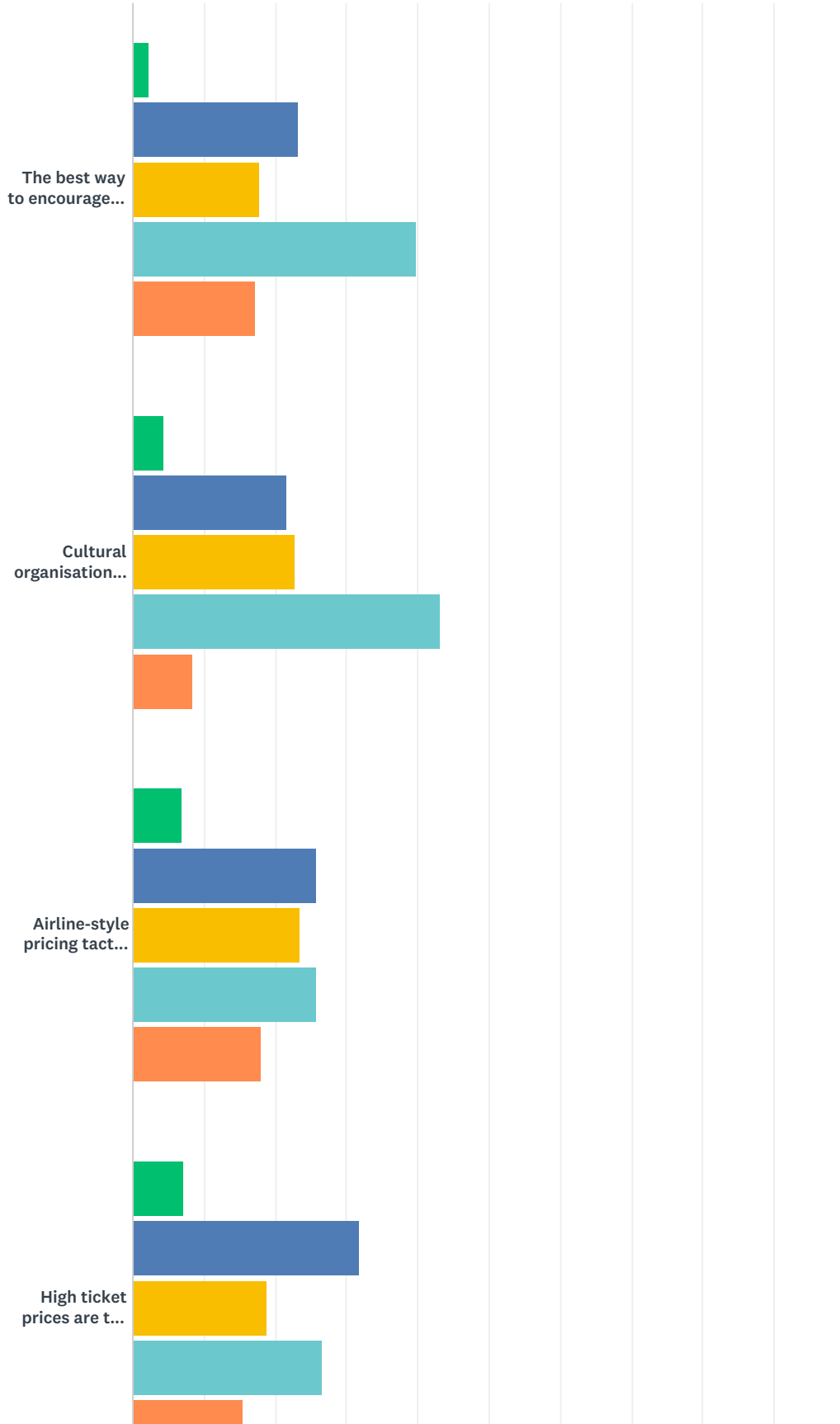
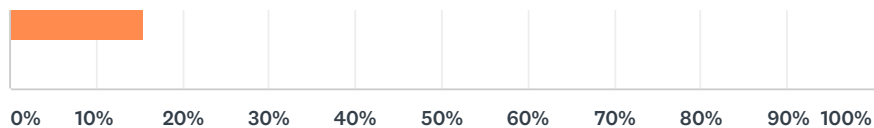


Q1 How do you feel about ticket or admission pricing in the cultural sector? Please indicate how much you agree or disagree with the following statements.

Answered: 629 Skipped: 11



Pricing in the arts



■ Strongly disagree
 ■ Disagree
 ■ Neither agree nor disagree
 ■ Agree
■ Strongly agree

| | STRONGLY DISAGREE | DISAGREE | NEITHER AGREE NOR DISAGREE | AGREE | STRONGLY AGREE | TOTAL | WEIGHTED AVERAGE |
|--|-------------------|---------------|----------------------------|---------------|----------------|-------|------------------|
| The best way to encourage people to try new and different cultural experiences is by charging lower prices | 2.23% 14 | 23.29% 146 | 17.70% 111 | 39.71% 249 | 17.07% 107 | 627 | 3.46 |
| Cultural organisations have a responsibility to maximise the income they earn from ticket sales | 4.46% 28 | 21.50% 135 | 22.77% 143 | 42.99% 270 | 8.28% 52 | 628 | 3.29 |
| Airline-style pricing tactics are inappropriate in the cultural sector | 7.00% 44 | 25.76% 162 | 23.53% 148 | 25.76% 162 | 17.97% 113 | 629 | 3.22 |
| High ticket prices are the main reason why more people don't engage with arts and culture | 7.18% 45 | 31.90% 200 | 18.82% 118 | 26.63% 167 | 15.47% 97 | 627 | 3.11 |

Q2 Do you have any comments about ticket prices and the pricing dilemmas facing the sector?

Answered: 338 Skipped: 302

| # | RESPONSES | DATE |
|---|--|-------------------|
| 1 | Yes, lower ticket prices can be an incentive to try something new in the arts and culture sector but I think there is more to be said for how the offer is marketed and promoted than simply ticket pricing. People will happily pay £100+ for tickets to festivals etc and events and activities that they are interested in, but not look twice at a £5 ticket to a new play in their local theatre because the way more unique pieces of art and culture is promoted is too distant to what people see as their interests. | 7/1/2019 10:13 AM |
| 2 | Providing free events means they are less valued and you get a very high % not attend. Recent experience when involved with free events over 50% did not attend in comparison to over 90% attendance for a paid event. For us we also need to factor in KPI's For me personally it's all about providing relevant high quality content and building audiences through providing engaging social and face to face interventions; strong partnership working so when you are hosting a paid event you are more likely to have audience investment. | 7/1/2019 8:08 AM |
| 3 | looking at the ticket costs of music festivals, I note people will pay for events they value. | 6/30/2019 6:34 PM |
| 4 | The withdrawal of ACE, local authority and some government funding is forcing tough choices over ticketing and pricing. | 6/29/2019 1:35 PM |
| 5 | Art prices should be pocket friendly | 6/29/2019 6:48 AM |
| 6 | We shouldn't be afraid to charge fair prices. Plenty of people will pay for a meal out, a sports event, a pop concert. We have to give good value in terms of the overall experience in return. We can balance higher prices for some seats by ensuring cheaper tickets are still available - in good numbers and in good seats - to encourage people to take a risk, or to remove barriers to those who couldn't otherwise afford to come or to come as often as we would like them to. It's sensible to price based on demand. Most people set prices with demand in mind, so why not adjust based on the feedback of buying patterns. Make pricing transparent. No booking fees, levies etc. | 6/28/2019 9:21 PM |
| 7 | People pay a lot of money for concert tickets and professional sports. They buy expensive subscriptions to TV or livestreaming subscriptions. Money is not the main barrier. Following pricing tactics with popular entertainment would allow new patrons to see like for like. So, if it is experimental, maybe it should be priced more akin to emerging bands or cinema ticket prices. For party like immersive experiences that require preparation and are social, can be priced like clubs and other outings. How one obtains tickets and how easy it is to do so, is perhaps key. I work in the sector and have for over 30 years and yet I can't get into Donmar Warehouse events. Public art that is programmatic should be a taste of what is inside institutions - same quality to tempt people inside. I find UK prices to be quite good compared to US/NYC. New Audience Development can be tried. Don't assume what people want to see; just assume they need to be invited. Perhaps using subsidy of ticket prices for those who struggle. Sponsorship for tickets handing out from those on unemployment or through GPs. BIDs arranging for matching ticket support from major anchor employers. Councils having subsidised tickets for residents on housing assistance. (sponsorship for that). | 6/28/2019 8:07 PM |
| 8 | As a member of the public I think that theatre tickets are soon to become out of reach. The industry thinks £50 a seat. However most theatre tickets are purchased in 'twos', so that £50 becomes a £100, added to which there is now the booking fee added, and often an obligatory donation/restoration fee. The theatre experience doesn't stop there - add car parking or travel, programme, and 2 drinks in the interval, it becomes £150 for a couple in a £50 seat. | 6/28/2019 6:19 PM |
| 9 | The only way people will be willing to pay for tickets in the cultural sector is if we start valuing ourselves properly and effectively in the sector. By setting ticket prices too low we are not doing this. It undervalues all the hard work and training that goes into the sector by individuals and companies. We need to find a fine balance between reasonable ticket prices that at least cover cost of sales, whilst also offering opportunities for marginalised groups to access performances etc. The sector is still an elitist sector and more can be done to offer accessibility to those outside of the elitist groups. It is possible to get a balance, but it often means companies doing a dramatic overhaul of how they work or diversifying into areas that they are not familiar with. Although we like to make art in the sector, we are actually rubbish at taking risk with such things. But as people in the business and corporate sector know, with the correct leaders leading the sector risks can pay off. | 6/28/2019 4:47 PM |

Pricing in the arts

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| 10 | No, I don't have experience of the dilemmas facing the sector although I understand that currently it is being criticised for their lack of transparency. However, I don't believe an organisation should maximise ticket sales to the detriment of purchasers just to benefit their organisation | 6/28/2019 4:35 PM |
| 11 | Ensuring that ticket prices reflect the value of the product to the consumer is key | 6/28/2019 4:06 PM |
| 12 | No comments at present but I do expect prices to slowly rise | 6/28/2019 1:52 PM |
| 13 | Theatre, concert & dance in regional touring houses has become an occasional luxury, rather than a regular leisure activity. Smaller venues & arts centres seem generally to be able to offer more affordable prices. People object to additional booking fees. | 6/28/2019 1:10 PM |
| 14 | I think that in terms of inclusive policies for wide ranges of the public to be able to enjoy culture a range of prices should be offered. Many theatre tickets are beyond the price for poorer people to enjoy or feel part of. I also think that educational events, conferences etc, should be cheaper, I don't mind paying some £35- £100 max but I have seen events that are up to £650, which is crazy and the domain for only those who are staff and being subsidised by companies as part of a (shrinking) training budget A | 6/28/2019 1:03 PM |
| 15 | I think people focus strongly on price and say it is too high, when there is a proof that when people want to pay a lot, for example for musicals, they do. So price is a factor but it needs to be looked at in combination with other factors including offer. | 6/28/2019 12:21 PM |
| 16 | Yes, I think there are many, various reasons why people would not wish to buy tickets, for arts / cultural events and sometimes reports / surveys do not differentiate. Each sector needs to be viewed separately e.g Performing Arts and Museums are not the same. In my experience range of factors are : Fear of the unknown (so no resistance to concerts by Ed Sheehan?)/ Travel costs and eating out/ times (especially for seniors and those travelling to & from regions, even if event is fairly local often late transport un reliable or costly) Car parking charges in Bigger places Oxford/ Bristol / London. Major issues is still lack of opportunity especially via schools / colleges to arouse a life long interest in culture / arts or via TV & Social media platforms (compare to Sports ! Politics) | 6/28/2019 12:08 PM |
| 17 | There is not a 'one-size-fits-all' approach; flexibility, content, and an understanding of the community and audiences served are also variables to consider. | 6/28/2019 12:03 PM |
| 18 | From verbal feedback research I'd say that the general public think that venues are making a fortune out of extortionate ticket prices. There's not an understanding that many of the most expensive shows have ticketing levels dictated by commercial producers. Low ticket prices can appeal for new audiences but they're not the whole story. Thinking about children and family friendly programming in particular, many more parents will pay a small fortune to see Disney on Ice and would be reluctant and less likely to pay £5 per ticket for a small scale touring, locally made children's show. Especially if it's not based on a successful or classic book or television or film show. There's fear of the unknown. If low price tickets were available for a show that a family had heard of or was a huge, recognised title that usually costs a lot (something like the Matilda musical) I believe that the tickets would be snatched up. If tickets of the same price were available for a smaller production in a local arts centre it would take much more work to pull people in. At venues which have built up a habit of papering or offering discounts close to the show, there's a danger of regular audiences falling into the habit of booking last minute or even not booking at all when no offer is presented. I recognise this audience behaviour as it's something I did when I worked for a company based within a large theatre/arts centre which regularly offered reduced price tickets for expensive shows but usually only last minute. £10 staff offer tickets yes please. Having to pay over £50 is a no, I couldn't afford it. Had there been a regular staff offer I would have been able to book in advance and even arrange for family and friends to join me. Cost is a barrier to many people. Reductions and discounts need to be consistent if venues are to be strategic about building audiences, especially new and previously unengaged communities, groups or individuals. One project (that I'll not name or reference the funding they received for fear of making it identifiable) that I engaged with an a community ambassador had genuine impact and increased audiences, brought in new audiences and welcomed a diverse range of people who had previously felt that theatre wasn't for them. Part of the approach was reduced ticket prices, £5 for adults and £2.50 and a discount on the café bar and ice cream (not booze though) but it wasn't the WHOLE story. These new people were treated like being part of a club or a team, we felt like it was something special and extra rather than just a cheaper ticket. There were wrap around activities before shows, volunteering opportunities, behind the scenes tours, transport assistance, the lot. It was more than just a cheap ticket. A pricing dilemma that I've encountered is regarding tickets for carers free of charge. Venues are committed to giving tickets free of charge to carers, companions and personal assistants but they're having to take the financial hit for the sell out commercial shows because the promoters just won't be flexible (including big name comedians, live music). It angers me as it's an issue of equity. | 6/28/2019 11:21 AM |

Pricing in the arts

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| 19 | It's hard to keep up with the ever changing face of competition outside of our organisation Internally it is challenging even with data to know whether we are making the right decisions about pricing It's hard to balance the books when an audience are very price sensitive and hard to fill the gap with funding cuts I fear that creating innovative and sometimes challenging new work may be harder to do when there is pressure on organisations to raise more earned income which is on the whole generated through big names which warrant a bigger ticket price and more income. | 6/28/2019 11:04 AM |
| 20 | Prices for Fringe shows are often okay, but certain shows are way above what most people can afford to pay, for instance the tickets to see Fleabag, considering the lack of set required, staff, etc all of the free promotion, etc, were extortionate in comparison to similar shows. It feels like "rock star" shows charge stadium prices, which mean people cannot afford to experience theatre. I'm aware there are schemes for under 25s etc, but for instance, a 24 year old lawyer or civil servant is likely to be earning significantly more than a 30 year old working in Sainsbury's or, realistically, in theatre as a freelancer or in front of house etc. Tiered pricing should be based on income, and not on age. | 6/28/2019 10:53 AM |
| 21 | Although people say they are put off by the price, whenever we offer discounts or special offers, they are rarely taken up. | 6/28/2019 10:50 AM |
| 22 | There is a balance to be struck between maximising income from ticket sales and ensuring audiences are not excluded from access due to pricing barriers. Price is not the sole barrier for some audiences, often the buildings in which cultural activities take place can be imposing and that combined with some audiences feeling these activities are outwith their own personal experiences can present a very real barrier to attendance. | 6/28/2019 10:34 AM |
| 23 | I feel that those that can afford to pay, should pay and this shows that they value supporting the Arts- in a sense they are acting philanthropically. Options for the less fortunate and less well off (including practicing artists of course) should be available by means of reduced prices even if that means that they have to steward, tidy up, advertise or participate... | 6/28/2019 10:08 AM |
| 24 | We are an NPO funded organisation whose aim is to bring high-quality arts to a rural, low socio-economic audience . Providing rural art is more expensive than providing urban art. It costs more to transport the creatives/performers/support staff to the venues and you are often delivering in venues that aren't set up with equipment, so you have increased hire costs. The venues are often small and so the number of tickets you can sell are limited. If you are aiming to reach a low socio-economic audience you are limited on what you can charge, if anything. | 6/28/2019 9:39 AM |
| 25 | When charging ticket prices , it feels like a members only club which feels completely against everything the arts stands for. | 6/28/2019 8:10 AM |
| 26 | As a venue that does short run events the opportunity is limited for extensive dynamic pricing | 6/28/2019 2:06 AM |
| 27 | We run a three day festival consisting largely of new short plays. We charge £25 for a day ticket but allow under 18s free entry. A large proportion of the audience consider it is extremely good value for money and say they would pay more. Despite allowing free access to festival for u-18s we do not attract very many. | 6/27/2019 11:37 PM |
| 28 | Many organisations don't provide tickets at accessible prices, some do not even offer a range of prices. Concession pricing isn't enough to tempt new bookers in to engaging with cultural events. I've not visited venues for shows because I'm unsure of what my experience will be there and don't want to waste my hard earned money when I can get a more assured experience elsewhere in the sector. Brand loyalty plays a big part in society today and the arts does not capitalise on this. | 6/27/2019 11:29 PM |
| 29 | I think the perceived price of theatre and event tickets puts people off before they know the actual price. I find people are quick to say "the theatre is so expensive" whereas many venues offer affordable seats which are in line with cinema prices and certainly less than football matches, yet people don't seem aware of this. | 6/27/2019 9:10 PM |
| 30 | There's no one size fits all answer. Every show, event, workshop, whatever needs to consider ticketing strategy as part of its development and planning process. | 6/27/2019 9:06 PM |
| 31 | No | 6/27/2019 8:05 PM |
| 32 | People expect value for money and with a cultural event this can prove to be tricky: a fantastic experience for one person might, on the night, be another's nightmare. People also want to know that they have paid a 'fair' price, but they might not think about the additional costs of putting on a show, exhibition etc. (staffing/building costs/transport etc.). It is a competitive sector with small and large, independent and national chains all competing for their audience. Some arts organisations are reliant on others to provide the cultural material - cinemas for example and if it's a bad year for films then the knock on effect particularly for independents can be great. Loyalty schemes, family tickets and other discounts can attract an audience, keeping them can be another matter. A diverse range of activities, and a café, are often the sources of additional income, but does this mean that the real purpose of an arts venue is lost? | 6/27/2019 7:43 PM |

Pricing in the arts

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| 33 | The cultural sector is so diverse and our organisations serve many different demographics. It is impossible to make useful generalisations about pricing structure or marketing strategies that will serve all organisations or all audiences and participants. Some things should be free, other things have an established perception of being "high end", many things have very high production and presentation costs. The ability of an organisation to afford that they do and then attracting audiences who can afford to participate are sometimes at odds. The commercial arts and culture sector complicate things, we are all in competition and apples against oranges. In order for grassroots, experiential or professional arts to be competitive they first have to be valued and invested in by their communities and governments on behalf of the society. The different layers of the arts community are dependent on each layer being visible, creative, excellent, and vibrant. Without professional level activity, what is there to aspire to? Without community level activity, who will aspire to match or exceed those who've provided inspiration? What applies to creatives also applies to audiences | 6/27/2019 7:00 PM |
| 34 | I don't think the reason that people who don't engage with arts stay un-engaged has anything to do with cost. The issue around ticket prices is how to get people already engaged to come more often. | 6/27/2019 6:33 PM |
| 35 | get more sponsorship | 6/27/2019 6:30 PM |
| 36 | Audience development is about much more than pricing but can include incentives and price. Income generation is about much more than pricing but includes admission pricing. | 6/27/2019 5:42 PM |
| 37 | Culture in this country is expensive and disproportionate. For example, in many regional arts centres the ticket price for NT Live is more than an actual live theatre event. This signals to the consumer that a live theatre event is not as good as broadcasts from the elitist arts institutions. | 6/27/2019 5:32 PM |
| 38 | It is really hard to decide what is a fair value as a ticket purchaser. The problem is around how much is it fair to charge for me to invest my time in very different types of activities that have a very different range of responses - such as the difference between a visit to a museum and to a local music event with international names or to a cultural 'pop' activity such as Cirque de Soleil. What is entertainment and what is an education and how much do/should I pay for the infrastructure behind the activity. I think a fair share across the total audience plus a % towards the next production and then some sort of rarity cost would be a great way of understanding what you are paying for. I also think it is really difficult to understand how much I am paying toward the actual creative person verses all the surrounding stuff. As a creative person my self I earn from less than nothing (ie it costs me more to do the activity than I receive) to a reasonable day rate that is in line with a commercial activity. I have just paid a large sum for a ticket to the O2 but I would never pay this sum to see something locally.. this is about my thinking - it needs to change - and we creatives need to get better at talking to our audiences in ways that they appreciate why they are choosing to spend their time with us.... I think box office costs confuse the audience - it feels like a tax. I think requests for charity donations are plain rude. | 6/27/2019 5:11 PM |
| 39 | High ticket prices are putting people off attending cultural events. | 6/27/2019 4:51 PM |
| 40 | Sometimes low ticket pricing is used as the only way of overcoming barriers when other cultural barriers - how the work is talked about and described, expectations about the sheer logistics of getting to the theatre and uncertainty about the etiquette or just the nature of the experience are not addressed. Of course price is and can be an issue but it's not the only one. | 6/27/2019 4:36 PM |
| 41 | Very difficult for venues to make affordable and balance income / expenditure - gap needs to be funded elsewhere | 6/27/2019 4:10 PM |
| 42 | It's very different for different sorts of organisations, there's no one-size-fits-all solution... | 6/27/2019 3:50 PM |
| 43 | Affordability should be a key part of decision making for any publicly funded arts organisation and so often it is not. £30-£60 for theatre tickets isn't affordable for most people. | 6/27/2019 3:48 PM |
| 44 | When people say to me that they think theatre tickets are too expensive or that they would go more if tickets were cheaper, I ask them 'How often/when did you last go the cinema? And how much did you pay?' It is ALWAYS more than the bottom 2, sometimes 3, pricing bands of most theatres I go to/would recommend to them. Price is a red-herring. It's VALUE that theatre lacks in the minds of audiences. But that's easy to get confused with price. | 6/27/2019 3:37 PM |
| 45 | It is an extremely difficult dilemma. I feel there is a dangerous attitude pervading our society that you don't need to pay for things. Films can be watched online for free, music can be listened to for free and this attitude is moving into live arts. The price point at which people are willing to pay for quality live entertainment is too low to sustain the production of that live entertainment and I see it in the theatrical and music industries. | 6/27/2019 3:34 PM |

Pricing in the arts

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| 46 | I think it's good to have a range of ticket prices to meet the needs of a variety of ticket prices. Some will worry that lower prices don't properly reflect the value of the performances and others that pricing high and discounting devalues the product. But setting pricing low and not telling people that there are low priced tickets can also be a mistake. I often talk to people who just assume that a ticket to a performance will be affordable and just don't even consider it because of the perceived expense. When I tell them that we have \$15 and \$25 tickets and that more than 50% of our tickets are under \$50, they are surprised. I think communication with potential audiences is more important than just changing your pricing. Patrons need to know that this is something they can do. | 6/27/2019 3:21 PM |
| 47 | Yes, NPOs have a responsibility to make the work they programme accessible through a range of pricing offers. The main reason for deterring people is a mix of being put off by programming choices (not booking perceived 'low brow' art, and building approachability in my opinion. | 6/27/2019 2:45 PM |
| 48 | Price is definitely not the only factor determining whether people attend but it takes one element of choice away from people with lower incomes. | 6/27/2019 2:41 PM |
| 49 | There are lots of good quality reasonably priced shows but all too often ticket prices are completely unaffordable particularly for family touring shows. | 6/27/2019 2:30 PM |
| 50 | The cultural sector MUST embrace dynamic (i.e. responsive to demand) pricing. This would lead to both higher audience numbers, lower ticket prices for those who want to find them, higher ticket prices for those willing to pay for convenience and raise their revenues. | 6/27/2019 2:28 PM |
| 51 | In our experience working with disabled communities ticket prices are a barrier. We are finding Pay as you Can is working really well in increasing audiences but does not achieve prices that fully cover hire and staffing costs for events. We need to recognise our responsibility for supporting the development of artists to grow their skills - but that may mean not charging high prices in recognition that work is in progress or the artist/company is still developing | 6/27/2019 2:24 PM |
| 52 | To attract and build family audiences to family shows in a new venue in a rural town with no previous arts provision has been extremely challenging particularly as a self sustaining venue with no funding. I had to pitch the prices low and offer a similar price to the excellent rural touring scheme(they also allow me to have 1 show a season from the scheme,if it can be programmed). It is a tricky balance as you don't want to undervalue the artists work and get the public in the mindset that all shows should be in the low price range. Though gradually building a family audience I have had to take some losses along the way but generally it has been a good investment.Have also been fortunate enough to have a wealth of very good quality,understanding, local theatre practitioners who I have built good relationships with and they will agree to a min guarantee and then a split and we will work together to promote like hell in order to up our incomes.It is a symbiotic relationship, I want their work and they want the opportunity to do so,but having been a touring actor, I really appreciate the work involved and certainly don't want to exploit the artists. | 6/27/2019 2:19 PM |
| 53 | The jump in pricing between large west end theatres and fringe has all ways been vast. With funding cuts and competitive world, certianly with in london Fring eprices are creeping upwards and at time too expensive for a local demographic | 6/27/2019 2:05 PM |
| 54 | I think ticket pricing is one of the main barriers towards people trying out new art, it's particularly damaging for emerging artists when a lot of the responsibility for marketing rests on them to shift tickets at a higher price for a brand new piece of work. Further to this, the sector talks a good talk about wanting to diversify it's audiences and engage non-theatre audiences, but when tickets for studio shows are set at approximately £12.50 per person it tells people they don't belong there. A theatre ticket shouldn't coat more than an hours wage. Minimum wage. | 6/27/2019 2:05 PM |
| 55 | If you're an organisation that receives no public funding then charging is the main way of keeping going. If you reduce the ticket prices how do you fill the gap if more people don't come! | 6/27/2019 2:02 PM |
| 56 | I personally hardly ever buy a ticket for anything over £12 for a cultural event I am 60 years old, evidently no longer employable in the arts and am on a limited budget The last theatre ticket I paid £45 for wasn't worth it anyway (stuffy re-casting of a quite stuffy old play) I am on a limited budget so this is the restriction. Those on even more limited budgets are likely to restricted, and I'm not convinced that the sociological bias of much British arts is necessarily a way to go in attracting new audiences. Maybe arts are only for the salaried and comfortably off | 6/27/2019 1:56 PM |
| 57 | Having worked in theatre for many years I fully understand that many venues have to charge high ticket prices to meet their overheads. I believe that attending cultural events, ie. taking the family to the theatre is something that a massive section of our society cannot afford to do very often if ever. I am part of a 2 person full time working family and I cannot afford to go to many events myself, when I do, I am often shocked by the prices - it's not always just the ticket prices, but when going further afield - the travel, getting something to eat on the way.... We are still a society where, in the main, experiencing paid for arts events regularly is for the privileged middle classes. | 6/27/2019 1:51 PM |

Pricing in the arts

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| 58 | Price isn't always the only barrier to accessing the arts, but making things accessible at no charge can be more enticing. Putting a special focus on one-off events amidst a permanent collection may help draw attention to the collection; yet this takes staff-time and other resources perhaps not available to all. Non-nationals do face stiff competition from 'free' entry nationals who also (from the outside, seem to) have proportionally higher levels of staffing and access to materials than the smaller sites. | 6/27/2019 1:50 PM |
| 59 | Whilst ticket prices are too high for some communities it is not the main reason for not accessing arts and culture. We need a policy of making A&C relevant and accessible to these communities at the same time as subsidising their access. If we advertise paid for arts workshops to the public we will be inundated with middle class educated families who are willing to pay. If we add a payment to our targeted free workshops the people we are trying to work with won't be able to pay and therefore won't come. When we are offered free tickets to give out to the people we work with most of them still feel unable to go to for a variety of reasons. Our work is all targeted at communities who normally don't access the arts. | 6/27/2019 1:45 PM |
| 60 | People's wages have stagnated as the cost of living has risen dramatically. Cultural activities are seen as luxuries or special occasions even when the cost is not that high. It's a general perception of how we see and value arts and culture in our society. It shouldn't be prohibitive to participate, create or observe in artistic endeavours - we are designed to do it. Western culture and capitalist greed have monetised something that is a fundamental need for human health. How do we unwrap and free perceptions regardless of financial worth? | 6/27/2019 1:32 PM |
| 61 | Are music festivals 'arts and culture'? People are happy to pay high ticket prices for them. 'High arts/culture' is the real issue. Free or cheap opera tickets have been shown to increase audiences but may not lead to regular attendance. Cultural organisations offering niche programming need to increase their donor base to be sustainable. Those with a more populist and open approach to programming may well increase revenue through ticket sales and ancillary trading such as bar and catering. | 6/27/2019 1:31 PM |
| 62 | People pay high prices willingly for events and attractions they really want to attend. If the arts want more ticket revenue they need to make their offering more attractive to people. I | 6/27/2019 1:25 PM |
| 63 | Ticket pricing are over inflated in order to pay the vast armies of managers, general managers, staff managers, box office managers. Especially at venues that are run by local authorities. Venues have over inflated the ticket prices so much that artists do not dare to even approach them otherwise they'd make a loss even before starting. I believe that public venues must be free of charge. People pay enough taxes therefore access to culture must be free or at a very low price. This will encourage more engagement on both ends: audiences will engage more and artists will have more opportunities to experiment and eventually create more. | 6/27/2019 1:01 PM |
| 64 | We face many problems as a regional venue which tours predominately to non-theatre venues. Convincing non-traditional audience members to come at any ticket price is increasingly difficult. Alongside a growing feeling that art should be made accessible to all areas of society and a commitment in our organisation to ensuring we make our work free at the point of need, we are aware that a model of relying on a venue share to pay for a tour is precarious and growing in risk. We are currently in transition to other models and looking seriously at how we fund our work. Ultimately it will mean relying more heavily on funding and commissions to be able to make new work. | 6/27/2019 1:01 PM |
| 65 | Regular theatre patrons are aware of costs and for the most part are not inhibited by them, however those coming to theatre for the first time the cost can be prohibitive. Some well subsidised companies can afford to offer "pay what you can", others have schemes for different age groups and most offer concessions which unfortunately don't apply to the "working poor". | 6/27/2019 12:58 PM |
| 66 | Particularly with smaller arts&health events, not always clear what concessions are available. Concessions is one way to mitigate pricing problems or higher pricing, so being clear as a sector what the range of concessions are on widest consensual agreement would help overall; and the whole sector adopting that. | 6/27/2019 12:55 PM |
| 67 | High ticket prices are just one reason The decimation of arts education in this country has led to a generation of young people who have no aspirations to visit the theatre. Where are new audiences going to come from when youngsters have no idea what they are missing and only engage with 'theatre' in the form of pop concerts - because this is all they know about. | 6/27/2019 12:55 PM |
| 68 | Need to have low price but this needs to be promoted so that people take opportunities given | 6/27/2019 12:34 PM |
| 69 | no | 6/27/2019 12:34 PM |

