



PATTERNMAKERS



Audience Outlook Monitor

# Queensland Snapshot

November 2022



Queensland  
Government

# Live Attendance Outlook

Queensland audiences are gradually returning, but a range of factors are affecting decisions, according to data collected in October 2022 from 916 Queensland past attendees.



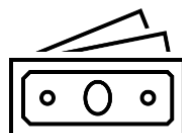
**77%**

are 'ready to attend now', up from 70% in August '22, the highest since the pandemic began



**60%**

attend the performing arts as often as they used to, pre-pandemic, as the recovery process continues



**65%**

are spending \$50+ on cultural events, increasing slightly on March '22 levels (60%)



**#1**

financial reasons are now the top barrier to attendance in QLD – surpassing the risk of transmission

## Key trends



**46%**

expect their attendance will increase over the next year, 50% say it will stay the same



**15%**

say there has been a change in their preferred time, day or location of cultural events



**76%**

will be attracted to fun, uplifting content, while 35% are drawn to challenging things



**67%**

want to see 'big name' artists - and 56% want to try things they haven't experienced before

## Key findings: October 2022

# Confidence is higher in Queensland than elsewhere in Australia, though economic and other factors will affect attendance levels

- ▶ Queensland (QLD) audiences are feeling more confident about attending according to the October 2022 data from 916 QLD past attendees. 77% say they are 'ready to attend now', up from 70% in August and 69% in March 2022.
- ▶ Many are feeling positive about attending events right now and 7 in 10 (72%) attended a cultural event in the fortnight before data collection, consistent with August 2022 (73%). This is higher than March 2022 (55%), when outbreaks and flooding events impacted activity in some areas.
- ▶ Attendance frequency is slowly returning to pre-pandemic levels. Right now, 60% of QLD performing arts attendees are attending as often as they used to, pre-pandemic – the largest proportion of any state/territory.
- ▶ Spending levels are steady or increasing. The proportion spending over \$50 on arts and culture in the past fortnight (65%) is consistent with August (65%) and higher than March 2022 (60%). QLD audiences are among those spending the most on tickets right now.
- ▶ Full recovery will take time. While most QLD audiences are feeling confident and many are optimistic about their attendance in future, there are a range of factors impacting demand and supply of events (see overleaf).

# QLD audiences are eager to see more variety – and there is demand for new and uplifting content

- ▶ QLD audiences are optimistic about future attendance, with 46% saying they expect to attend more often in the next year, and 50% saying their current attendance levels will stay the same.
- ▶ However, a range of things could limit their ability to attend. QLD audiences are the most likely of any state/territory to be perceiving a lack of appealing events available (36%, relative to 32% nationally) and challenges securing tickets (19%, compared to 16%) – and some are prioritising other things in their lives at the moment (22%).
- ▶ Price sensitivity may increase, as financial reasons are now the top barrier of attendance – affecting 42% of QLD audiences (up from 25% in August 2022) and now surpassing the risk of the virus (28%).
- ▶ Last-minute ticket purchases remain common with August 2022 data revealing the majority of QLD audience members book events within the next seven days (17%) and the next 2-3 weeks (37%).
- ▶ Cultural tourism may need more support with local attendance more common in QLD than average (69%, relative to 65% nationally). Almost half of QLD respondents live in a regional area (45%), confirming the importance of programming in venues outside the major cities.
- ▶ QLD audiences have the strongest appetite for ‘big name’ artists (67%, compared to 56% nationally) and are also seeking **new** (56%) and **uplifting** (76%) cultural experiences. There is demand to boost morale and make up for lost time, following the challenges of recent weather events and limited access to touring works.

# 4 in 10 QLD audiences are participating in the arts online – with virtual opportunities vital for accessibility

- ▶ Online channels continue to have an elevated importance for connecting with QLD audiences and improving accessibility.
- ▶ Digital marketing is paramount for live events and most (84%) QLD audiences are using online channels, such as eNews (60%) and websites (48%) to find out what's on.
- ▶ Online participation in cultural activities is stable. 4 in 10 QLD audience members (40%) participated in some kind of online arts recently (stable with 42% in March), such as pre-recorded video (21%) and online classes/tutorials (16%). This is consistent with national trends (41% participated online, stable with 42% in March).
- ▶ Spending on digital activities is declining and is the lowest nationally as QLD audiences enjoy the increased buzz of in-person events. Just under 1 in 3 (28%) paid for an online activity recently, compared to 33% in March and nationally. Among those paying, 38% spent over \$50 (down from 42% in March).
- ▶ Two-thirds continue to see a role for digital, with 64% saying that these experiences continue to play a 'small' or 'substantial' role in their life – though this has declined slightly since March (69%).
- ▶ Online cultural participation is higher among QLD audiences with access needs including disabled audiences (45%), those with someone vulnerable to COVID-19 in their household (47%) or those aged 75+ (45%) – confirming digital events as a form of accessibility.
- ▶ QLD audiences appreciate the value of digital programs in overcoming barriers to live attendance – a topic that will be explored in detail in an upcoming Fact Sheet and set of case studies.

