

Price, Value and Audience Development

Nui te Kōrero 2019

Aaron Curran

14 June 2019

aaron@aaroncurran.com.au

+61 425 251 121

www.baker-richards.com

BAKER RICHARDS

Who am I?

- Aaron Curran, 25 years in Australian and UK arts marketing and management roles
e.g. Head of Marketing at Sydney Opera House; Australian Chamber Orchestra; Sydney Symphony.
- I'm an Associate of Baker Richards UK (consulting and software specialist).
- We focus on data-driven decision-making, analysing organisational data-sets to identify opportunities.
- Baker Richards has more than 400 clients worldwide, specialising in not-for-profit arts.
- See www.baker-richards.com for insights.



Agenda

1. Introduction – what price value?
2. Key principles of price and value
3. Using price & value data
4. Observations and tips
5. Questions and chat

You are diverse...your audiences are diverse... but what do we have in common?



Let's talk about you! What are your key pricing issues?



Credit: Anish Kapoor, Gibbs Farm Sculpture Park

I. Introduction - What Price Value?

Nick Cave on the relationship between performer and audience

“Perhaps there are some performers who see the performative process as a one-way street, where the artist is dominant and simply delivers, whilst the passive audience receives. Personally, I do not see it in this way at all.

“ The performer needs 'an aggressive, critical audience, with a conscious sense of itself as an audience, ... one whose complexity and diverse needs can push an artist beyond comfortable limits'.

“This is how I experience it. I feel, onstage, that the audience is making me, just as I am making them, in an act of shared, primordial creation.”

- Nick Cave, 2019 ,
from www.theredhandfiles.com



Barriers to attendance in NZ – “cost, time, and lack of relevance” or conceptions of value?

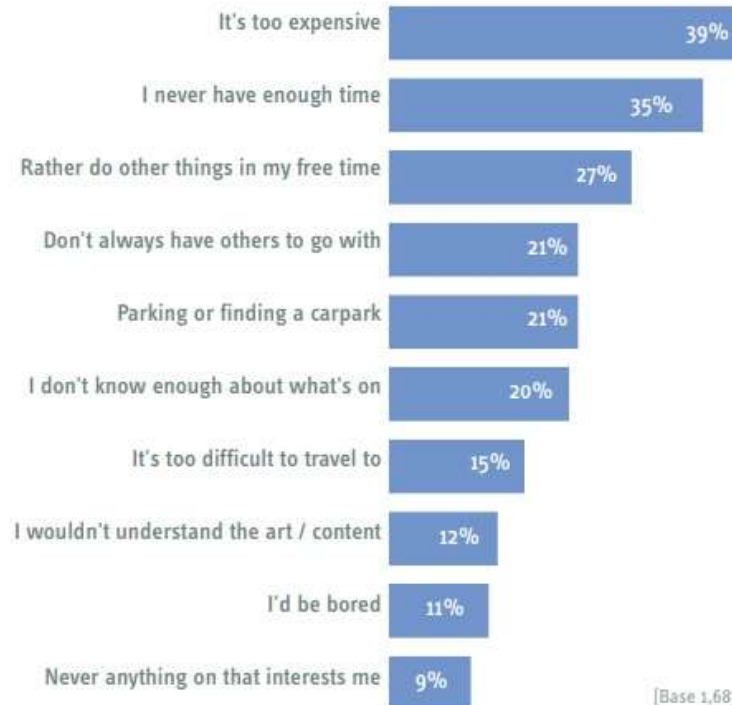
Barriers to attending centre on cost, time and lack of relevance

Around four in ten in the culture market cite cost as a reason for not doing more (39%). Time is also a key barrier, given as a reason for over one-third (35%).

A preference for other leisure activities is a barrier for over one-quarter (27%) of the market.

Other common reasons – affecting around one-fifth of the market – include not having others to go with, parking or simply not knowing enough about what’s on.

Most common reasons for not engaging more with arts and culture



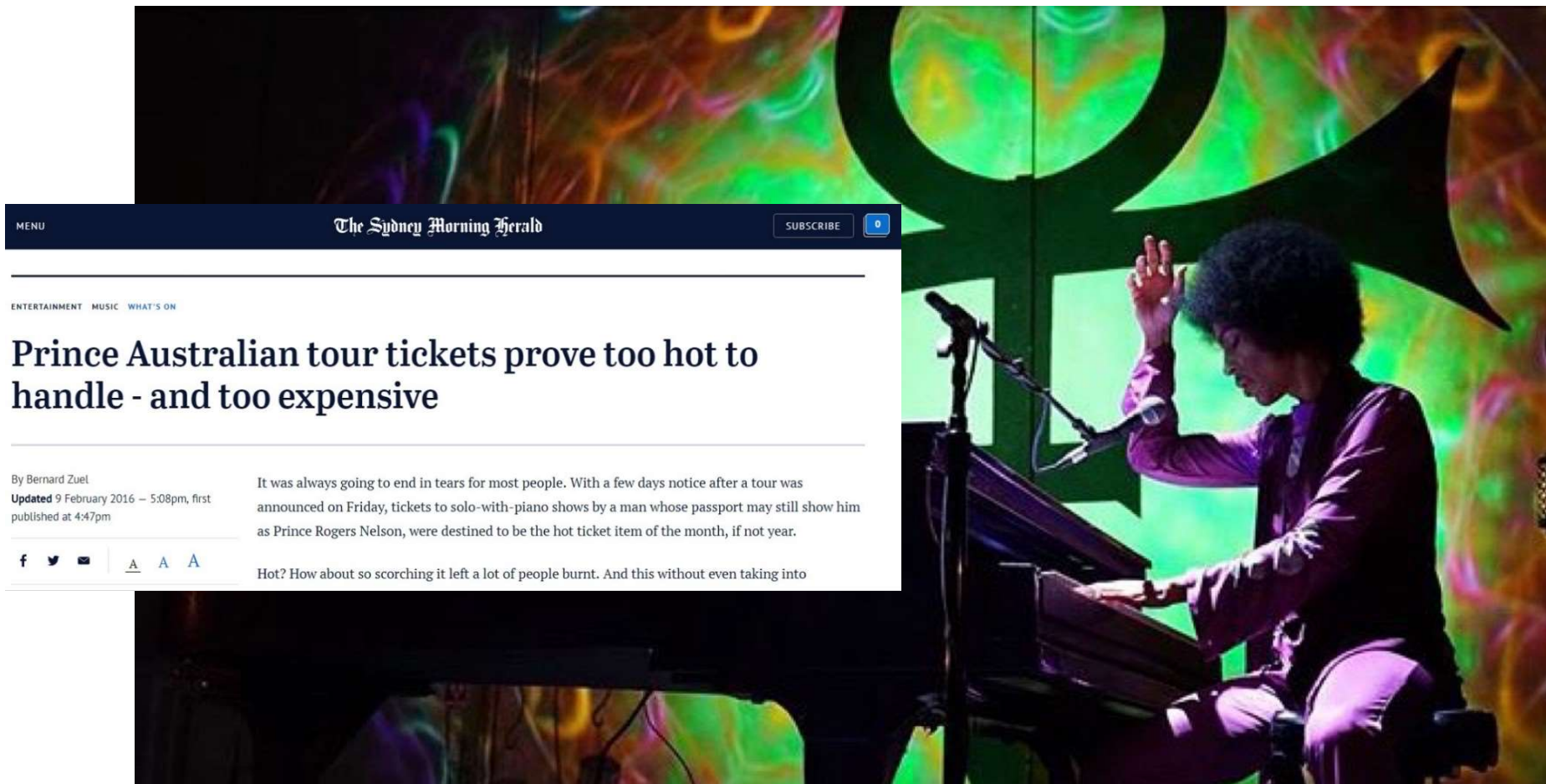
Time and cost are nearly always the most common reasons for not doing more. In reality, most people have both the necessary leisure time and disposable income to attend the arts. And most of those people with leisure time and disposable income choose to spend their time and money doing things that take just as long or longer and cost just as much or more than attending the arts. A meal in a restaurant, a night in the pub, ten pin bowling, a rugby match are all preferred by many over arts and culture. It is often untrue that they lack the time or money. Instead they choose all of these other activities over the arts. The question is why do they do that? The answer is that they perceive that these things will offer them better or more guaranteed *value* for their time and money than the arts. They need convincing that the arts offers them better value for their time and money than what they are currently spending it on.

From Audience Atlas New Zealand, (March 2018 report, p35–36) by MHM.

Q: How much would you pay for a concert ticket?

A: It depends....

'Prince and Piano' at \$400 a ticket: was it too expensive ...or too cheap?!



MENU The Sydney Morning Herald SUBSCRIBE 0

ENTERTAINMENT MUSIC WHAT'S ON

Prince Australian tour tickets prove too hot to handle - and too expensive

By Bernard Zuel
Updated 9 February 2016 – 5:08pm, first published at 4:47pm

It was always going to end in tears for most people. With a few days notice after a tour was announced on Friday, tickets to solo-with-piano shows by a man whose passport may still show him as Prince Rogers Nelson, were destined to be the hot ticket item of the month, if not year.

Hot? How about so scorching it left a lot of people burnt. And this without even taking into

Yo Yo Ma's Bach Project in Christchurch – high-price, high-value product



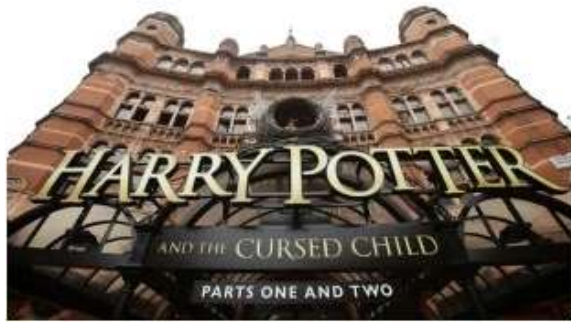
Browse by Price Category		Price Per Ticket/Item†
Best available (Any price category)		From \$145.00
Premium		\$295.00
A Reserve		\$245.00
B Reserve		\$195.00
C Reserve		\$145.00
D Reserve		Allocation Exhausted

- Like Prince, the fastest-selling tickets appear to be the best in the house (Premium) and the worst (D Reserve, cheapest).

“The most expensive seats are getting more expensive; the least are getting cheaper...”

Most expensive West End ticket prices rise as cheapest fall

Top seats up to £117.52 average - Hamilton leading at £250 - while cheapest fall to £19.31



▲ Top tickets for Harry Potter and the Cursed Child cost £175 for one of its parts. Photograph: Yui Mok/PA

Top end ticket prices for West End shows have risen by 19% to an average of £117.52, with Hamilton seats the most expensive.

At the same time the average price for the cheapest tickets has fallen by 9.7% to £19.31, according to an annual survey carried out by the theatre industry newspaper the Stage.

The survey has been undertaken annually since 2012 and this is the first time the average top-price ticket has exceeded £100.

Alistair Smith, the editor of the Stage, said the findings appeared to back up claims by producers that charging more at the top allowed them to charge less at the other end.

“The most expensive seats are getting more expensive and the least expensive seats are getting a bit cheaper,” he said. “What it doesn’t tell you is how many of each type there are.”

- Artists have recognised that scalpers have traditionally had more to do with setting the ceiling on ticket prices than they have.
- Artists are now selling their own tickets at relatively-higher prices, as the market has set expectations for higher pricing.
- These high-price tickets can offset lower-cost tickets, enabling audience-access initiatives.