Pricing in the arts

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| 70 | All organisations have a responsibility to maximise income from all sources including ticket prices, however that doesn't mean the price is set artificially high; rather set the prices to maximise uptake and achieve sell out. Tiered pricing keeps the arts accessible for all and those who can afford or would like to support the cause can subsidise those who are on low incomes or children/young people and students. The difficulty comes when you identify how to define low incomes and put in a place a system that is fair and transparent for both parties. | 6/27/2019 12:30 PM |
| 71 | Having staggered ticket prices and on the day rush tickets encourage people-in-the-know to purchase tickets to see shows. However, often, new or intrigued audiences are priced-out of tickets like West End transfers and large musicals because the best seats cost a lot, and so why would they want to pay less for a sub-par experience if it's their first experience. Personally as a theatre-goer I cannot afford to see the shows I want to see because the lowest band tickets cost more than £50, which too much for someone who earns £21k a year. Thanks | 6/27/2019 12:23 PM |
| 72 | It's a balancing act between paying everyone ethically and morally right, covering your costs as not to be at a loss and opening up access by reducing the ticket costs. I think Arts funders need to have more of an awareness, or at least guidelines available within their criteria for funding, i think this would help set a precedent. | 6/27/2019 12:22 PM |
| 73 | The rise in ticket prices for most major events has meant that many sections of the population cannot participate especially people on benefits or in low paid jobs. | 6/27/2019 12:19 PM |
| 74 | From the point of view of a small concert venue, we found that the rising costs of running the venue (especially staffing and power) made it virtually impossible to be the promoter and the venue any more. The level of risk on a single show became impossible without charging insane or inappropriate concert ticket prices. We live in a world full of tax breaks and incentives for other businesses, and massive bailouts when they cannot make ends meet, but there is very little support venues outside of arts funding. The problem with this, is that we cannot run as a venue on a concessionary set of reductions, instead we have to hope that one day we are provided with arts council recognition to keep us going. The expectation of artists and what they get paid is reasonable but the expectation of the audience to pay appropriately for the performance they receive is not inline with the costs. This is especially true of acts who are not a household name - and therefore the cost of making a great show happen couples with greater risk of not selling tickets. The last minute purchasing habits of audiences now, also impact on the ability to hold nerve and get tickets sold at the right price - early birds and incentives work, but there is little you can do later on to get a show sold well, if you have already sold the higher price ticket before you do a discount. We want the place full, but we don't want our pockets empty. Picking the price point and the average audience target is always really difficult. | 6/27/2019 12:18 PM |
| 75 | Whilst I partially accept that ticket prices have to rise, I now ration my theatre going in order to pay for a good seat, especially for plays. My objection is the current price breaks throughout the house - where there used to be a good choice of four or five price breaks in the each part of the house, according to distance from the stage and sight lines, these have been entirely eroded and I feel very cheated when I have paid the same top price for the front stalls - and find myself in row W! It's infuriating and spoils the whole experience. | 6/27/2019 12:17 PM |
| 76 | reduce them | 6/27/2019 12:16 PM |
| 77 | It is difficult - price too low and the work risks appearing without value, price too high and no one comes. In the off-West End sector, the public seem to expect very low ticket prices which then makes it impossible to turn a profit and makes break-even difficult. Although I am very much for pricing set at levels that are accessible, I do believe it is incumbent on the industry to educate the public in just what the price of admission needs to cover - people who wouldn't turn a hair at spending £20 on a round of drinks, tend to complain about a ticket to a fringe venue that costs more than £10 - £15. These same people will also happily spend £70+ on a West End show, but expect everything else to be very cheap, so there is subjective decision making going on, which we need to address. | 6/27/2019 12:16 PM |
| 78 | Offering affordable tickets in the life of a funded project is good because it encourages attendance. But it may not be sustainable It's important to always charge, even if only low price, add it places a value on art. | 6/27/2019 12:15 PM |
| 79 | There should be as many discounting models available as possible - affiliations to other arts organisations should be made to make these discounts widely available. | 6/27/2019 12:07 PM |
| 80 | As a small amateur arts organisation, we have discussions about this frequently. We price lower than similar organisations which are close geographically, both for tickets and membership fees, but some members of our committee won't raise ticket prices or subscriptions because we are in a less salubrious town. I don't think a small increase would make any difference. Our audience is gradually ageing and young musicians are no longer taught to any standard through the local music service, so we are having to buy more players in. This is not a sustainable position, but people bury their heads in the sand. We operate age-related discounts (most of our audience!) and extremely low pricing for music service students and accompanying parents with limited success. | 6/27/2019 12:07 PM |

Pricing in the arts

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| 81 | The financial arrangements agreed with production companies/artists often dictates a high ticket price to make the event financially viable. A venue/theatre generally only receives 20-30% of the ticket income with large overheads to cover from this. | 6/27/2019 12:07 PM |
| 82 | I feel strongly that if more energy was investing into engaging audiences in cultural activity, higher prices would not be the barrier we imagine it to be. Arts and culture should be valued more highly, not made cheap. In order to achieve the mindset that art and culture are critically important, we must give them value, and this should be backed by a mindset that begins during childhood and is backed by government policy, education and all areas of UK life. | 6/27/2019 12:03 PM |
| 83 | The high end institutions are charging a lot of money for the tickets (V&A, Tate ect) probably making them only accessable to tourist willing to pay such a high fees to gat the experiance. I have stopped visiting their exhibition as i cannot afford the ticket cost on top of the travel ect. which is a shame as they are a graet place to expand and develop your personal knowlage and professional practice (outside your working hours) | 6/27/2019 12:01 PM |
| 84 | People who have low income are as entitled to access cultural activities, if not more so, than those that are better off. I often see concessions for students (no problem with that) but cannot recall seeing concessions for the unemployed. | 6/27/2019 11:59 AM |
| 85 | Keep top prices high to subsidise affordable ones | 6/27/2019 11:57 AM |
| 86 | A range of ticket prices is needed so that those who want a higher level experience and can pay for it do so but also at the same time making sure there are seats at all performances for people who can only afford to pay less. As in anything, you get the level of experience you pay for. The huge fees that venues add to the ticket price are causing major problems as by percentage are often disproportionately increasing the cost of lower price tickets. It also causes problems for producer who are often restricted in increasing their income when venues have increased their commissions | 6/27/2019 11:56 AM |
| 87 | h;kjbn/ | 6/27/2019 11:52 AM |
| 88 | I think a tiered system is always best, but also we often assume causal links which are incorrect. Eg studies show that lowering ticket prices often won't get you new audiences- it'll be your whole image that you need to change/market differently. | 6/27/2019 11:49 AM |
| 89 | It is important that we working within the sector, fully understand pricing and develop nuanced approaches to ensuring we price accordingly. Pricing is not a 'dirty word'. Subsidised, grant-aided and publicly funded projects / companies need to contribute income...otherwise we lose autonomy. Full awareness of who our target paying audiences are is important. We need to challenge the (mis) conception that the higher the price the greater the 'experience' and 'valuable' the work is. | 6/27/2019 11:46 AM |
| 90 | Affordable pricing for lower income groups and students is important, but if too low the perceived value and attendance may be affected too. No shows for a £1 ticket can be costly to the organisation for example. | 6/27/2019 11:43 AM |
| 91 | While some prices are extortionate (west end) all too often at the other end if the scale (eg fringe theatre) auduence don't appreciate how much theatre can cost. Offers or services that give free or discounted tickets out can devalue the offer and mean peoole expect to see quality theatre for cheap or free. If prices are too low then it might be because actors/creatives are not being paid... in other words the creative takes the financial hit. | 6/27/2019 11:39 AM |
| 92 | No | 6/27/2019 11:38 AM |
| 93 | Personally, I would be more inclined to spend money on travelling than going to expensive theater productions. | 6/27/2019 11:33 AM |
| 94 | There is an interesting balance between cheap/free events being perceived as low quality. I think it's important to charge a good price for tickets where you know they will sell, have a tiered pricing structure for other events and where an event is free or cheap make sure the marketing and communication is really up to scratch | 6/27/2019 11:32 AM |
| 95 | Many of the communities I work withhold struggle to even find the bus fare into town, never mind £10 per child to see performance. The prices are extortionate and in a sense asking people to pay twice to see a show. | 6/27/2019 11:28 AM |
| 96 | high prices = price resistance (adding booking fees only alienates customers further) low prices = low value free tickets = poor attendance | 6/27/2019 11:20 AM |
| 97 | With the right fundraising team and funding structure in place it is possible to keep ticket prices low. Theatres need to be thinking about new audiences who are blocked by price and accessibility and encourage rather than discourage them. | 6/27/2019 11:10 AM |
| 98 | Small prices may be appropriate but prices should be kept low especially in family-orientated events & where possible discounts for those not in work should be encouraged. | 6/27/2019 11:02 AM |

Pricing in the arts

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| 99 | It is impossible to fathom | 6/27/2019 10:59 AM |
| 100 | It's difficult balancing making ambitious (i.e. work with large companies, especially touring work) that festivals/ promoters will pay for at the "right rate" - . in this case one that covers the real cost of paying the artists end technical teams to do the work. This is quizzed by ticket pricing for festivals and promoters who are either being "forced" to create a free event (town centre festivals etc) or higher and higher priced greenfield festival event. So the people who "need" to see work - who can't afford high ticket prices cannot access extraordinary arts experiences- we make theatre with food and unsubsidised- so at a purely commercial rate to put on even our smallest piece (for 50 people audience) actually costs around £75 per head. With subsidy we can just about do that at £15/ head. But we need that promoter to be picking up the £2,500 per show price tag When they will only get 50 punters through the door So we are being pushed towards doing bigger scale shows- that can be performed to larger audiences (1000 plus) Not really want we want to do..... So the numbers are pushing the artists around | 6/27/2019 10:59 AM |
| 101 | One of the peculiarities in working in opera is not the actual pricing of tickets but dispelling the ongoing myth that tickets are too expensive. | 6/27/2019 10:53 AM |
| 102 | I feel strongly that concession price is often only a token gesture, with £1 or £2 off. This doesn't reflect the genuine difference between the ability to pay for people on benefits, students, children. I hate variable ticket pricing (airline style as you describe it). As a customer I find it totally bewildering as it's completely unclear whether prices may go up or down. I am unsure of the benefits of Pay What You Can reaching new audiences. Often the same people go as would anyway, but pay less. Targeted low/free pricing is better. We sometimes run Pay What You Think events, so people can take a chance on something new and then at the end they can pay money if they liked what they saw. | 6/27/2019 10:53 AM |
| 103 | There is a gap between public perception of the cost of attending and the actual ticket prices on offer. Often this is because the sector sets small numbers of tickets at 'accessible' prices but you have to know how to game the system in order to actually get hold of them - whether that is booking on the day and time that tickets are released, or signing up to an access scheme, or trawling around 8 different performances of the same show to find the one that has special accessibly priced tickets on them. The average person who is only JUST interested enough to book will inevitably be put off by having to jump through these hurdles and will reach the conclusion that the tickets are too expensive and these will probably be hoovered up by people who are real fans and are willing to put the time in to get the best value experience. Its a double edged sword though because we as a sector have to decide what is enough and where we draw the line. We also have an obligation to deliver the best value for money on public investment and that means maximising earned income. The approach taken to achieving accessibility is largely left to individual organisations and the question of what is enough, which specific otherwise unengaged audiences we target, and how many of them we reach is largely uncoordinated. Usually its not the ticket price that is the problem - its convincing people that they will enjoy the work int he first place. If there is a hook then the ticket price isn't usually the obstacle. And whilst people seem to be able to afford higher ticket prices at the top end of the scale its hard to justify suppressing these - this seems (purely anecdotally) to be resulting in wider price ranges as we maximise income at the top end but still try to be 'accessible' at the bottom end. | 6/27/2019 10:47 AM |
| 104 | I couldn't believe it when people started citing airline pricing as a way forward for arts organisations. Given the complex criteria for pricing tickets this blunt commercial tool mostly associated with luxury holidays seemed bizarre. If I walked into a shop and decided I wanted to buy a shirt and the assistant said, fine, but it's the last one left so I'll have to charge you £5 more, I'd walk out. I know the argument that offering cheap tickets later puts people off buying up front, but shops manage to offer sales periods and people understand the concept of limited bargain offers. I think the most important challenge is to get people booking in advance, so I'm all for early booking offers - is that contradictory? May have answered questions that will come further down the line! | 6/27/2019 10:45 AM |
| 105 | I firmly believe we should be making cultural activities affordable for everyone and this should be subsidized government bodies. | 6/27/2019 10:44 AM |
| 106 | The price of a ticket is not the only thing that puts people off from attending cultural activity. I'd say it's a combination of transport, price, accessibility, convenience and competition - can you bothered to drag yourself out to see something you might not like, or might not know how to behave at (eg opera) | 6/27/2019 10:42 AM |
| 107 | Pricing is only one factor affecting ticket sales. Lack of provision and of awareness in earlier years has significant impact on younger event attenders - who will pay plenty for eg Glastonbury, Reading and other Music Festivals | 6/27/2019 10:34 AM |

Pricing in the arts

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| 108 | Our small organisation has exactly this dilemma and have recognised it for the last decade. We decided to freeze our prices within an affordable range but over this same decade have reached the point where nearly all prices are at the top end of that range. We have recognised that a new and higher range will have to be set for seasons from 2020 onward. How large and increase is difficult to define but we feel that breaching the 'tens' of pounds, e.g., 20, 30, is a psychological barrier for audience. We are regularly selling out and cannot increase the number of tickets. | 6/27/2019 10:33 AM |
| 109 | The link between social class and attendance at high value ticketed events is obvious - there seems to be so much time and energy spent on wondering why young people/working class people/BAME people don't go to the opera, ballet, symphony concerts - one because their interests and concerns are not reflected in the programme and two because the pricing is discriminatory (among other 'virtual' barriers) - it's not rocket science. The problems around pricing are more fundamental than setting a budget for income - the issues start much earlier on in the values underpinning programming at a venue and in the deep cultural system underlying how work is made and who makes it - and most importantly who is the intended audience. | 6/27/2019 10:30 AM |
| 110 | Too many 'free' events on offer - which obviously have some funding behind them be they commercial or charitable. This means that when you charge for an event - even if it is affordable - people begrudge having to spend. Perception that children (especially under 3) should be free when coming to family events - if that is going to be the case then you have to increase other prices to compensate for lost income. Competition from cinema is ongoing Pressure on companies that deliver Children's/Family theatre to keep their prices down so that the venues can sell at lower prices. Why should family theatre performers be paid less? | 6/27/2019 10:28 AM |
| 111 | yes - working on box office splits makes this very hard | 6/27/2019 10:24 AM |
| 112 | The sector I know a bit about is the music sector. I can't comment on other artforms. Ticket pricing is partly dependent on artist fees and the playing field is far from level here. In the Music Sector there is an increasing monopolisation of supply and vertical integration which I believe has pushed up the fees of popular artists. Some people say that a company called Live Nation is responsible. This has an impact on ticket prices. At the same time, at a lower tier, there is a glut of artist supply and I suspect the fee offers are minimal and that also has an impact on ticket prices. There are now thousands of festivals, dedicated venues and bars and pubs hosting live music. Some charge ticket prices, some are free. | 6/27/2019 10:23 AM |
| 113 | Very rarely attend a live performance in London because of the high prices. Added to this expense is the cost of getting there either by public transport, or by car (petrol, and parking charges). Government should increase its amount of GDP funding towards culture to match the European average, and then subsidise ALL cultural outlets, and producers of cultural activities. | 6/27/2019 10:09 AM |
| 114 | I think targeted sales/free tickets are a useful tool. I would cite Tobi Kyeremateng's initiative to get young black people into the theatre, which became the Black Ticket Project. Without initiatives like that some of those young people would not have thought the theatre was somewhere that reflected their interests or culture. Offering targeted projects free tickets is a great idea. I also think we could operate a tourist price. In every other country I go to there is one price for residence and another for tourist. Places like London especially could benefit from charging a little more to those who are travelling as tourists. | 6/27/2019 10:09 AM |
| 115 | Greed in commercial companies is pushing the price up for the very successful shows such as Lion King, Matilda etc. thus leaving less money for the average family to spend on smaller locally produced arts. These are the 'Must See' shows for kids and while it builds interest it all drains from the family funds. | 6/27/2019 10:08 AM |
| 116 | No | 6/27/2019 9:45 AM |
| 117 | I think that pricing is one of the biggest barriers preventing young people from accessing the arts | 6/26/2019 5:11 PM |
| 118 | I think the trend towards dynamic pricing is worrying. We assuage our consciences by offering 10% of the house at an accessible price but we know the reality is that these tickets are being snapped up by savvy middle class regular attendees who can't believe their luck!! The inexorable driving of prices upwards on popular shows is going to put theatre out of reach for many people. In exactly the kind of shows that might form people's first touch point with theatre. I feel that an awful lot of people are just going to be left with the impression that theatre is pretty expensive. But what does a venue do when subsidy is falling..there are only so many ways to balance the books and ticketing is by far the biggest source of income. | 6/26/2019 8:11 AM |

Pricing in the arts

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| 119 | <p>If you put prices down to attract in more people the venue suffers as the performers will always get what they need out of the income made. People don't realise how expensive venues are to run and in a way that the public find acceptable. They aren't keen on volunteers always because volunteers are often older people who may not be as confident with technology, as quick serving behind the bar/cafe etc and employers at venues often find volunteers come with their own strong views about what they will and won't do as they tend in the main to have already had careers. At our small theatre we can't afford to offer guarantees which means most shows are worked out on a split. This means we can't always get in the better quality shows who need to achieve a certain income without fail as they tend to have more people to pay. Splits only on sell outs pay the venues overheads. We have tried to keep our prices low but have had to push artists up in their ticket prices otherwise we really don't make what we need to cover our costs. The value of the arts and what goes into creating a show is clearly not appreciated and understood by many members of the public. We have tried offering early-bird tickets but find our customers are most likely to buy very late in the day. We presume this is because there is so much available to see that they are deciding last minute what to go for. We have then tried offering discounts later, on shows that haven't been selling, and end up with customers who bought their tickets before the discount demanding money back. Prices need to be realistic in that they cover the costs of the venue hosting the show, the performers time and costs and some profit for the performers. The public are prepared to pay sky high prices for Music Gigs, Football Matches, Festivals, and favourite personalities but when it comes to less well known performers the lack of fame instantly knocks off a large percentage that you would pay for someone famous. However an understanding of what still goes into that performance in time, money and creating a viable show needs to be clearly understood even at the risk of reducing a little of the magic of show making and also there needs to be a new way of gauging the tangible benefits of experiencing the arts and culture.</p> | 6/25/2019 1:01 PM |
| 120 | <p>I think pricing depends on the kind of venue and the kind of event that's being priced. Small independent venues often use pay-what-you-can for some nights which I think is a great initiative but obviously cannot be used all the time. Higher-end theatres and venues now often have prices that would discourage some but I do not think that is the only thing that discourages attendance.</p> | 6/25/2019 12:05 PM |
| 121 | <p>Ticket prices are not the only barrier to attendance and so it is not always appropriate to simply lower or remove pricing altogether. I believe this is partly because we have lost the argument of cost vs value, with little understanding of what it takes to present performance/economies of scale and responses to ticket prices are a symptom of that. Although it's obvious price isn't a barrier to those that want to and can afford to pay, and it is right to seek to maximise ticket income, we have to appreciate that there comes a point where price and value will combine to lead to a smaller, homogeneous audience base unless everything going is free across the board but who can afford that? Airline models simply feel like an attempt to nudge consumers into a buying pattern that suits venues but it penalises the young that have a culture of late booking due to prior commitments (although late booking has felt like an increasing trend across the board since the recession). It may come back and bite us in the future. It is also not very transparent and difficult to articulate (unless it matches gig style on-the-doors pre-advertised approach). Pricing in general, however, isn't responding to the micro-subscription model of Netflix. How can we compete against unlimited content. Or LIVR who offer the best seat in the house from the comfort of your own home for 5.99 a month.</p> | 6/22/2019 10:27 AM |
| 122 | <p>I understand and appreciate that art is not free and artists as well as all supporting roles in getting that art on a public realm must be paid for their time and effort just as in any other job. However art should</p> | 6/21/2019 11:29 AM |
| 123 | <p>I think there needs to be more studies into the psychology of why under served audiences don't book and really question if segments that we find hard to engage but cant be bothered with our work.</p> | 6/21/2019 11:24 AM |

Pricing in the arts

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| 124 | Pricing isn't generally the only factor in encouraging or discouraging attendance, but it does play a part in terms of frequency of attendance - and we know it's about the value an individual places on that attendance that is key, rather than the actual price in many cases. However, although airline style pricing feels like an economic necessity for many organisations now, there's a nagging feeling for me that at its heart it's discriminating against people who simply can't book that far ahead - for example, shift workers or those with uncertain employment or uncertain health factors that influence their booking. Those who are retired or have more certainty in their working lives are in a much stronger position to book early, and those who are earning higher wages aren't as impacted by the price rises. But if you're a nurse, or care worker, or shift-worker in a supermarket for example - so earning but perhaps not that much - or a have other caring responsibilities, you're at a disadvantage in terms of being able to commit to a performance far enough ahead to get the best price (unless you're able to take annual leave to ensure that time is free or pay for 'care' - but again, that puts them at a disadvantage to wealthier, more 'secure' customers). So given we're in an industry that shouts a lot about fairness, diversity and equality and ensuring we open up the arts for all, it does feel as though dynamic pricing takes us a step further away from the more 'democratic' payment choices available for entertainment such as cinemas tend to provide more freely... | 6/17/2019 4:10 PM |
| 125 | It's all relative - organisations have different priorities, remits, sources of income and are so different - so I think it's hard to talk about 'the sector' as such an umbrella term in this instance | 6/16/2019 11:36 PM |
| 126 | Moving here and finding free museums completely altered my ideas about museum visits. I'm all for free museums | 6/14/2019 11:28 AM |
| 127 | Pricing needs to be more local flexible - working in an area of rural economic deprivation restricts local access to tickets that are more affordable in more affluent areas. | 6/13/2019 3:47 PM |
| 128 | Feel most venues don't factor in the total audience experience when pricing - they just think about what the public see in the theatre space you can pay the same price for watching a 45mins - 1 hour with no interval as watching a 2hr show with interval-surely that's not common-sense! High prices for catering/bar is also a deterrent factor | 6/12/2019 9:33 PM |
| 129 | It is hard to get the right return on shows of you have too low a ticket price and working against subsidised shows can be hard .. | 6/12/2019 7:13 PM |
| 130 | One of the huge challenges in the arts sector is being shunted between the grant economy (charitable organisations providing services) and then the entrepreneurial economy (innovators providing goods for the market). But arts organisations are not fully embraced as either critical public services or tourism- and economy-boosting enterprises. With dwindling public investment in the arts - especially speaking for Northern Ireland - and the lack of recognition and support for arts organisations as SMEs, a lot is up in the air about our options; it feels like both sides are stepping away to let the other pick up the slack, and we're falling in between. The pressure then becomes on organisations to raise revenue with tickets (from audiences) - despite having neither the stability nor the capital to market our wares as effectively as a private business might. It always feels like a Catch-22. There's also a tension between lowering costs and erasing the perceived value of an event: Free events mean a lot in terms of access, and I think it's incredibly important for people to be able to take part without economic barriers. But free events often mean a lot of no-shows, which can be tough for the artists - even if the work has been subsidised by public investment to allow low/no cost to audience. Associated costs (childcare, transport, etc.) are often a bigger barrier to audiences than ticket price anyhow. Pricing is a way to be honest and clear about the value of arts events and the reality of the resources and time that go into making them. There's an unspoken cultural agreement about what we're willing to pay for, and how much. For example, musicians in New Orleans are able to make a living gigging because the city residents and visitors are willing to pay cover charges at venues AND tip the bands between sets - it's the way things are done and there's a shared understanding that your investment as an audience member gives straight to sustaining the artists and the places they make music. Here, I don't always think we communicate or create the right conversations around value as an arts community - from funders to makers to audience to venues to businesses. We need to find a shared understanding about who is willing to pay, and why, and how much. Letting the arts fall into the gap between charitable & entrepreneurial economies is putting that conversation - and culture-building - on hold. | 6/12/2019 1:23 PM |
| 131 | Ticket add ons should always be considered - VIP bar, meal and show package, interval drink, programme add on etc. Anything to up the experience and make things easier for the audience is a plus | 6/11/2019 5:44 PM |

Pricing in the arts

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| 132 | <p>If price is a barrier to some people, the airline approach is unfair. I can see that it might be a good and effective way of encouraging earlier booking but for those who don't have easily disposable income every month are more likely to wait until later and are potentially more penalised by this approach. Charging lower ticket prices runs the risk of de-valuing the work. If a venue is committed to encouraging attendance from those from a lower socio-economic background can do so more discreetly. Producers and visiting companies must work better with venues to enable fairer pricing to those that need it but those that are run commercially (i.e. without ACE or public subsidy) are less inclined to lower their ticket prices and in the current climate venues are less likely to be able to absorb the costs of those tickets - either in full or in part. Receiving venues only retain a small(ish) proportion of the box office so higher ticket prices has limited impact to our bottom line so higher ticket prices is potentially disadvantaging audiences and venues. Arts Centres, which I feel is typically more accessible and have generally lower ticket prices, seem to be more likely to be tier one NPOs (if they are one) as opposed to regional and producing venues. As Arts Centres are typically receiving houses they have limited financial capacity and capability of controlling ticket prices.</p> | 6/11/2019 3:37 PM |
| 133 | <p>If price is a barrier to participating then it seems obvious to have some affordable prices for those who need it. It's not right that many are excluded, due to not being able to afford to take part.</p> | 6/11/2019 2:11 PM |
| 134 | <p>Getting the balance right is scary, with a belief that the arts should not exclude anyone, but also, artist should be paid a fare wage, and also imaginative and innovative work should be bringing audiences new experiences but will audiences pay if they don't know what they are going to get as the end project, which means more and more artists are chasing small pots of funding money, who gets to choose who will benefit?</p> | 6/10/2019 5:14 PM |
| 135 | <p>Pricing is only one part in a complex set of reasons why audiences do or don't decide to attend the arts.</p> | 6/10/2019 1:37 PM |
| 136 | <p>We need to do syne serious PR, why are people happy to pay a fortune to see a football match but not some contemporary dance. It's a bit taboo, not cool in some circles and a night in with the television is often more appealing for many. People need a bit of education about what the different genres are. We need to be careful about the language we use if we want to sell tickets to anything other than the mainstream</p> | 6/8/2019 11:33 PM |
| 137 | <p>it is nuanced and a balance subject to both organisational circumstances and objectives</p> | 6/7/2019 4:04 PM |
| 138 | <p>As the ticketing and sales manager of a regional venue the onus is on me to maximise revenue from every ticket sold, but also to ensure that as many seats as possible are sold. The way I see it, it's a two-pronged approach; we need to maximise profits where demand is high through industry practises such as band flexing and dynamic pricing but also provide cheaper seats for those who need them. Having schemes like a set amount of lowest price tickets per show or free tickets for carers or even discounts for unemployed or student patrons helps to encourage wider audiences into our venue. We need to make enough money to justify bringing a tour all the way out here from London so that our audiences have the opportunity to see fantastic theatre on their doorstep and save them the comparatively much higher price tag of travelling down south and paying west-end prices. I also apply the same practises for local producers, pumping more profit back into the local community art scene so that they can continue to grow. I do feel a responsibility to make theatre prices more accessible to those that need it, but I don't see the two aims as opposing. I like to think that right now we have a happy balance between maximising revenue and making theatre accessible, but it's definitely a tricky dance to do.</p> | 6/7/2019 1:42 PM |
| 139 | <p>Many people can't afford to even consider paying £10.00 or more for an individual ticket to go and see an art exhibition or attend any other arts event. Surely there is a paradox when these include people who fund the arts through the Lottery by regularly spending a few pounds in the hope of winning and transforming their lives.</p> | 6/7/2019 12:47 PM |

