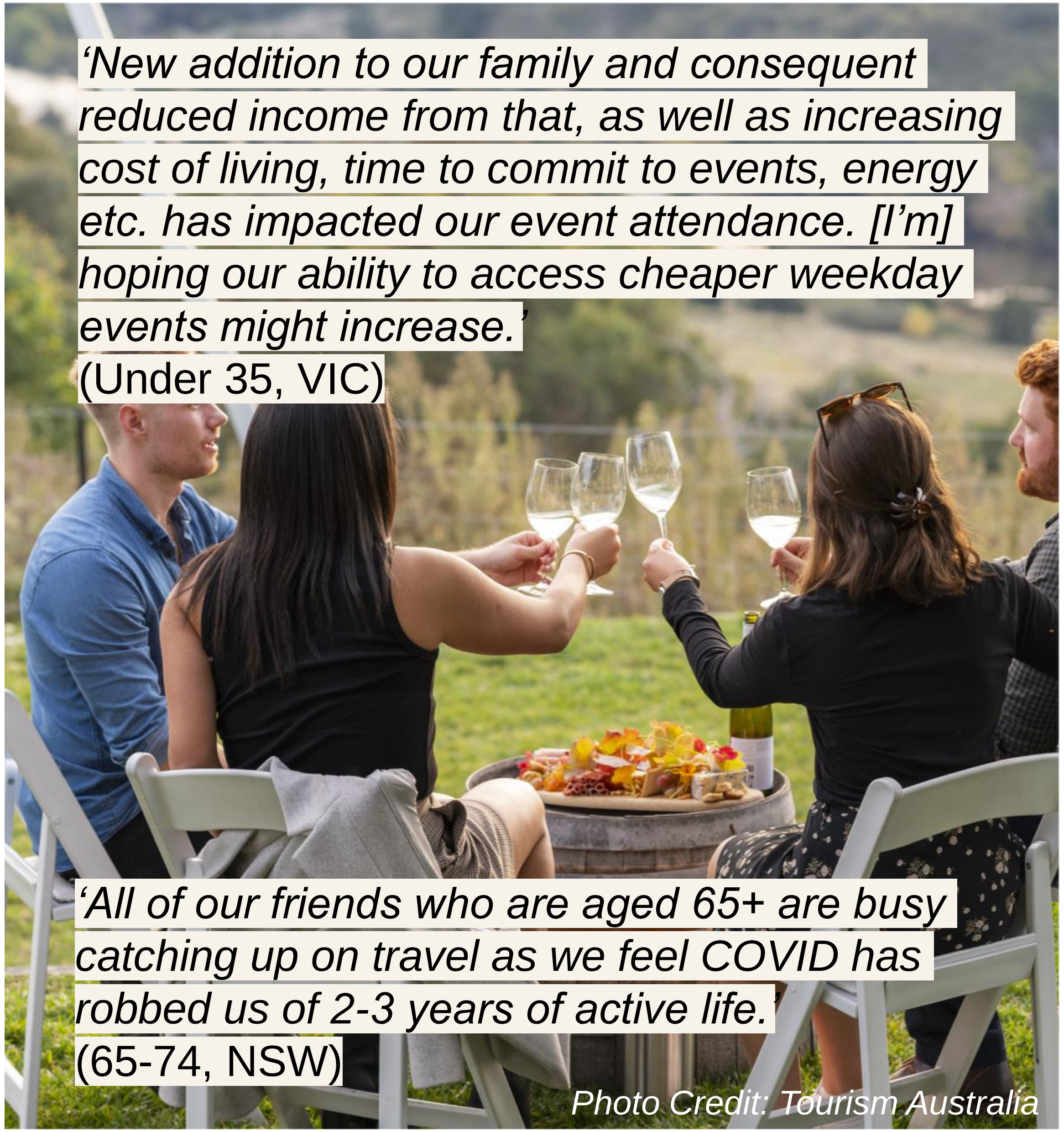
Other parts of life are taking greater priority

A growing proportion (30%) say they're prioritising other things in their lives – up from 24% in Oct'22

Some are resuming travel plans disrupted by the pandemic and have less time for attending arts and cultural events

Others are becoming more hesitant to commit to attending, with increased ticket prices impacting their perception of value for money

Others mentioned that as life gets busier, plans and priorities continue to shift



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Considerations from Creative Australia regarding serving different segments

Review organisational capacity for targeted approaches since different segments require very different thinking

Consider things like organisational structures, skills needed internally, workflows, data and software needed for successful targeting

For those marketing events, reflect on whether the pressures of reaching short-term attendance/ sales targets is inhibiting strategic work required for long-term audience development

Consider all elements of audience experience in marketing strategy, and look at ways to build trust, loyalty and engagement in the short, medium and long-term

Take time to clean, update and tag your database to maximise the potential for targeted campaigns and optimise open rates

Consider whether your organisation is across the different trends taking place and has insights to inform tailored approaches

Subscriptions and memberships

Subscriptions uptake and motivations are very different across audiences in different stages of life.