Article from The Guardian UK, January 2019

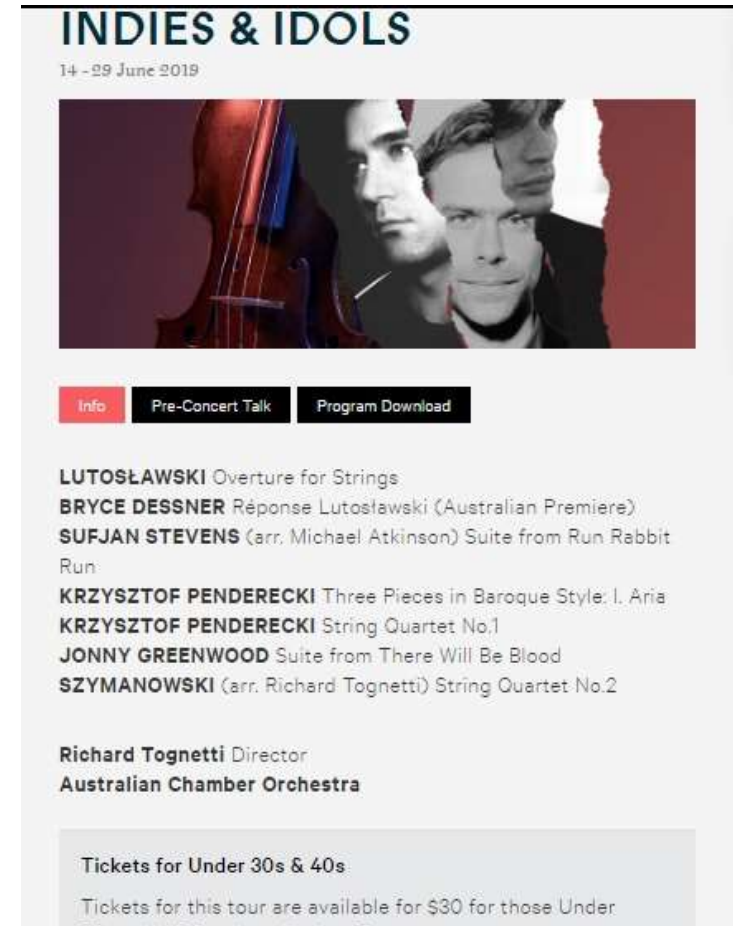
Australian Chamber Orchestra – tickets priced to attract younger audiences

ACO's Indies & Idols concerts, June 2019


The repertoire is a contemporary mix of challenging and less-traditional composers

- “\$30 for under 30s”
- “\$40 for under 40s”

Crucial part of their marketing strategy, integrated across the entire campaign.



INDIES & IDOLS
14 - 29 June 2019



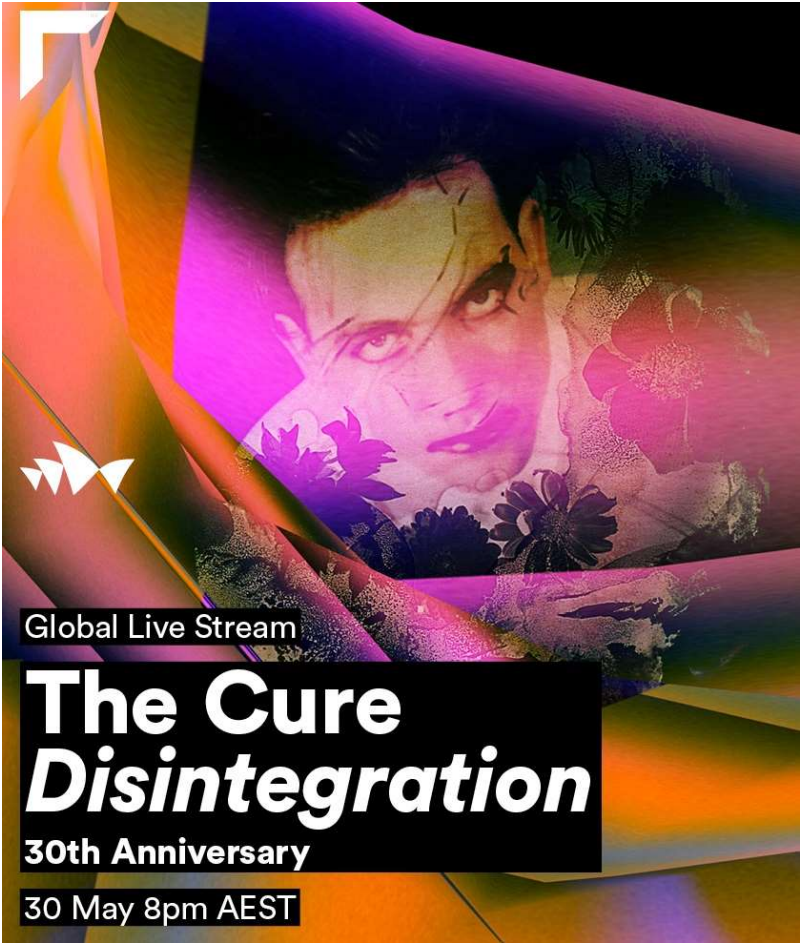
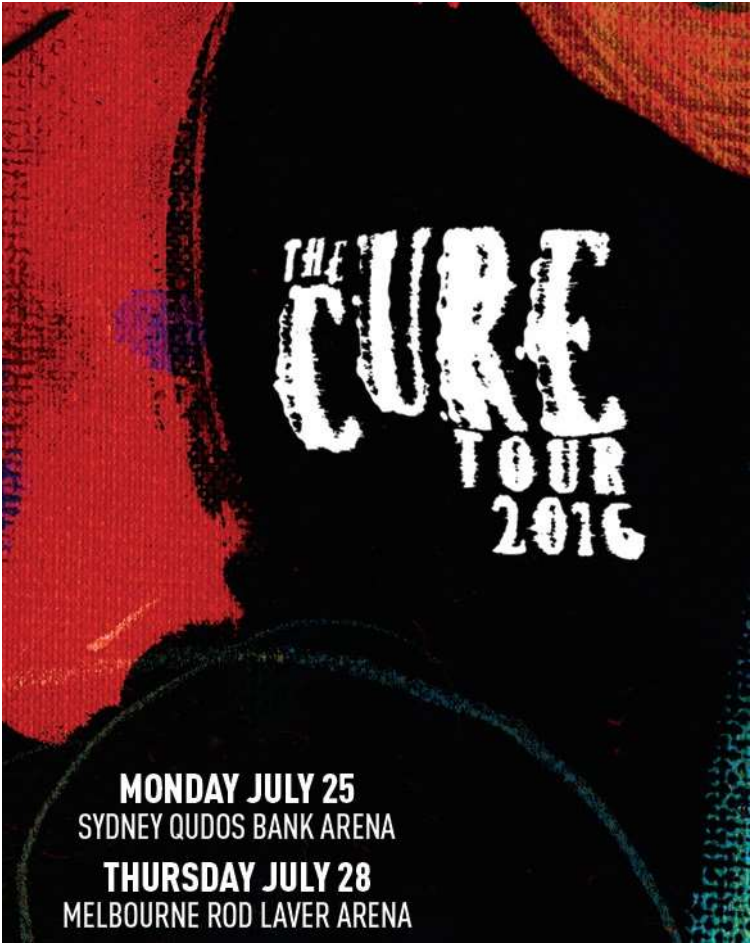
[Info](#) [Pre-Concert Talk](#) [Program Download](#)

LUTOSŁAWSKI Overture for Strings
BRYCE DESSNER Réponse Lutoslawski (Australian Premiere)
SUFJAN STEVENS (arr. Michael Atkinson) Suite from Run Rabbit Run
KRZYSZTOF PENDERECKI Three Pieces in Baroque Style: I. Aria
KRZYSZTOF PENDERECKI String Quartet No.1
JONNY GREENWOOD Suite from There Will Be Blood
SZYMANOWSKI (arr. Richard Tognetti) String Quartet No.2

Richard Tognetti Director
Australian Chamber Orchestra

Tickets for Under 30s & 40s
Tickets for this tour are available for \$30 for those Under 30 and \$40 for those Under 40.

The Cure in Sydney, 2016 and 2019 – same band but very different value propositions



Muriel's Wedding-The Musical – audience participation as value proposition



ONSTAGE WEDDING GUEST EXPERIENCE!

Muriel's Wedding

THE MUSICAL

TICKETS \$99*
(WEDNESDAY MATINEE \$75*)

ON STAGE WEDDING EXPERIENCE!

Muriel's Wedding the Musical
Opens in just three weeks

Opera Australia's dinner offer - a value proposition that isn't 'stage-dependent' at all

SHOWBIZ



See an opera and enjoy a free dinner with a glass of wine!

This winter, see an opera at Sydney Opera House and Opera Australia will shout you dinner! With this special offer, tickets to selected midweek opera performances come with free dinner at Eastbank Dining or Searock Grill, Circular Quay.

TICKETS FROM \$99 • CHOOSE FROM OLD FAVOURITES AND RARE GEMS

MONA's \$50,000 'Luxury Experience' – exclusivity as value proposition

MONA offers new \$50,000 private luxury experience

Matt Maloney

Local News



MONA creator David Walsh. Picture: Scott Gibson.

The Museum of Old and New Art has launched a two-day tourism experience which involves a private dinner with its creator David Walsh at a cost of \$50,000 per person.

The experience is part of a wider tourism campaign by Cultural Attractions of Australia which sets to promote the country's iconic arts and cultural heritage scene.

The new two-day MONA experience includes dinner at the Source Restaurant accompanied by wine from Mr Walsh's private collection as well as breakfast and lunch at the Faro bar and restaurant.

Patrons will be flown by private jet from anywhere in Australia to MONA

View More Local Businesses

Oven Cleaning Specialist

Servicing all post code areas in Launceston and Devonport.
☎ 0407... Show Number



Peter Lees Real Estate

Peter Lees buying, selling property.
☎ 0363... Show Number



Free Entry to complex

Open 7 days - we truly have something for everyone.
Find out More



LOCAL NEWS

1 Why the CH Smith redevelopment has a half-painted wall

2 What's at stake in Aboriginal naming policy debate?

3 Federal Infrastructure Fund raises...

- Is it elitist to offer experiences that the majority of people are unable to afford?
- Or does it recognise and respond to the needs of different market segments?
- Perhaps it's just designed to generate PR?
- Or to make all the other prices look less expensive?

Article from Australian Financial Review, (April 2019)

2. Key Principles of Sales, Price & Value

Value and Pricing Principles

- People exchange money and time in expectation of receiving value in return
- That value can be more perceived than real
- Perceptions of value are customer-specific but can be grouped
- Key to unlocking value is price differentiation.
- If customers have options, they will show you what they value (sales or no-sales!)
- Price differentiation allows organizations to achieve multiple objectives
 - optimize volume of attendance
 - promote accessibility
 - maximize income
 - better understand barriers to engagement
- Differential prices should be value-fenced
- Cultural organizations have an enormous range of variables (value fences) available to adjust prices in order to achieve multiple objectives.
- That flexibility is multiplied by the application of revenue management and differentiated pricing tactics e.g. dynamic pricing.



There are only five ways to increase the number of tickets you sell

1



Acquisition
Get new customers

2




Reactivation
Get lapsed customers to come back

3




Retention
Get more recent customers to come back

4



Frequency
Get customers to buy more shows

5



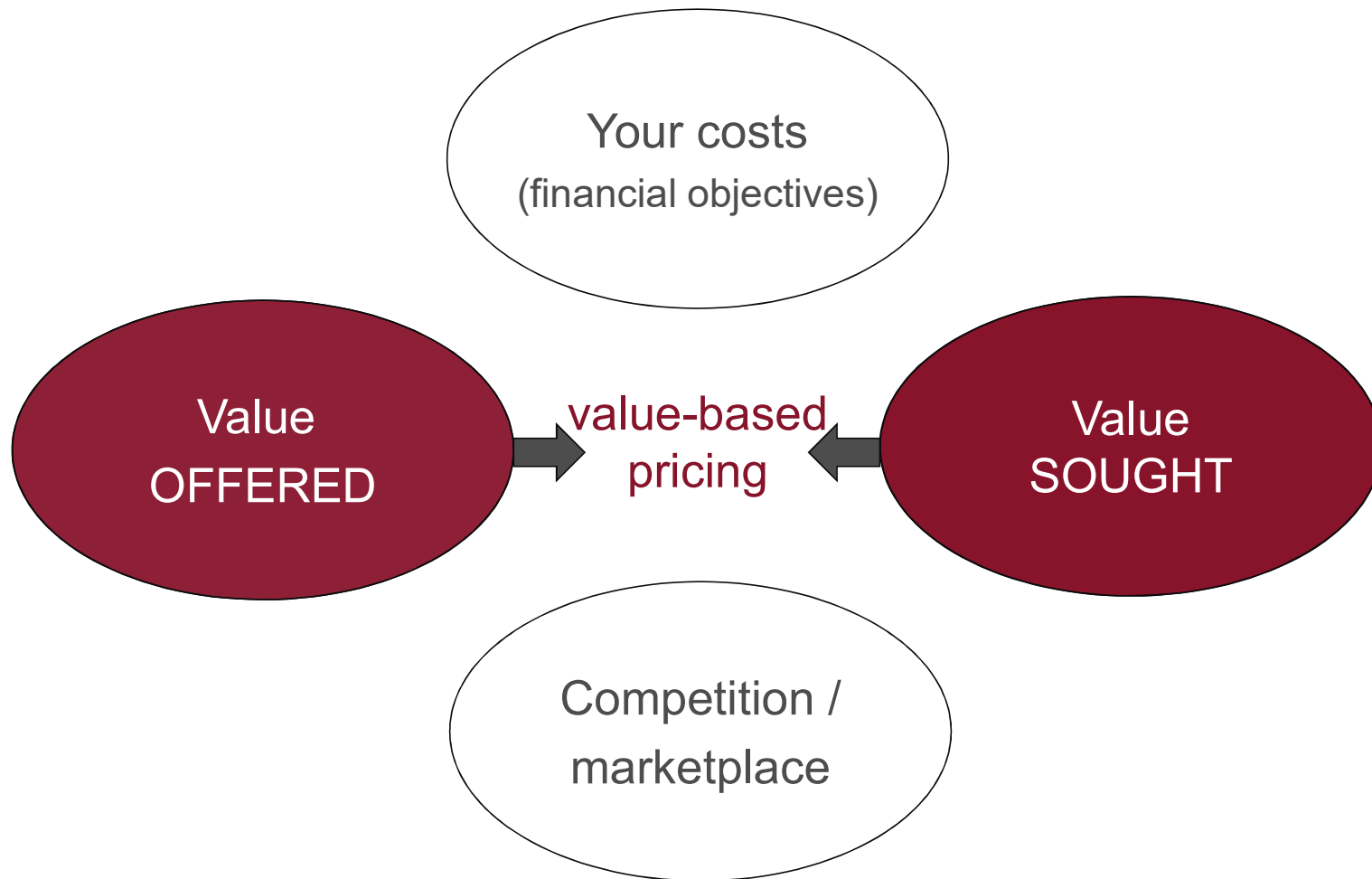
Party Size
Get customers to bring more people