Pricing in the arts

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| 140 | <p>It's a challenge. Have free tickets and run the risk of people not placing value on the event and maybe not attending at all on the day, or charge a ticket price and limit the audience. As a consumer, I am plagued by the inability to attend events I want to go to because I do not have the disposable income to spend on such things, even though attendance at exhibitions, performances, festivals and conferences are vital to my practice and awareness of the sector. I see about 1% of the work I want to see, and price is a major factor in that - I am already heavily invested in the arts and very connected with it. What about those that are not? How do we change the audience type, reach those who are not connected, or those who simply don't have access. I have been lucky enough to be offered a bursary at a recent conference and this helped me attend something that was otherwise unattainable right now. I think this style of ticketing prices is an interesting model - accept applications and assess based on needs and budget. It also means that people who really want to attend have the opportunity to do so, especially critical in a sector where there are so many freelancers and individual practitioners - times are not always good. Tiered ticket pricing works great for venues that can offer various seating arrangements, but less so for events where there is no difference to the audience experience across the event. And it needs to be modified based on location/city/town and audience expectations. As well as allowing for variance across costs of the work being showed. 'Pay as you feel' seems to be becoming more popular, but I'm not sure it works too well - do the rich really pay more (i'd like to hope they do) and does this make others feel like they can pay less? I feel guilty paying less than I feel something is worth, but sometimes this is the difference between being able to attend or not. 'Pay what you can' seems more appropriate as wording and I feel more included and able to participate. However, I don't think that ticket pricing is the only issue to widening audience participation, increasing diversity and reaching new audiences. It is only part of the problem. Societal and cultural challenges are a massive factor in who attends what. 'Not knowing' is a barrier - 'will I like this event?' 'I have never been to blank before, so I can't spend money on something I may not enjoy.' 'the venue is not accessible' 'it's not for people like me' 'I don't understand art' or any other individual perception or externally influenced group of people. I think this is why free work in the public domain and outreach work is crucial to supporting the arts sector. People can experience new things for free, in venues they are familiar with, in their location or out in the streets and this can help people understand what they do and don't like, what they did and didn't know existed, what they may or may not want to try again in the future. Working outdoors has more chance of reaching people who are not already connected with the arts. But does it also create a culture of people who only want to experience it for free and at those specific times (festivals eg)? Does it reduce the value of high quality arts? As we all know, the arts are woefully underfunded. There is a lack of support in the education system to underpin the future. There is a poor philanthropic culture in the UK (in comparison to say, America). The arts needs much more money in order to truly influence how ALL people can experience the arts. What sort of sector do we want? One where people go to one or two shows a year, as a treat, because that's all they can afford (take big gigs or festivals as an example), or one where audiences can attend monthly or weekly and it becomes more of a life enriching experience. I personally want the latter. Can't wait to read the outcomes of this ticketing research!</p> | 6/7/2019 12:11 PM |
| 141 | <p>Pricing is a barrier to attendance for some (especially new and more diverse audiences) but not the only barrier. Dynamic pricing can be used in a "Robin Hood" way to ensure that those who can and will pay more subsidise offers to appeal to new and less engaged audiences.</p> | 6/7/2019 9:53 AM |
| 142 | <p>Not at present.</p> | 6/7/2019 9:27 AM |
| 143 | <p>While pricing is important I don't think it is the only factor influencing attendance. More needs to be done on communication and different marketing to attract different audiences.</p> | 6/7/2019 7:59 AM |
| 144 | <p>Let's be honest with ourselves: not everyone wants to engage with the arts/art events/arts programming so it does not really matter how low/high are the ticket prices for a cultural event. But, I strongly feel that a higher -rather than lower - price would not discourage someone from attending/participating in a cultural event. Of course, we also need to consider families and student or unemployed people -we need to remove as many barriers as possible; and ticketing in general is one of them. But I appreciate that's a different kettle of fish all together and not this survey's goal.</p> | 6/6/2019 2:56 PM |

Pricing in the arts

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| 145 | <p>Art forms that have high ticket prices and/or wide variations in prices makes the arts mimic society in access terms - those who have can afford to see the "best" can, and those who can't get the cheap seats and the cheaper activities. When art is also subsidised by the state, that seems wrong. But if subsidised art is also asked to maximise ticket revenue, venues must do this. Airline ticket prices, as a way of maximising revenue avoid the above, they enable cheaper prices for everyone but penalise those who make last minute decisions, even when this is inevitable given the context of their lives (like low paid shift workers who do not know their work patterns in advance, carers, etc.) A bit of scaling, of either form, seems inevitable, given the structure of the society we live in, but when the differences between the cheap and the expensive are extreme, the differences in access to the arts are underlined. Targeted deals for particular sections of the community, rather than general discounts, can be a more constructive way of enabling audiences who might not otherwise be able to afford to attend, to engage with the arts.</p> | 6/6/2019 12:45 PM |
| 146 | <p>It's a real struggle as a presenting venue when touring companies dictate prices and don't give any thought to the venue experience. Venues know their audiences, their local economy, their other offerings far better than producers and it's important that the knowledge and data they have is used to make more intelligent decisions. If we don't do this, what is the point in keeping data?</p> | 6/6/2019 11:53 AM |
| 147 | <p>Re airline style pricing: we don't feel this would work for us, as the people we are trying to reach with accessible and cheaper pricing are not those who are most engaged with us or savvy enough to know to book early. At the moment we offer subsidised £5 tickets on Fridays, but find these get snapped up in the first few weeks by savvier ticket buyers who probably could afford to pay more.</p> | 6/6/2019 10:36 AM |
| 148 | <p>Ticket pricing should relate to the type and cost of staging the event. There should also be a mechanism whereby the highest cost tickets should cross subsidise and with excess income creating a pool of free tickets which are targeted by the marketing dept at under represented groups in the current audience profile. If this isn't done then the usual audience demographic will prevail. Its a difficult shout for arts organisations as the cost of mounting productions based on fair wages and market prices for bought in services are expensive especially now that ACE funding is dropping and channelling huge amounts of funding towards elitist London based organisation leaving less and less availability for northern touring and staging companies and more localised community based outfits and projects. Lumping all arts output into one overarching topic for discussion is a mistake as there's no point of direct relativity between what Sadlers Wells produces and small locally based and operating community theatre groups. Big business sponsorship should be covering the gap between the downturn in public sector spending and what productions actually cost to mount and deliver. Unfortunately corporate greed negates the blanket possibility that that type of altruistic action is widespread.</p> | 6/6/2019 9:26 AM |
| 149 | <p>People with children at nursery have no disposable income unless they are on over £60K wage. Ticket prices for parents/families in this situation will have to be low if you want people to be able to afford to come.</p> | 6/5/2019 10:39 PM |
| 150 | <p>It is indeed a difficult balancing act but any arts organisation committed to 'access to the arts' must take on board that high ticket pricing discourages and excludes a large section of the population. From personal experience high ticket pricing means that I go to the theatre much less than I used to and I will not on principle pay what I consider to be an excessive ticket price. I think companies, arts organisations and the Arts Council need to work together in partnership to address the issue of high ticket pricing and its impact on access.</p> | 6/5/2019 4:22 PM |
| 151 | <p>Pricing is killing the industry</p> | 6/5/2019 4:21 PM |
| 152 | <p>We want our events to be accessible to those on a low income but we find that if we charge too low a price, people can assume that the event is of a low quality. For my organisation, charging a higher price is less about maximising the income from the event, and more about signalling value. (Note - I don't understand what is meant by "airline style pricing" so I was unable to give a useful answer to the preceding question).</p> | 6/5/2019 4:06 PM |
| 153 | <p>Theatre's price structures can be prohibitive to low-wage households, making it seem that theatre is only for the elite. Studio theatres seem to be pitching it right but artists aren't paid enough for this work. Dilemma... £10-£15 for a decent piece of small scale work is a fair price but if the venue/community space has limited capacity it makes it hard to pay for this work...</p> | 6/5/2019 2:51 PM |

Pricing in the arts

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| 154 | <p>No idea what's coming next so I'll say what I think here. I programme events at a community arts centre run by volunteers with no regular external funding of any kind. Since we started putting things on in Dec 2017, I've tried to always offer 3 ticket prices, which to date have either been: £13 or £10 or £6 – You Choose! or £10 or £8 or £5 – You Choose! All for the same unreserved seats. instead of the more common model of Full Price (Concession). Whenever possible I explain that it's based on what you can afford, or what it's worth to you. This may mean that people are able to come to more events by paying a cheaper price (I know that it's being used in this way already). I've started experimenting further by adding a £0 option sometimes, though it's too early to say how that's working. At first some people find this a bit strange, but I've now had many people say that it's one of the things they really like about our gigs. I'd say that the rough split between the 3 paid options seems to be approximately: High: 15% Mid: 60% Low: 20% with an extra 5% floating between them all somewhere. Haven't audited these carefully – just off the top of my head, and there can be quite a difference between different events.</p> | 6/5/2019 2:35 PM |
| 155 | <p>High ticket prices are a part of the reasoning behind the sector being perceived as middle class and exclusive to the wider public. The sector should be funded to be inclusive of all aspects of society.</p> | 6/5/2019 1:42 PM |
| 156 | <p>Ticket touts have been replaced by concert organisers inflating the price of tickets for the best seats. There should be more transparency about the price of concert tickets.</p> | 6/5/2019 12:53 PM |
| 157 | <p>My comments aren't anything new. Core, loyal supporters and attendees are willing to pay, when they can. However, they are often very vocal about booking fees and price increases. For others who are curious, it's a balance of risk. People pay to go to the football, cinema etc because even if the outcome is rubbish, they know what they're going to get in terms of format and who will be there. In the arts, there is a lot more uncertainty. Also, those who want to attend, may have others to bring and by the time you've factored in the whole experience the whole price can be quite prohibitive. On the flip side, whilst i think that student pricing and concession pricing is important, price is not the only driver of attendance. If the performance isn't appealing, at the wrong time, on the wrong day - a cheap ticket won't solve that. Free tickets can often devalue the performance and doesn't always ensure commitment. Using offers/incentives to build loyalty, frequency etc doesn't work across all events when there is a large and varied programme mixing in house productions, touring work, co-productions, community work and different genres. Which means, schemes may need a bespoke approach. Having worked in the travel industry, variable pricing is the norm and customers expect it. People now have the freedom to shop around to find the best deal, but rarely is there a high flight ticket margin, the value is in the add-on supplementary products. Marketing - prices are advertised up front. This may make it difficult to introduce dynamic pricing down the line. People expect to pay different amounts for different things. I don't think they are aware of the costs of a production, it feels like you're buying into a reputation or familiarity. Creating complex pricing structures can be time consuming to set up and confusing to for customers. When shows are difficult to sell, the decision (often by external drivers) is often to paper the house, or offer lots of discounts last minute. This can be harmful to other shows down the line. It is misleading in terms of the audience size and doesn't help the bottom line. Sometimes the cost of the production impacts on the need to charge higher prices. This doesn't always fit with what people are prepared or happy to pay. It would be really helpful if system reports could incorporate heatmaps of zones in terms of what sells first, as well as charts for attendance. It's not always easy to find out what works well elsewhere. Increasing prices to increase revenue further alienates the sector from new audiences and those where there are barriers. Initiatives need to reach the right people. We have lots of data on those who come, but not on those who don't. This is difficult to gather as a single organisation.</p> | 6/5/2019 12:51 PM |
| 158 | <p>I think pricing is a convenient excuse that is often 'trotted out' to provide an easy answer. Sadly if we can't earn we will go out of business! The days of 'fully funded' are over. Pricing needs to be sensitive to some demographic need, but simply charging less often means that people who already attend get cheaper tickets - and we still don't get new audiences. It's got to be about attracting people in to something they want to see; people fork out fortunes for Strictly Live or other Arena events. It's obviously NOT just about price ...</p> | 6/5/2019 12:03 PM |
| 159 | <p>As an artist myself I understand and respect how much it costs to put on a quality production. Yet also as an artist - married to another artist and a parent of 2 school age children - I can barely attend productions in my local venues at all because the cost of even 2 adult tickets constitutes half our food budget for the week. What to do? As a child in the 70s and 80s my single, working (low-average wage) parent managed to get us to local and large scale productions. My local theatre supplied me as a teenage member of one of its art-form focused youth schemes with free tickets for all large scale productions in that art form. For multiple nights if requested. Despite coming from a rural area, I began my professional training as educated as my more privileged peers because of these opportunities afforded me. My children have no such choices.</p> | 6/5/2019 10:55 AM |

Pricing in the arts

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| 160 | I think there is an intrinsic link between the cost of something and the perceived value. Too often I think non-marketing strategic leaders think that dropping the price is an incentive but don't understand that it devalues the product. | 6/5/2019 10:45 AM |
| 161 | In Australia, there is evidence of a suite of reasons why numbers are dropping. Primarily, it is not valued or considered worth supporting. Value adding to and multi layering the experience brings in audiences. | 6/5/2019 12:56 AM |
| 162 | Reducing ticket prices can be a good way to encourage new audiences. But I would say that organisations that receive public funding have a responsibility to maximise revenue from audiences that can afford to pay. People pay £100+ to see the most popular West End shows - they aren't subsidised (apart from arguably indirectly through development of talent etc.!) - so why should publicly subsidised shows not charge high prices if they can sell tickets? | 6/4/2019 11:39 PM |
| 163 | I think if the arts are to thrive it has to appeal to all pockets- and the laws of supply and demand are not always conducive to that | 6/4/2019 9:44 PM |
| 164 | I work in the arts, but can't afford to go and watch work | 6/4/2019 9:13 PM |
| 165 | I am interested in how we can develop products in the cultural sector that provide income which can add much need new income streams into our budgets as public funding is being more and more stretched and therefore more and more competitive. It's something we all need to understand and work on, the arts sector should not get complacent and expect to be funded forever. I can see a time in the future when funding will only be available for start-ups, development programmes and in areas of need, if we start learning to work in sustainable ways now we will be able to withstand the difficult times ahead. I hope I'm wrong, but I'm preparing in case I'm not. I want to be one of the innovators who thrive in the future. | 6/4/2019 8:31 PM |
| 166 | When I do not view ticket prices overall as a barrier to the arts there are some ticket prices that are too high. Cases in point include Hamilton, Royal Opera / Ballet | 6/4/2019 7:12 PM |
| 167 | I manage a small arts and community venue the East of the UK; our research, profiling and customer feedback has shown that pricing has very little to do with whether our audience - in a largely rural, low income area - buy tickets. Our patrons will happily pay a premium price to see a tribute band, a tv spin-off, or a familiar, local musical theatre community production, but at least 78%+ will not take a risk - whatever the price - on something they perceive as 'arty', culturally different or 'highbrow'. | 6/4/2019 5:35 PM |
| 168 | I have sat in many half empty houses and while the cost of tickets is only one of many reasons why people don't engage with an arts offer, there should be more interesting ways for leftover tickets to reach the people we all talk about wanting to reach. Full houses encourage everyone. They make venues feel vibrant and can lift otherwise mediocre shows. Not always, but sometimes, offering tickets to groups at a very low cost would fill these houses and encourage people to return. Too often, people we work with in the community tell us that these spaces 'aren't for them'. They fear being judged, they feel like they don't know 'how to behave' - and theatres I believe can encourage this opinion. Cheap / free tickets are not the only way to encourage attendance by excluded groups, but it is just another barrier. I am in a 2 income household and we both work in the creative industries, but we have to weigh up the cost of theatre tickets, especially for the big shows or the big venues. For a 4 person family to attend is a large financial commitment. If we weren't sure we'd enjoy the experience we wouldn't attend. | 6/4/2019 5:03 PM |
| 169 | I think Opera and Theatre have specific problems with ticket pricing and access. They do have high costs due to sets, technicians and performers. So the issue of pricing and accessibility is one that needs to be thoughtfully addressed in order to drive audiences. I also wonder about the focus on opera given that even with lower prices I think it's not a particularly accessible artform or particularly relevant to modern audiences and contexts. The focus on performance with pricing here will distort this discussion. The visual arts find it difficult to charge and most audiences won't pay for exhibitions outside of blockbuster ones in London. This makes the visual arts find it difficult to generate income other than from grant funding. How do we change attitudes to see visual arts as something worth paying something to even if it's a small contribution? | 6/4/2019 4:42 PM |
| 170 | I can think of more and more negative experiences in the West End where sometimes you pay 30 pounds or more for a restricted view! WTF | 6/4/2019 4:25 PM |
| 171 | It is so damn hard these days to find out what actually is a good price for a reasonable ticket. With the implementation of dynamic, flexible, airline-style pricing it is hard to look at a seating plan and see what is a reasonable price to pay for a reasonable ticket. More so in the case of an operator like ATG when they add in further levels of pricing to include a programme, a drink, access to a hospitality suite or a combination thereof. Looking at a seating plan recently there were about 6 seats available in the stalls in each of about 10 price options - and they changed price daily - too much and we surely completely baffling for the general public. | 6/4/2019 4:17 PM |

Pricing in the arts

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| 172 | Budgets are being cut for many venues and often they try and recoup this through hidden booking fees, hikes in food and drink prices etc.. This is a false economy as people will often eat and drink at nearby food outlets and pubs prior to going to venues and actually spend less at the venue. | 6/4/2019 3:36 PM |
| 173 | I am less likely to take a risk and see something I am unfamiliar with or don't have a personal recommendation if it is going to cost me more than £10. I am interested in the variation of audiences and types of culture they engage with on a regular or one off basis. I don't think it is purely a price issue. I see thousands of people paying £50+ to see "commercial" performances e.g. west end shows on tour or stadium gigs, but maybe as a one-off. They may not even know about the other gigs and performances taking place at smaller, regional venues. Who are the audiences for art on the small - mid scale touring network? | 6/4/2019 3:07 PM |
| 174 | While pricing cannot be the sole motivator for people to try something new, it can certainly be a barrier. Nobody wants to buy an expensive ticket (especially if one is bringing a family, which is often a good time to get people to try something new) and then find out it's not to their taste. Perhaps shorter / 'lighter' / less expensive 'entry level' events need to be available alongside 'established' events, to allow people - especially families, for whom the financial burden and risk can be substantial - to try something new. | 6/4/2019 2:51 PM |
| 175 | Apart from the meteoric rise in ticket prices in recent years, there is a grave injustice in the spread - the price breaks - of tickets throughout the theatre. Careful consideration has previously always been given to the sightlines, distance from the stage and comfort of seats in our largely Victorian and Edwardian West End theatres, with a range of prices on each level of the house. This is increasingly being ignored by producers who charge top price throughout the stalls and circle with a mean handful of seats on the back row at second price. Rising costs and ticket prices are inevitable and understandable, but sitting 20 rows behind other theatregoers for the same price makes us feel angry and cheated. | 6/4/2019 2:38 PM |
| 176 | I think the issue of ticket prices is part of a wider discussion. Our minimum wage is far too low for a decent standard of living in these times, so people have little to no money for extra curricular activities, even if it a passion of theirs. Therefore, anyone who sees the purchase of a theatre ticket as a risk anyway is definitely not going to spend their disposable income on it readily. Add to that the massive uncertainty surrounding the country right now - theatre can be a release from that (as well as an education about it) but again, people are not going to spend their disposable income on an expensive theatre ticket when they don't feel secure in their job. We also need to look at how to reach out to demographics that are not white and middle class. To demographics that might not feel like they 'belong' in a theatre. Finally, we are seeing nearly a decade with a Conservative government who consistently and systematically under fund the arts and culture as well as the creative subjects in schools. If arts venues had more support from our government, perhaps a government that saw the arts as important to children as purely passing exams, then the venues wouldn't have to charge such high ticket prices just to stay afloat. | 6/4/2019 2:29 PM |
| 177 | As an arts professional myself, I find that my wage doesn't allow me to attend many events if I have to pay full price. I only really go to events where we get an industry discount/comps, so max I would pay is £15. I think most people don't want to take a gamble on something they don't know the quality of, so whilst people are happy to pay big ticket prices for things they know they like (aka Lion King, celebrity singers etc), it's much harder to encourage people to pay out for things they're not sure about. | 6/4/2019 12:46 PM |
| 178 | It is not unreasonable to charge a fair price for a quality cultural experience. In some cases people value an experience more if they have paid money for it. | 6/4/2019 12:45 PM |
| 179 | increased competition coupled with pickier people does not go well | 6/4/2019 12:44 PM |
| 180 | prices should reflect demand to reduce crowding | 6/4/2019 12:38 PM |
| 181 | Often the disconnect between producers and presentation houses on the matter of pricing can cause problems. Theatres know their audience demographic better than the production companies who can often insist on blanket pricing that does not consider geographical demographics and localised markets. Getting the balance right between accessibility with broader pricing levels and meeting financial targets is a challenge. Basic supply/demand optimum pricing is an ongoing challenge. | 6/4/2019 11:42 AM |

Pricing in the arts

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| 182 | <p>Depends on which parts of the culture / arts world you are thinking of, as different parts of the marketing mix, and issues such as cultural capital, educational capital, accessibility, availability vary. Young people will pay hundreds of pounds to go to Glastonbury but not £10 to attend their local theatre to see a play that might be staged at Glastonbury. Art galleries that sell works of art have different priorities to museums that are free. I have been working with a theatre company which operates a pay what you can system. This limits the amount of matching funding for ACE grants but opens up performances to people who don't have much money like people on a state pension. Feedback suggests that for most respondents the lack of a ticket price is perhaps the least important reason for attendance, with interest in the subject or content, interest in theatre, personal recommendation, and accessibility - performing in the heart of communities in libraries or other community venues - being more important than price. The biggest dilemma about the company's pricing policy is the matching funding where ACE expects 40 - 50% of their support to be matched for grants over £15,000 and they look closely at the subsidy per person ratio. This places a greater emphasis on being successful with trust fund applications to make up this shortfall.</p> | 6/4/2019 11:39 AM |
| 183 | <p>Lack of public funding through cuts to local authorities means that many venues may have to maximise income through ticket sales, this may mean that even fewer people from less privileged backgrounds will be excluded.</p> | 6/4/2019 11:34 AM |
| 184 | <p>Its a misnomer to think that price is the sole barrier to engagement in the arts. Many arts organisations provide tickets at low prices and still face audience challenges. People tend to afford what they want to afford - so would be happy to pay £150 for a festival weekend ticket or £50 for a gig ticket and most non-West End/Commercial theatre is priced much more competitively. Reduced ticket prices can be a useful tool for very targeted audience development or outreach into specific communities. But this ultimately is a part of a larger strategy. Tickets without value (uncharged) can entice people to give something a try if targeted properly (and ideally funded by other support) but you need these people to understand that what they are getting has value and consistently giving away tickets doesn't do that. So a one-off freebie can be useful but then reduced price and ultimately building prices to help them see it as a value item is key. There is price sensitivity but it ultimately is very different according to where the theatre is based and where its audiences come from. In London, the pricing sensitivity is quite high - people expect to pay at least £20-30 for an evening's entertainment. From my time touring, I understand that there are vast variations in this in different communities and venues around the country.</p> | 6/4/2019 11:31 AM |
| 185 | <p>Having an accessible price is really important but the challenge for venues is to how to reach the right people who really benefit from that price policy - this needs a strategy. Namely, someone to plan and own it, someone to make links with partner orgs who have access to communities who would benefit from this and someone to convince producers that this is important to future audience growth. This requires time and resource which some venues do not have. Theatre should not be elite, but the pricing perception is that it is!</p> | 6/4/2019 11:22 AM |
| 186 | <p>We don't use airline style pricing and are perhaps the wrong kind of venue to be filling in this form - a community venue which does have some professional touring shows and music nights. Our main battle is 'advance versus on-the-door'!</p> | 6/4/2019 11:20 AM |
| 187 | <p>Ticket prices can be extremely high in some Theatres and cities. Appreciate production costs are high in some cases but also feel that it continually fosters a middle class audience. Doubt it will change. Theatre is a mixed bag isn't it.</p> | 6/4/2019 11:05 AM |
| 188 | <p>I work for a small scale touring theatre. The venues usually set the prices and they range between £6 & £15. (So, competitive with a cinema ticket or night at the pub!) In our experience, the lower-priced shows don't sell any better than the higher-priced shows, what sells the show is the quality of the marketing. It is my personal opinion that pricing the show too low can sometimes put people off as they associate it with a lack of quality. I would love to try airline-style pricing to see if it affects sales and we plan to see if we can trial this next year. It will depend of venue collaboration though.</p> | 6/4/2019 11:05 AM |
| 189 | <p>we can't 'just pay for everything' when we've got lower incomes. Neither is making stuff free an answer to inclusion imperatives. For example, free visual arts is problematic all round but the danger is that charging for contemporary art exhibitions would reveal the scale of audience lack of rapport. If tickets are directly related to organisational costs are these inherently too high? (bit like traditional shops and the high street issue) Are there other ways to place art in front of interested people that aren't being fully explored because - well - we now have all these lottery-funded buildings and the associated staff expectations of career ladders to work through.</p> | 6/4/2019 10:54 AM |

Pricing in the arts

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| 190 | <p>Economy of scale has a part to play as do the notions of 'supply & demand' and target audience. The amount of Expendable income does affect audience decisions as to attend events / performances and they prioritise accordingly. There are many research papers & much ticketing analysis available that identifies audience / participation rates and importantly motivations to attend. Ticket pricing is the main determinate of whether to engage or not. There are many good examples of venues that make participation more accessible financially for audiences , especially established client target groups , getting to the 'hard to reach' groups is difficult and possibly not a priority.</p> | 6/4/2019 10:43 AM |
| 191 | <p>I wish to raise concern over the Tobacco Factory Theatres and Bristol Old Vic's commitment to making arts accesible to all. I am aware both venues receive funding from Arts Council England. Ticket prices in Bristol have been creeping up and up and therefore shutting out those that a, need to see art to create art ie. producers, theatre makers, performers and b, wouldn't access art on a regular basis due to cultural or socio economic differences, those from low socio economic backgrounds. I have been working in the arts for 12 years now and I'm disappointed to see both venues getting it so wrong for the people that matter the most in this ecology. I have worked at both venues in the past and have left to become an independent producer. I found that the underlying 'ethos' from both venues was to actually present art for those in the upper to middle classes of Bristol. Things are carefully crafted and presented to Donors, Business Partners, etc. This is really getting me down as an individual who needs to access performance in order to further my development as a producer, not only from a personal point of view but from performers I work with who express their disappointment performing to half filled auditoriums. There is nothing compared to the buzz of a full, diverse audience. I will acknowledge that little bursts of activity are happening to attract those like myself, however these are not sustainable and I shouldn't have to go and see theatre at a particular time when the venue decide to make tickets cheap. For example TFT's Incoming Festival... https://www.tobaccofactorytheatres.com/campaigns/incoming-festival/ I'd like to have the choice of the whole programme at an affordable rate, always. I would also love to be sitting in a good seat, without a pillar or height interfering with my vision of the whole stage. Some consistency is needed to develop audiences and for people to feel that venues have made a commitment to those with less money. Please can the Arts Council work with venues to embed this into their business plans? Art is for everyone not just for the elite.</p> | 6/4/2019 10:38 AM |
| 192 | <p>There is a massive problem with viable venue capacities. In order to generate enough revenue for an event to 'wash its face' - i.e pay the artists (but not contribute a surplus to venue running costs - core costs which should be paid for by subsidy), and yet keep prices affordable a venue needs to have a minimum of 150 seats. Too many urban arts centres and studio theatres do not have this capacity (whereas village halls and rural touring spaces often do...). Nobody should be producing or prompting work that doesn't aim to sell out 150 seats. In the 80's/90's ACE used to trust venues and venue directors - and give them 'ringfenced' programming budgets, however a policy switch under the Blair government poured funding into companies rather than venues. This means that unsubsidised companies (often young theatre companies, etc) are finding that venues are still working around a cost model that offers about £700 as a fee (or box office split arrangement) - exactly what it was 30 years ago. With transport and accommodation costs hideously increased new/young/ revolutionary/BME etc companies simply cannot 'hit the road' and do their own thing... (Leaving such companies with little choice but to chase funding and delivering the (often) agenda burdened work that their paymaster - ACE - wants them to do, rather than what they and their audiences want to do and experience!) ACE need to reboot and reconfigure their policy towards venues: giving more to venues for their programming budgets and less to complacent and sometimes flabby companies... This massive change in the power dynamic needs to start with trust that programmers will find good work and trust that artists , thus enabled, will produce good work. If venues can offer higher guaranteed fees (and even - my goodness - contributions towards expenses!), then many new companies will appear.</p> | 6/4/2019 9:57 AM |
| 193 | <p>I have an issue with the ticket prices for large touring productions. Let me just say that I understand these production cost a lot of money to out on, so I get where the prices come from. I work in the arts, but I know a lot of people who are not engaged. I take my son to the theatre a lot, and generally ticket prices for him are around £10-£20. However, if I want to take him to see Annie and the Theatre Royal, or Cats, it will cost me £100 just for him and I, which is incomprehensible. We do not live in London, we live in Newcastle. Many families would only want to go to the theatre to see a production like this, rather than a lesser known theatre, but they can't. This is the gateway to the arts for them, this is how the children become engaged, but they can't because they're not of a high enough social class/wealthy enough. It's elitist and disgusting.</p> | 6/4/2019 9:52 AM |