Older audiences want to lock their plans in early and show financial support, while younger audiences are more likely to want access to discounted tickets.

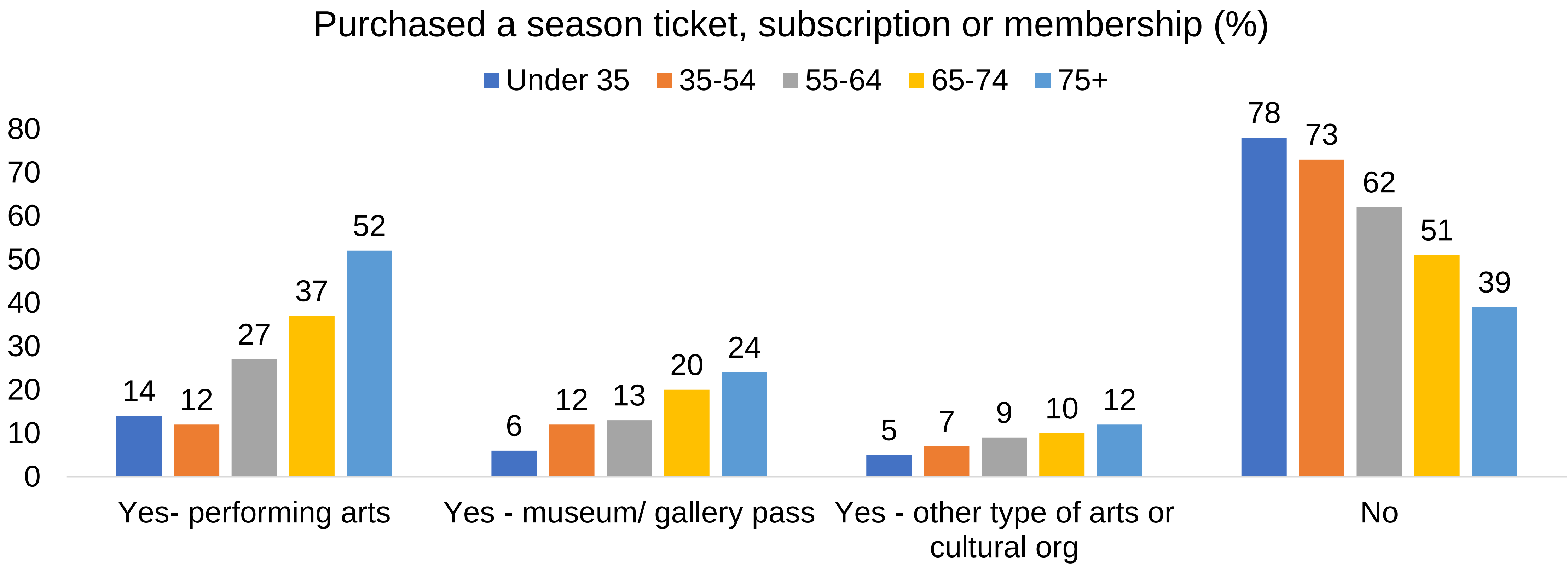
There is a case to test different offers and models, using messaging to target the unique needs of different audience segments

Photo Credit: VisitCanberra

VISIT CANBERRA

4 in 10 audiences are members or subscribers – but this looks very different across different life stages

Performing arts subscriptions were more common
Older generations much more likely to have a subscription