Pricing is a fundamental aspect of all five 'sales pillars'

- Pricing refinement adds to every sales strategy. A sophisticated pricing strategy will:
 - increase income
 - maximise ticket sales
 - AND promote accessibility
- The cultural sector offers a huge range of variables that can be adjusted to achieve those objectives
- Optimising decisions on small details can add up to significant marginal gains
- Those gains are multiplied through flexibility offered by revenue management and variable (a.k.a. differentiated) pricing
- Generates 'free' money to invest in your organisation and art form, increasing sustainability.



Pricing strategy is determined by four factors, and your objectives in relation to them.



Value, in three steps...

1. Comprehend what value people are seeking.
 - Perceptions of value.
 - Motivations.
2. Create relevant value to meet their needs.
 - Remember this is not just what you put on stage.
3. Communicate that value effectively.
 - Value not communicated is valueless!



THE MUSIC & BOOZE CO AND ARCHITECTS OF ENTERTAINMENT PRESENT

GOOD SATURDAY

GOOD FOOD · GOOD MUSIC · GOOD LIQUOR

**SOMETHING FOR KATE · YOU AM I
C.W. STONEKING · AUGIE MARCH
ALL OUR EXES LIVE IN TEXAS
JEN CLOHER
CASH SAVAGE AND THE LAST DRINKS
ANDY GOLLEDGE BAND**

FOOD - PORTENO · MARYS · FRANK STRONGS TACO STAND · INBOCCA
· SPARKYS JERK CHICKEN · LANSDOWNE HOTEL · VEJOES
BEER SUPPLIED BY YOUNG HENRYS · WILLIE THE BOATMAN · BATCH
· GRIFTER · WAYWARDS · PHILTER · SAUCE BREWERIES

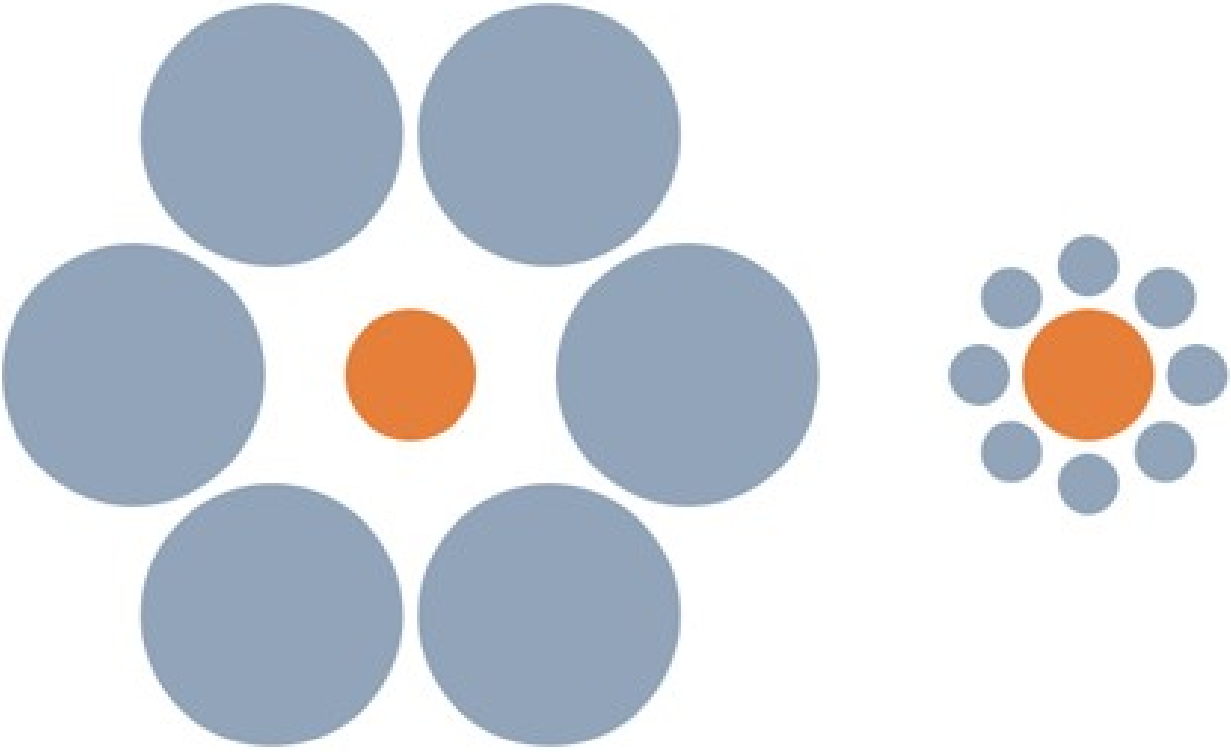
TICKETS - \$70 - FAMILY TICKET OPTIONS AVAILABLE - \$80 ON THE DAY

RAILWAY PARADE, MARRICKVILLE
SATURDAY, 31ST MARCH
GOODSATURDAY.COM.AU
TICKETS ON SALE VIA OZTIX
SUBJECT TO COUNCIL APPROVAL

the music
FBI RADIO

ARCHITECTS of ENTERTAINMENT

Everything is relative when it comes to pricing, value and consumer psychology



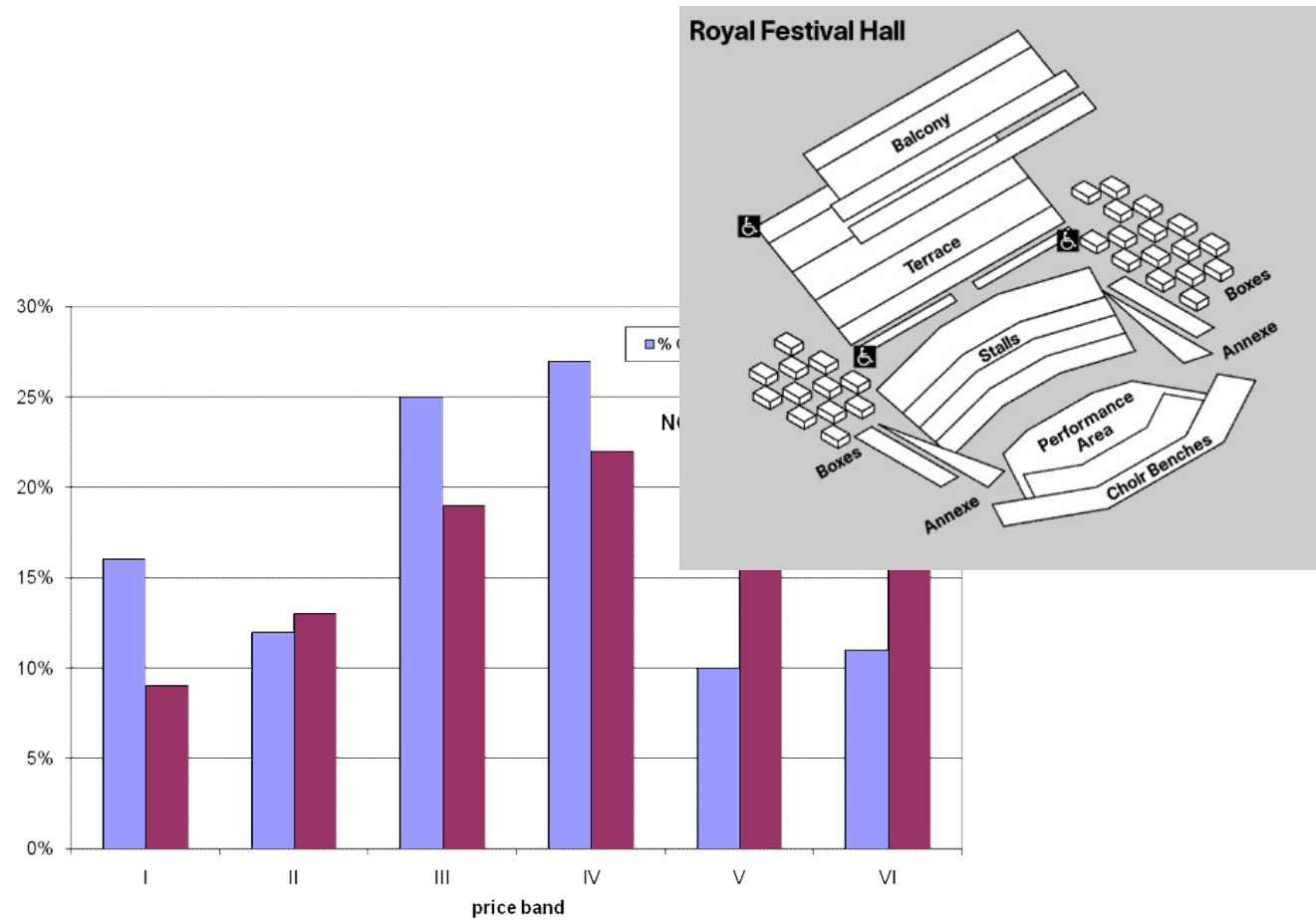
The key to then unlocking value is Price Differentiation



Price range and relationships... and VALUE FENCES

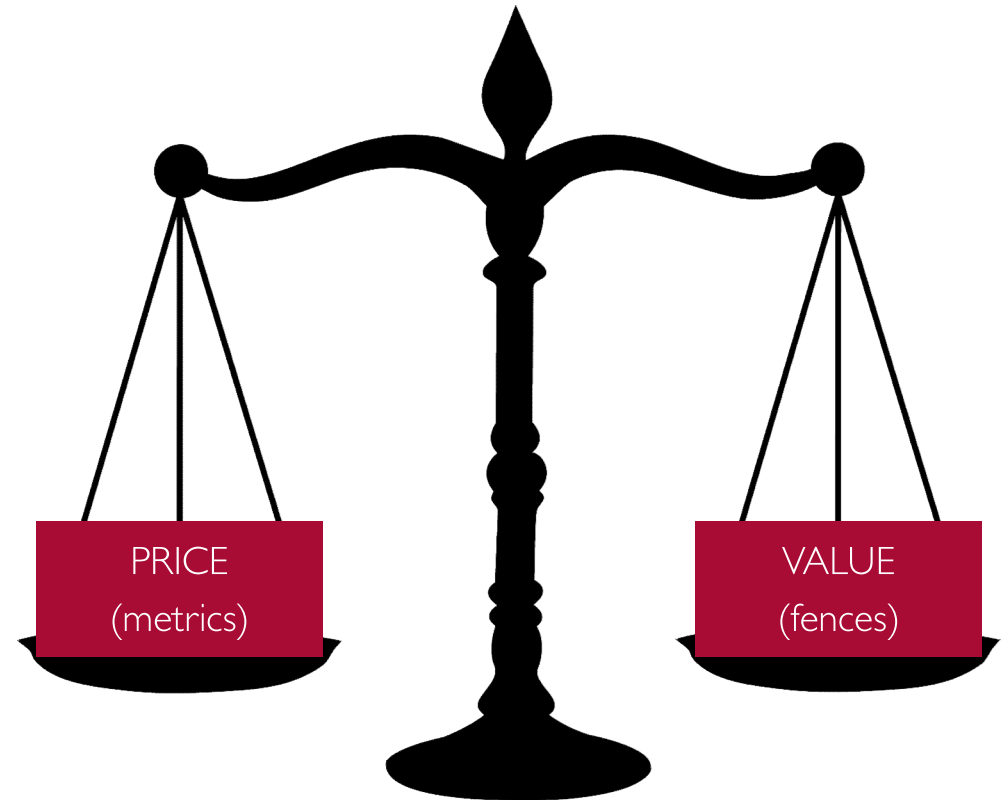


Price break	Price <i>Difference</i>	+%
I	£50	
	£10	25%
II	£40	
	£8	25%
III	£32	
	£7	28%
IV	£25	
	£10	67%
V	£15	
	£5	50%
VI	£10	
	-	-