Pricing in the arts

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| 194 | (I don't know what 'airline style pricing' is so can't comment if it's good or bad!) As a family with a low household income, we have been/are restricted in what we can do. We'd love to go to the theatre and many more arts/culture events that happen in our city, but are often unable to other than as a 'special treat'. So for us, when an organisation/company does a range of prices &/or special offers that make it more accessible, and that are promoted well enough to actually know/hear about (how it's promoted is crucial too) it's brilliant, like a breath of fresh air! I don't work in the sector, I appreciate it's complicated to work out and balance, I just know as a family, we would get out and go to more if could afford to. | 6/4/2019 9:49 AM |
| 195 | The problem about ticket prices is also linked to transport, parking, getting to the venue, particularly in rural areas. If the ticket price is too high, then the other costs also have an impact on the total amount people have to pay. | 6/4/2019 9:42 AM |
| 196 | The organisation that I work for is currently facing the dilemma of having to start charging for temporary exhibitions after several years free admission. This is as a result of local authority funding cuts. We are aware of the need to balance affordability and attractiveness of the offer against achieving income generation targets. We are concerned that charging for entry will impact on future programming. | 6/4/2019 9:27 AM |
| 197 | I think that removing a price barrier for a first-time attender is a good incentive, but it's not enough to get people through the door - that has to go hand-in-hand with a decent pitch for the experience they're going to get in exchange for giving up their time. We are definitely starting to see some price resistance - for certain things - among our regular audience, and survey feedback supports this. Many people benchmark the increase in a ticket price against pension increases - many of our audience are retired. We have considered, but not implemented a 'premium' seating price for around 100 seats in our main 1000-seater venue which we know are consistently the most sought after. I can see that dynamic pricing works where shows are in a fixed seating map over a run of events (e.g. theatre model or perhaps even venues/organisations who have a high frequency of late booking, but we sell 75% of our target (c.50% of our capacity overall and around 80% of our top-price seating) in the first few weeks of a 15-week sales period prior to an annual festival. Dynamic Pricing, as far as I understand it, risks reducing prices for those of our audience willing to pay top price for their tickets, while adding a barrier to the casual local audience who book later and appear to be more price sensitive (given that sales tends to shift towards the lower price bands, leaving gaps in the 'middle seats' close to festival opening). | 6/4/2019 9:21 AM |
| 198 | I am a regular visitor to the theatre and art galleries as well as cinema. I can afford to buy tickets at the market rate, and I go 3-4 times a month. But it is becoming increasingly expensive and off putting. I do not know how people on lower incomes can afford to go to the theatre. Audiences are extremely homogenised and lacking in diversity. Which impacts on the theatre that is produced. The entire sector need to rethink who their audience needs to be if they are to survive. | 6/4/2019 9:19 AM |
| 199 | I agree that there is a conflict between making the arts accessible and maximising income. Discounts are often aimed at subscribers who often have the most money and are the most invested in an organisation, which doesn't make sense. Generally speaking price is the biggest decision driver for audiences. West End shows and football matches are very expensive but because of the mass appeal they can regularly find enough people to pay huge sums of money for tickets. Because the arts is dealing with a much smaller pool we are reliant on people coming multiple times. Answer - grow audience base or find ways to encourage current audiences to come more often. Price will not drive either of these strategies. | 6/4/2019 8:32 AM |
| 200 | Two issues: If the production is well marketed to the target audience people will want watch the show. What I mean is promoting not only via social media but also social networks that may not exist on social media. Secondly, lower tick price means people can take chance rather than worrying about losing money for not getting enough entertainment. Lower tick price also means people can take risk, experience something different. More audience paying less ticket price may equate to the same as less people paying higher ticket price. | 6/4/2019 8:23 AM |
| 201 | In Hungary, until 1st January 2008, entrance was free to all state-museums' permanent collections. After the entrance ticket got a price, the visitor number did not really change. | 6/4/2019 8:14 AM |
| 202 | I don't think it an issue with cost, people are happy to spend £15 on a couple of drinks in the pub or splash out £3.00 on a coffee everyday. These are the things people enjoy. Therefore, if you want to engage more people you need to make culture something they enjoy and importantly, feel like that can enjoy culture (their way). | 6/4/2019 8:01 AM |
| 203 | It is such a shame that high ticket prices are stopping people going to the arts. It's shocking and breaks my heart to be honest. | 6/4/2019 7:59 AM |

Pricing in the arts

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| 204 | While I think it's important for cultural organisations to find ways to make money where they can, and ticket sales is are an important part of that, it's a mistake to uncritically apply a market-forces methodology/philosophy on cultural goods. At the same time, charging less for tickets makes them accessible but not always desirable. Also, many of the customers (to the extend that they can be categorised as such) are wealthy, and it's entirely appropriate that some of their economic power flow to arts orgs. But then that money needs to be used to engage disenfranchised communities or to further the mission of the organisation. The trap with relying too much on sales income is that the organisation can become too focused on their existing patrons, whom they think of exclusively as customers, and not the intrinsic value of their artform and art itself both to their current and potential patrons. If the organisation exists solely on a sales orientation it fails to answer those vital questions: what is art? Who is it for? Why does it matter? I've seen many a large theatre company go from culturally vital to culturally irrelevant simply by skewing too far towards sales profit. | 6/4/2019 6:00 AM |
| 205 | Speaking from a peri-urban location - with high level of commuters and a mix of rural and tree-changers. Many in the general public do not have a clear understanding that those creating the art are earning a living and that the development of their practice and a work/performance takes time and skills development. Our programming is up against big government funded events that are free like a city major White Night event or flagship museums and galleries who do not charge entry for their standard programming outside of blockbusters. These flagship orgs are supported for their education programs and schools who are used to using these well funded, major experiences. We have noted that for any free entertainment in the parks run by our Local Government program is better if we a) make people register online and b) partner with other orgs like the local library who also run free activities. There is an expectation from our residents that they are paying taxes so Council should be providing FREE activities. That the commercial touring circuit "name" performances can ask high prices and the audience members are happy to pay. That anything contemporary is a hard sell especially if its ballet. Perception is everything | 6/4/2019 5:45 AM |
| 206 | Maximising revenue in a responsible manner has to be at the forefront of our thinking. A strong ongoing awareness of the market that you operate in is the key to maximising revenue. | 6/4/2019 3:24 AM |
| 207 | North East is better than London but still not enough to support the livelihoods of Artists. | 6/4/2019 12:17 AM |
| 208 | the arts are an important sector. which are sometimes misunderstood or not taken seriously. make events free or cheap, and it undermines the artist. make it too expensive and fewer people engage. but those whole apprictae the arts will still attend | 6/3/2019 10:25 PM |
| 209 | Prices in the arts sector are widely divergent. Here, in Liverpool, it is appreciably cheaper to attend the theatre than it is a football match. Moreover, provincial theatre is appreciably cheaper than London, where prices can be prohibitive = even for lovers of the arts. In this sense, your questions on the previous page are far too generalised! | 6/3/2019 10:14 PM |
| 210 | It is a gamble paying a high price for a ticket where the play is unknown and / or seat may be poor quality | 6/3/2019 9:59 PM |
| 211 | We work in the independent theatre sector and get an unrealistic amount of pressure put on us by venues to boost ticket sales - there are two of us and we do everything- write perform, act, technical, driving the van etc etc.. when we turn up somewhere and they say - sales are low - it is incredibly disheartening. The sector feels like it is crumbling and our days are numbered. We charge the minimum amount that we can make the tours viable. The fees are the same as they were in the mid 1990s. Even at this rate some presenters balk at this price. | 6/3/2019 9:53 PM |
| 212 | I have noticed a considerable increase over the last few years, especially that sometimes there doesn't seem to be much difference between the subsidised sector and commercial sectors. I understand why (I'm a fundraiser) but I have definitely had to pace my ticket buying and ultimately I haven't been to as many things as I'd have liked. Apologies but I don't have a solution for the dilemma, because funding is tight for everyone. Perhaps more transparency about WHY prices are high and getting higher. | 6/3/2019 9:47 PM |
| 213 | Arts organisations are under increasing pressure to both diversify their funding streams and make their work accessible; it sometimes feels that these pressures don't align. As someone who's worked in the arts all their life, I would often struggle to purchase 4 x tickets to a family show to support the sector that I work in. | 6/3/2019 9:39 PM |
| 214 | I'm sorry but the questions in this survey are far too blunt - it is not a generic sector and local variations abound. I would be keen to see a genuinely comprehensive, robust piece of research. That said, study after funded-study after funded-study will tell you the same thing - pricing is not the major impediment with the exception of (frankly stupid) West End theatre prices and similar. | 6/3/2019 9:35 PM |
| 215 | Just as you suggest it's a balancing act - especially for those who historically haven't charged any ticket prices such as art galleries, where a small charge for talks/symposia etc may now ensure people turn up and hold a value to what they have booked - even if the main exhibition entry remains free. | 6/3/2019 9:24 PM |

Pricing in the arts

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| 216 | Offer better deals; 3 for 2 etc | 6/3/2019 9:16 PM |
| 217 | As a EU national trained abroad, I moved to the UK 2 decades ago because I found the cultural model - free entry to permanent displays in national collections - to be inspired and inspirational, forward-thinking, and a truly creative approach to tackling inequality through access to culture. I found it very disappointing, and narrow-minded, that the successive conservative/coalition governments since have consistently reduced public funding of arts organisation, and forced them to employ commercial tactics that are increasingly desperate - and often wholly inappropriate! Surely the best approach to income generation is to create an attractive commercial offer - nice, sustainable cafes; engaging public programme; inspired shops - think Whitworth Art Gallery! - that will encourage visitors with more disposable income to spend there. | 6/3/2019 9:05 PM |
| 218 | Production companies set their budgets too high and spend money that could be saved to make tours more profitable for both venues and promoters. | 6/3/2019 9:00 PM |
| 219 | It's horses for courses. Culture vultures will be encouraged to try something new for a good deal (multi-buy). Ticket pricing is sensitive for new audiences but location and timing, programming and promotion are equally important. | 6/3/2019 8:19 PM |
| 220 | It's crucial to keep a healthy balance. Ensure your entry price is accessible - and don't only offer the worst seats at this price. If you have an accessible entry price, then you can play around with prices at the top. Setting aside allocations for audience development is very important - identifying people who may not be able to afford even the entry level price or who may need more of an incentive to take a risk. It's important however, that ambitions for these audiences are long term - not just parachute them in when it serves a purpose. I do believe most NPOs are trying their best to operate a mixed pricing model such as I have outlined. I am directly involved in setting ticket prices and work very hard to be able to meet commercial targets whilst ensuring it is still possible for the widest range of people to see the work. It isn't easy. Dynamic pricing can and does work, as long as there are still accessible options at all times. The West End needs to work a lot harder at this. There commercial targets do often put prices out of reach for many. | 6/3/2019 7:23 PM |
| 221 | I'm not sure that all events should be priced for the same demographic; however, I do think that prohibitive pricing for venues like museums and public events discourage attendance — and that's a lose/lose situation where less people are educated and exposed and institutions lose ticket sales. | 6/3/2019 6:55 PM |
| 222 | There's more to the arts than maximising income. Making sure all who would or could enjoy the experience have access is also important, vital in the subsidised sector. Targeting specific social groups and providing some cheap seats are two essentials, alongside pushing the top prices as far as well off people are willing to pay. | 6/3/2019 6:26 PM |
| 223 | There is a misconception that everyone has to pay the same price. What is cheap for one person is not cheap for another. Likewise what is expensive for one is not expensive for another. Pricing is an art and it needs to be sophisticated so that the questions people ask about the price of a ticket can be answered relevant to them. For some, free is too expensive if attendance involves additional costs that take it out of their reach. For others the opportunity to add value to or maximise their experience is important to the point they won't attend if they can't do this. You are not selling a ticket you are selling an experience and for each of us our experience will be different. If we are able to price that experience on an individual basis we are more likely to be able to achieve higher revenues. | 6/3/2019 6:26 PM |
| 224 | For our organisation with no ACE or government and a very challenging sponsorship environment, ticket sales are needed to offset some of the cost of mounting exhibitions, but it does adversely affect our audiences. We not people who walk away when they see an admission charge and on some days these are close to paid entry. | 6/3/2019 6:25 PM |
| 225 | We often undervalue our offer and presume that people don't attend because of price. I have found that by giving away tickets or pricing them cheaply audiences don't value them. There's not a one size fits all solution - other than being strategic about what you need to achieve. Football tickets cost a fortune and are bought by people who may not be traditionally wealthy, but they love their team and will pay to see them, come what may. We can learn from this. | 6/3/2019 6:05 PM |
| 226 | Tickets are generally overpriced. Demand is high to attend cultural events, but high prices put many people off. Cultural events should be for everyone, and not become a 'class' tug-of-war over inflated prices. The cinema often has 2-4-1 deals and special offers, maybe this is an option The Arts could look to including in their price plans. There are too many alternative events, reasonably priced, to take advantage of when looking at cultural events. In a time when there is strong competition from the explosion of successful festivals and cultural events within local communities, the over-priced mainstream tickets have been left to those who want to waste money paying for higher-priced tickets. The Arts needs to be regarded as much a necessity to life a d be in line with council initiatives. Too often the The Arts pushes away the very people who need it and who would benefit most from attending these events. . | 6/3/2019 5:47 PM |

Pricing in the arts

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| 227 | <p>Given swingeing cuts in ACE and local authority funding, it's obviously harder for arts organisations to balance their books, but subsidised organisations still have a duty to make their events accessible and to play fair with audiences. Commoditisation of seat prices and revenue management (as championed by Baker Richards) delivers a message of inequality and is unfair on audiences, who should have the same access to seats at short notice as when booking first opens, at fixed prices that they know they will pay. A distinguishing factor of publicly-funded venues is their commitment to making available, to the widest possible public, good work that wouldn't be done commercially for whatever reason; pricing needs to take account of the range of potential audiences and be set at levels that allow for and encourage experimentation. Venues become known for their top price (cf the Royal Opera House), even if they also offer more reasonably-priced tickets, and this fuels perceptions of elitism and exclusivity that are likely to discourage occasional or rare attenders from even attempting to buy a ticket, as well as limiting repeat purchase by more regular attenders.</p> | 6/3/2019 5:40 PM |
| 228 | <p>Wow - a big topic for a small box. So much depends on context and availability. On the whole I don't think that people are as price sensitive as is often claimed. There are 101 other complicating factors. Price is just one of the bricks in a complex wall along with information, opportunity, habit, experience, peer pressure, time, transport, education, fear of the unknown, fear of exposure, isolation, group behaviour etc. etc. Finding ways to deal with some of these factors will have more impact than a £ or two difference in price.</p> | 6/3/2019 5:27 PM |
| 229 | <p>Some high/premium ticket prices aren't inappropriate in themselves, but they have to be coupled with a range of other price points. If there aren't a substantial number of tickets in accessible price points, or if these are only available to students/people able to queue for hours on spec, or are only available in areas with restricted sightlines, it perpetuates a perception that certain cultural experiences are only for those who can pay. Regarding maximising income - for any cultural institutions which are charities, premium ticket prices are only justifiable if they are directly subsidising accessible tickets or learning/engagement work, whether that is bursaries for participating artists, providing workshops for schools or community groups, or other activity which is for the benefit of the community in which the organisation operates. Commercial organisations obviously have no legal imperative to balance out their pricing, but would do well to think about the ecology in which they sit if they would like the cultural sector to still have an audience in a generation's time.</p> | 6/3/2019 5:24 PM |
| 230 | <p>In my experience, while funding to arts organisations is being cut, and is increasingly focused on specific projects or delivering certain activity, rather than underwriting the general budget, organisations are necessitated to try and maximise income from ticketing, passing the cost on to the customer. Expensive tickets are certainly not the main reason that the public don't visit arts organisations, as many are perfectly happy to spend hundreds of pounds visiting amusement parks, but it doesn't help with the perception that the arts are elitist and only for the posh and the rich. I've seen lots of ideas and recommendations being shared on the topic, but the ticketing provider that my organisation uses is incapable of even basic concepts such as upselling and cross-selling. I want to offer multi-buy discounts and encourage people to upgrade their experiences, but this becomes such a difficult and clumsy process that it ends up confusing the customer. It is also difficult to convince the board that reducing the cost of tickets might be beneficial to the organisation. They think inflation means that there should be an automatic increase in prices each year, and a reduction in price would be too risky. I'd like to revisit the entire ticketing structure of the organisation but their view is that "if it ain't broke, why fix it?" Balancing our charitable objectives with our revenue requirements is difficult. I'd love to be able to go to them with case studies of organisations like ours that are doing things differently, but the resources are hard to come by or reviews by companies like Baker Richards too expensive.</p> | 6/3/2019 5:23 PM |
| 231 | <p>It is a tightrope between fair pay for artists' and production and admin. team and charging correctly to encourage access. The issue of access to the arts therefore is one that funders must take seriously, with government and charitable funds directly supporting a lower ticket price.</p> | 6/3/2019 5:21 PM |
| 232 | <p>I was just having a conversation yesterday about how I would go to the theatre much more if it was cheaper as at the moment I struggle to justify some of the £30+ charged for a ticket - and I am someone who has worked in the arts for 15 years and has a theatre degree! I think that price is definitely a fundamental factor in making the arts more accessible but it is not the only barrier to participation.</p> | 6/3/2019 5:20 PM |
| 233 | <p>As a tourist abroad I frequently have to pay serious prices for artistic venues of all types. As long as there is some opportunity for free entry, say on specified days or times, then venues need to generate income.</p> | 6/3/2019 5:19 PM |

Pricing in the arts

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| 234 | As an organisation that presents experimental and often emergent work, we are acutely aware of pricing. Of late we have been mainly doing Pay What You Decide... which does have some success in increasing numbers, but has major downside of large numbers of booked no-shows, and lately appears to be being taken for granted, with per capita contributions dropping to a £2.60 average (for shows that are garnering 4.5 star feedback). Pricing is a major hurdle and I loathe some of the inaccessible pricing that's currently happening, but it's not the only factor nor is it always the MAIN factor - hence some of my tick box ratings. There are major issues around people's time, the perception of the arts and the language we use - and even how on earth you get people to even read that language in the first place given overflowing inboxes. | 6/3/2019 5:10 PM |
| 235 | When I first went to work in Europe in 1977, I was astonished by the generous funding for all branches of artistic expression. It is still way more generous than anything in this country - we make up ur dilemma's here - its all part of the system. | 6/3/2019 5:09 PM |
| 236 | Yes. 1. Ticket pricing is only a part of the problem. The key problem is with problems with audience development and lack of touring. I live in Guildford and see more potentially good work in Guildford at the Yvonne Arnaud Theatre than going to the West End. The problem lies with more geographical immobility. 2. Audience profiles are derived from market segmentation. Production companies are generally clear about how they segment their markets. They are not good at targeting the segments. Pricing is more about how they compete in their selected segments with other providers. 3. Many consumers associate price with quality; not always true! | 6/3/2019 5:08 PM |
| 237 | If prices are too high, there is a risk of reducing access to working class people. For example, Shakespeare could be made more accessible if local groups were funded to put on a play. | 6/3/2019 5:01 PM |
| 238 | 1. The introduction by arts organisations of tickets fees, restoration levies and other 'outside' charges have inflated prices to the advantage of venues but to the detriment of producing organisations. 2. Although people are quite happy to pay high prices for sport, and for high profile musicals, this does not translate to other arts activities. For some people this is because 'the arts' are an unknown and therefore a risk. 3. The best benchmark for affordability are your own staff. Do they consider themselves able to afford to go to the performances put on by their own organisation. In the past I worked for a company which had a £40 top price, alongside a range of prices, and many staff felt that they would not be able to afford to go, were comps or discounts not available to them. | 6/3/2019 5:01 PM |
| 239 | A low price is probably pretty necessary when trying to encourage someone to try a cultural experience that is very new to them & they're unsure of for the FIRST TIME, but how do you balance that with the fact once people know they do in fact like something most are willing to pay above the odds to experience it? (Case in point, the people the subsidised arts sector can't seem to reach who currently pay comparatively huge sums to see commercial musicals or attend a football match.) And how do you do it without relegating them to the 'cheap seats' where they'll have a crap time. On principle, I think - if in receipt of public funding - then arts organisations have a duty to charge AS LITTLE as possible for tickets. Find other ways to maximise revenue. | 6/3/2019 5:00 PM |
| 240 | In general, standard ticket prices are too high. Higher bracket tickets for productions the larger, more popular productions are knowingly sold (and resold) for upwards of £200, with the theatres and producers doing very little to combat this exploitation. | 6/3/2019 4:59 PM |
| 241 | I'll pay quite a lot of I know I want to see a particular performance or artist. I also take a punt sometimes in which case I probably am more price sensitive. Dynamic pricing can work both ways - high demand shows see prices rising and the reverse for those that aren't maybe selling so well. Venues/Promoters do need to make a return. I sometimes don't bother trying to book for something because I assume, usually rightly, that the real afficandos/fans will have got there first. Sometimes you have to allocate a lot of time to try and get tickets for high demand shows or festivals like Glastonbury or even The Proms. | 6/3/2019 4:59 PM |
| 242 | Often raising ticket prices is the only way to increase income. Its a tightrope walk for those trying to balance budgets. The subsidised arts sector can skew the market place and put additional pressures on the independent sector by offering free entrance. Once something is given away for free there is little incentive to pay. | 6/3/2019 4:58 PM |
| 243 | no | 6/3/2019 4:56 PM |
| 244 | Funding cuts have created a necessity to increase ticket prices which inevitably leads to elitism in a sector which continually strives to try and avoid this. | 6/3/2019 4:53 PM |
| 245 | Secondary ticketing is an issue that the arts doesn't seem able to tackle. People will find the money for something if they're interested enough. | 6/3/2019 4:52 PM |
| 246 | Concession prices for people on benefits are now so high that I would suggest that they are totally unaffordable for those people. £15+ for an exhibition or £20+ for a performance is out of the question if you are unemployed or living on a state pension. | 6/3/2019 4:52 PM |

Pricing in the arts

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| 247 | We like it when the National Theatre offer £15 for sponsored seats allowing everyone a chance for good seats. | 6/3/2019 4:51 PM |
| 248 | It's hard to tell but I haven't heard a try in sponsorship... for costs, the pay for the new actor nor mid weight is quite proportional with a regular job, so if there's no investment, nor respect as an actual profession nor a business.... there comes no respect for the newbies nor new audiences therefore no evolution. | 6/3/2019 4:50 PM |
| 249 | High quality cultural organisations have a direct responsibility to widen audiences to the arts. This simply isn't possible with higher level ticket prices. Everyone deserves to have full participation and enjoyment in arts activities, this simply isn't possible if cultural organisations refuse to address this problem and look to other income streams (fundraising etc) to make up the shortfall. A socio-economic divide should not be the deciding factor whether people can enjoy a rich cultural life. | 6/3/2019 4:49 PM |
| 250 | It can be really memorable to find that a ticket price is less than one expects and personally I find it stimulates me to attend events at a venue which charges a fair price on a more regular basis if this is the case. It builds my commitment/loyalty without a doubt. High ticket prices and booking fees soon become a solid reason to no longer even look at what a particular venue might be selling. | 6/3/2019 4:48 PM |
| 251 | Hi - this is a persistent problem - arts producers want to bring in new audiences, and people who may not have high incomes. However - when a project is a success it is often a limited run, so difficult to provide more seats if an event is a success (enabling lower ticket prices but a longer run)... Also - many arts venues do not have the budgets to develop sophisticated ticketing systems like those in the airline industry - which have much higher target samples on which to test ticket prices... | 6/3/2019 4:46 PM |
| 252 | Lack of funding and need for income will always necessitate a certain high level of pricing, but entry-level lower-priced tickets are crucial. | 6/3/2019 4:42 PM |
| 253 | I teach 3-4 day leisure painting courses for an educational charity, and know they want to be affordable to all, which I understand. But I feel that they are underselling their offer and don't get the numbers they should because people perceive it as cheap and therefore not the quality offer it is | 6/3/2019 4:41 PM |
| 254 | Difficult balancing act. I hate paying too much for tickets for myself and am always looking for cheaper tickets to events. I also set prices for my own organisation and know that I have to generate revenue however I also introduced subsidized tickets for low income households. | 6/3/2019 4:38 PM |
| 255 | I think it's really difficult, especially coming from a regional context where a lot of things never sell out. I was shocked and surprised to see how easily and regularly the main houses in London just sell out as per on a Thursday, Friday, Saturday. I don't think generally getting young people used to regular £5 is a sustainable business model. We should charge people the real value of theatre. If nothing else, subsidised houses charging £5 for a top quality production totally prices out the local fringe 1 hour long show having to put prices to £10. But these tickets do have their place, especially amongst young people and adults who can't afford it. There should always be £15 tickets available for a show, and last minute tickets, but also opportunity to pay top price if you can really afford it. Access should be considered in the ways things are marketed. This will help make shows more attractive. | 6/3/2019 4:36 PM |
| 256 | The attitude to the arts: do you mean commercial or subsidised? The commercial theatre and other arts forms have every right to charge what they can, if it is to cover the costs of creating the spectacle that an audience might expect as part of, say, a big family outing. The sense of occasion, the journey to the venue, the pre-show meal, the f.o.h. welcome and facilities - then the show itself... The subsidised arts have the real dilemma, how low is 'too low', suggesting low budget, low production standards, poor performances? What methods to employ to generate a positive attitude and curiosity to know what comes next? I don't think ticket pricing has too much to do with that, but it depends how you deploy your subsidy; The Citizens' Theatre in Glasgow used to have a free preview followed by 'All tickets 50p' for the rest of the run [I suppose now £2 or £3 might be equivalent]. If you have not already read it, then John McGrath's 'A Good Night Out' might hold some insights for you, class war notwithstanding. | 6/3/2019 4:33 PM |
| 257 | My comment about pricing low to make the arts accessible applies to arts council funded organisations. | 6/3/2019 4:30 PM |
| 258 | People often feel more invested in an event if they have paid for a ticket that is set at an affordable price. | 6/3/2019 4:30 PM |
| 259 | I'm not sure what airline ticket prices are as I rarely fly. | 6/3/2019 4:25 PM |

Pricing in the arts

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| 260 | High ticket prices aren't a barrier, the highest price band always sells out first. People want premium. What does prevent people coming is the price of the lower price band, however no matter the price these also invariably go first! Not always from new attenders/those who couldn't afford more, but from people who like a bargain (most of us!). The trick is finding a way of keeping people who need lower prices engaged, without having them barged out of the way by bargain hungry arts serial attenders. It's really tricky. | 6/3/2019 4:25 PM |
| 261 | Various art forms have various audiences and some audiences are of lower income groups who cannot afford to pay and hence miss out on great art events Hence the pricing should be based on - geographical area, ethnic composition of that area, kids go free etc | 6/3/2019 4:20 PM |
| 262 | It's not just about ticket prices. It can also be about awareness, identity, accessibility, education, peer pressure, location (postcode), culture (of the desired audience and of the venue), and so many other factors. Also, once you have reached out to and captured your desired audience, the challenge is to maintain the connection and, if a low-income audience, maintain prices at an affordable level. Airline pricing is an interesting proposition. However, this could end up pricing out even more people from accessing arts and culture as it tends to be the knowledgeable, connected middle classes who have 24/7 access to information, be it through internet access, membership schemes or personal connections. | 6/3/2019 4:20 PM |
| 263 | It is a dilemma, to make and run a production is expensive, if the ticket price reflected the true cost, very few people would be able to afford to attend. This is why most venues and production companies are subsidised. Without subsidy we would lose more audiences and following that venues and production companies. Only large organisations with big donors like the National and RSC would be left standing. | 6/3/2019 4:19 PM |
| 264 | There are other barriers affecting participation or consumption of the arts. Ticket prices for me come much further than the list compared to these other, more challenging barriers. Ticket prices should be kept fairly low so that they don't exclude audiences or participants but instead greater awareness, understanding and the work towards removing barriers people face to attendance - which isn't only financial - will help towards this debate. | 6/3/2019 4:15 PM |
| 265 | This is a complex issue, and a one size fits all approach isn't the way to go. Dynamic pricing is widely misunderstood, as its primary goal is to maximise attendance, rather than necessarily maximise income from ticket sales. This has led to a rip-off culture in many arts organisations, with loyal customers often penalised through ticket price and treated like cash cows. There's no question that raising prices when demand is high can increase income, as has been seen in the West End in recent years, but that only works as a strategy in a marketplace where there is very little loyalty - in the longer term, in a marketplace where loyalty is more developed and there's less direct competition, there will be an inevitable trade-off between increased ticket income and audience loyalty. | 6/3/2019 4:15 PM |
| 266 | Pricing issues have been an excuse used by the arts sector for poor engagement levels too long. If an arts marketer is given the appropriate budget to effectively communicate to potential audiences the value of the art a company is producing, the price should not matter significantly. Too often, price is seen as the barrier when it is actually barriers surrounding "it's not for me". Yes, it is important to have a range of prices available to provide accessibility for those who cannot afford tickets due to their socio-economic circumstances, but the race to the bottom belies a "they'll come if it's cheap" attitude that belongs in the 1990s. | 6/3/2019 4:14 PM |
| 267 | Whilst I agree that we need to make money where we can, I also think ticket prices are becoming a barrier to attendance - and the public don't understand why. Having worked hard to encourage my friends to become theatre attendees in the past 5 years, we are now back at square one as ticket prices rise - put simply, sometimes it's a choice between them going out and spending £50 on a meal that they know they'll love, or £70 on a ticket to a show that they have no guarantees on and as people who weren't bought up with an inbuilt love for the theatre, they of course, have stopped attending. More than once I have had to explain patiently that organisations have received funding cuts and it's not down to greed (which seems to be the wide-spread belief) and that without making money somehow places will close and shows will stop. That issue does not seem to be widely accepted in public consciousness. | 6/3/2019 4:14 PM |
| 268 | The introduction of charging for temporary exhibitions in my organisation has recently become a hot topic and we are unsure how to set up a box office and whether the cost of new marketing, box office staff etc would be covered by the implementation of charging for admission. | 6/3/2019 4:12 PM |
| 269 | Using phrases like 'best' and 'main' means I had to respond in the negative to previous questions, pricing is hugely important and low prices and freebies are a great way to encourage participation or experimentation. But pricing is not the main block or solution to participation - some people don't feel like theatre, dance etc is for them because they've not had an introduction to it, they will pay for a cinema ticket & burger because it is a familiar experience which they know to be enjoyable, but live/ performing arts can be a bit alien 'artsy' for others... | 6/3/2019 4:12 PM |