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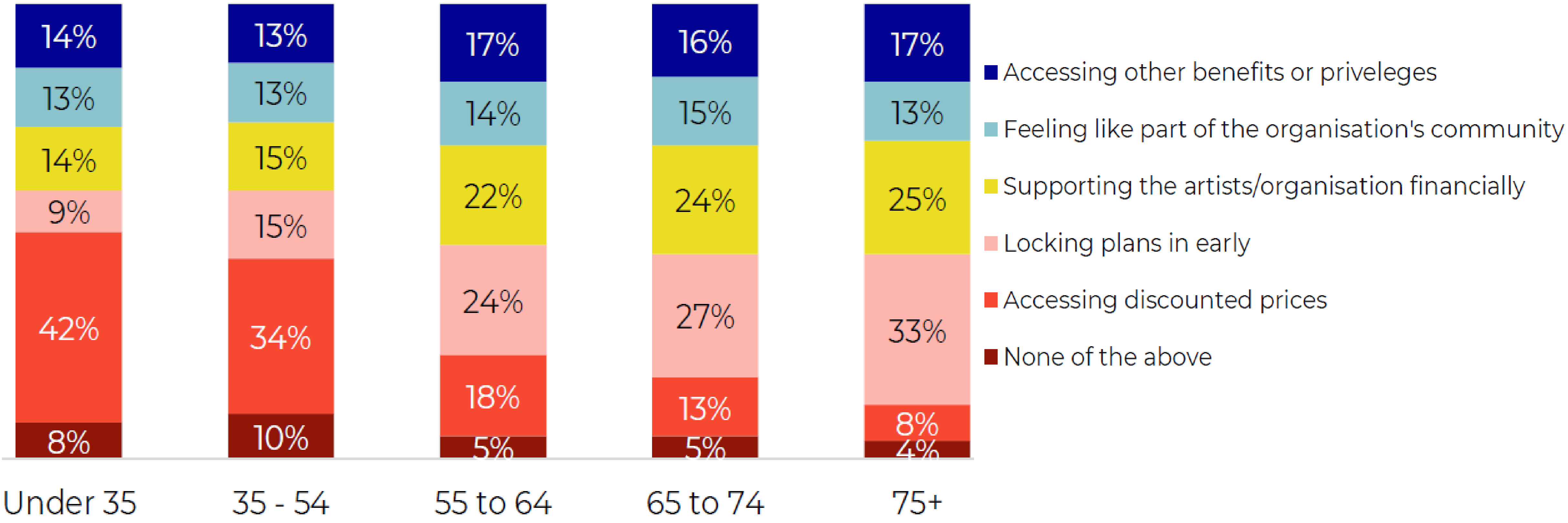
Reasons for a subscription vary by age

Discounts are being the driver for under 54’s, while locking in plans followed by supporting the artists/ organisation are the drivers for those 55+



Different motivations = distinct approaches are required between age groups

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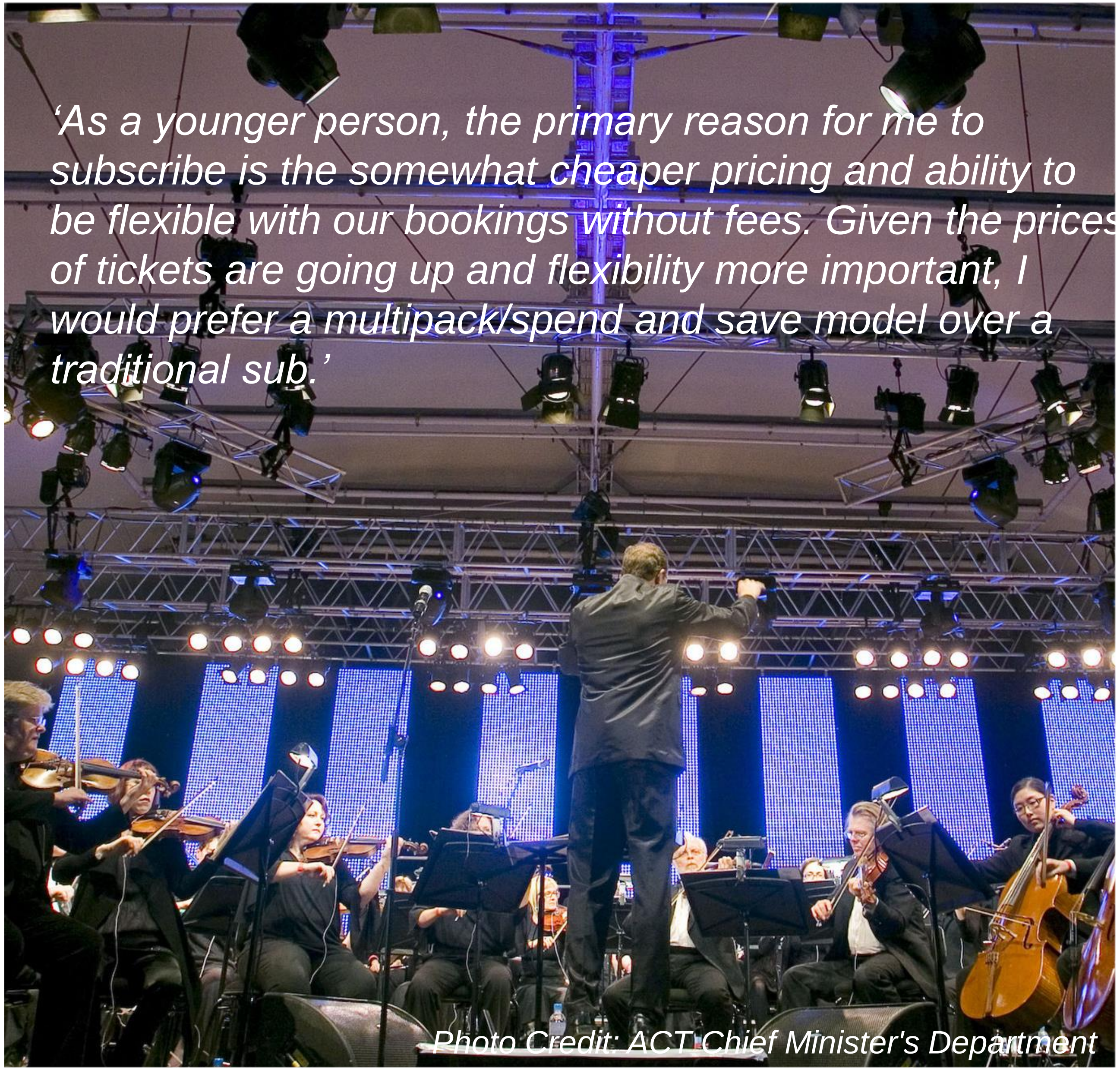
Under 35s are looking for clear cost benefits