'Value Fences'

- Each difference in price (metrics) needs to be justified by a difference in value
- Value fences create the reason why people will pay more
- You can add value, and you can subtract it: lower prices, e.g. discounts, must also be justified in order to protect value perceptions



Value is an exchange of money, time and emotional commitment
for **utility**, or satisfaction of needs, wants, desires

'Value fences' – justifying differences in price

Inventory (Admissions)

Product
Date / Day / Time
Seat Location

Customer Behaviour

Frequency
Party size
Sales Channel
Time of Booking
Conditional Purchase

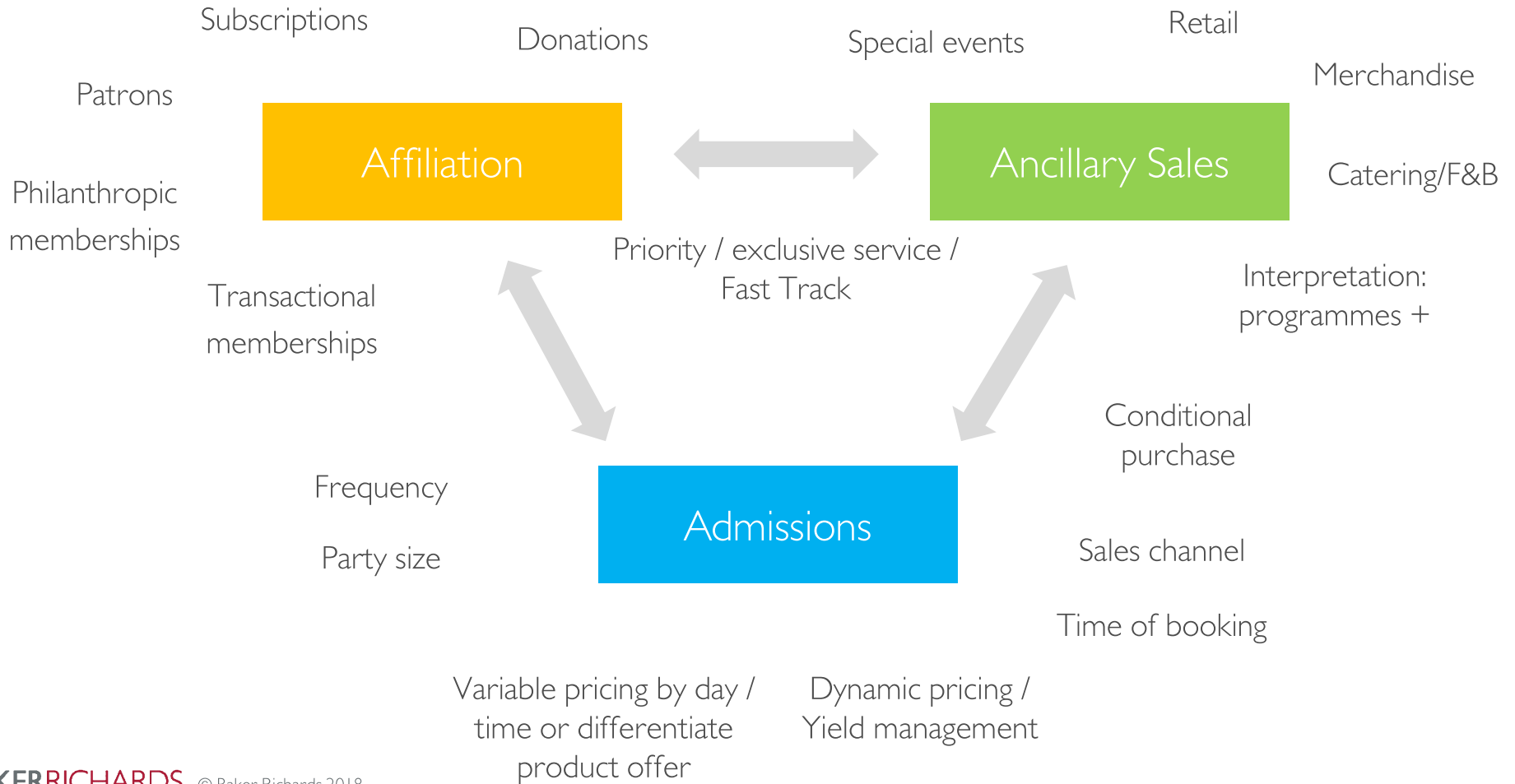
Added Value (Ancillary)

Priority Access
F&B packages
Bundled merchandise

Demographics

Youth/Senior/Student
Unwaged
Disability/Carer

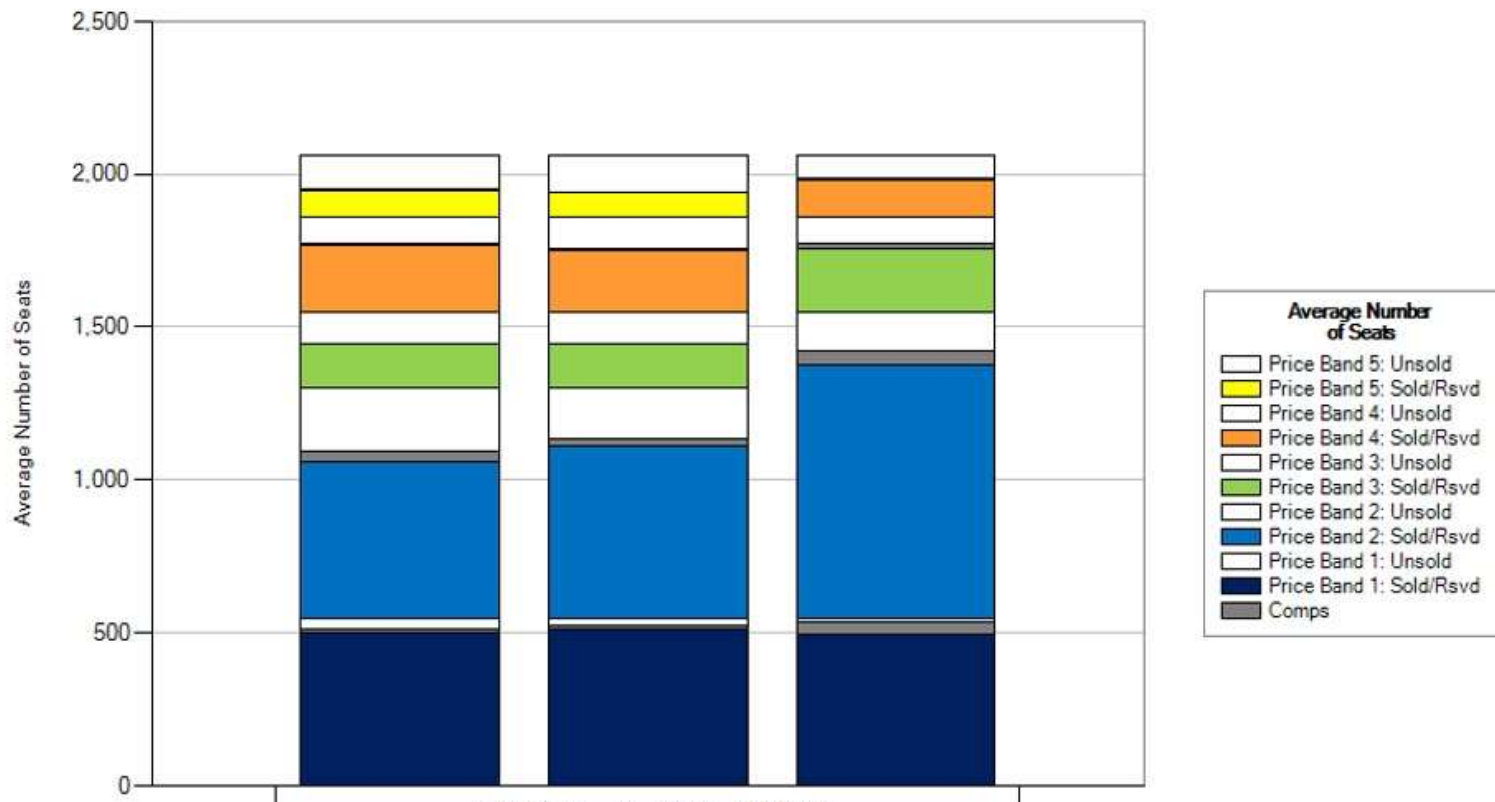
'AAA Strategy': consider all aspects of your income strategy in unison



3. Using Price & Value data

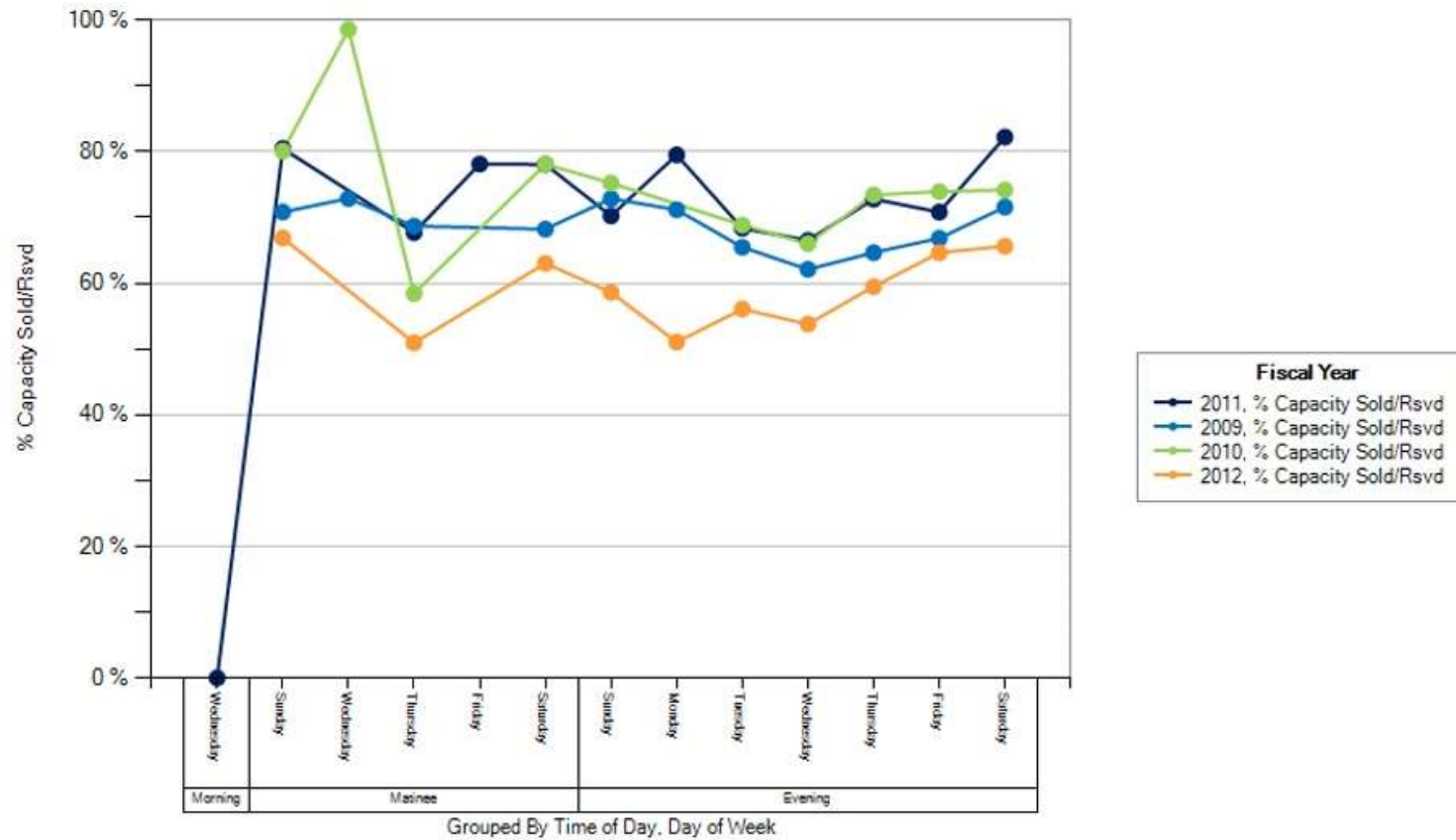
#1: Price Bands measure relativity of demand

Aggregate sales by 'Price Bands' to compare price demand over time, even if events had different reserves or pricing.