Pricing in the arts

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| 270 | Agree the tension between value placed on the arts and the learning experience by the public and those producing and delivering is a difficult relationship. We need to continuously get the message across that good quality art has a real value and artists/performers must be recompensed as other trades automatically are. This message has to be communicated by everyone in the sector for an effective outcome. | 6/3/2019 4:11 PM |
| 271 | Firstly, the cost of a ticket is just one part of the cost of a 'night out', there are usually the costs of travel, food & drink, programme/souvenir merch, possibly babysitter.....et al Secondly it is patronising and misguided to think that lower ticket prices will immediately increase audience numbers especially by 'new' audiences. Lower prices & special offers will immediately increase take-up of the cheaper or free seats by current audiences who can afford to, and do, pay full-price. Lower prices & free tickets may salve your liberal middle-class guilt, but on their own they won't do much to improve and increase access by those on low/zero income, nor increase first-time attendances by those on higher incomes. The three pillars of Access are physical, financial and intellectual - in simple terms, being able to get to the venue and be seated etc; being able to afford the cost of the outing; knowing about and wanting to see & hear what's on offer. All three factors need to be green-lit in order to make someone go to a show. It's patronising to those with disposable incomes who aren't arts attenders to say 'we'll make it cheap to get you to come', but it's an easy offer to make and crow about. If someone wants to go to a rock show headlined by their favourite band, they'll pay a lot of money to do so. To say to them, 'Come to our show which you've never heard of, and know nothing about, because it's very cheap' is misguided and won't work. | 6/3/2019 4:10 PM |
| 272 | Pricing too low can de-value the artistic product. Pricing too high can create barriers. It's a balancing act that needs to take into account the specific organisation's income targets, how they engage with audiences facing barriers (eg do they have other successful ways of getting new audiences engaged, other than dropping prices?), and how much the artistic product is costing to produce. There's no one-size-fits-all approach to pricing, although parity with other similar organisations can boost consumer confidence. Rather than tiered pricing, I think there's more sense in charging an appropriate price to those who can afford to pay, and offering bursaries or free tickets to those who are most in need of them - however you decide to define those groups. Often, if someone can't afford a £10 ticket, they can't afford an £8.50 one either, so that discount initiative isn't encouraging them to engage. Conversely, if someone could afford £10, they probably wouldn't balk at £12, and then with that extra income you can give a number of tickets away for free, or very low price. | 6/3/2019 4:07 PM |
| 273 | Reduced funding means that theatres need to become more resilient and that means prices increasing and demand management. However I do worry that when you have a high demand show, the one-off attender who comes to the party late, doesn't normally attend and only sees very high prices left is left with an impression of an artform that is the option of the rich. | 6/3/2019 4:03 PM |
| 274 | n/a | 6/3/2019 4:02 PM |
| 275 | The audience is divided between people who will pay any price to experience the art, and people who are price sensitive, so the trick is to charge the first group what the market will bear, and push out discounts to the second group to entice them in. | 6/3/2019 4:02 PM |
| 276 | Audiences' attitudes are geared towards 'getting great deals', managing to 'get' things for as little as possible. They come to concerts in the same frame of mind as they do shopping/eating out. In this attitude, it is difficult to encourage them to value the experience (as opposed to a tangible object they might buy) at its cost value to the promoter. We have been thinking about ways to make audiences think about how much they value the experience of live music, and encourage them to spend more as a demonstration of their appreciation. | 6/3/2019 4:02 PM |
| 277 | We are in a low income area so have to vary our ticketing pricing, however most people visit the hall from outside the local catchment in more affluent areas. The sale of tickets as a museum is our main income generator so it is hard not to charge high prices to compete locally with similar activities and to raise income for the museum. At the moment which just try and arrange a range of activities with a wide breath of pricing so that everyone can access some of the public programme | 6/3/2019 4:01 PM |
| 278 | Ticket pricing, as in all walks of life, is an opportunity. There are excellent ways to encourage and award regular visitors to a venue with attractive offers, as Sadler's Wells have found recently in amending their offers. There will always be people able and willing to pay the highest prices, and good on them, but they are in the minority. Nicholas Hytner surely put to rest any doubt about price and accessibility with the Travelex sponsored £10.00/ticket. And the Globe's £5.00 for Groundlings attracts a diverse audience. The middle ground is where the cultural sector needs to be creative in its thinking. | 6/3/2019 4:01 PM |
| 279 | Pricing is a part of a complex ecosystem of factors in terms of attracting audiences to the arts and not the sole problem or solution | 6/3/2019 4:00 PM |

Pricing in the arts

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| 280 | <p>Working for a receiving house venue, we have some major challenges with pricing and engaging new audiences. A lot of the larger touring producers charge near extortionate contract deals or guarantees, and refuse to assist or engage in the designing of marketing campaigns which result in painfully high losses for the theatre when it doesn't sell as well. They set the ticket prices themselves far too high in contacting, so they can make their extreme first call or guarantee, and leave the theatres with pennies or a deficit at the end of their run. Having the ticket prices set by touring producers who do not know your market or audience has a huge negative impact for the venue, which continues after they leave.... because we remain and are stuck with their high ticket price reputation for often poor product. I ironically work in theatre, have done for 12 years, but can rarely afford to attend the theatre myself anymore. I have been priced out both in London and regionally. This is certainly feeding into the elitist culture. It's a double edged sword. Theatre's are struggling to afford to make a profit and stay open, but the many are struggling to afford to attend. Perhaps the sector needs to assess subsidy issues and the high concentration of ACE funding in London.</p> | 6/3/2019 3:57 PM |
| 281 | <p>In general the public do not expect to pay to see an visual art exhibition, unless it is held in a large national or international museum or gallery. Often in these establishments there are other options on the same ticket. This puts the small gallery and the lesser known artists in a poor position. They need funding but can't get it because they are too small or less known. All sectors of the arts need funding</p> | 6/3/2019 3:56 PM |
| 282 | <p>As your web page image suggests, it is indeed a tightrope. Until we have a government and a minister (the last one I can think of is Chris Smith - possibly the only one) who actually values the arts, the sector will be required to "stand on its own two feet" or other appropriately bracing instruction. As it is, the biggest subsidy comes from the young professionals involved, who are expected to live on thin air. The fact that this means great numbers of young people are priced out of the sector - unable to afford to live in the cities where most of the arts happen - is at least on the radar of some politicians. Three things: Chris Smith's free museums scheme was wonderful on the one hand, but on the other is helping huge numbers of foreign tourists to London, especially, at the expense of countless local museums and galleries that are closing at the rate of knots. A scheme whereby locals had free access and tourists paid would only put the UK in line with much of the rest of the world (even if it does sound too Brexit-y for comfort). Could the museum experience be extended to other art forms? Some theatres already have local prices or 'pay what you can' - have these been studied to learn what works? And the sector is full of big names who make extremely serious money. Huge sums are spent flying in international musicians, for example, for one performance. The institutions that can do that are rich, and probably all in London, and frankly should not have public funds. But it does seem there must be more established arts figures who could do more themselves for their younger, poorer colleagues. Some of them don't even pay UK taxes, being non-doms. Could they be shamed into contributing? Perhaps it could be tax-deductible to contribute to bursaries, or more schemes like the NT's Travelex deal (whoever does it now, it costs 50% more). Ian McKellen's recent tour seems to be a one-man example of this. Could other artists do likewise? Though it's hardly a long-term strategy, it might establish a mind-set of giving back. The third thing is that instead of expecting young artists and performers to move to London to further their careers, with all the cost that entails, a rebalancing of our cultural capital (to reference a report a few years ago) would boost the sector in other parts of the country so they could stay there. Tax incentives to locate film studios, for example, near universities teaching film, so the graduates don't have to move way, might help.</p> | 6/3/2019 3:54 PM |
| 283 | <p>Its the careful balance of making tickets affordable for those on lower income who WANT to engage - access schemes, young people, opportunities to buy standby and early bird tickets etc... While creating the structure that means people with more disposable income DO pay a fair price to allow the opportunity to cover the cost of providing the more accessible tickets. We should have a responsibility not necessarily to maximise income, but to ensure that we are comfortably self-sufficient, as being overly reliant on public funding is a very risky situation for all. Pricing is only part of the equation, I suspect a bigger barrier is people feeling the the arts are not for them, that they are not relevant to their lives as actually people are willing to pay top dollar for gigs, night out, meals, festivals, holidays etc. That is what we are competing with.</p> | 6/3/2019 3:53 PM |
| 284 | <p>We have recently done some research in this area which indicated the *perception* of price (and linked value for money) were putting people off; when they were given the opportunity to try the activity/event for free and were then told how much it would cost, they felt the price was reasonable, or even good value for money.</p> | 6/3/2019 3:52 PM |
| 285 | <p>Visuel arts are my interest. We as visual artists see all time that the public will pay to go to a concert , a performance, music ,dance, ballet, opera or theatre, circus etc. with quiet high prices, but will not pay to see a visual arts expo, accept in a large national, international gallery or museum where other options are also available on the same ticket. Funds are needed for all arts sectors , to maintain standards and to finance the space/organisation.</p> | 6/3/2019 3:50 PM |

Pricing in the arts

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| 286 | <p>Yes - there is room for a range of pricing points, ranging from the typical SME arts event which is still very reasonably priced at between £10-20 per person right up to premium priced events charging much more. The trouble with the latter is that they effectively appeal only to the upper middle class arts consumer, and contribute very little to growing arts audiences. Paying for arts' content is entirely defensible but the price points should remain accessible for the average person. Having said this, I have never found the cost of tickets to be the determining factor in deterring wider engagement with the arts. After all, many people think nothing of spending a lot more on a ticket to a football match or a pop concert. Usually the way that the arts are presented and promoted to audiences has much more of an impact. The secret to attracting new audiences is to present the content in an attractive way that makes it appear interesting and relevant to them. Then charging more realistic prices is possible. Far too many arts events look exclusive, and designed only for the cognoscenti. Typically a good way to develop audiences is to present taster events which are free of charge or subsidised and designed specifically at new audiences alongside a programme of ticketed events designed to generate revenue. The two can sit alongside each other well if they are genuinely directed at different audiences. I suspect that the answer lies in balance, and a carefully targeted approach to pricing. An overly aggressive revenue model will merely drive the arts and culture more quickly into its upper middle class silo. A drive to promote the arts for everyone should accompany bold promotional and marketing strategies to increase audiences, and attract new audiences, to high quality arts content.</p> | 6/3/2019 3:49 PM |
| 287 | <p>I run an independent venue owned by a charity. One part-time manager (me) and about 90 volunteers. We run 40 concerts a year. We want to price tickets according to our need to cover our overheads and pay the artiste. However, we also have to compete with venues 30 miles away that are subsidised by the Arts Council or owned by local councils and can therefore afford to offer cheaper tickets to see the same artiste. It's not a level playing field!</p> | 6/3/2019 3:47 PM |
| 288 | <p>the arts sector is middle class by its very nature (those primarily leading managing and working in the sector are middle class), this means that issues of deprivation rarely are or realistically have to be considered by those setting the prices or thinking about offers they can make. The pricing dilemmas are for those who can make the choice to engage or not - most working class families have no chance to engage in the arts sector in meaningful or long term ways - so pricing isn't really a dilemma for them - If you aren't earning a good salary - you cannot access the arts/cultural sector.</p> | 6/3/2019 3:46 PM |
| 289 | <p>There are two issues here: affordability and willingness to pay. There are sometimes issues of affordability where prices are too expensive for people to feel they can afford the outgoing, but more often it tends to hinge around people's willingness to pay for that specific experience. If people are uncertain as to whether they will enjoy a particular activity they are much less likely to risk spending money on it, particularly if the outlay is high.</p> | 6/3/2019 3:44 PM |
| 290 | <p>There is a distinct variance in pricing between major cities, London and the regions. Whilst higher prices may be sustainable in the metropolis, they are not in small towns where average salaries and disposable income are far less and where attending cultural events is not part of the norm. Increasing prices is going to be a necessity with rising costs and reduced funding, but will be a real barrier to many for regular arts activity as opposed to big blockbusters that people will pay a premium for.</p> | 6/3/2019 3:43 PM |
| 291 | <p>There are an engaged audience for the arts - this sector of our audience are the 'traditional' arts audience and are, mainly, older and affluent. the dilemma faced by cultural institutions is how to engage with those who currently don't participate (for whatever reason) without either doing themselves out of revenue or alienating current audiences. If cheap tickets are offered and the uptake is by current audiences who could, and would pay higher prices there is no benefit.</p> | 6/3/2019 3:42 PM |
| 292 | <p>Exhibitions are often priced at over £15 per person, which means that only a certain audience have the funds to gain access. Art and history should be for everyone.</p> | 6/3/2019 3:41 PM |
| 293 | <p>Falling budgets from central government are making the sector have to focus much more on income rather than the experience and diversifying the audience</p> | 6/3/2019 3:40 PM |
| 294 | <p>It is pick a figure out of the air, mainly. And West End theatre, including those shows that transfer from subsidised theatres, is scandalous</p> | 6/3/2019 3:40 PM |
| 295 | <p>It's a fine line to tread, especially if one is promoting something a bit more challenging or new. However, I feel that ticket price is just one factor in attracting an audience; it's part of the package, but if it's not an event people are attracted to, a low bargain price is going to do nothing to move or motivate an audience.</p> | 6/3/2019 3:40 PM |

Pricing in the arts

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| 296 | Having worked for both a mid-scale regional producing and receiving house and now for a mid-scale touring company, I feel the challenges with ticket pricing are a mutual responsibility between venue and company to get right. Both want to maximise their income but don't want to risk shooting themselves in the foot by offering lower ticket prices across the board. I think accessible pricing can work if it is part of a targeted audience development campaign rather than a blanket discounting. I also think offering a select number of discounted tickets for joe public can have great effect. Working with local housing authorities we've had great success in offering subsidise and free tickets to people who have never been to the theatre before - the result has seen those audiences come back the year after and pay (in one case a father and son had never stepped foot in a theatre before, we offered two free tickets to our Christmas show in 2013 and they have now paid to come every year since) - two tickets is a small drop in the ocean but it can work, I think companies and venues need to get smart about whether they're playing a longer or shorter term audience development game. | 6/3/2019 3:40 PM |
| 297 | Poverty, austerity, large families, versus paying artists a decent wage. Do not have the answers. | 6/3/2019 3:37 PM |
| 298 | Your question asks if High Prices are the disincentive. I suggest it is more about the perceptions that the prices are high / unaffordable. People will pay for the entertainment (sport, pop stars, night out) that they perceive to be necessary to their life and affordable. Many of these are far far more expensive than the vast majority of theatres. The West End headline prices mask the reality. | 6/3/2019 3:34 PM |
| 299 | The dilemma for a small events promoter is: in order to pay artists what they deserve, ticket prices need to be elevated (or a sponsor is required). However, the higher the ticket price, the fewer people attend, even though the higher price results in a better event. This leaves the promoter out of pocket and fewer people in the room. | 6/3/2019 3:33 PM |
| 300 | Pricing is not THE barrier to attendance. Arts organisations could certainly be more savvy about pricing techniques, but there is such pressure to make money on events and bring in as much box office income as possible that this can have a marked impact on the artistic offer of the organisation. E.g. producing 'pops' concerts that aren't representative of the organisation's artistic potential, simply because it appeals to the masses, rather than focusing on audience development that will bring new audiences to the sector in the long run. The box office returns might not be as impressive in the short term but surely it is better to cultivate the long term offer and develop a loyal and engaged audience base? There can be a lack of appreciation towards the work of marketing teams - if a programme sells well the programming gets the praise, if a programme sells badly marketing gets the blame... | 6/3/2019 3:32 PM |
| 301 | No | 6/3/2019 3:31 PM |
| 302 | As long as theatres have a range of prices allowing a good access level and also ensuring the higher tickets are aimed at people willing to pay that price and therefore continue to fund the arts I think that is fine. I think there needs to be better press around schemes and demonstrating how well priced theatre is for what it is. | 6/3/2019 3:28 PM |
| 303 | More individualised ticketing prices could be developed - technology exists to start tracking customers and create more loyalty based pricing similar to the way supermarkets offer discounts via loyalty cards etc. This could allow for regular customers to be encouraged to try new styles of show/work, whilst recognising introductory offers for new customers etc. Of course the key problem here is how to balance such an unpredictable income stream against the touring company's needs. A greater level of subsidy could be offered in key locations (rural/city/etc) to test this idea over 24 months. The greatest incentive ever offered to me, and one which subsequently led to me attending a lot of theatre was Nottingham Playhouse's 'price of a pint' nights - where you could get tickets for shows for £3. Incentives for under 25s and low waged/ benefit recipients should continue to be invested in. | 6/3/2019 3:24 PM |
| 304 | The weaselly substitution of 'investment' for the more honest traditional term 'subsidy' enables funders such as ACE to ignore the fact that there are different justifications for it, and that this may have a key bearing on pricing decisions (from free to extortionate). Furthermore, the whole picture is now distorted by the livestreaming phenomenon, which can have a detrimental effect on legitimate 'live and local' performances, with mainly the already heavily subsidised and mostly metropolitan performing arts institutions kitted up to deliver it. The amount of money these big beasts can earn from this should be resulting in a reduction of annual grants as they are much more able to earn additional income - but that never seems to be taken into account. | 6/3/2019 3:12 PM |
| 305 | It's important (and perfectly possible) to have a spread of ticket prices that includes high value tickets that generate significant income for an organisation, as well as having cheaper tickets to encourage access for all. I feel that top price tickets should be pushed as high as is reasonable. It is rarely the top price tickets that see price resistance - those that can afford to pay for these tickets already are unlikely not to buy if you push the price higher, within reason! Most price resistance comes in the mid-level ticket prices, for those organisations or venues who have multiple price bands for each event. | 6/3/2019 3:10 PM |

Pricing in the arts

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| 306 | <p>Whilst ticket prices are not the only reason for people NOT to attend cultural events, they are a contributing factor. Cultural organisations need to understand the impact of austerity - people simply can afford less, and this is affecting LARGE parts of the population. The thinking has to be not only about those who do not come at all as opposed to those who attend a lot, it has to be about people who are interested but who are not able to afford to attend as much as they like - these are the ones who will be coming LESS right now because they have less to spend in the face of high prices. Venues need to factor in everything it costs for someone to come, too. To illustrate: I work in the cultural sector, I am very interested in practically all of the arts, especially new work (ie I am not mainly interested in musicals or big West End plays/revivals, but I go to off-West End theatres etc). If I decide to go to a play in the West End with a ticket price of £50, I cannot afford to go to a special exhibition or a West End cinema IN THE SAME MONTH. I live at the edge of Greater London, the journey costs me £12. If I come after work and I need to have a bite, I spend at least £5 on top of what I spend on lunch that day. I would love to see more/do more, but I have to choose. I would love to go to the cinema once a week (as I used to), but at £16 in Central London, I simply cannot afford to. In terms of cinema pricing, I believe that there has been a tipping point - prices are now so high that people have to think about it almost as much as about going to the theatre. So I am a prime audience member for many cultural organisations. But most of them will assume that I come much more often than I can - and in that I am quite typical. But affordability is simply a major issue, so I think there needs to be a balancing exercise to enable more people to come more often because the only barrier for more frequent attendance is cost.</p> | 6/3/2019 3:07 PM |
| 307 | <p>As a student studying an MA in Museum and Artefwt Studies, access to museums and heritage institutions is imperative to both my degree and my career. A number of museums offer student discounts or price reductions on tickets, however there are many that do not, and require an organisational card (such as an Art Fund Card, Museums Association Card, etc) for discounts. As a student, purchasing many of these cards is not a viable option, and creating a more standardised acceptance of student discount cards would be far more helpful. Schemes like the £5 Student Art Pass from the Art Fund have made access to hundreds of museums and heritage institutions far easier, yet they are unfortunately not well publicised.</p> | 6/3/2019 3:06 PM |
| 308 | <p>To me pricing is the second hurdle for new arts customers. What I mean by this, if you come from a family where you didn't participate or see the arts at a young age, the first hurdle is getting in the door. However once you feel like there is a show for you, or an exhibition of interest. Price may be the second hurdle. Pricing can be a big hurdle if you simply do not have the money. But it can still be a hurdle even if your coming from a position of comfortable finances. How do you know if this price is competitive? How do you know this will be good value for money? Does a high price, mean you wont be welcome? (inking specifically of some pricey arts exhibitions) When we have a customer who cannot physically attend due a disability, we make multiple adaptation to ensure this will happen. I am of the personal opinion the financial hardship should be considered as something the arts world must adapt to - specifically when this is publicly funded. If the government is funding the work, the work should be accessible. I am a big champion of the "pay-what-you-can" schemes, and think while this may be an area at risk of abuse, testing would and putting in preventable measures would reduce this. If we want to nurture the arts audience of the future then we have to get their parents into seats now. We have to show a value to culture, even when it is free and we must accept that those who can pay more, should pay more.</p> | 6/3/2019 3:05 PM |
| 309 | <p>Pricing is only one part of the decision making process that audiences undertake when they think about booking. While cheaper seats can be helpful to encourage them to take a chance on something they haven't tried before, they make little difference for those who do not feel welcome or included in the arts. For may non-inclusive spaces, perception and lack of diversity on stage will have far more impact on whether they want to engage in the first place. At the same time, and particularly for live performance, organisations have a duty to seek funding from a the full spectrum of sources, ticket income being one of these, as public funding becomes scarce. There is something to be said for cheap prices undervaluing the work and the artists that are being presenting, making them seem less appealing. Things like airline pricing, special ticket deals for minorities or age groups, discounts for booking more than one show can still give the impression of 'getting a deal' but allow for higher pricing which in turn shows the value venues place on the artists creating work in them.</p> | 6/3/2019 3:02 PM |
| 310 | <p>I believe you need to attract more young people to attend. Deeper discounts for ALL under 18s or even 21s. You need to offer child diccounts as a matter of course as if not parents will often choose to leave the children at home but if tickets were cheaper they would 'risk' taking the kids. As an example Mark Morris Company were visiting my local theatre with Pepperland and were offering £10 tickets for under 18s (my ticket was around £30) I took my daughter and two of her friends (all 14 and keen dancers) directly because of this offer. I also find the policy of offering discounts to children under 12 and to students in futher education leaves the very group youwant to encourage (young people 13-18yrs) having to pay full price. If they are looking at independent booking the high prices will put them off and agian parents may think twice.</p> | 6/3/2019 3:02 PM |

Pricing in the arts

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| 311 | Whilst I think it is important for cultural organisations to be business-savvy and maximise income where possible, this should not be done by raising ticket prices. A lot of organisations do not make the most of other income potential, through shops, cafes, and private and corporate rental. I strongly believe that tickets should be priced low enough so that a minimum wage earner would still be able to attend. | 6/3/2019 2:55 PM |
| 312 | I appreciate that the upkeep costs/overheads especially rent means that ticket price costs remain high. But where they are high those able to access are a small minority. There is so much evidence of the benefit of participation in the arts being beneficial to both mental health and physical health. The government should be supporting the arts more. | 6/3/2019 2:54 PM |
| 313 | I live in a rural area. I do attend touring events in the community if I can. I occasionally travel to the nearest town to see art exhibitions and/or performances but finances limit the amount of times I can go as it is not just the cost of tickets but also travel costs. I do try at least once a year to go to London to see an exhibition and go to a dance/ballet performance. Pay what you can nights at art centers are good for the audience but often difficult for the trustees and the local councilors. | 6/3/2019 2:53 PM |
| 314 | whilst money is being reduced and arts organisation are feeling the pressure of cuts and needing to make more money from box office. it is pricing people out of the market. I work in the arts but cannot afford to buy a ticket to see most of the shows in my area. I cannot afford to take my children to see a show either. for example 310-312 for a 20-30 minute children show and then you have to pay for an adult ticket too is ridiculous. I do not take risks with my money, so will occasionally pay to see something I know will be good as I cannot afford to take a risk. | 6/3/2019 2:48 PM |
| 315 | Arts Subsidy in UK is a no brainer - proportion of GDP well below that in other European countries & cultural industries big earner for UK never mind the positive impact on society - health wellbeing learning happiness of Arts participation. | 6/3/2019 2:47 PM |
| 316 | For decades there has been an assumption that price is the ONLY barrier to engagement. All my experience over nearly 30 years suggests the opposite - it may be A barrier, for some, but it's more complex than that. Have we learned nothing from the 4Ps, or 7 Cs? Price is not the only factor. | 6/3/2019 2:47 PM |
| 317 | It's a really difficult balance and feels very product driven. I'm also not in favour of additional levies, booking fees etc but commercial drive means that these are things we need to consider. | 6/3/2019 2:44 PM |
| 318 | Lowering ticket prices creates an audience for tickets at lower prices and is unlikely to be sustainable. It also devalues the experience and implies the cost of putting on a production is lower than it is. Progressive pricing can enable new audiences to experience theatre and arts events for the first time and is more sensible for building audiences. It can include low prices for children and young people (and older people able to attend at less popular times), schemes where young people can bring an adult free of charge or dynamic pricing whereby there's a relationship between number of seats sold, casting, timing of booking and prices. The perception of high prices and full houses is more of a deterrent than actual pricing. We need to aim to encourage people who are prepared to pay what it costs because they value the experience, much as for football subscriptions, holidays abroad and other leisure activities. | 6/3/2019 2:40 PM |
| 319 | It's important to remember that the ticket price communicates the quality of the product to your audience. It's a constant battle trying to get some colleagues to understand that setting a low price won't necessarily result in increased audiences, in fact the opposite can be true. | 6/3/2019 2:38 PM |
| 320 | I am strongly against the idea of airline ticket pricing for cultural events, as it penalises people who are struggling financially. Tickets for events should be priced at the same amounts regardless of when they are purchased. It would also put people off searching for last minute deals when their plans change, as there would be a notion that last minute equated to expensive. | 6/3/2019 2:36 PM |
| 321 | There are many diverse factors to be taken into account when working out ticket prices; for those theatres reliant on subsidy the current funding environment is a constant challenge demanding imaginative solutions. Maintaining and involving audiences and reaching out to new ones are key factors. | 6/3/2019 2:33 PM |
| 322 | There is not enough consideration of people on low incomes, benefits and in difficult socio economic situations. If the arts is truly to be accessible to all there MUST be change in disability access, promotional approaches that actually reach people, and ticket pricing that doesn't create yet another barrier. | 6/3/2019 2:31 PM |
| 323 | It's all about the perception of value. If one can build this then high ticket prices can follow. If not, then pricing - high or low - is unlikely to have much impact. | 6/3/2019 2:29 PM |
| 324 | We need to avoid the voucher culture and develop loyalty by rewarding those who book early with better seats and better value. | 6/3/2019 2:17 PM |