Memberships and subscriptions could be enhanced by concession pricing and more flexibility around payment plans, booking dates and cancellation policies

Many under 35s pointed to the prohibitive financial toll of lump sums as a primary barrier to purchasing subscriptions

Others noted a lack of awareness about subscription programs and discounts available to them



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Considerations from Creative Australia regarding subscription and membership offers

Subscription behaviours differ dramatically across audience groups – and it's important to consider whether a single subscription offering can appeal across age groups

There may be a case to test new and different packages, and target them at different age groups

Messaging of subscription campaigns will work best when tailored to a target age group – for instance, campaigns targeting young people could emphasise discounts and flexibility, whereas campaigns targeted at older audiences might emphasise the benefits of locking plans in early, and showing your support

Flexibility could be an untapped benefit of performing arts subscriptions in the current climate, whereby people can organise changes of dates with no extra charge

Payment plans and/or monthly fees could have their place in memberships for younger people – it's a space worth watching.

Thank you
Questions?

For more information
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VisitCanberra Tourism Industry Briefing

Thursday 26 October

9am-12pm

National Film & Sound Archive (NFSA)

Gain insights from VisitCanberra on:

- The current landscape and future trends of the ACT visitor economy.
- Recent achievements and sneak peeks into upcoming marketing activities and campaigns.
- Exciting developments and opportunities in international tourism.
- How to best collaborate and engage with the VisitCanberra team.

https://www.eventbrite.com.au Search: VisitCanberra

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Appendix

Inflationary pressures and pricing

Economic conditions are limiting what Australian audiences can spend on events, and some segments need targeted thinking to ensure access to arts and culture.

- Financial reasons are the top barrier to attendance, and inflationary pressures are expected to continue in 2023 and 2024.
- Spending levels at arts and culture events are not growing, as audiences weigh up value for money and take longer to make decisions.
- Younger audiences and families continue to be the most impacted.
- A key opportunity is developing sustainable strategies for targeting disadvantaged segments.

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Considerations from Creative Australia regarding financial barriers to attendance

- Prioritise discussions around meaningfully building future audiences, and consider whether you have the right strategies in place to meet this generational challenge
- Consider new ways to cross-subsidise events in programs and/or seek funding and partnerships to enable greater discounts and opportunities for financially disadvantaged segments
- Draw on data about how different segments are affected when assessing the case for funding in grant, partnership and sponsorship applications
- Review the level of discounts offered for younger people and concession pricing in relation to the level of disadvantage they experience
- Try to avoid last-minute ticket discounts and think ahead about strategic offers that can realistically be maintained longer-term, to build consistency, clarity and trust with audiences
- Consider packaging of tickets with food/drink and travel options, and/or partnerships with local vendors and businesses, where nearby options and offers could be cross promoted to audiences.