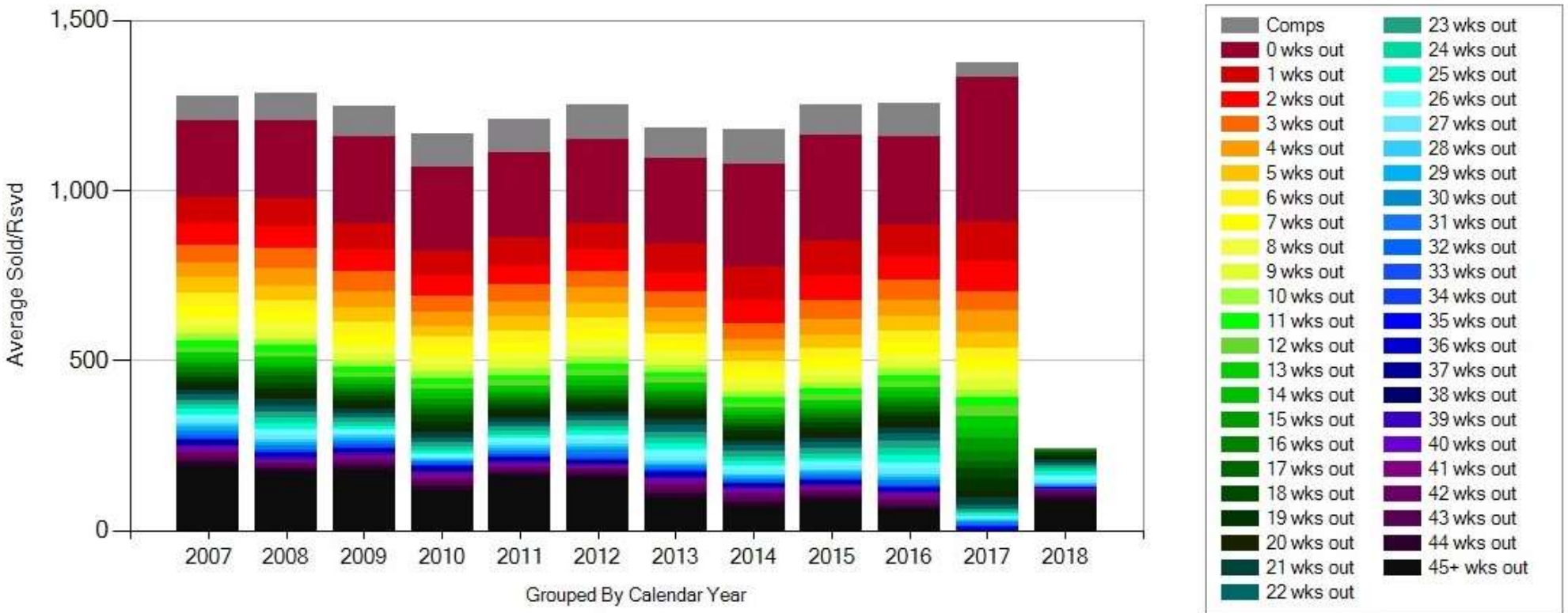
#2: Time-of-Day/Day-of-Week

Changes in time-based demand can inform pricing tactics and operational planning.

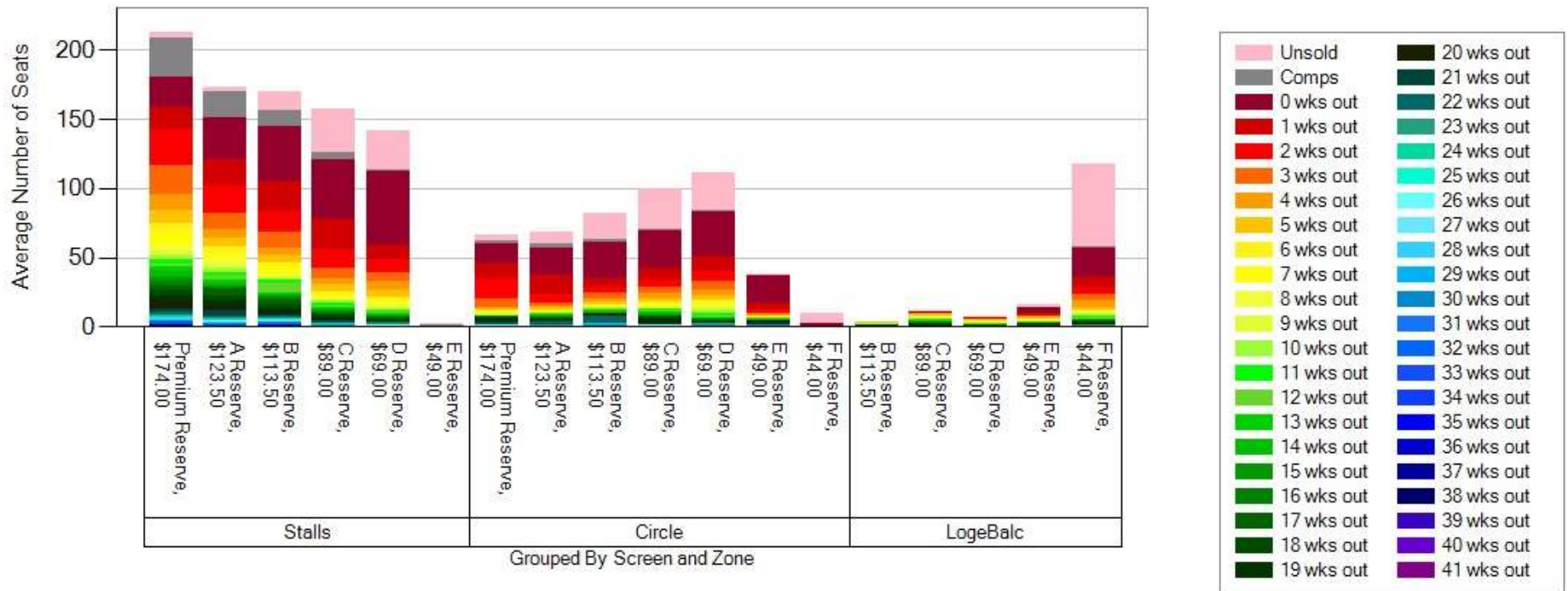


#3 Speed of Sales:

Creating a heatmap of 'Speed of Sales' reveals trends in earlybird vs late booking, informing tactics to influence customer behaviour.



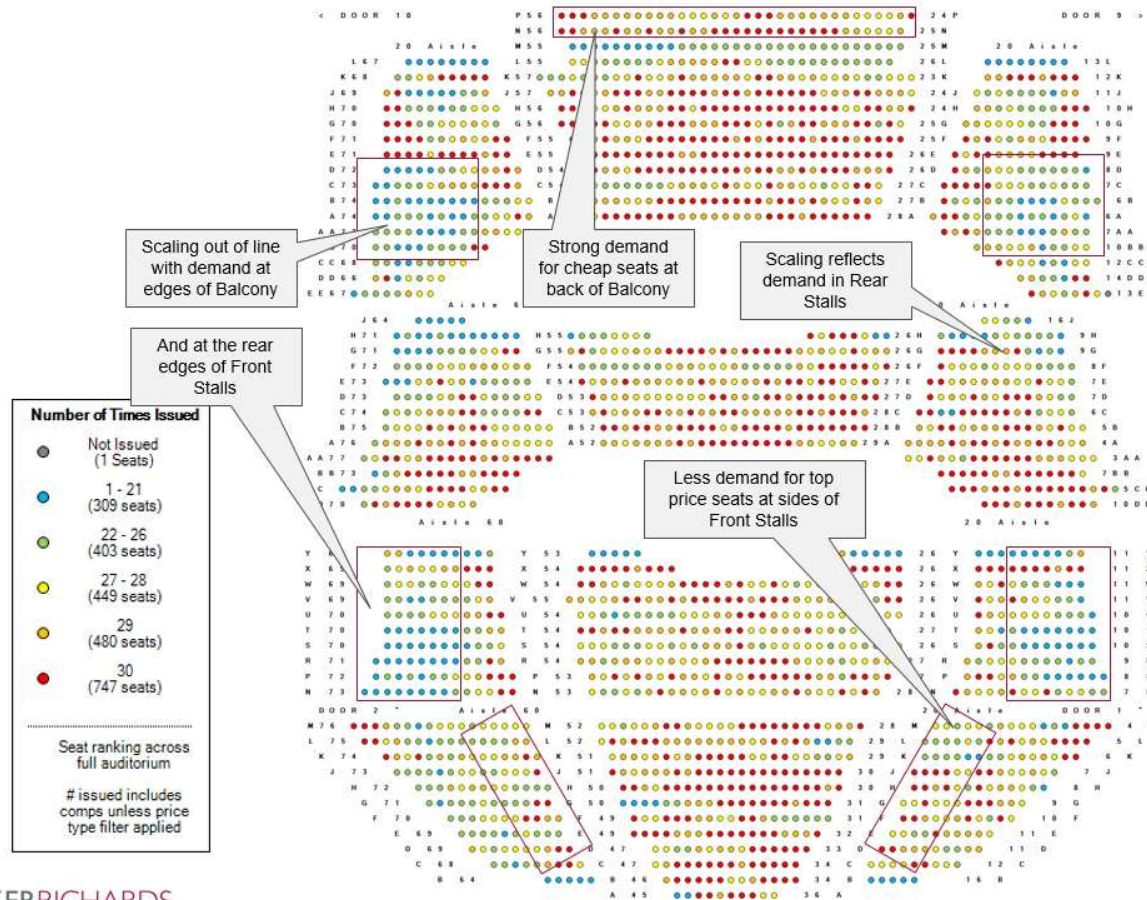
Digging deeper, which reserves are selling early or late? Who's buying them?



The price shown in x axis is the average of the Starting Price for that Zone across the performances selected.