Pricing in the arts

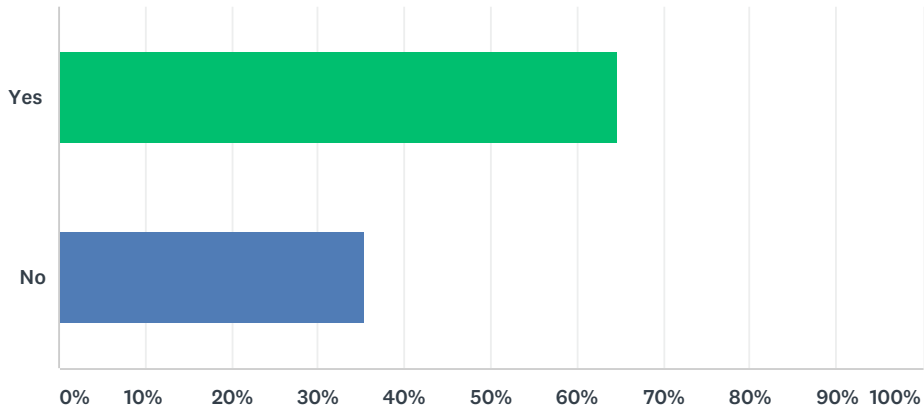
| | | |
|-----|---|------------------|
| 325 | The challenge is comparison with other cultural events - cinema probably being the most easy to say 'is the same' People don't seem to mind paying £20+ to watch 90 minutes of football, but will balk at taking their kids to a show that has a price tag of £10 a ticket. There are so many 'free' events taking place in shopping malls, museums etc that when you try and sell a similar workshop or show then people will question why a charge - probably more than the value of that. These 'free' events are not free to deliver so somehow the fees are being covered. | 6/3/2019 2:17 PM |
| 326 | Ticket Price is only one of many barriers that prevent people engaging in the arts. Class, education, lack of transport, poor accessibility of venues, fear of the unknown, just not liking the art form and mamny more factors. I have to say that I'm on a decent salary and I can't afford to go to everything I would like to because tickets are just so expensive in places like the RSC. And then there's the whole additional cost of getting to the venue. A trip to London can cost more than the ticket by the time you have paid for food, transport etc. And if you have any kind of disability, well don't bother! | 6/3/2019 2:16 PM |
| 327 | Unfortunately 'art' like every other sector is a 'business' and has to make itself financially viable to succeed. Sometimes this can mean new work being 'ignored' (because tried and tested names sell) which is a shame. I think it is imperative to achieve a balance between tried and tasted 'staples' which will always earn income, and new and challenging works (which could mean a potential loss). However, many people are alienated from many art forms, not only because they see them as 'highbrow' (something that has no connection with them) but also because prices are way too high! They may have to be this high to be profit making or at least at break even but unless artists/venues put on some 'loss leaders' too they will never expand audiences or attract more diverse people. Not an easy task but something all artists and art business should consider. | 6/3/2019 2:16 PM |
| 328 | There's more than just ticket prices which keep new audience members from attending - but ticket prices do play a major part in decision making - especially for first-time attenders. | 6/3/2019 2:14 PM |
| 329 | Family ticket prices can be very high. For low-income families, it just means another opportunity missed for children to experience new things and learn about the importance of arts & culture. | 6/3/2019 2:10 PM |
| 330 | Occasional attenders do need the incentive of a 'way in' offer whereas regular attenders who are convinced of the value to them of the activity are already 'locked in'. | 6/3/2019 2:09 PM |
| 331 | People will always find money for something they really want-holidays, drugs, books, cultural outings-and if need be , do without heating or even more expensive foods to do so. You don't attempt to define culture so -is a rock concert culture? a music festival? we'd al be clear about saying opera and ballet-two expensive art forms to stage and deliver , and usually asking higher ticket prices accordingly- are culture; but where do other forms of cultural activity-some of them commercial- come in this dialogue? by not defining what you mean, you confuse the discussion. Older people who have attended cultural activities -theatre, exhibitions, concerts, opera, ballet, literary events- may now find themselves priced out of attendance, especially if they have to pay for taxis to get there . It is a myth that the older generation is all prosperous; those who have worked as freelances in sectors such as the arts and may not have other than a state pension are certainly not, and have tried to amass savings despite the banking crash and no interest for 12 years, but find themselves unable to afford ticket prices for events. So stop the myth about grey-powered wealth. Similarly, young people trying to afford decent housing are challenged to find leisure money. Are we creating a sharp divide , by income , on those who can attend cultural activities? and how do we prevent it developing further? | 6/3/2019 2:08 PM |
| 332 | I strongly believe prices play a big part in the decision to attend/book a particular event An already culturally engaged person is more likely to take a 'risk' on what they book if the financial outlay coupled with the effort/other costs of attending are low enough. If too high then human nature dictates that a person will lean towards a 'guarantee' of it being good, entertaining, movng or whatever and something they will like. No one wants to waste money on an unknown quantity but the less perceived wastage, the greater chance people will buy. Experience tells me that many more people would attend arts events more often, and book less familiar work, if the ticket price was seen as good value to them (a masure that's different for each of us). Unless an event is perceived as a 'I must not miss this' - and that occurs rarely - then getting the pricing right is incredibly important to encourage people to attend more often, be more promiscuous in their choices and foster a deeper engagement with the arts in general. | 6/3/2019 2:02 PM |
| 333 | Many times, ticket prices are set by commercial producers, not arts venues | 6/3/2019 1:58 PM |

Pricing in the arts

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|-----|--|------------------|
| 334 | <p>It is very difficult for arts organisations to cover the costs of events through ticket income. Although there are other barriers to people deciding to engage with the arts, having a low ticket price can be of help. There are also demands made by ACE regarding reaching 'different, diverse' audiences that mean such barriers have to be addressed, as well as the desire of many organisations to see the arts normalised within British society. Although some organisations can have a range of ticket prices, with those that can afford to subsidising the cheaper tickets, even this can rarely cover the cost of even moderate, let alone lavish, productions. Outdoor events are often free, so who covers the cost of these festivals? And although 'pay what you decide' events can work in certain situations, relying on donations is risky for many. There are many that argue that the West End and 'Spectaculars' at places like the Royal Albert Hall are able to cover their costs, and that if arts organisations produced 'amazing' popular events that then we wouldn't need subsidy at all. This of course ignores emerging artists, new cutting-edge work and other aspects that make the arts important to society reflecting on itself. Also, events in cities face different challenges to those in rural areas - should those living in rural Lincolnshire be denied great art because the finances can't work? Doesn't society have a role to play in ensuring that geography doesn't prevent the development and expansion of people's minds (young people and adults) as well as finance?</p> | 6/3/2019 1:58 PM |
| 335 | <p>With the poor levels of arts subsidy in the UK, ticket prices tend to be significantly higher than for equivalent performances in mainland Europe; so immediately we limit the audience that is able regularly to attend arts events.</p> | 6/3/2019 1:48 PM |
| 336 | <p>It's becoming increasingly difficult to judge the prices to the right margin but accessible</p> | 6/3/2019 1:45 PM |
| 337 | <p>Pricing is a key factor in attracting people to activity in our sector. Our audience is inclusive and diverse and have little disposable income</p> | 6/3/2019 1:40 PM |
| 338 | <p>no</p> | 6/3/2019 1:39 PM |

Q3 Do you work for an organisation that sells tickets or admissions?

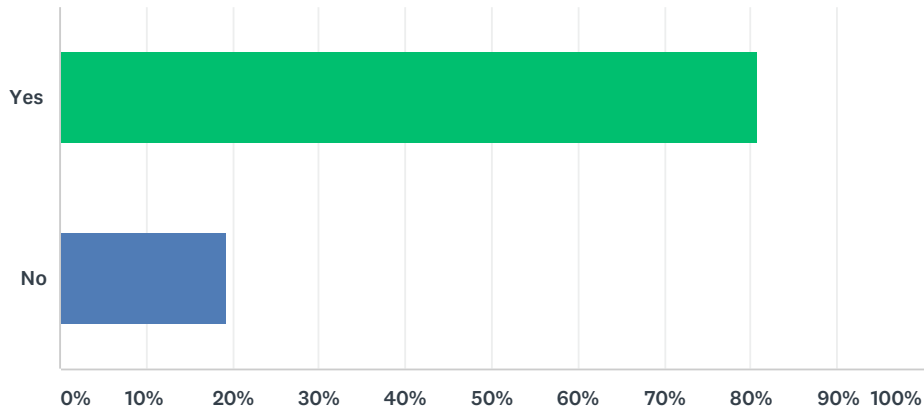
Answered: 608 Skipped: 32



| ANSWER CHOICES | RESPONSES | |
|----------------|-----------|-----|
| Yes | 64.64% | 393 |
| No | 35.36% | 215 |
| TOTAL | | 608 |

Q4 Are you ever involved in decisions about ticket prices for that organisation?

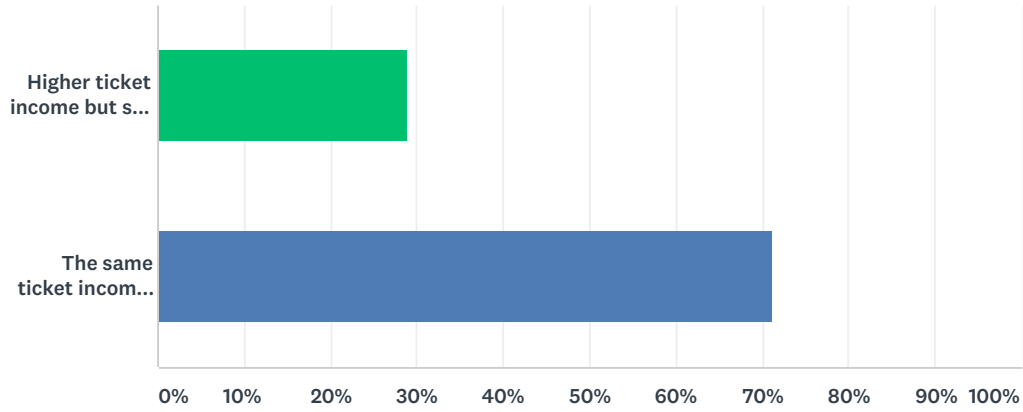
Answered: 391 Skipped: 249



| ANSWER CHOICES | RESPONSES | |
|----------------|-----------|-----|
| Yes | 80.82% | 316 |
| No | 19.18% | 75 |
| TOTAL | | 391 |

Q5 If your organisation had to choose, which of the following objectives do you think it would be more likely to pursue over the next three years?

Answered: 290 Skipped: 350

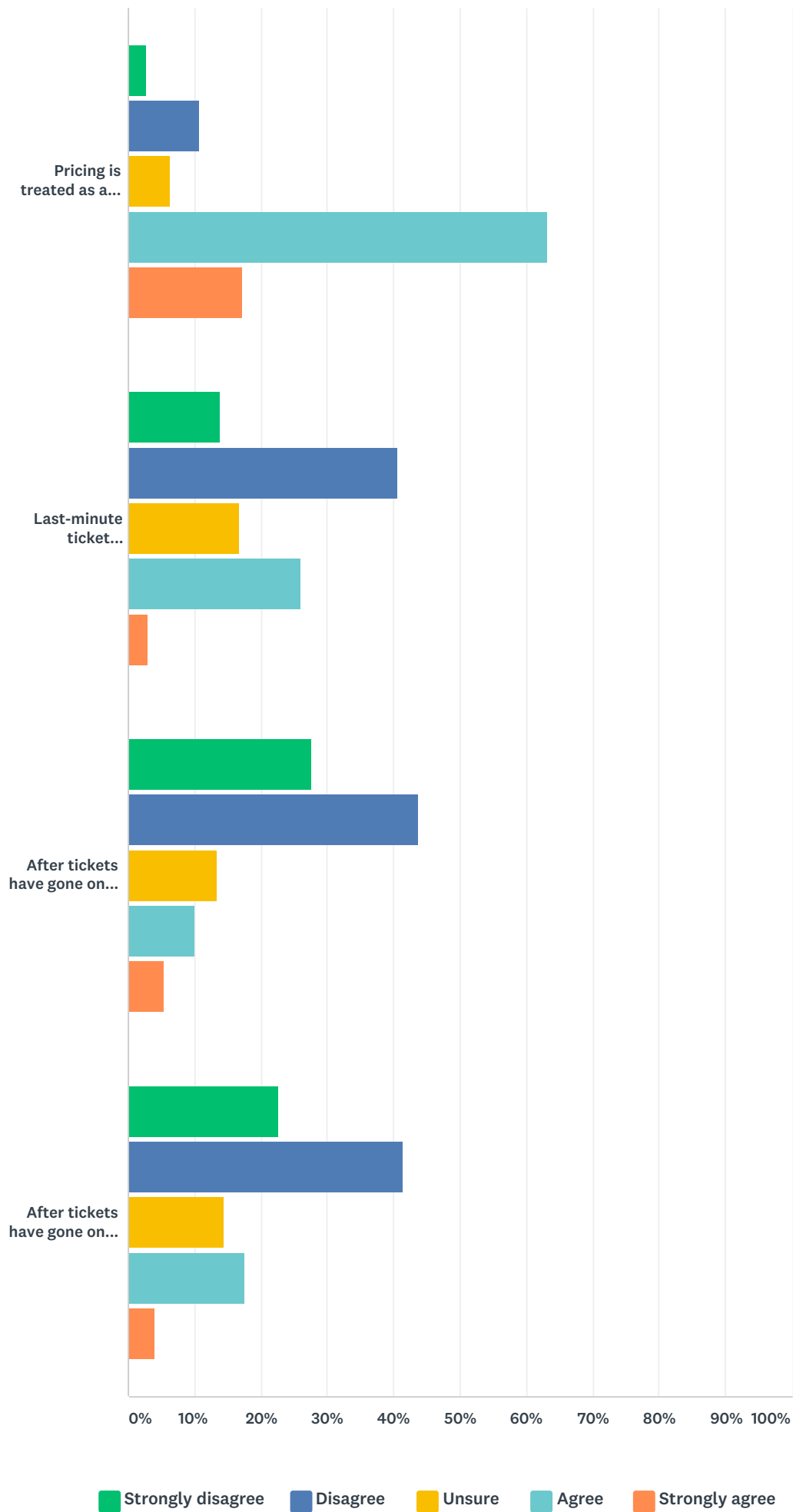


| ANSWER CHOICES | RESPONSES | |
|--|-----------|------------|
| Higher ticket income but sell the same number of tickets | 28.97% | 84 |
| The same ticket income but sell more tickets | 71.03% | 206 |
| TOTAL | | 290 |

Q6 To what extent do you agree or disagree with the following statements?

Answered: 298 Skipped: 342

Pricing in the arts

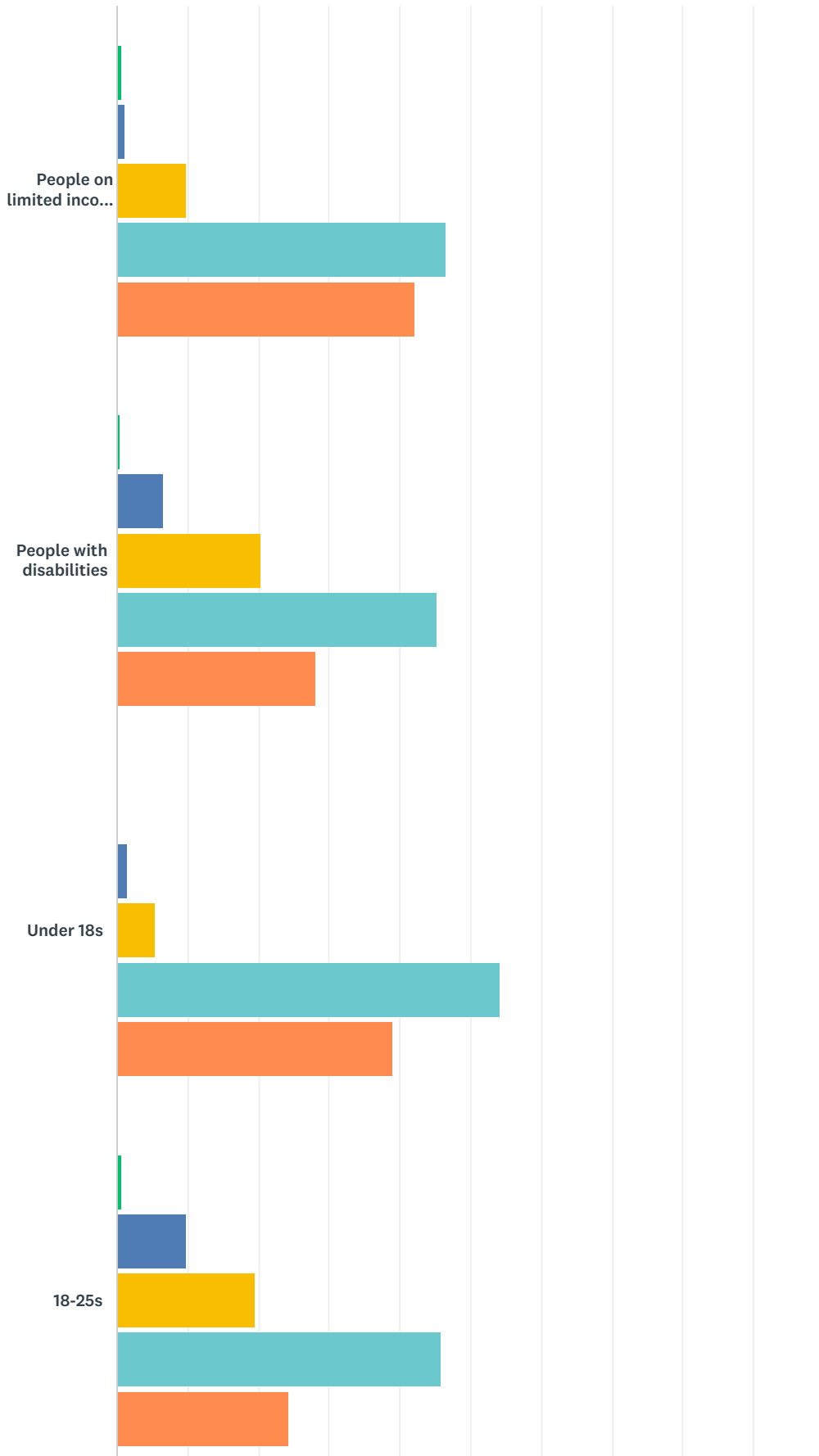


Pricing in the arts

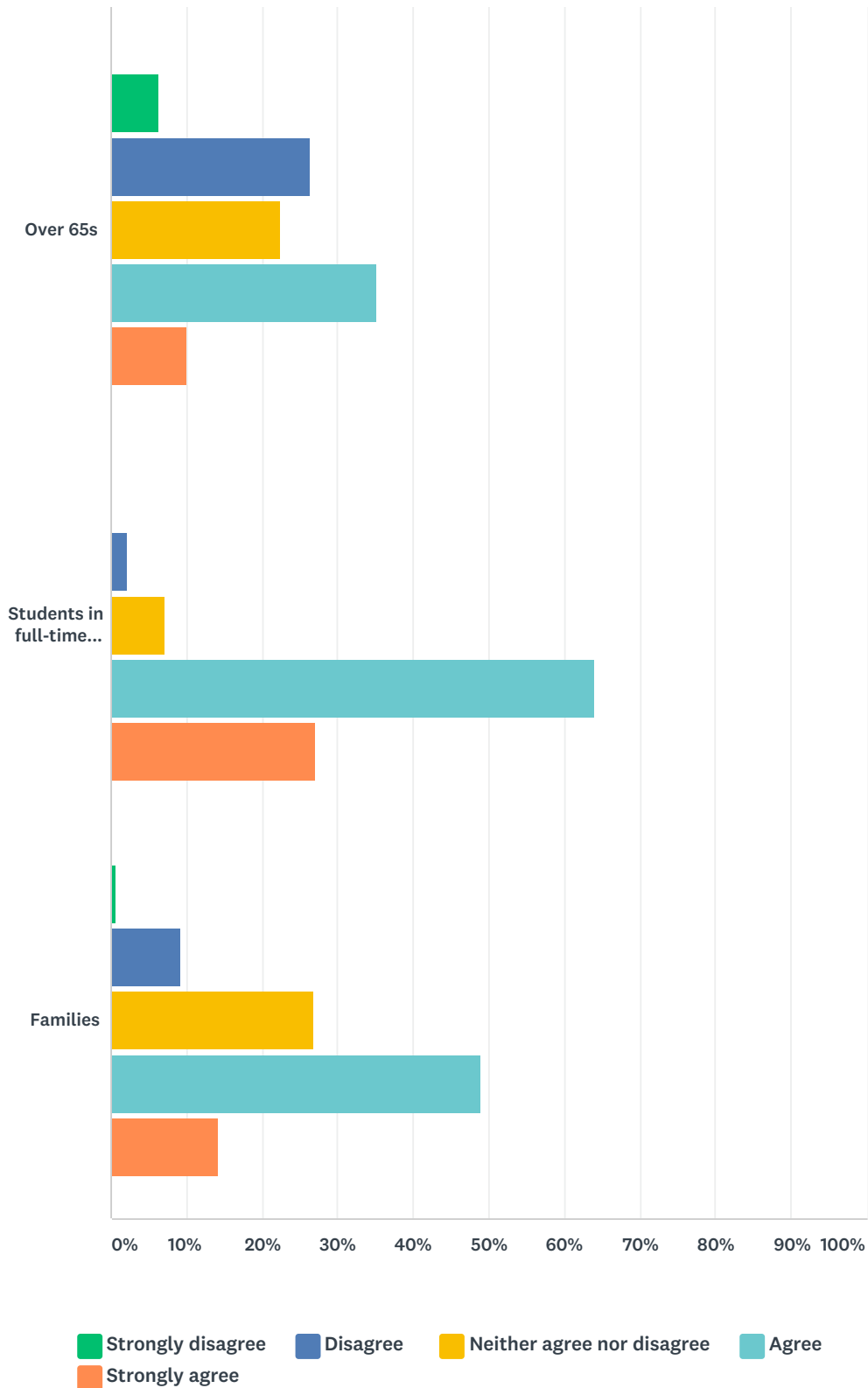
| | STRONGLY DISAGREE | DISAGREE | UNSURE | AGREE | STRONGLY AGREE | TOTAL | WEIGHTED AVERAGE |
|---|--------------------------|-----------------|---------------|---------------|-----------------------|--------------|-------------------------|
| Pricing is treated as an important strategy for achieving our objectives | 2.68% 8 | 10.74% 32 | 6.38% 19 | 63.09% 188 | 17.11% 51 | 298 | 3.81 |
| Last-minute ticket discounting is viewed as a useful way of generating income from unsold seats | 13.76% 41 | 40.60% 121 | 16.78% 50 | 25.84% 77 | 3.02% 9 | 298 | 2.64 |
| After tickets have gone on sale we will consider creating a new, higher top price if that means we can increase income from tickets in high demand | 27.52% 82 | 43.62% 130 | 13.42% 40 | 10.07% 30 | 5.37% 16 | 298 | 2.22 |
| After tickets have gone on sale we will consider raising some prices – but no higher than the existing top price – if that means we can increase income from tickets in high demand | 22.56% 67 | 41.41% 123 | 14.48% 43 | 17.51% 52 | 4.04% 12 | 297 | 2.39 |

Q7 To what extent do you agree that discounts should be offered to the following groups?

Answered: 297 Skipped: 343



Pricing in the arts



| | STRONGLY DISAGREE | DISAGREE | NEITHER AGREE NOR DISAGREE | AGREE | STRONGLY AGREE | TOTAL | WEIGHTED AVERAGE |
|--|-------------------|-------------|----------------------------|---------------|----------------|-------|------------------|
| People on limited incomes (e.g. jobseekers, recipients of income support / universal credit) | 0.67% 2 | 1.01% 3 | 9.76% 29 | 46.46% 138 | 42.09% 125 | 297 | 4.28 |
| People with disabilities | 0.34% 1 | 6.40% 19 | 20.20% 60 | 45.12% 134 | 27.95% 83 | 297 | 3.94 |
| Under 18s | 0.00% 0 | 1.37% 4 | 5.46% 16 | 54.27% 159 | 38.91% 114 | 293 | 4.31 |

Pricing in the arts

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|---------------------------------|-------------|--------------|--------------|---------------|--------------|-----|------|
| 18-25s | 0.68% 2 | 9.90% 29 | 19.45% 57 | 45.73% 134 | 24.23% 71 | 293 | 3.83 |
| Over 65s | 6.19% 18 | 26.46% 77 | 22.34% 65 | 35.05% 102 | 9.97% 29 | 291 | 3.16 |
| Students in full-time education | 0.00% 0 | 2.02% 6 | 7.07% 21 | 63.97% 190 | 26.94% 80 | 297 | 4.16 |
| Families | 0.68% 2 | 9.18% 27 | 26.87% 79 | 48.98% 144 | 14.29% 42 | 294 | 3.67 |

Q8 Do you have any comments about discounting practices?

Answered: 135 Skipped: 505

| # | RESPONSES | DATE |
|----|--|--------------------|
| 1 | As a recognition of being equal, I don't believe that people with disabilities need any discount - there should be more of a focus on ensuring that access and their experience is of standard, and looking at how their carers and support network are able to come with them at a reasonable price. | 7/1/2019 10:16 AM |
| 2 | We provide an access fund to try and make our events as accessible as possible | 7/1/2019 8:11 AM |
| 3 | No. | 6/29/2019 6:53 AM |
| 4 | It is an art, and needs good business minds to get it right. Discounts are important, but the decision to give a discount needs to come from a clear purpose as to why they are getting the discount. E.g. a discount to under 16s to encourage more young people to attend arts programmes, and in turn make it accessible to them, which in turn could encourage them to go and study and work in the sector. | 6/28/2019 4:50 PM |
| 5 | Doesn't really work long term especially offering really cheap tickets , people just wait if this is the norm | 6/28/2019 12:11 PM |
| 6 | Often these are seen as a way to fill seats and are last minute rather than part of a strategy to engage new audiences for whom money is a barrier from the start. I would like this to change. Historically before my time our organisation fell foul of offering too many last minute discounts to the point that the audience waited to for them rather than buy tickets in advance. We now have a very cautious attitude to discounting. It is challenging to say who are the most deserving of a discount - those who are loyal to get them to try something new, new audiences some of whom may not be price sensitive, those who buy in advance, etc. Answering this question has made me realise that we need to have a strategy around this and currently we don't. | 6/28/2019 11:14 AM |
| 7 | At WLFF all tickets are £5. If someone arrives who obviously can't afford to get in, they are asked to buy a £1 raffle ticket. This doesn't really work as we have to pay for venues as well as artists- we don't wish to give money to the former so that practitioners do get paid appropriately. | 6/28/2019 10:12 AM |
| 8 | I think you should discount for people on low incomes. I don't think ticket prices should be discounted for disabled people, families, 18-25s or over 65s per se, however I recognise that people in these categories are more likely to be on low-incomes and should receive discounts. | 6/28/2019 9:44 AM |
| 9 | The question suggests discounts from what basis?. We provide pricing appropriate to most of the groups mentioned above which is based upon show selection and expected genre, so if the definition of discount is based on a single ticket price then yes to all except people with disabilities. | 6/28/2019 2:30 AM |
| 10 | It's a complex issue. So hard to judge. Most of the feedback we have considers the price of tickets to about right or even too low. Evidence is largely hearsay. We haven't conducted a survey. | 6/27/2019 11:42 PM |
| 11 | Many organisations do not segment audiences deeply enough to target specific people to receive discounts. Audience development plans often forget that by aligning their pricing goals with areas in which they wish to develop can lead to success abdvtthat discounts doesn't always mean sales. Multibuy packages encourage loyalty and discounts and best prices should be applied early to discourage late booking. | 6/27/2019 11:34 PM |
| 12 | Discounting late teaches your audience to wait so it becomes their default. Various audience and demographic groups have become entitled to discounts but I believe this should be assessed as part of the ticketing strategy development so discounts are offered to secondary or tertiary audiences rather than primary. | 6/27/2019 9:09 PM |
| 13 | Discounting should be fair and with the aim of creating a loyal audience who, if and when they no longer qualify for a discount, will be happy to pay the additional amount to support the venue and who value the experience more than the discount. | 6/27/2019 7:47 PM |
| 14 | again, it is all over the map. I think we need to attract those who don't always see themselves as part of the picture - this is sometimes related to affordability | 6/27/2019 7:02 PM |
| 15 | Do they really make a difference? Does £2 off a £20 ticket make any difference to whether a person on very low income will attend? | 6/27/2019 6:36 PM |
| 16 | Dilemma about lowering the perceived value of the product (our shows) | 6/27/2019 4:28 PM |