The desire to inspire

In the wake of the pandemic, audiences are in the mood for uplifting experiences – requiring event organisers to think creatively about effecting meaning and building trust in difficult times

- Australian audiences are showing significant appetite for a wide range of content, though budget pressures are leading some audiences towards ‘safer’ bets or ‘guaranteed fun’.
- Social, uplifting experiences and events with great reviews will continue to reach the widest audience in the coming year.
- Many audiences are hungry for meaning, but care and tact may be needed to when approaching challenging topics.
- Organisations that understand the mood can please crowds today while building trust for tomorrow.

Considerations from Creative Australia regarding creative and programming decisions

- Events can be ‘fun and uplifting’ while still pushing boundaries – so look for ways to present new, topical and challenging ideas in different ways for audiences
- With many audiences reliant on ‘reviews’, consider complementary ways to build trust such as reposting audience shares and enabling functionality for audiences to leave reviews or ratings on websites or social media (also a great audience development exercise!)
- Consider what is working more broadly for Australian audiences in terms of content at the moment, e.g., under 35s are getting behind the uplift and nostalgia of *Barbie,* and the Matilda’s journey in the FIFA Women’s World Cup is engaging record-breaking audiences
- Discuss the right level of investment in strategies for reaching new audiences, and retaining them long-term
- Sometimes, resources are better spent with targeting a specific group of interest with an event. One audience member said, ‘I think it's important to consider appealing to specific audiences rather than casting a wide net that ends up appealing to nobody.’

Online trends

Audiences continue engaging online in large numbers, and in 2023, online content is helping audiences find out about events, discover new artists and participate in digital experiences.

- Digital channels are paramount to audience engagement – with 75% of recent attendees finding out about arts and culture events online.
- Preferred platforms look very different across age groups: email marketing is the priority for 55+, while word-of-mouth and socials are key for under 35s.
- 4 in 10 audiences continue to engage in online arts and culture, and half say digital cultural activities still play a role in their lives, despite spending less.
- It might be time to review online offerings, scrapping what's not working and freeing up resources for more targeted approaches.

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Considerations from Creative Australia regarding connecting with audiences online

- Compare these insights with your own analytics to reflect on what is right for your audience – and where there could be gaps or opportunities to improve
- Look at what is not working and what resources could be freed up to focus on your priority opportunities
- Ensure that realistic targets are set for digital experiences in the current climate (when audiences are looking for moments of connection and fun) and ensure digital distribution strategies have a long-term horizon
- Leverage the prominence of word-of-mouth as an awareness channel online, especially among audiences under 35, with strategies that promote the social aspects of events, or encourage sharing
- Look at your ability to create segmented email campaigns with targeted offers and messaging for different groups (e.g., some might use email strategically and sparingly with under 35s and focus email campaigns on audiences aged 55+)

Late decision making

last-minute decision-making persists, with audiences having more choices and busier lives as commuting, travel and social events pick up. Organisations need to prepare for new phases in campaigns, to reach people at the right time.

- Half are booking less than two weeks out, with 12% on the day of the event
- Analysis of ‘early bookers’, ‘mid-term bookers’ and ‘last-minute bookers’ shows that last-minute ticket buying is most common among younger audiences and lower spenders. Those booking later are also more likely to rely on word-of-mouth.
- Ticketing initiatives to support more price sensitive audiences are important, but last-minute discounting may not be the answer.

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Considerations from Creative Australia regarding catering to different types of ticket-buyers

- Define the different phases of a campaign and review how tactics can change to suit different phases. For instance, what motivates early bookers is unlikely to work for mid-term and late bookers
- Consider ways of tracking intended attendance other than buying tickets, such as opportunities to register interest. One under 35 respondent said ‘We're gonna take longer to lock in tickets, but we will, don't panic!’
- Review the approach to booking fees and consider a per ticket fee or a scaled offer e.g., percentage of total purchase instead of a set per transaction fee, which has a higher impact on single ticket purchasers
- Review ticket prices for young audiences, and if youth discounts are already in place, review age limits – i.e., under 35 may be more appropriate than under 30 or under 25 given current conditions, and some artforms may have a case to extend this to under 40
- Consider offering group discounts or family ticket offers (e.g., 2 adults, 2 kids or 1 adult, 3 kids) to relieve cost pressures from price sensitive parents and caregivers and encourage group bookings
- Clearly communicate where booking fee money is going and consider investigating a payments solution like ArtsPay, as some audiences are put off by high booking fees but are keen to support the arts and artists.