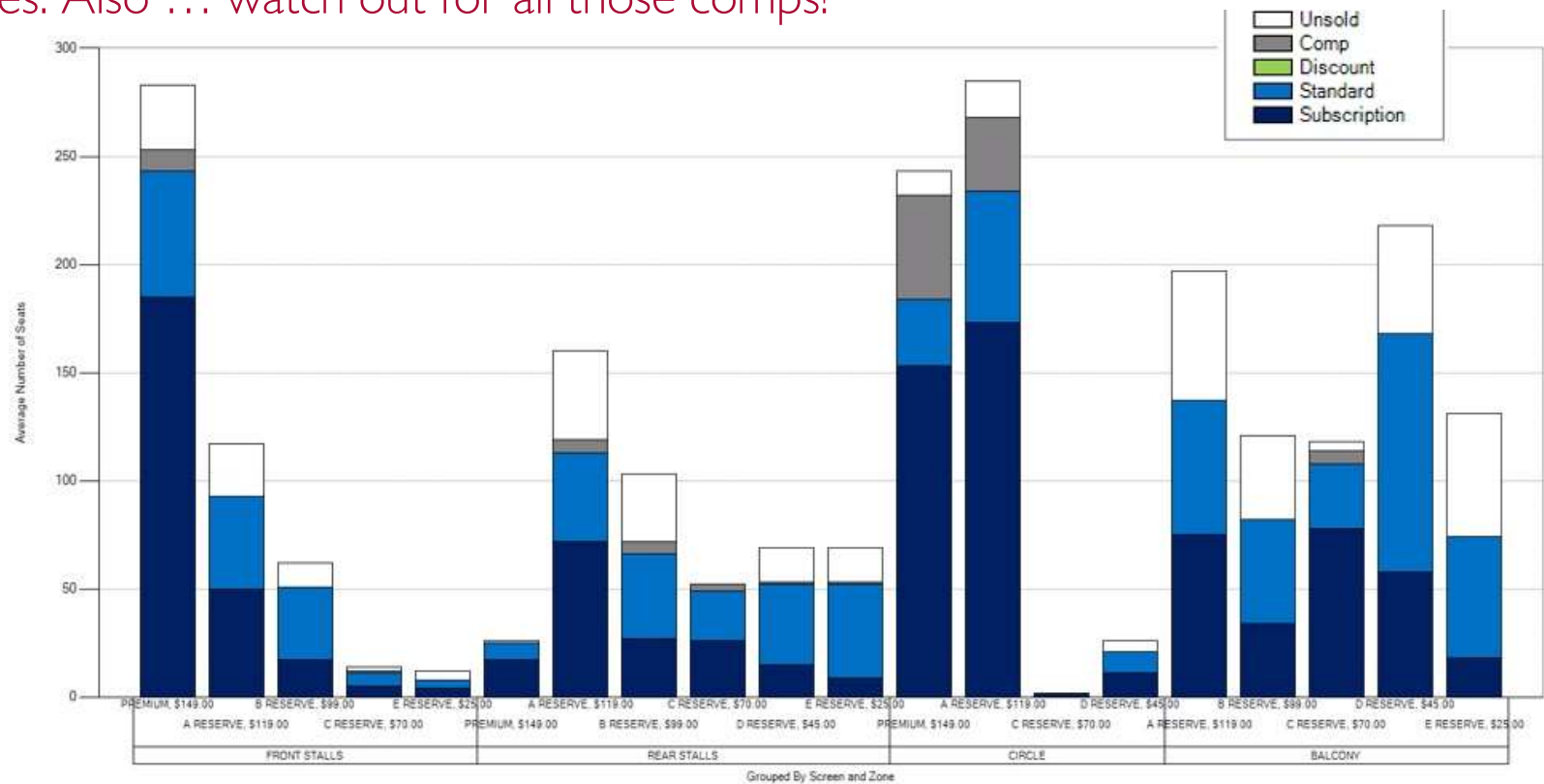
#4: “Hotseats”

Hotseat™ analysis of demand can be compared against scaling of price reserves to inform rescaling tactics e.g. creation of ‘cusp seat’ sections for dynamic pricing.



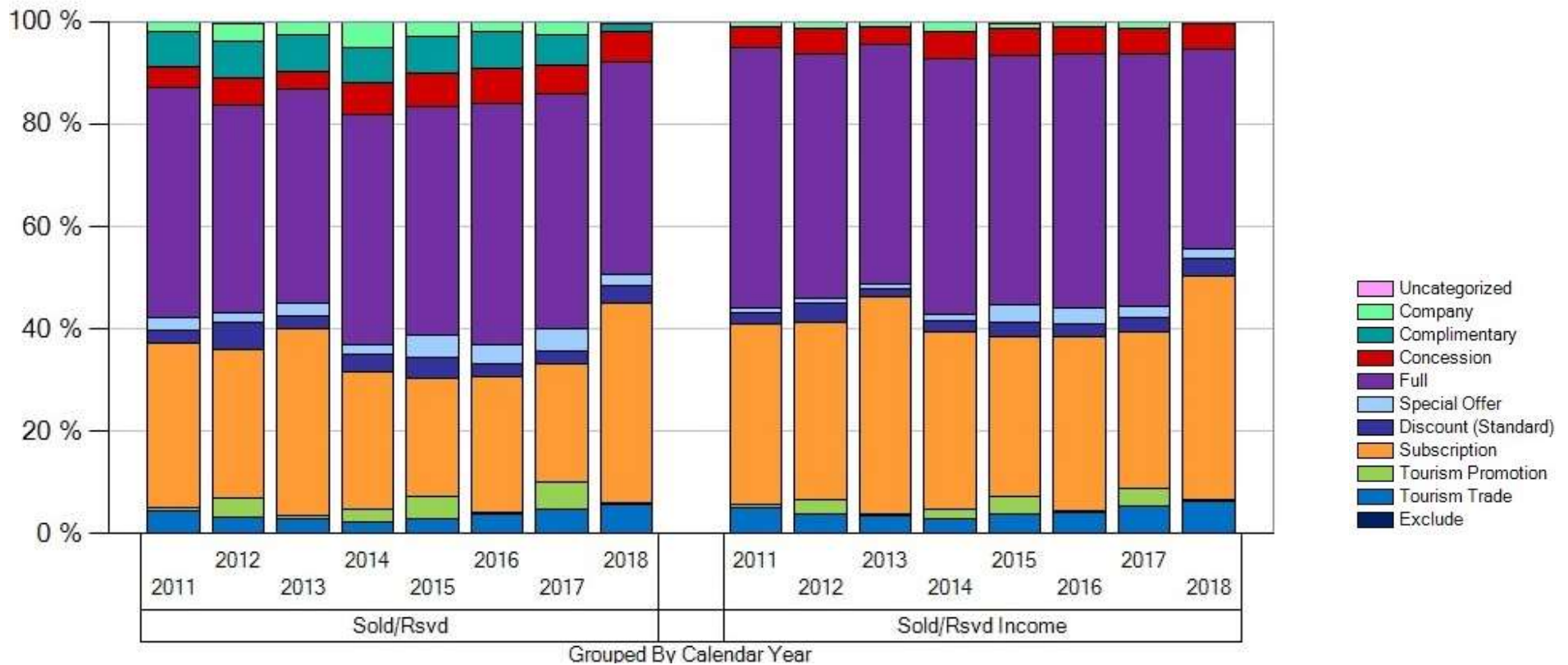
#5 Price Types by Zone:

This 'Sales by Price Type by Zone' example shows that most inventory in the higher-priced zones is being sold as lower-priced subscriptions, potentially undermining revenue from single ticket sales. Also ... watch out for all those comps!



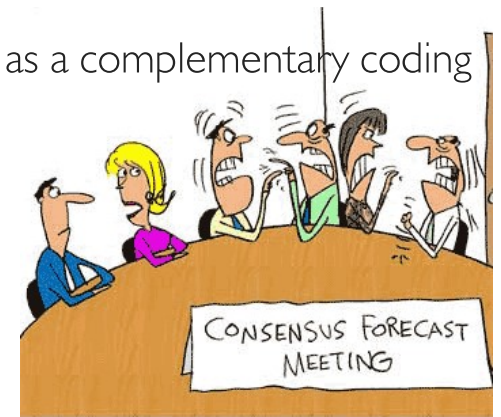
#6 Price Types & Segmentation:

Custom Grouping of Price Types can show variability by customer type over time



So what data elements should you use for Forecasting?

- Historical sales data is necessary for forecasting, much of which may be related to value fences.
- Ideally event sales data should be grouped or coded in a unified way, enabling the creation of accurate past-event 'comparators' that align with future event plans.
- Explore top level factors which can be applied across events: e.g. time of day; day of week; month of year; genre or artform; venue etc.
- For some organisations, a repertoire scoring system can group events logically to create new comparators; others select key variables related to specific performances, e.g. star cast, historical period, production style etc.
- Consider elements like speed-of-sales expectations and duration-of-campaign as a complementary coding approach, as they directly align with how you will market.
- Be consistent and 'play the long game', testing different methodologies over time.



"Just add 5% to last year's numbers and move on!"

Example: LSO matching inventory/prices to customer segments and product offering

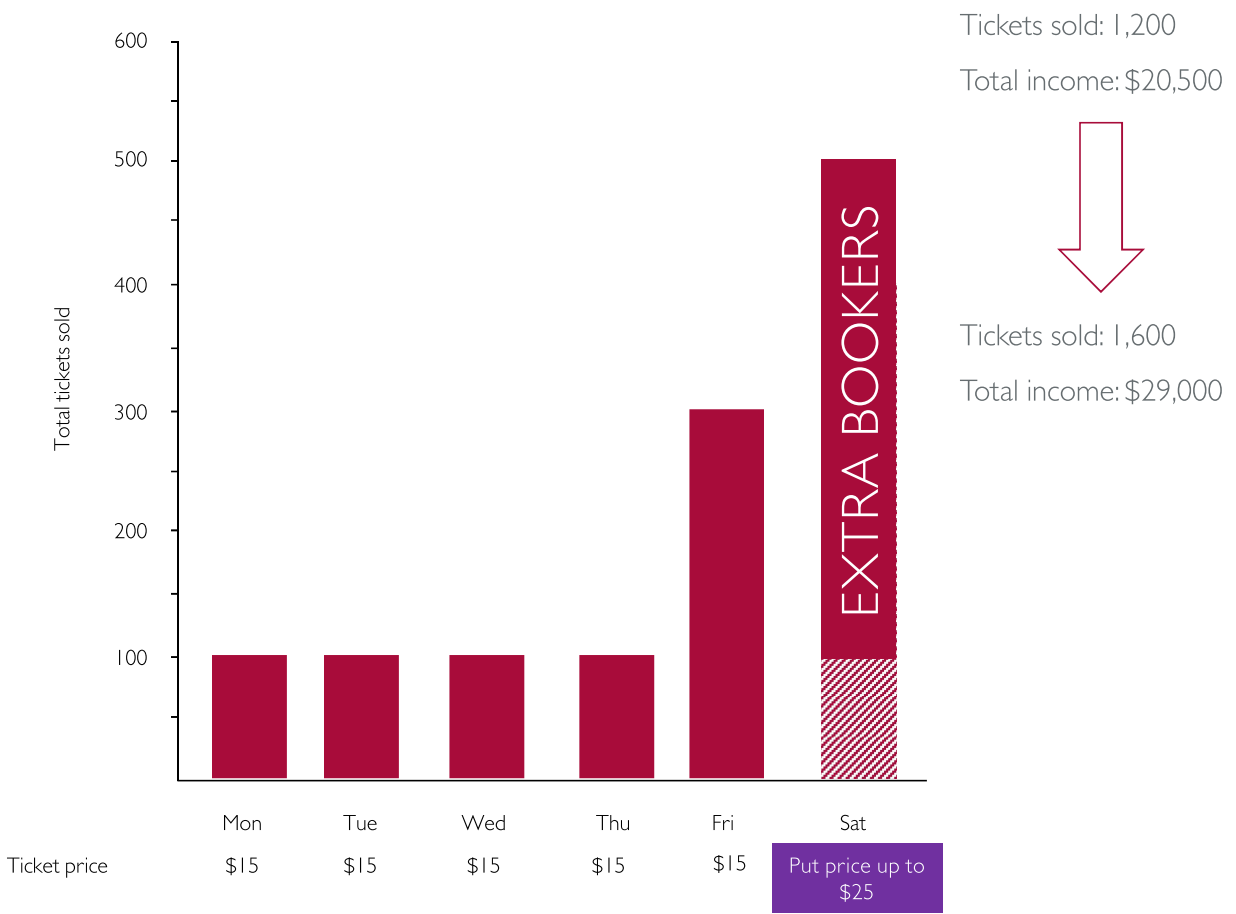
Target inventory highlighted

		1. Super-frequents	2. Recent frequents	3. Recent multi last minute bargain hunters	4. Long-term regulars	5. Recent top price mults	6. Intermittent mults
Concert Score	4+		✓		✓	✓	
	3+		✓	✓		✓	
	2+			✓		✓	✓
	<2	✓		✓	✓		
Price	A	✓				✓	
	B		✓			✓	✓
	C			✓	✓		
	D			✓	✓		
	E	✓	✓	✓	✓		

- This grid links LSO custom segments with particular inventory.
- E.g. 'Super-Frequent' segment more likely to go to the lower scoring (more challenging) repertoire than the other segments.
- 'Super Frequent' also had a higher propensity to book either top price or bottom price seats so target inventory for this group was the more obscure concerts, but not offering discounts to bookers who have shown they pay top price.
- More information at <https://www.baker-richards.com/insights/selling-spare-inventory-lso/>

4. Tips and Observations

Tip# 1: Create price differentials to motivate changed behaviour (revenue management)



Tip#2: Review your approach to Discounting



- Discounting often appeals more than a lower price because it suggests you get more value for less.
- How you describe a discount will change how it is perceived e.g. '2-for-1' vs '50% off'.
- Indiscriminate discounting is the enemy of an effective pricing strategy as it undermines conceptions of value.
- Effective discounting
 - Standby / Rush.
 - Subsidised schemes.
 - Subscription / Bulk Purchase
 - Discounts with obvious value fences e.g. 'Standing Room', 'Partial View'.