Pricing in the arts

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|----|---|--------------------|
| 17 | Should be more means tested, somehow ! | 6/27/2019 4:12 PM |
| 18 | Last minute discounting reeks of desperation. | 6/27/2019 3:52 PM |
| 19 | I prefer to offer discounts early as a benefit for committing sooner, rather than later. Last minute discounts seem like a good way to encourage late purchases. I also think it's good to limit the number of discounted tickets that may be purchased by a household. Depending on your org size, have a wide variety of discounts as listed above can be a challenge for a small staff to keep up with and become confusing for patrons who may qualify for more than one type. | 6/27/2019 3:27 PM |
| 20 | Yeah, question 7 is too broad. | 6/27/2019 2:48 PM |
| 21 | This is such a difficult area, balancing what you would ideally like to offer with what you actually need in order to run the venue, pay the staff and the artists a fair wage. For example if, when we opened, we had established concessions for over 65s here, we would be seriously struggling to remain open for the community. Our local demographic is predominantly over 65s and they make up the majority of our loyal audiences. There are also a lot of wealthy pensioners hereabouts but of course there always those that have very little income. | 6/27/2019 2:37 PM |
| 22 | Often the most comfortably off people on good pensions are the ones getting the discount while families trying to buy tickets for more people are expected to pay more. | 6/27/2019 2:32 PM |
| 23 | Early bird system is good | 6/27/2019 2:02 PM |
| 24 | We discount many of our ticket types; to such an extent that our actual income per head is only 50% of our top line adult ticket price. | 6/27/2019 1:53 PM |
| 25 | Family discounts work in child-friendly attractions and events, or under 5s free Discounts for seniors, f/t students, people on benefits and people registered disabled also are a positive gesture - but sometimes difficult or awkward to prove | 6/27/2019 1:40 PM |
| 26 | Also consider discounts to regular attendees or participants. | 6/27/2019 1:36 PM |
| 27 | I think there is an unspoken magic or theory in designing ticket prices! I see brilliant strategies around me delivered by large institutions but I don't know how that can be translated to smaller theatres who are facing such different challenges to inner city venues. Also having the capacity to track, report, communicate and respond to tickets when it is only one element of your work is difficult. | 6/27/2019 1:08 PM |
| 28 | I think we should be similar to football prices - my team - Adults £20 Concessions (Over 65s*, students, disabled supporter including carer, 16-18 year olds) £15 Under 16s £5 | 6/27/2019 1:04 PM |
| 29 | over 65's make up the maj of our audiences so extra % is prob not sensible. | 6/27/2019 12:54 PM |
| 30 | Whilst over 65s may have higher disposable income and significant spending power, it is best to err on the side of caution and encourage those who can afford to spend more to increase their spend in other ways such as merchandise or repeat visits. Large families might need more assistance to participate in the arts so tiered pricing for the number of siblings might be a good model offer | 6/27/2019 12:38 PM |
| 31 | The model that (i believe) the Royal Albert hall operates works well, with a number of tickets discounted for each show as a guarantee, its then not limited to one 'protected characteristic group' but these tickets must be available online too, not just the door, as this could alienate some from accessing those discounted tickets. | 6/27/2019 12:27 PM |
| 32 | Its really difficult to work out a best strategy because different shows behave in different ways. There are so many different competing outlets, but we rarely compete in terms of products because of variation in style and audience interest. The late booking social media generation is causing massive concern for promoters and venues and nervousness to sell causes knee jerk discounting and papering, and there is a danger that discounting late in the day pushes customers further back in the sales timeline before they take action. | 6/27/2019 12:24 PM |
| 33 | Concessionary rates are important, our company policy is that all people on benefits, the disabled, under 18s, students and over 65s should be included. We haven't thought about a discount for youth tickets (18s-24s) who aren't in education, but that is something we should be looking at in the future. | 6/27/2019 12:19 PM |
| 34 | Accessible pricing is key while habit is built at the very least | 6/27/2019 12:17 PM |
| 35 | If your audience is ageing, most of your tickets go for low prices. Discounting for young people is not very successful. | 6/27/2019 12:09 PM |
| 36 | Discounting has to be properly managed and planned not as a last-minute attempt to sell tickets when sales are low. It should be about reaching new people who would not normally come to your performance | 6/27/2019 11:59 AM |

Pricing in the arts

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|----|--|--------------------|
| 37 | Traditionally certain groups have being the beneficiaries for discount schemes; while this is NB - not sure how to coherently incorporate others highlighted above? For example - (18 - 25s) and (Families). | 6/27/2019 11:56 AM |
| 38 | We often have three tiers of tickets very low/medium/high and let people choose. It works well. Other events we have a main price and a discount/concessions price | 6/27/2019 11:35 AM |
| 39 | Many venues or ticket sellers consider knocking £2 off their £10 ticket for someone who is trying to survive on benefits which is completely disproportionate to their income. All tickets for people in receipt of benefits should be £1 which is refundable when they pick up their ticket. Paying just slightly less that someone who has a salary is just not fair, or indeed possible. | 6/27/2019 11:31 AM |
| 40 | they need to be consistent. If a group gets an offer on one show, they tend to expectit on similar shows at the same venue. Paying for a discount (ie via Friends schemes) seems to meet the needs of both customers wanting a deal and our venue needing extra income. | 6/27/2019 11:23 AM |
| 41 | The retired population as it stands is one of the wealthiest sector with their grey pound. They have benefits of lower priced housing when they need it the least; they have more leisure money than any other sector of society and should not be pandered to. Rather, they should be subsidising the poorer sectors and paying for family tickets! People on limited incomes are not necessarily concerned with leisure time nor even looking at what events are on, due to their time being consumed with job hunting or how to pay the bills/put food on the table, they are unlikely to be browsing an arts centre brochure. However if they are directly offered a free ticket they may take it, but discounts are unlikely to still appeal. Arts events that are clearly high budget and free entry are extremely troublesome for arts venues that need to charge ticket entry. Joe Public cannot understand how one outdoor spectacle with 50 performers, pyrotechnics, incredible sound and staging can be free to attend but to come to a small theatre and watch one man on a stage with a mic and no set can justify a £12 ticket (and the artist and venue still both make a loss), and there is no correlation whatsoever between the free one being a gateway to the arts. People will take anything free!! | 6/27/2019 11:14 AM |
| 42 | As a touring organisation int he theatre sector we are obliged to work with the practices of the theatres we are performing at. These vary greatly from those who have fully adopted the mantra that we 'never offer discounts' to those that are still using discounting to fill spare capacity. The general trend is towards more venues adopting demand-led pricing strategies with the scope to yield up (with no last minute discounts). This is by no means unanimous though and a great deal of difference between venues about what they actually mean when they suggest they would like to use dynamic pricing. The ability to operate these systems also requires skilled and attentive work on behalf of the theatres following precisely how many tickets are sold in each area of the house. This level of detailed work is rarely followed through so the benefits of dynamically pricing aren't always achieved. I'm personally sceptical that audiences can ever be de-trained to expect the possibility of discounting becoming available especially where it is clear that the demand for a certain show doesn't fill the capacity of the house. This is so pervasive now in almost all areas of life that I'm yet to be convinced if a small number of theatres stop this practice that audience behaviours actually adapt to it. | 6/27/2019 10:58 AM |
| 43 | Over 65s make up the majority of our audiences so commercially it doesn't make sense to offer them a discount. In previous organizations I have offered this discount, but we have had no complaints for not offering it here. | 6/27/2019 10:57 AM |
| 44 | Discounting practices could vary from show to show or genre to genre. Why have the same practice for the panto and the outreach work or new writing? It's often very difficult to find out on websites what discounts are available. Sometimes it says seniors - who are they, over 60, over 65, pensionable? And many pensioners (but not all!) have sizeable disposeable incomes. Maybe like tv licences discounts should only be for those on pension benefits. Lets take the sensible BBC decision to do the same and bring it all in line. We should extend the age range for young people, especially for some work. Aldeburgh Festival (not me!) has half price for under 30s for its fairly avante garde classical music. What a great idea. PS I couldn't answer Q 5 because we may have different policies for different parts of our programme ie max the income for the panto, but max the audience for the outreach - to use two extremes. | 6/27/2019 10:56 AM |
| 45 | We don't offer concessions to people with disabilities, unless they are benefits. Some people with disabilities have high or medium earnings. We do however offer a free ticket for a carer that is needed to accompany someone with a disability. There is a common plan of taking away concession price from older people, unless they are on pension credit or other benefit. This is already happening in the arts and now with the BBC TV licence. I am strongly in favour of this as many pensioners have a lot more money than younger people. Discounts are often very small and don't really take into account someone's ability to pay. | 6/27/2019 10:53 AM |
| 46 | We are trying to encourage more young people and families to our venue so we particularly concentrate on discount tickets for this reason. We have a large number of relatively wealthy older people so wouldn't discount for 65+ , especially as most of our audience is this age. | 6/27/2019 10:47 AM |

Pricing in the arts

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| 47 | Consistency and transparency from the outset important. Our policy is for all under 27 to come free of charge | 6/27/2019 10:45 AM |
| 48 | Our audience is largely senior and so discounting is irrelevant. Students etc., are a long term investment. | 6/27/2019 10:36 AM |
| 49 | Again - if people don't 'see' themselves reflected in the programme, they will remain 'hard to reach' - but affordable ticket prices - or free entry - would certainly help. But potential audiences have to be engaged a long time before they make the decision to attend - and other factors come into the mix as well eg bar prices etc. | 6/27/2019 10:34 AM |
| 50 | Once you put tickets on sale you enter a contract and you should not alter that. The exception is in the Festival business where there is an established model of early bird tickets, advances and full price. Theatre-style venues could try and adopt that. The issue of discounts is a complex one and very much depends on what your objectives are and also changing social trends. If all venues are made accessible to the disabled then why should they be offered a discount? Their experience should be the same as others. However a free ticket to a carer that helps them get there is quite another matter. Discounts for the over 60s have become an established norm on the basis that they are retired and have lower incomes. But some over 60s have plenty of disposable income. If you want to bring in a new audience, then discounts to under 18s and/or families may be appropriate. It very much depends on the event and the target market. The same for jobseekers. You haven't included a 'pay what you can afford' option in your list. One of those a month could address all of the above. I also programme an event in a public park that is not-ticketed but where we seek donations. We aim for an average of £5 per person. Many don't pay at all. Some give us £20. But we increased our revenue from donations and the raffle by 75% last year through an efficient team and better asking. | 6/27/2019 10:33 AM |
| 51 | If you become know for discounting then people will wait for you to do so Discounts to discrete groups are more effective. | 6/27/2019 10:32 AM |
| 52 | they cheapen the offer | 6/27/2019 10:25 AM |
| 53 | Over 65s is a difficult one.....some hold significant wealth but some do not. Is there a way of differentiating so a concession is targeted according to means? | 6/26/2019 8:14 AM |
| 54 | In our area we are predominantly visited by customers in the over 65 bracket. This age group are probably the most monied of all our customers. Having a disability doesn't always mean you don't have the money to pay for a full price ticket. Limited income would be a better basis on which to decide discounts but that isn't always easy to identify or something people want to share at a busy box office. | 6/25/2019 1:06 PM |
| 55 | We recently removed flat concessions (except for family work as statistics show audiences expect to see a child price). We have introduced a free membership scheme for students under 26s which offers £5 or a discount on most shows. It is a conscious decision given this age account for just c.3% of personal wealth compared to over 65s which is over 30% We have yet to consider how we might tackle low income discounts as they were so rarely taken up in the past it implies a more targeted approach might be more appropriate. We do not offer a disabled discount but offer a free essential companion ticket. | 6/22/2019 10:35 AM |
| 56 | we give a discount to local residents, armed forces and emergency services, carers and under 18s. Local residents cannot afford expensive tickets and it is also a thank you for supporting the service generally. This is our way around the idea of discounts for those on limited incomes without asking personal questions. | 6/13/2019 3:51 PM |
| 57 | last minute discounts tends to signal that the show is not selling and that perhaps it is no good! | 6/12/2019 9:40 PM |
| 58 | Low wage should have ticket discussions units | 6/12/2019 7:16 PM |
| 59 | At our independent fringe venue, all tickets are the same (usually low) price - typically £4-10 - so we don't give specific discounts for students or others. We often suggest a higher optional donation ticket price - typically £6-12 - so people can decide to contribute more to the artists and venue. From time to time we sell tickets at a slight discount online if people book ahead. Airline pricing leaves a bad taste in our mouths as audience members at other venues - we wouldn't use it. Disabled patrons don't have a special ticket price, but they are always given a free companion ticket. Families are a part of the audience we want to encourage more - and providing childcare or parking discounts are things we'd look into around that. Our means don't cover it yet, but it's an intention for sure. | 6/12/2019 1:29 PM |
| 60 | Concessionary ticket prices seem to be a nominal difference but absolutely expected by some audiences - particularly those of pension age. | 6/11/2019 3:40 PM |

Pricing in the arts

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| 61 | I hate having to consider pricing at all to bring audiences in, I want to concentrate on the product - but with a disabled son, I realise that I couldn't work because I had to look after him which meant so many things were out of bounds for our family unless they were discounted - some people between the age groups above (including pensioners) have expendable income - but we have to blanket the discount. | 6/10/2019 5:20 PM |
| 62 | More needs to be done for those on low income or seeking employment. At the moment I can often only get local producers to agree to an unemployed discount, this needs to happen more on the bigger shows. | 6/7/2019 1:45 PM |
| 63 | We have reduced the discount for over 60s as many of them have the means to pay. There is a balance to ensure that discounts are getting to those who really need them. We chose to limit certain discounts to certain days of the week or put other stipulations on them. | 6/7/2019 10:01 AM |
| 64 | Finding a balance between filling unsold inventory and not desperately papering can be very tricky depending on the sales. I would love a "prices will never be lower than they are today" message to encourage and praise early bookings, but it is not a promise we can keep on certain shows, which is a shame. | 6/6/2019 11:56 AM |
| 65 | We find it difficult to know how far to go to ask people to prove they are eligible for a concession - e.g. asking people for proof that they are on income support can be sensitive, and can also affect their ability to book online. | 6/6/2019 10:45 AM |
| 66 | Not a fan of discounting early bookers. | 6/5/2019 4:25 PM |
| 67 | Our organisation has an audience of mainly over 65s, so we purposely have not offered a concession rate in the last few years because that would be the bulk of sales. Instead we offer 'early bird' pricing to encourage people to book early - that way the discount is accessible to all, audience loyalty is rewarded, and hopefully we sell more in advance to guarantee a viable event. | 6/5/2019 4:10 PM |
| 68 | See previous answer. I prefer to give people a free choice among available prices. | 6/5/2019 2:37 PM |
| 69 | Last minute discounts is problematic when trying to encourage earlier bookers. It's often a decision made to ensure the audience and artist have a good experience safeguarding our reputation. | 6/5/2019 12:54 PM |
| 70 | Always mystified when family discount packages charge as much for children as adults. Welcome the way most venues now see 'family' as any combination of adults and children regardless of whether they are related. Never sure how many people know this however. How aware single parents are that they could team up with others to access arts and culture. | 6/5/2019 11:00 AM |
| 71 | Try never to do last minute ticket offers, always plan them strategically at the start of a campaign. | 6/5/2019 10:47 AM |
| 72 | We find that low income families very rarely attend our venue, this is as much to do with social and educational influences as income. We have found that offering heavily discounted and / or free tickets made little difference. Middle income families are more regular attendees and very forward requesting discounts. A significant proportion of our seniors audience have retired to the district, from more affluent areas due to competitive housing prices and thus have a good, disposable income and are less likely to request discounted tickets. Students generally do not attend our venue regardless of our offers; influencing factors are that we are some distance from the nearest college & university and public transport links are poor after 6pm. | 6/4/2019 5:42 PM |
| 73 | The above questions on groups of people are too broad. Discounts really need some kind of means testing rather than expecting that all people in a category should get a discount. A millionaire with a disability can afford full price. A student whose family are millionaires can afford full price. Ditto on age groups. Someone who is working full time and middle aged may deserve a discount because they are just about managing whereas a student or retiree could be very well off. Depends on your audience development aims and the way you analyse your population stats. If a venue or an organisation has a specific remit eg youth work, then discounted tickets are most appropriate. Group tickets eg schools bookings are important but it is interesting that many state schools with funding issues may be attracted more to commercial theatre shows eg a David Walliams play than to a funded venue presenting subsidised work where group prices are cheaper. More effective sales promotion allied to the cultural and educational capital of the teachers may explain this, but price may not be the determining factor in making the booking. When offered free tickets and free coaches to a venue on one project I worked on (paid for by a trust fund grant), many state schools did not consider the offer due to problems over timetabling (clashes with eg PE or swimming lessons etc), shortages of staff, lack of interest in the play, no knowledge of the company and venue, overwork, hassles over form filling, parental consent etc. | 6/4/2019 11:54 AM |
| 74 | Challenging to get right - you need to be accessible but fair. | 6/4/2019 11:45 AM |

Pricing in the arts

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| 75 | There are assumptions which are no longer true. Over 65s often have a higher disposable income than younger people and as a result they don't need to be discounted. It is better to target groups which work with isolated elders or those with multiple issues (disabilities for example) and may have a lower income available. There is a question around disabled people that hasn't been thoroughly explored. It is clear that a large number of disabled people have limited incomes and live on benefits but there are those that are in work and earn sufficient to not need a discount. The former group is covered by those in receipt of benefits concessions and the latter should be paying the usual rates, as long as there is choice for disabled people to choose where to sit in an auditorium and have a choice of pricing as a result. Young people and under 18s all need encouragement to attend and pricing is an aspect of this. It is essential to continue to grow audiences for the future to do this given the collapse in schools attendance amidst state schools. | 6/4/2019 11:36 AM |
| 76 | We are stuck at a certain level, because we are a community venue and people expect the ticket prices to be low. An evening of live professional theatre can cost less than a main course in the restaurant next door. We don't offer OAP discounts anymore - because they make up the majority at many events but we think it's important to encourage young people and families so we offer a discount called '1+1' - meaning one adult + one child. This gives a price break to single parents (or if there's only one parent on the outing). | 6/4/2019 11:23 AM |
| 77 | Family tickets should be based on the adult paying a full price - but children under 16 should be able to attend almost free. It's important that young people experience live performance 'en famille' from an early age. There is almost no live performance being experienced in state schools at the moment - BIG SURVEY needed by arts professional. On site schools performances or outreach work is highly beneficial to school children and in the current climate more likely to be well received by time poor/permission burdened teachers than free trips to theatres (where the bus companies shear the sheep with glee). | 6/4/2019 10:06 AM |
| 78 | On the previous question about shifting price banding for high-demand show to bring cheaper seats up to the price of the highest. This would certainly be a false economy for us: we band carefully based on quality of seat and view and describe what quality someone can expect by booking in a certain price band. If we were to effectively reband a seat of lower quality, we would receive complaints (we DO receive complaints when we occasionally get it wrong with a seat or two), and if we feel they have a point, refund either the whole ticket or the difference between that and a lower price band - either way we lose income! | 6/4/2019 9:25 AM |
| 79 | Ideally we would means-test audiences as there can be very rich and very poor customers within all of the above categories, but that isn't practical. In some ways discounting is a strange practice because it doesn't apply in any commercial environment. Ideally people at a disadvantage, whoever they are, would receive an allowance in the form of vouchers to cover 'wellbeing' and could then spend those as they like with organisations then claiming back against those vouchers. That is a very broad brushstroke idea, but something similar would be the only fair way to deal with discounting. | 6/4/2019 8:37 AM |
| 80 | While in theory I support easily accessible art, I need to balance that with razor thin budgets. I make extremely intimate theatre, so the small income that comes in from ticket sales is but a fraction of our budget. However, it must be big enough to show funding bodies that we're providing the right level of co-funding (a strict requirement for SME arts orgs in Australia). This makes it close to impossible for us to make legitimate steps to making our work financially accessible. That's a real shame for us, because it means that we're making art in a well-to-do vacuum. At the same time, many of our audience are, in fact, well-to-do and as an artist living in a country without universal dental care, I want them to pay as much for my work as they do for large theatre companies. Or a fancy meal that they can afford more than once a week. I know that the product, if you will, is worth it, and I know that they are willing to pay for it. But I don't want to become an ivory tower! | 6/4/2019 6:07 AM |
| 81 | I don't believe we should punish early buyers by discounting tix close to the show date. Happy to make offers that include other options such free coffee etc. Prefer to decide what the market will bare in relation to the show fee (how low we can price) and how many tix we anticipate to sell then price accordingly. | 6/4/2019 5:51 AM |
| 82 | Keeping across this at all times is very important and being willing to adjust pricing up or down is a key responsibility. | 6/4/2019 3:27 AM |
| 83 | Price Gouging is unethical. I think it would only work in Central London. If anyone pulled that in the North East they would sharp lose their audience. | 6/4/2019 12:20 AM |
| 84 | we are based in an area of significant deprivation | 6/3/2019 11:22 PM |
| 85 | Again these questions are lacking in sophistication. There will be certain times of year, productions, etc that need to be considered. But let's be clear, most of the groups listed above are not inherently 'poor' - there are plenty of people who can afford to pay full price so why uniformly discount? | 6/3/2019 9:41 PM |

Pricing in the arts

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| 86 | If you constantly discount then audiences come to expect it and therefore don't buy full price tickets. | 6/3/2019 9:03 PM |
| 87 | I work in an area of low engagement. Other local producers have found to their cost that heavy discounting creating ongoing expectation that low price or are tickets will be available. For more challenging work (i.e. Digital immersive theatre) we are going to use Pay What You Decide. Family ticket deals do well. We very much hold the line on low price tickets but we do use access to concessions (£7) for targeted groups who would fall outside normal concession - we also work with partners to get them to subsidise tickets - so their users get very cheap tickets but it's not us as the cultural organisation who is add to the subsidy (which is already substantial thanks to lottery funding.) | 6/3/2019 8:24 PM |
| 88 | When customers don't understand when and why you discount your ticket prices, something is wrong. | 6/3/2019 6:29 PM |
| 89 | Last minute discounting encourages audiences to wait to buy tickets, which is unhelpful for organisations. Targetted discounting e.g. to specific community organisations is a more rational way to fill seats while working towards audience development objectives. | 6/3/2019 5:28 PM |
| 90 | The most information about dynamic pricing, discounts and other variable pricing strategies seems to be aimed towards theatres and performing arts venues. I work for a museum/visual arts organisation, and there seem to be fewer case studies of radical ideas, fewer opportunities to try new things, and less understanding of the potential of dynamic practices. (Even your questions on the previous page are based on "unsold seats", which isn't applicable to my organisation..) | 6/3/2019 5:26 PM |
| 91 | We have a model where we have the normal price and then only one concession price which is described as 'for people on a low income' this way we feel that we try to open it up to all people who may just be struggling to afford the full price. I am not saying this is a perfect way to do things but it is working for us so far. The issue is we have to trust people to choose the right level as we can't ask people to prove they qualify for a concession. | 6/3/2019 5:25 PM |
| 92 | Frustration at the number of concessions that are £1 off - not a real concession Feel that people on a limited income should be broadened beyond benefits to include the huge number of minimum wage and zero hours workers Disability concession is patchy at best | 6/3/2019 5:13 PM |
| 93 | 1. We are extending our 18 - 25s discounts to under 35s 2. Dynamic pricing can work well when managed sensitively but producing companies are in the hands of venues 3. It is often difficult to get consistency of pricing and strategic discounting across a tour which can undermine touring company pricing policy 4. Add-on charges also undermine touring company pricing policy. | 6/3/2019 5:08 PM |
| 94 | This is so important now to make sure we are inclusive and reach a wider audience. | 6/3/2019 5:02 PM |
| 95 | Its a very blunt tool. | 6/3/2019 5:01 PM |
| 96 | If it becomes comon knowledge that at a certain point you discount tickets then people an become aware of this and wait... | 6/3/2019 5:01 PM |
| 97 | no | 6/3/2019 4:59 PM |
| 98 | Organisations need to be really careful about discounting - so they do not damage the brand. | 6/3/2019 4:48 PM |
| 99 | I liked the idea in York years ago ,may still happen, where local council tax payers got discounts. Doesn't discriminate | 6/3/2019 4:45 PM |
| 100 | They need to be specific, not general. | 6/3/2019 4:38 PM |
| 101 | Include Equity members! | 6/3/2019 4:33 PM |
| 102 | In business terms discounting practices can lead to a downward spiral of income and can affect brand value in the longer term. In essence discounting can devalue the product or service. | 6/3/2019 4:32 PM |
| 103 | The older age group expect discounts, yet readily have more income than our younger audiences, and need no incentive to show up. Disabled patrons should be able to attend a performance for no extra cost, i.e. if they have a carer, they should both be able to attend the performance for the price of one full price ticket. Those on limited incomes should be given some sort of discount/help to attend, however, with universal credit, this has become nearly impossible to prove - how do you offer discount without humiliating the person receiving it who has to show their bank balance (no!), or just open yourself up for people abusing the discounts? | 6/3/2019 4:31 PM |

Pricing in the arts

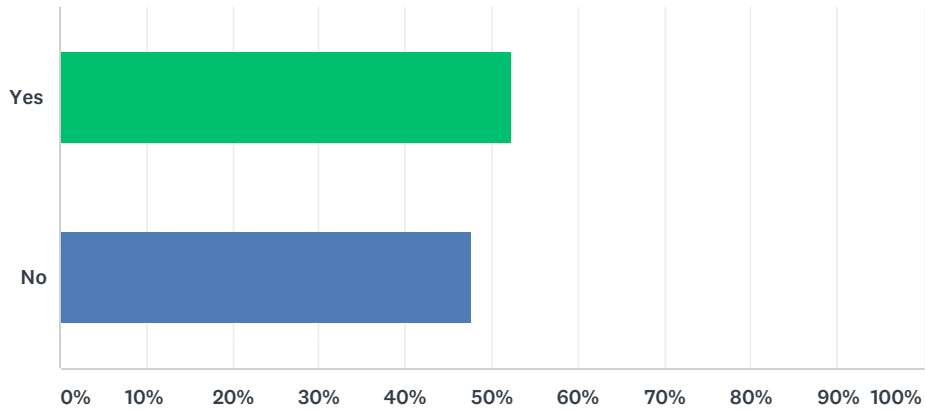
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| 104 | <p>Jumping back to Q5: You asked if we would seek higher income from the same ticket sales, or the same income but more tickets sold, if you meant the same as higher income yes more people more income great, if you meant current income but more people - possibly as we'd get extra f&b sales and would prefer to fill our theatres with audiences, but what I suspect your asking is would we prioritise greater revenue over greater footfall and I think right now we may do that a bit to balance the books - but comforted by an accessible ticket pricing model where cheap advance tickets are subsidised by higher ticket prices, and where we have access funds and initiatives for new audiences and disadvantaged groups. On discounting - value is both notional and actual, heavy discounting doesn't necessarily increase sales/ participation and can work against it, some tickets we can't give away, some we can sell ten times over, what we want to achieve is that audiences value what we put on - and also they can afford it - and feel they haven't overpaid based on the quality of their experience. We tend to avoid panic discounting, but will reward loyalty and experimentation through discounts for new audiences, target groups, members and sector colleagues.</p> | 6/3/2019 4:31 PM |
| 105 | <p>The only truly fair way of discounting would be to do it for people on low incomes regardless of age bracket. That's obviously impossible so I favour discounting in the hope it encourages people with low incomes in all age brackets.</p> | 6/3/2019 4:30 PM |
| 106 | <p>Many organisations automatically discount tickets for those who are disabled, however, this is practically impossible, and often very uncomfortable for box offices to police. I'm all for providing free seats for carers, should a disabled person require a carer to attend to assist their attendance, but automatically assuming that a disabled person cannot afford to attend the arts is discrimination in itself. If a disabled person is unable to work because of their disability, then they can use the people on limited incomes discounts.</p> | 6/3/2019 4:18 PM |
| 107 | <p>Generally, they're a mess.</p> | 6/3/2019 4:17 PM |
| 108 | <p>For multi play buyers For patrons who buy early during on sale</p> | 6/3/2019 4:14 PM |
| 109 | <p>Where family tickets or discounts are applicable, single parents with multiple children are rarely catered for, instead often having to pay more for individual tickets, or a 2 x 2 family ticket they don't need.</p> | 6/3/2019 4:08 PM |
| 110 | <p>The problem with offering too many discount categories is that your order form starts to look like a tax form.</p> | 6/3/2019 4:07 PM |
| 111 | <p>I think it's all about accessibility with particular emphasis on the young, to encourage them to engage with culture and develop a venue-going habit.</p> | 6/3/2019 4:07 PM |
| 112 | <p>Over 60s should not be discounted. They have the most money. People with disabilities is an interesting one. There is a school of thought that suggests they should not be priced differently. If you have to have a carer however then it can become an expensive exercise. not an easy one to call. We've had difficulties with people who are technically disabled (through age) but do not consider themselves to be disabled affronted by box office telling them they can have discounts.</p> | 6/3/2019 4:06 PM |
| 113 | <p>It's not that I'm against discounts for those with a disability, but we regularly get requests for free carers tickets. This is very difficult when a show is fully booked. It's also inappropriate for parents to ask for a free carers ticket to family shows when they would have to attend with their children whether they are disabled or not.</p> | 6/3/2019 4:04 PM |
| 114 | <p>The over-65s discount feels irrelevant now, as most pensioners who attend cultural events are on very healthy pensions and are not as strapped for cash as 20-somethings on entry-level salaries .</p> | 6/3/2019 4:04 PM |
| 115 | <p>We do already offer discounts for concessions but no other discount currently</p> | 6/3/2019 4:02 PM |
| 116 | <p>Some practices eg offering a concession to all older people which is pretty common means lots of people who can pay full price aren't asked to do so. It would be better to have some mechanism to tie this to income.</p> | 6/3/2019 3:57 PM |
| 117 | <p>Premium pricing, especially the charging of higher prices in the case of high demand events, may appear like a rational strategy but it misses the fact that - at its best - the arts or cultural organisation has a strong on-going relationship with its customers. Good customer service is enshrined in what most arts organisations do, together with a desire to not only play fair with its regulars, but be seen to be playing fair. The arts organisation is more than a retailer. It is engaged in social capital building and in the passionate promotion of content it regards as important and valuable. Its relationships with its 'customers' is one of mutual loyalty and support, and repeat business and good word of mouth are absolutely vital. Attempts to maximise short-term gain from a high demand event by charging higher ticket prices might in fact do more harm than good, making the arts organisation look more like an exploitative ticket agency than a mission-led promoter of rich content in which it passionately believes.</p> | 6/3/2019 3:56 PM |

Pricing in the arts

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| 118 | There is the dilemma of not wanting our brand to be seen as "discount". Walking a delicate line between accessibility and undervaluing the work. | 6/3/2019 3:51 PM |
| 119 | Where there is or likely to be capacity, offering discounted tickets would seem sensible to achieve some additional income rather than none. However, it then often leads to problems when audiences wait for discounts and don't buy full price tickets. There is simply no room within our organisation to spend time on updating prices or discounts once the show is on sale in response to the (then) known demand. | 6/3/2019 3:50 PM |
| 120 | Unsure about what you meant by question six - I WOULD do a lot of the things suggested, but at the moment we DON'T. We DO do last-minute discounting and it IS viewed as a useful way of shifting unsold tickets - but not by me as I believe it discourages early booking and we need a stronger pricing strategy to encourage early booking and to maximise yield with some form of dynamic pricing. | 6/3/2019 3:46 PM |
| 121 | Discounts either need to be subsidised (e.g. from external funders) or still cover base costs. We operate a full cost recovery model. | 6/3/2019 3:44 PM |
| 122 | Its a minefield! The goal posts will continue to change as external factors influence, eg cost of university course, costs of rents, the level of pension income, and the area your venue is in. | 6/3/2019 3:43 PM |
| 123 | Many pensioners are well-heeled and do not require a discount. Targeting people who are entitled to a discount is also a difficult task; policing who is genuinely entitled feels uncomfortable. Generally we try to be affordable for all, and reduce prices only for children and families. | 6/3/2019 3:43 PM |
| 124 | Hard to police when selling online. | 6/3/2019 3:40 PM |
| 125 | I think 'discounting' is a strong term but if people strategically use scheme and promotions to drive sales that can be positive | 6/3/2019 3:31 PM |
| 126 | People on limited income - I believe it is a right of access. If a show is government subsidised, it should not discriminate against those in low income jobs People with disabilities - I don't believe a discount should be in place purely for a disabled patron - I say this as a disabled person. I do however believe that a free ticket for a carer, as this is potentially an access requirement Under 65's I have only placed in agree/disagree, because I don't believe that age is a discriminatory factor in reference to price. However a lot of customers may fall into a low income bracket Students in full time education - I haven't categorized these due not having enough knowledge about how income may affect them | 6/3/2019 3:10 PM |
| 127 | No | 6/3/2019 3:04 PM |
| 128 | I'm tempted to move away from all forms of discounting, and opt for dynamic pricing instead. My organisation isn't ready for this as yet however. | 6/3/2019 2:41 PM |
| 129 | We should all be helping people with limited financial means to access cultural events. | 6/3/2019 2:40 PM |
| 130 | Although I strongly agree that discounts should be offered to groups, a far better strategy is to have lower priced tickets for all. Discounting after tickets have gone on sale should be at the discretion of the company, however I strongly believe strategy should be aimed at getting people into the theatre who otherwise couldn't come - NOT about just filling up seats with anyone who could afford them / has the ability, connections or know-how to wait til last minute to get a cheap ticket. We are regularly approached by groups of people with disabilities, or schools, requesting free or significantly discounted tickets, which we try to support wherever possible. | 6/3/2019 2:36 PM |
| 131 | In today's economy there are now large proportions of the population who are financially challenged but don't have a way to access the traditional discounts. In a more equitable society if feels fairer to provide an incentive to book early and get discounted tickets which are actually cheaper than the old way of discounting. I would still advocate for cheaper child priced tickets on targeted shows and a discount for disabled customers. | 6/3/2019 2:25 PM |
| 132 | It is important not to discount close to a performance date as people will then 'wait' until the price drops if you do it too regularly. It is better to offer as a package or if you do then it is to regular customers who are not coming to that event. We used to have different prices for over 60's and kids, but for several years now have had a flat pricing across the ages, with under 2's going free. More of a challenge is getting audiences here and then into the building - so discounts would be better if offered against public transport options. | 6/3/2019 2:22 PM |
| 133 | I think it's important to know who you are trying to reach when you price tickets. | 6/3/2019 2:17 PM |
| 134 | Discounts can be a good way of ensuring that those less able to afford the arts are able to participate in them. However, people can spot when they are being played, or when less-minute offers will often appear, so their use has to be carefully managed. | 6/3/2019 2:01 PM |
| 135 | Another grey area is whether to offer Carers free or discounted tickets | 6/3/2019 1:47 PM |

Q9 Does your organisation operate a membership scheme?

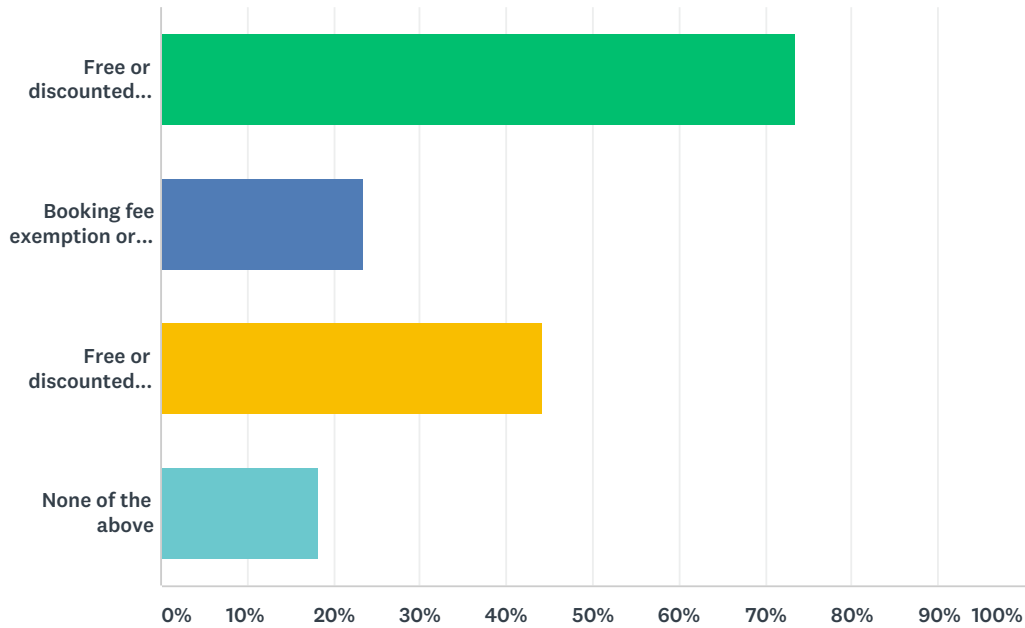
Answered: 298 Skipped: 342



| ANSWER CHOICES | RESPONSES | |
|----------------|-----------|-----|
| Yes | 52.35% | 156 |
| No | 47.65% | 142 |
| TOTAL | | 298 |

Q10 Does your organisation offer any of the following discounts to members? (Tick all that apply)

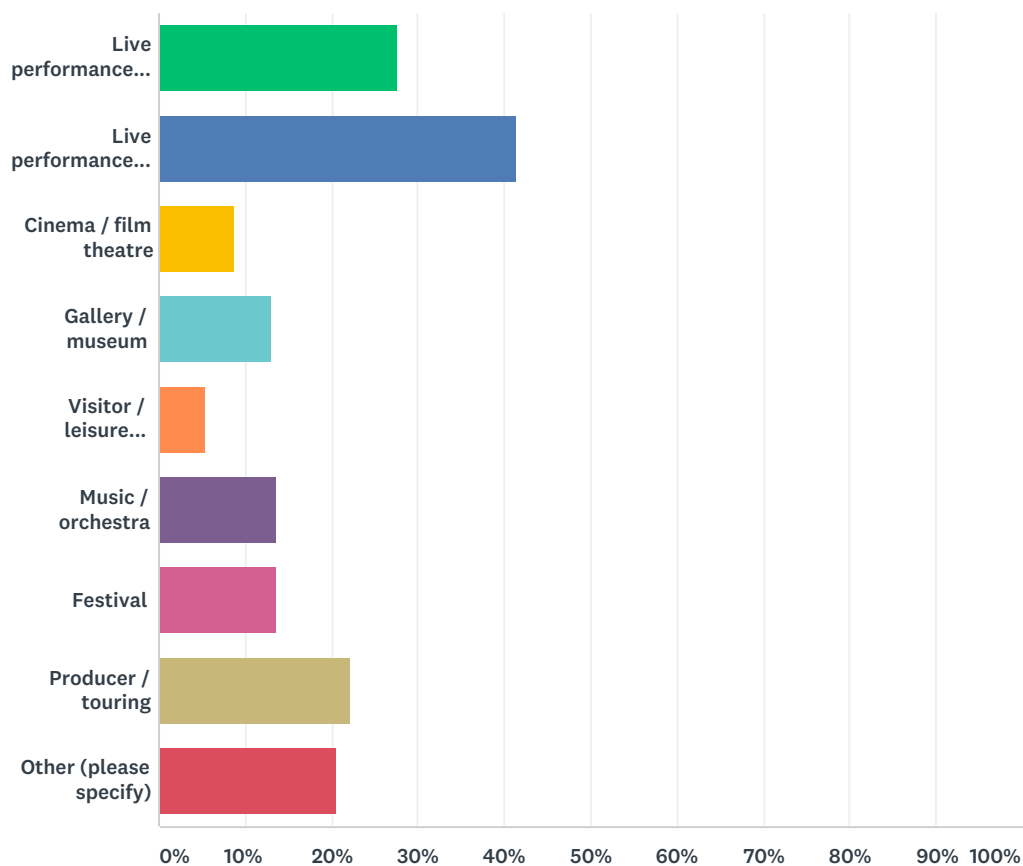
Answered: 154 Skipped: 486



| ANSWER CHOICES | RESPONSES | |
|---|-----------|-----|
| Free or discounted tickets for members | 73.38% | 113 |
| Booking fee exemption or discount for members | 23.38% | 36 |
| Free or discounted merchandise, food, drinks etc. for members | 44.16% | 68 |
| None of the above | 18.18% | 28 |
| Total Respondents: 154 | | |

Q11 Which of the following most closely describe your organisation? (Tick all that apply)

Answered: 294 Skipped: 346



| ANSWER CHOICES | RESPONSES | |
|---|-----------|-----|
| Live performance venue producing its own work (e.g. theatre, opera house) | 27.55% | 81 |
| Live performance venue presenting touring work (e.g. arts centre) | 41.50% | 122 |
| Cinema / film theatre | 8.84% | 26 |
| Gallery / museum | 12.93% | 38 |
| Visitor / leisure attraction | 5.44% | 16 |
| Music / orchestra | 13.61% | 40 |
| Festival | 13.61% | 40 |
| Producer / touring | 22.11% | 65 |
| Other (please specify) | 20.41% | 60 |
| Total Respondents: 294 | | |

| # | OTHER (PLEASE SPECIFY) | DATE |
|---|--|-------------------|
| 1 | Multidisciplinary Arts Venue | 7/1/2019 6:35 PM |
| 2 | gallery and studio offering talks, demos and classes | 7/1/2019 10:15 AM |
| 3 | Training events for creatives | 7/1/2019 8:12 AM |
| 4 | theatre company | 6/28/2019 4:51 PM |

Pricing in the arts

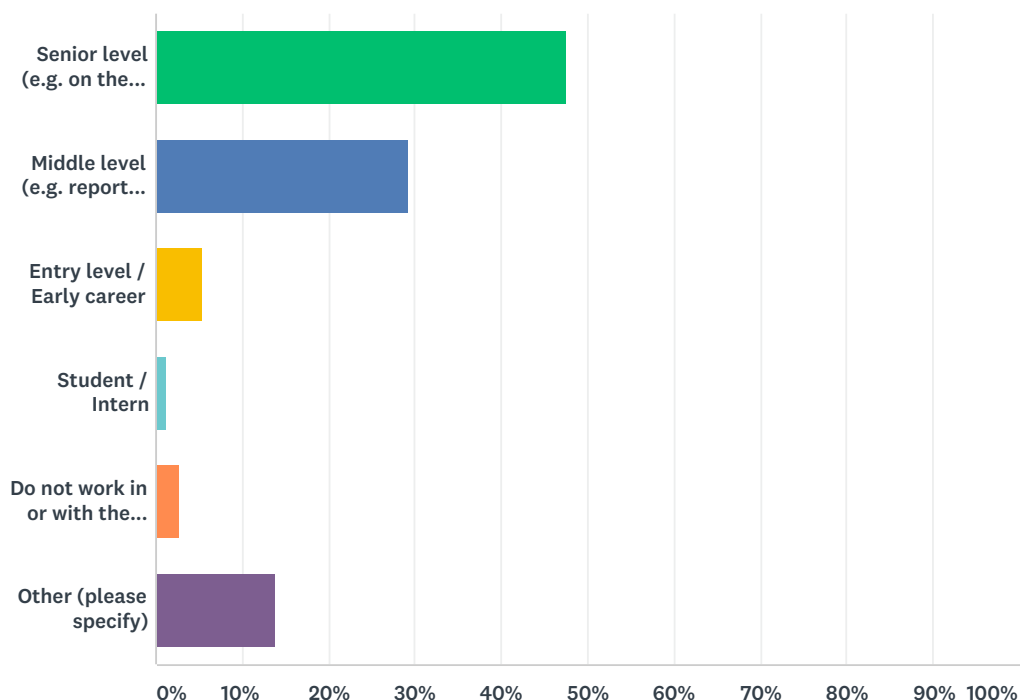
| | | |
|----|--|--------------------|
| 5 | Education centre | 6/27/2019 11:34 PM |
| 6 | arts education | 6/27/2019 7:03 PM |
| 7 | Music/chorus | 6/27/2019 3:27 PM |
| 8 | Arts centre | 6/27/2019 2:46 PM |
| 9 | Multi use community venue | 6/27/2019 2:38 PM |
| 10 | Community hall | 6/27/2019 2:33 PM |
| 11 | Classes, workshops, family events | 6/27/2019 2:02 PM |
| 12 | (We walk a fine line between Museum and visitor attraction, but are officially a museum) | 6/27/2019 1:53 PM |
| 13 | Theatre workshops and classes | 6/27/2019 1:37 PM |
| 14 | Rural touring scheme | 6/27/2019 1:28 PM |
| 15 | art workshops | 6/27/2019 12:39 PM |
| 16 | Arts HUB | 6/27/2019 12:37 PM |
| 17 | Venue for fringe also | 6/27/2019 12:28 PM |
| 18 | Arts development | 6/27/2019 12:18 PM |
| 19 | studios | 6/27/2019 11:57 AM |
| 20 | Music manager putting on some live music gigs locally | 6/27/2019 11:35 AM |
| 21 | Touring Dance Theatre Company | 6/27/2019 11:32 AM |
| 22 | Educational Organisation | 6/27/2019 10:58 AM |
| 23 | Site-specific performance working closely with communities | 6/27/2019 10:34 AM |
| 24 | Live performance agency & producer, presenting commissioned work & incoming/touring work with venue partners or in hired spaces or sited locations (year-round). | 6/27/2019 10:27 AM |
| 25 | Education (Musical Theatre) | 6/13/2019 11:26 AM |
| 26 | Performing arts company that delivers in specific sites | 6/12/2019 4:46 PM |
| 27 | Unfunded fringe venue | 6/12/2019 1:30 PM |
| 28 | audience club | 6/9/2019 7:08 PM |
| 29 | Dance Theatre Company without a building | 6/6/2019 11:59 AM |
| 30 | professional membership body and development agency | 6/5/2019 11:02 AM |
| 31 | Large creative learning programme | 6/5/2019 10:48 AM |
| 32 | studios, workshop facilities, gallery | 6/4/2019 1:52 PM |
| 33 | education | 6/4/2019 1:51 PM |
| 34 | Independent Music Education Trust | 6/4/2019 11:42 AM |
| 35 | Community Venue presenting some professional live events & film | 6/4/2019 11:25 AM |
| 36 | Theatre Company | 6/4/2019 6:08 AM |
| 37 | Opera | 6/4/2019 12:20 AM |
| 38 | Community Centre and home to various community organisations | 6/3/2019 11:24 PM |
| 39 | we're a performing arts school that produces our own events and presents touring professional companies | 6/3/2019 9:55 PM |
| 40 | Educational centre | 6/3/2019 8:51 PM |
| 41 | Theatre festival (Collaborative Touring Network) | 6/3/2019 8:24 PM |
| 42 | Rural and Library touring scheme (multiple venues) | 6/3/2019 5:30 PM |
| 43 | Creative hub | 6/3/2019 5:26 PM |
| 44 | year-round peripatetic presenting + producing organisation | 6/3/2019 5:14 PM |
| 45 | live performance company | 6/3/2019 4:59 PM |
| 46 | Individual artist painter tutor working freelance for organisations | 6/3/2019 4:46 PM |

Pricing in the arts

| | | |
|----|--|------------------|
| 47 | Spoken word events | 6/3/2019 4:37 PM |
| 48 | Social painting activities | 6/3/2019 4:33 PM |
| 49 | Nonprofit organization | 6/3/2019 4:32 PM |
| 50 | One-off events, several of them, in different venues, offering different experiences | 6/3/2019 4:09 PM |
| 51 | development organisation | 6/3/2019 4:08 PM |
| 52 | Live events commissioner and promoter working with venues and partners | 6/3/2019 3:56 PM |
| 53 | Again I'm unsure of your wording - we are a receiving house - but that doesn't stop us from being a theatre!!! There are plenty of us out there... | 6/3/2019 3:47 PM |
| 54 | Music Education charity | 6/3/2019 3:43 PM |
| 55 | Cultural Hub Library/ Venue/ Museum/ Registry Office | 6/3/2019 3:10 PM |
| 56 | Performing arts education, with high level of in house productions. | 6/3/2019 2:42 PM |
| 57 | Digital Arts Centre | 6/3/2019 2:20 PM |
| 58 | theatre education charity | 6/3/2019 2:17 PM |
| 59 | Chamber music presented in festivals as well as around the country | 6/3/2019 2:03 PM |
| 60 | studio provision | 6/3/2019 1:42 PM |

Q12 At what level is your work in or with the arts sector? (tick one only)

Answered: 576 Skipped: 64



| ANSWER CHOICES | RESPONSES |
|--|------------|
| Senior level (e.g. on the senior management team; and/or report to the board; and/or responsible for all staff in an organisation or department) | 47.40% 273 |
| Middle level (e.g. report to senior management; and/or responsible for some staff) | 29.34% 169 |
| Entry level / Early career | 5.38% 31 |
| Student / Intern | 1.22% 7 |
| Do not work in or with the arts sector | 2.78% 16 |
| Other (please specify) | 13.89% 80 |
| TOTAL | 576 |

| # | OTHER (PLEASE SPECIFY) | DATE |
|----|---|--------------------|
| 1 | Retired senior level | 6/28/2019 6:20 PM |
| 2 | Office manager with responsibility for environment and database | 6/28/2019 4:36 PM |
| 3 | Freelance consultant (curator / producer) | 6/28/2019 1:03 PM |
| 4 | Freelance | 6/28/2019 12:21 PM |
| 5 | It changes as I work as a freelancer with different organisations | 6/28/2019 10:54 AM |
| 6 | chairman of trustees & head of fund raising committee my work is entirely voluntary | 6/27/2019 11:47 PM |
| 7 | Board member | 6/27/2019 11:37 PM |
| 8 | Artist | 6/27/2019 9:22 PM |
| 9 | I have an established career in the sector that does none of the above - to be senior one does not necessarily have management responsibility - other than to yourself. | 6/27/2019 5:13 PM |
| 10 | arts education | 6/27/2019 4:32 PM |
| 11 | Gallery owner | 6/27/2019 2:37 PM |

Pricing in the arts

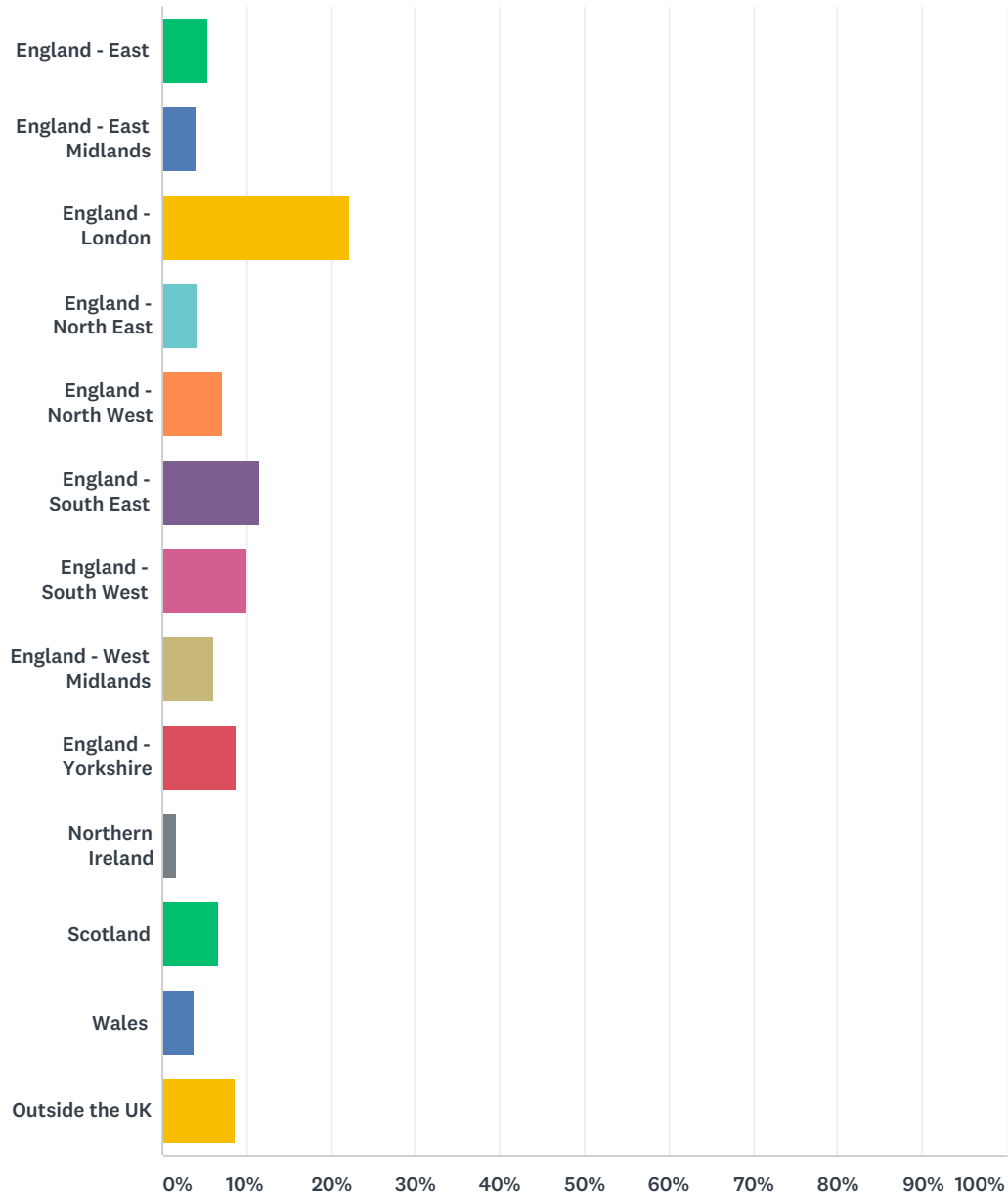
| | | |
|----|--|--------------------|
| 12 | Director of community venue, voluntary position handling ticket sales. | 6/27/2019 2:34 PM |
| 13 | Retired - involuntarily | 6/27/2019 1:57 PM |
| 14 | Board member, performer and visual artist; former gallery and museum director | 6/27/2019 1:42 PM |
| 15 | Performing arts expert, Arts adviser and consultant | 6/27/2019 1:02 PM |
| 16 | Former Chair of a national arts organisation. | 6/27/2019 12:56 PM |
| 17 | collective network | 6/27/2019 12:20 PM |
| 18 | Secretary on committee of amateur orchestra | 6/27/2019 12:10 PM |
| 19 | Former Board Member and independent Consultant, guest lecturer etc for large and small arts organisations, companies, Universities. | 6/27/2019 12:06 PM |
| 20 | Volunteer | 6/27/2019 12:00 PM |
| 21 | performer | 6/27/2019 11:57 AM |
| 22 | Freelance | 6/27/2019 11:49 AM |
| 23 | Artist | 6/27/2019 11:02 AM |
| 24 | independent artist | 6/27/2019 11:00 AM |
| 25 | work in academia as researcher in cultural sector | 6/27/2019 10:54 AM |
| 26 | independent consultant | 6/27/2019 10:24 AM |
| 27 | I work as a self employed artist in the museums and galleries sector (your catagories above are awfully corporate you dont even have an artist/practitioner section) | 6/27/2019 10:11 AM |
| 28 | visual artist | 6/27/2019 10:09 AM |
| 29 | Artist | 6/27/2019 9:58 AM |
| 30 | artist | 6/14/2019 11:21 AM |
| 31 | Independent visual arts professional | 6/7/2019 12:49 PM |
| 32 | Senior Level but not working for an organisation | 6/7/2019 12:12 PM |
| 33 | Formerly working at senior level, now semi-retired and Chair of an arts board | 6/7/2019 9:28 AM |
| 34 | Regular arts supporter | 6/6/2019 9:27 AM |
| 35 | Committee member | 6/5/2019 4:12 PM |
| 36 | Artist | 6/5/2019 9:37 AM |
| 37 | Dance artist | 6/4/2019 9:14 PM |
| 38 | Board Member | 6/4/2019 2:52 PM |
| 39 | Freelance consultant | 6/4/2019 11:55 AM |
| 40 | Freelance theatre photographer and filmmaker | 6/4/2019 11:05 AM |
| 41 | researcher | 6/4/2019 10:54 AM |
| 42 | Retired arts events & management Lecturer | 6/4/2019 10:44 AM |
| 43 | My work has involved providing creative/arts/crafts activities in community settings to people who don't usually engage in creative activity | 6/4/2019 9:54 AM |
| 44 | direct marketing agency | 6/4/2019 8:34 AM |
| 45 | Actor | 6/3/2019 10:14 PM |
| 46 | Independent Arts Manager (previous senior leader) | 6/3/2019 9:39 PM |
| 47 | Education | 6/3/2019 7:57 PM |
| 48 | Freelance | 6/3/2019 7:43 PM |
| 49 | Run a voluntary arts organisation | 6/3/2019 7:14 PM |
| 50 | I'm mostly a journalist. Sometimes a curator. | 6/3/2019 6:56 PM |
| 51 | Board member - we are all volunteers | 6/3/2019 6:45 PM |
| 52 | Small scale touring | 6/3/2019 6:04 PM |
| 53 | Artist, Writer and Poet | 6/3/2019 5:48 PM |

Pricing in the arts

| | | |
|----|---|------------------|
| 54 | Translator | 6/3/2019 5:28 PM |
| 55 | Collective network | 6/3/2019 5:24 PM |
| 56 | trustee | 6/3/2019 5:22 PM |
| 57 | choreographer/direcor/performer/educator | 6/3/2019 5:10 PM |
| 58 | Retired arts marketer/theatre producer | 6/3/2019 4:53 PM |
| 59 | A creative | 6/3/2019 4:51 PM |
| 60 | Freelancer | 6/3/2019 4:51 PM |
| 61 | used to work in Visitor Services | 6/3/2019 4:49 PM |
| 62 | 20 year practice | 6/3/2019 4:47 PM |
| 63 | Artist | 6/3/2019 4:45 PM |
| 64 | Retired Middle level. | 6/3/2019 4:33 PM |
| 65 | I freelance in and out | 6/3/2019 4:19 PM |
| 66 | Performer | 6/3/2019 4:13 PM |
| 67 | Retired/freelance | 6/3/2019 4:11 PM |
| 68 | arts therapist in a gallery | 6/3/2019 4:10 PM |
| 69 | Long-term supporter through local politics, ardent audience member, one-time festival organiser. Also parent of two young people in the sector. | 6/3/2019 3:56 PM |
| 70 | independent curator | 6/3/2019 3:44 PM |
| 71 | Freelance | 6/3/2019 3:30 PM |
| 72 | Journalist | 6/3/2019 3:28 PM |
| 73 | largely retired former senior manager and policy lecturer | 6/3/2019 3:13 PM |
| 74 | freelance | 6/3/2019 3:08 PM |
| 75 | Self-employed | 6/3/2019 2:56 PM |
| 76 | Senior level in house/ now consultant and serial trustee | 6/3/2019 2:48 PM |
| 77 | Retired | 6/3/2019 2:40 PM |
| 78 | I'm not currently working in the arts but did work at middle and senior level for community arts organisations in London and East Anglia. | 6/3/2019 2:36 PM |
| 79 | Voluntary work within arts sector only - judging amateur dramatics | 6/3/2019 2:16 PM |
| 80 | Project based Artist | 6/3/2019 2:11 PM |

Q13 Where are you based?

Answered: 575 Skipped: 65



| ANSWER CHOICES | RESPONSES | |
|-------------------------|-----------|-----|
| England - East | 5.39% | 31 |
| England - East Midlands | 4.00% | 23 |
| England - London | 22.09% | 127 |
| England - North East | 4.17% | 24 |
| England - North West | 7.13% | 41 |
| England - South East | 11.48% | 66 |
| England - South West | 10.09% | 58 |
| England - West Midlands | 6.09% | 35 |
| England - Yorkshire | 8.87% | 51 |

Pricing in the arts

| | | |
|------------------|-------|-----|
| Northern Ireland | 1.74% | 10 |
| Scotland | 6.61% | 38 |
| Wales | 3.83% | 22 |
| Outside the UK | 8.52% | 49 |
| TOTAL | | 575 |