Example: Sydney Theatre Company – ‘Twenties’ (\$20 tickets bought in person)

TWENTIES



THE VERY BEST THEATRE FOR JUST \$20. NO CATCHES

Our Twenties tickets makes a trip to the theatre more affordable for more people.

Twenties tickets are available for every Sydney Theatre Company show, even sold out ones.

Every Thursday at 9am, an allocation of \$20 tickets are released, for the following week's performances.

Twenties tickets are limited to 2 per person for each production.

HOW TO GET YOUR HANDS ON TWENTIES TICKETS



SET YOUR ALARM

Tickets are released every Thu 9am for performances on the following Mon to Sun and they always sell fast!



BOOK ONLINE OR PHONE


You can book online below OR call us on (02) 9250 1929



GET YOUR TICKETS

Tickets are only \$20 each and there are no hidden fees. It's that easy!

Example: Sydney Opera House '2-for-1' offer every Wednesday morning







Hey Aaron,
Thanks for signing up to 2 For 1 For You.

Vivid LIVE is in full swing and to celebrate we've got deals on some of the hottest shows.

Tickets are strictly limited and subject to availability.

GET YOUR DEAL NOW FOR THESE SHOWS ...

GET YOUR DEAL NOW FOR THESE SHOWS ...

 <p>Teyana Taylor</p> <p>Joan Sutherland Theatre 29 May, 7.30pm New York R&B star, dancer, fashion designer and key Kanye collaborator. Teyana Taylor brings her electrifying presence for a one-off performance that will be one of the most soulful shows of Vivid LIVE.</p>	 <p>Lonnie Holley</p> <p>Utzon Room 31 May, 7pm & 5.30pm Visionary, cult experimental performer, musical surrealist. 69 year-old African American artist Lonnie Holley is a junkyard poet of modern culture, and he is bringing his unique sonic improvisation to the Sydney Opera House.</p>
 <p>Underworld</p> <p>Concert Hall 2 & 3 June, 8pm Legendary British techno duo Underworld are set to transform the Concert Hall, unleashing their signature mix of body rattling beats, spectacular lighting and cutting edge electronic sounds.</p>	 <p>Wilson Parking</p> <p>Only available on Wednesdays</p> <p>It's not just shows! We've made getting here easier, so you can really make the most out of your night. Park for \$20 after 5pm - that's 44% off!</p>

Should you use alternative sales channels to separate discounting from your brand?

The screenshot shows the lasttix website interface. At the top, there is a navigation bar with the lasttix logo, a 'Browse' dropdown, a search icon, and the text 'Search'. On the right side of the navigation bar, it says 'Australia' with a dropdown arrow, and buttons for 'Sign up' and 'Login'. Below the navigation bar, there are filter tabs: 'All Shows' (selected), 'Popular', 'Last Chance', 'Just Added', and 'Under \$50'. The main content area displays six event cards in a 2x3 grid. Each card features a promotional image, the event title, a brief description, and a red button indicating a discount. The events and their details are as follows:

Event Title	Description	Discount	Price
Aladdin The Musical	Disney's dazzling new musical	SAVE UP TO \$66	FROM \$69.00
Good Food & Wine Show	Food, food and more food!	SAVE 30%	FROM \$18.90
The Monkees	Playing all the hits spanning 50 years	SAVE UP TO \$74	FROM \$69.90
In Conversation With The Sopranos	FL Stars of the show Steve Scarpitta, Vince Pastore ...	SAVE UP TO \$42	FROM \$69.00
Psychic Sally	An ordinary woman with an extraordinary gift	SAVE 41%	FROM \$47.94
Ladies Night	The ultimate night out and not only for the girls!	SAVE 40%	FROM \$42.16

How you describe a discount changes how it is perceived

- Imagine we're selling two seats in the venue. The standard price is \$20 each (\$40 in total) and we're going to sell them for \$10 each (or \$20 in total).

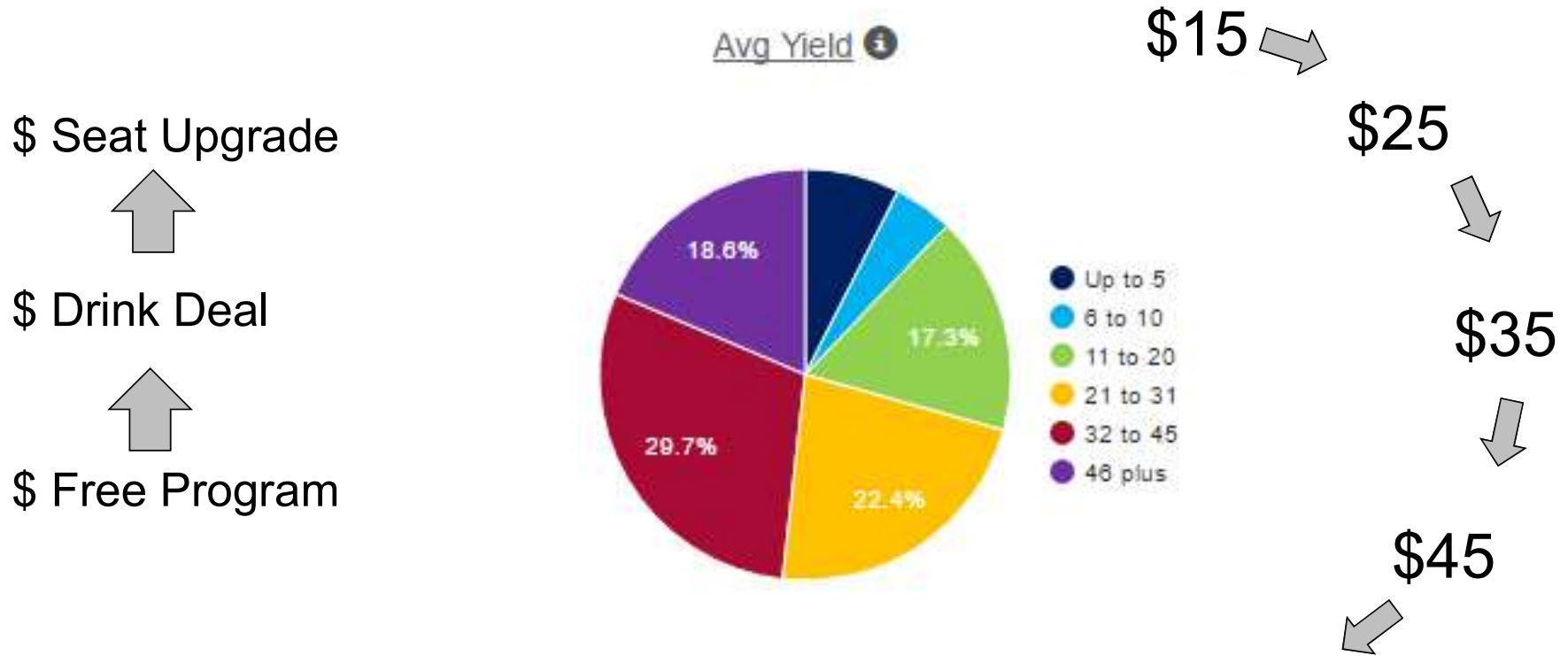
How might we describe the discount?

- Fixed lower price (\$10)
- Percentage saving (50% off)
- Fraction saving (1/2 price)
- Fixed price saving (£10 off)
- Multi-buy discount:
 - Buy 2, save £10 per ticket
 - Buy 1, get 1 free,
 - 2 for the price of 1,

- But this decision also changes how the discount affects your income, particularly over the longer-term:
 - \$10 off a \$20 ticket is 50% discount
 - But 50% off a dynamically-priced \$30 ticket is \$15.
 - Whereas \$10 off a \$30 ticket is still \$10!



Tip#3: Target offers by price behaviour and get customers up to the 'next step'



Tip#4: Trial new value fencing – e.g. ‘Secret Seat’ ENO example



What's on

Your visit

Discover Opera

Support us

About

News



[Home](#) » [Your visit](#) » [Ways to save](#)

Secret Seat

Buy a £20 unallocated seat in advance and be guaranteed a seat worth £30 or more on the night – you could even be in the stalls or dress circle!

Tip #5: Explore what Dynamic Pricing means for you

When can dynamic pricing help?

- When demand is difficult to forecast
- With patterns of late booking
- When positioning demands consistent pricing, but demand says otherwise...
- Creating an enhanced benefit to customer groups e.g. members or subs who access flat-rate pricing for additional tickets.

When might it not be right?

- An organisation with a high proportion of loyal, frequent customers who all book early
- Where dynamic pricing does not fit with the overall income strategy
- Waiting until you're 80% sold out and putting the prices up too late!

More Dynamic Pricing Tips

- Be open about what you are doing with your customer messaging
- Plan ahead: spot opportunities early and act quickly
- Measure impact and (re)evaluate strategy
- Don't fall into the rut of 'same-offer-to-the-same-people'.

Pricing Guide

Current Price

Just like the airlines, our prices change over time – so if you fancy something don't delay. This is how much a ticket costs today.

Premium

To guarantee the best seat in the house choose one of our Premium Tickets.

'Take a Chance'

Grab yourself a bargain with a Take a Chance ticket. You'll find out which seat you have on the day of the performance.

TICKET PRICES

PLEASE NOTE: the earlier you book, the better the price. Ticket prices in both theatres are **guaranteed until 22 March**, and are then subject to change.

For the latest prices, please call **01243 781312**, visit cft.org.uk/pricing or scan the QR code at the top of the page.

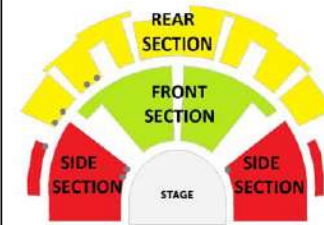
FESTIVAL PAVILION

BARNUM

Previews/Press Night **£15 £23 £31 £35**
Evenings/Matinees **£16 £24 £34 £40**

NEVILLE'S ISLAND

Previews/Press Night **£15 £23 £29 £34**
Evenings/Matinees **£16 £24 £33 £37**



MINERVA THEATRE

THE PAJAMA GAME

Previews/Press Night **£25.50**
Evenings/Matinees **£31.50**

IF ONLY / ARTURO UI / ANOTHER COUNTRY

Previews/Press Night **£24.50**
Evenings/Matinees **£30.50**



THE WITCHES

£17 £20



● WHEELCHAIR SPACES

Example: Royal Opera House uses price ranges to communicate prices to customers

It is still possible to communicate differentiated pricing when you have many prices per performance. The Royal Opera House website does this by giving the range of prices currently available for each performance:

<u>Monday 16 April 2018, 7.30pm</u> Main Stage	Last few tickets £82-£105	Buy
Conducted by <u>Martin Yates</u>		
<u>Núñez, Bolle, Sambé, Stix-Brunell, Saunders, Vassilev</u> , Orchestra of the Royal Opera House		

<u>Thursday 19 April 2018, 1.30pm</u> Main Stage	100+ tickets £4-£80	Buy
Conducted by <u>Martin Yates</u>		
EARLY START MATINEE		
<u>Hamilton, Kish, Zucchetti, Hinkis, Gartside, Vassilev</u> , Orchestra of the Royal Opera House		

<u>Thursday 19 April 2018, 7.30pm</u> Main Stage	100+ tickets £23-£105	Buy
Conducted by <u>Martin Yates</u>		
<u>Hayward, Bonelli, Campbell, Calvert, Saunders, Vassilev</u> , Orchestra of the Royal Opera House		

Tip#6: Analyse customer behaviour to challenge price and value myths and perceptions

Segment	1	2	3	4	5	6	7	8	Grand Total	
Description	Infrequent Low yield Mid discount Recent Late booking	Infrequent Very high yield Very low discount Lapsing Mid booking	Frequent Low Yield Mid discount Recent Late booking	Frequent High yield Low discount Recent Early booking	Infrequent Mid yield Mid discount Lapsed Very early booking	Super frequent Very low yield Very high discount Recent Early booking	Infrequent Mid yield Mid discount Lapsing Late booking	Infrequent Very low yield Very high discount Lapsing Very late booking		
Bookers	11,240	12,353	11,476	8,376	4,080	5,245	12,333	21,341	86,444	
Average Bookings	2.1	2.6	4.9	9.2	2.8	23.2	3.3	3.2	5.0	
Average Seasons Attended	2.1	2.0	3.5	4.6	1.7	5.4	2.2	2.1	2.7	
Average Season Frequency	1.0	1.4	1.4	2.0	1.8	4.4	1.6	1.7	1.7	
Face Value Discount %	13%	1%	14%	9%	11%	31%	14%	33%	17%	
Average Value	£226	£458	£511	£1,239	£269	£1,406	£314	£121	£455	
Average Season Value	£110	£245	£147	£267	£171	£239	£153	£64	£155	
Average Yield	£50	£82	£50	£64	£45	£29	£47	£19	£46	
Max Yield	£60	£89	£70	£84	£50	£49	£64	£24	£58	
Min Yield	£39	£74	£32	£41	£39	£15	£31	£15	£35	
Average Weeks in Advance	4.9	6.5	4.7	13.1	20.7	11.8	3.7	3.2	6.5	
Average Days between Attendances	1,318	323	583	271	252	107	247	260	439	

Tip#7: How you present your prices matters!

\$30.01 |

Consider Price Thresholds and the Psychology of Round Numbers

How you present your prices matter – Top Down, Not Bottom Up

This is the effect identified in experiments that people are more heavily influenced by the first information they receive, because later evidence is interpreted in light of the beliefs already formed by first impressions.

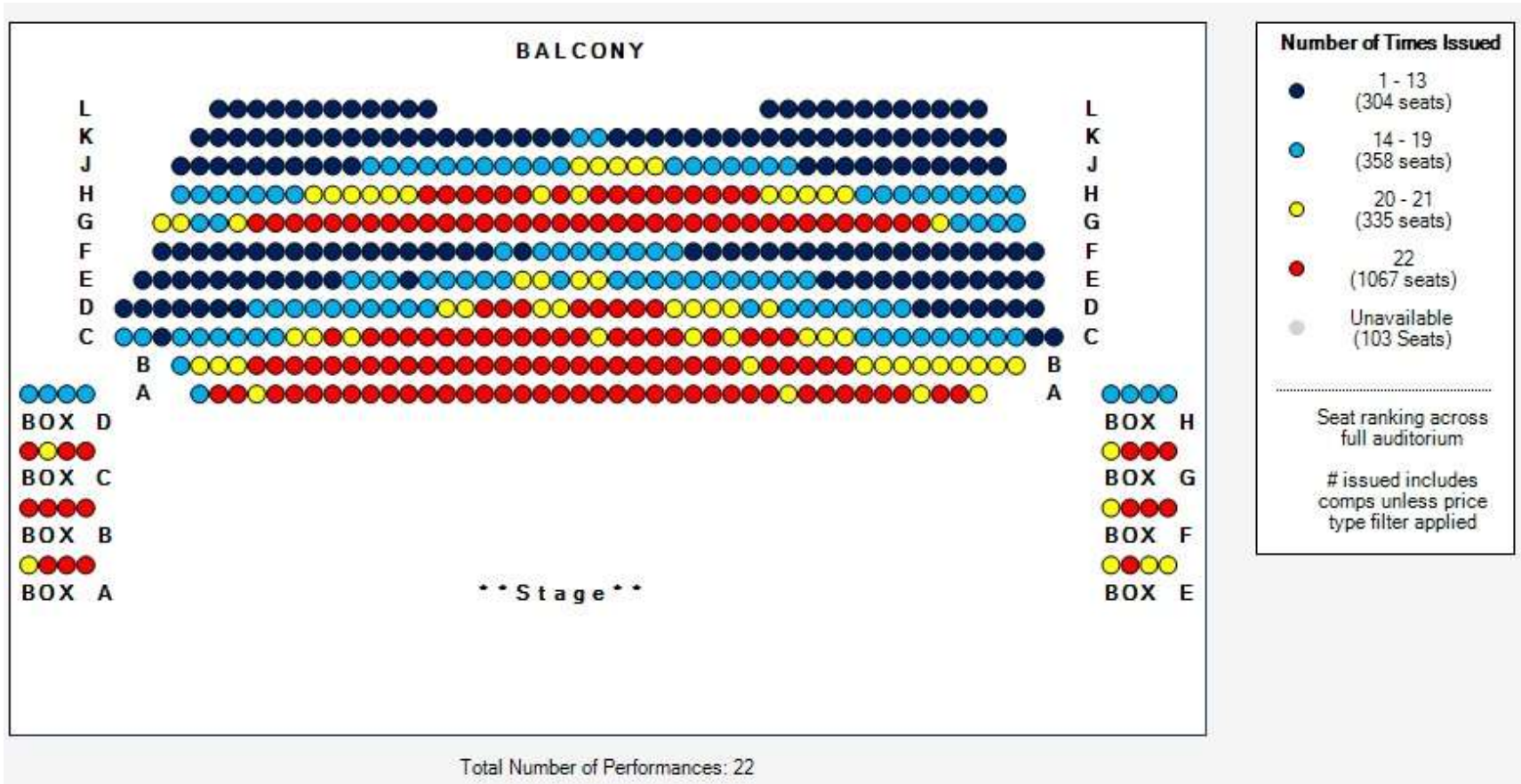


Intelligent
Industrious
Impulsive
Critical
Stubborn
Envious

Envious
Stubborn
Critical
Impulsive
Industrious
Intelligent

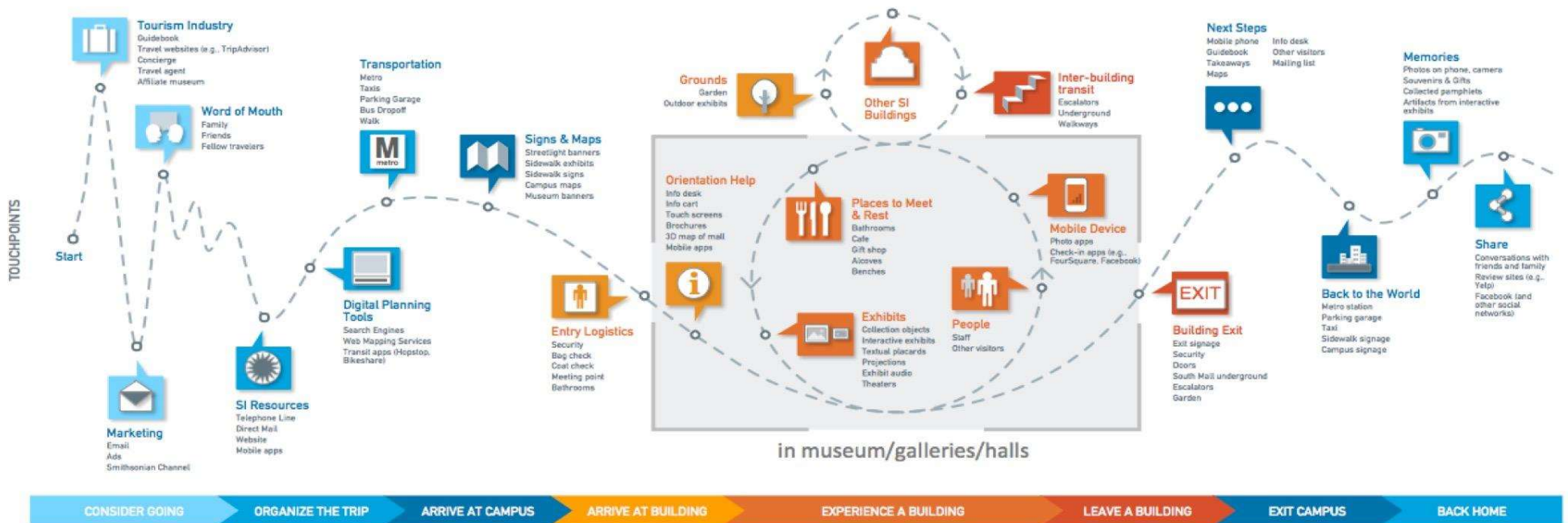
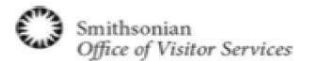


Tip#8: Analysing what's not selling tells you as much about value as what is sold



Tip#9: Customer Journey – consider touchpoints in relation to price and value offers

The South Mall Visitor Journey SUMMARY OF VISITOR MOMENTS



Credit: Smithsonian Museum

Tip #10: Ensure “innovative” pricing synchs with customers’ needs and understanding



- Berlin Phil's 'Platinum Reserve' @ \$495 = success
- Good Saturday – no all-day ticket for on-sale = fail

Tip #11: Accessibility initiatives must ensure they are 'on-brand' and connote value

AFFORDABLE TICKETS

Tickets to the opera don't have to cost a fortune. All kinds of people from all walks of life come to the opera, and we'd love to see you there, too! We're here to show you how to get cheaper opera tickets (hint: affordable tickets don't always leave you in the cheap seats). You can also check our [seating reserve maps and theatre plans](#).

SYDNEY & MELBOURNE

ENTER THE BALLOT FOR \$20 TICKETS

The Susan & Isaac Wakil Foundation Access Program offers opera tickets at the greatly reduced price of \$20.

These tickets are allocated using a ballot system.

Enter the ballot for your chance to access tickets \$20 tickets to the opera.

SYDNEY

STANDING ROOM TICKETS

At the Sydney Opera House, standing room tickets are available for most performances. A standing room ticket literally means you will stand for the performance in a suitable part of the theatre.

Standing room tickets cost \$46, plus an \$8.50 transaction fee.

To book, call our box office on **02 9318 8200** (Monday-Friday, 9am-5pm).

SYDNEY

PARTIAL VIEW SEATS

At the Sydney Opera House, you can buy tickets for the balcony boxes for most performances. These seats have a limited view of the stage — they're sometimes referred to as listening seats.

They cost \$45, plus an \$8.50 transaction fee.

To book, call our box office on **02 9318 8200** (Monday-Friday, 9am-5pm).

SYDNEY & MELBOURNE

MAZDA UNDER 30S YOUTH SUBSCRIPTION

Under 30? A youth subscription costs just \$67 per opera, in B, C or D reserve. Bargain. (Some operas and

SYDNEY & MELBOURNE

STUDENT RUSH

Are you a full-time student? Bam! With appropriate ID, you can buy a \$45* ticket from the Arts Centre Melbourne or Sydney Opera House box office from

SYDNEY & MELBOURNE

LOGE SEATS & CHEAPER RESERVES

Look out for cheaper seats on the 'select you own seat' map on our website. The loges (on the sides of the circle) include some seats priced at \$45* and \$72*.

Tip #12: You must research and respond to your audiences' changing needs

The Sydney Morning Herald

NATIONAL NSW PERFORMING ARTS

Opera for One means no more lonely nights in front of the TV

By Julie Power
February 6, 2019 - 2:52pm



Lynn Davie was an 'opera virgin' - until last Thursday. That was when Ms Davie saw *La Boheme* by Opera Australia as part of a new program that promises opera lovers who come on their own that 'they'll not be alone'.

Widowed more than 20 years ago, Ms Davie, 64 of Peakhurst, now chooses to live alone. Yet last year she felt her life was shrinking. She was doing less and spending "more nights in front of the TV", so she decided to try new things.



TODAY'S TOP STORIES

INDIGENOUS
Scott Morrison committed to constitutional recognition

JOURNEY FROM THE HEART
My friend fears for the Uluru Statement under Scott Morrison - but I don't

SYDNEY METRO
New driverless trains face first peak-hour test in Sydney
1 hour ago

CLASS ACTION

OPERA FOR ONE

Keen to see that opera but don't know anyone to go with? Love opera but your partner falls asleep? Opera buddy moved away?

You're not alone. In fact, it's the number one reason we hear why people don't get to see the shows they love. But that's all about to change ...

Come to the opera on your own and we'll make sure you're not alone. Book tickets for any of these dedicated performances and you'll have someone to talk to at interval.

Meet our host for complimentary drinks and nibbles an hour before the performance. A member of our creative team will give a talk to get things going, and then you'll have something to chat about with others attending by themselves. Then take your seat for the opera, together with your new companions. (Did we mention you'll save 10% on your B Reserve ticket, too?)

We'll send you a guide before the performance with tips on what to expect, a little bit about the opera and some conversation starters.

Questions and chat

Helping cultural
organisations **achieve their
commercial potential**



Aaron Curran

+61 425 251 121

aaron@aaroncurran.com.au

www.baker-richards.com/