## Introduction

# This report summarises insights from over 900 audience members in Queensland

This Queensland (QLD) Snapshot Report outlines key findings from the October 2022 phase of the Audience Outlook Monitor in Australia (Phase 8), based on data collected from 916 audience members living in QLD.

On 12 October 2022, participating organisations simultaneously sent the Phase 8 survey to a random sample of their audience – defined as those who had attended an arts or cultural event in person since January 2018.

This report compares the new results with data collected previously in July 2021 (Phase 5), November 2021 (Phase 6), March 2022 (Phase 7) and the August 2022 'Pulse Check' to examine how things are changing over time. Where relevant, the QLD results are compared to those in other states/territories, noting that results for the Northern Territory (NT) and Tasmania (TAS) are not reported separately due to small sample sizes in those areas.

In addition to this Snapshot Report, the October 2022 results are accessible in a free interactive dashboard. Users can explore the data for different artforms, types of events and demographic groups in all parts of Australia. For more information about the study, and to access resources such as the dashboard, visit:

[www.thepatternmakers.com.au/covid19](http://www.thepatternmakers.com.au/covid19).

Read on for the key October 2022 findings for QLD.

Image Credit: Luke Jerram, courtesy of HOTA.

## Attendance outlook

### The long tail of the pandemic continues to affect QLD attendance, with average participation frequency still lower than before COVID-19

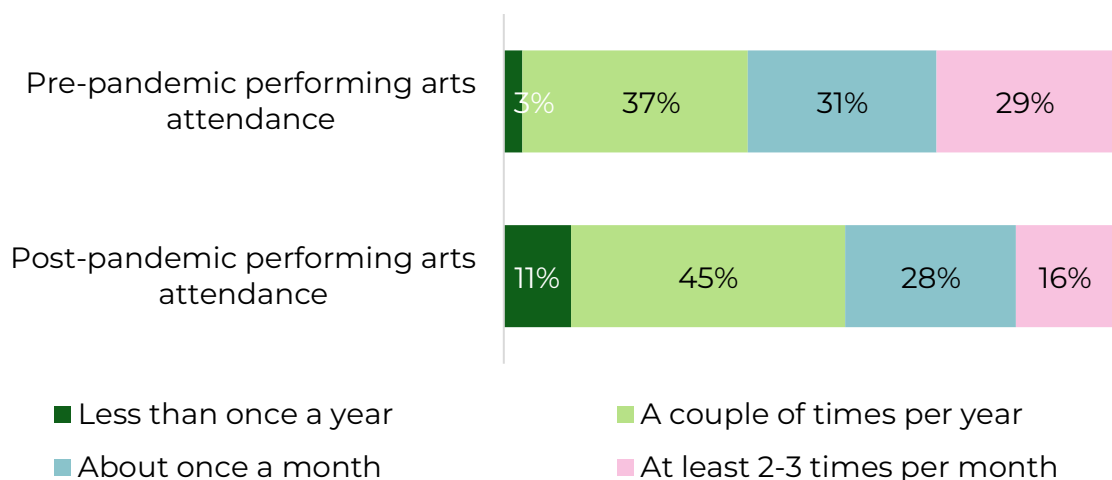
This Phase of the Audience Outlook Monitor sought to compare attendance frequency in the 'new normal' to pre-pandemic activity.

Overall, 65% of QLD performing arts attendees are attending about the same amount (60%) or more (5%) than they did pre-pandemic — while 36% are attending less.

Looking at it in terms of frequency levels, pre-pandemic, 6 in 10 (60%) performing arts attendees said they attended regularly (once a month or more).

Now the proportion attending the performing arts regularly (once a month or more) is only 44%. It's quite common that audiences are attending the performing arts only a couple of times a year or less (56%).

Figure 1: Pre-pandemic, roughly how often did you attend performing arts events? And now, roughly how often do you attend performing arts events? QLD audiences (n=903)



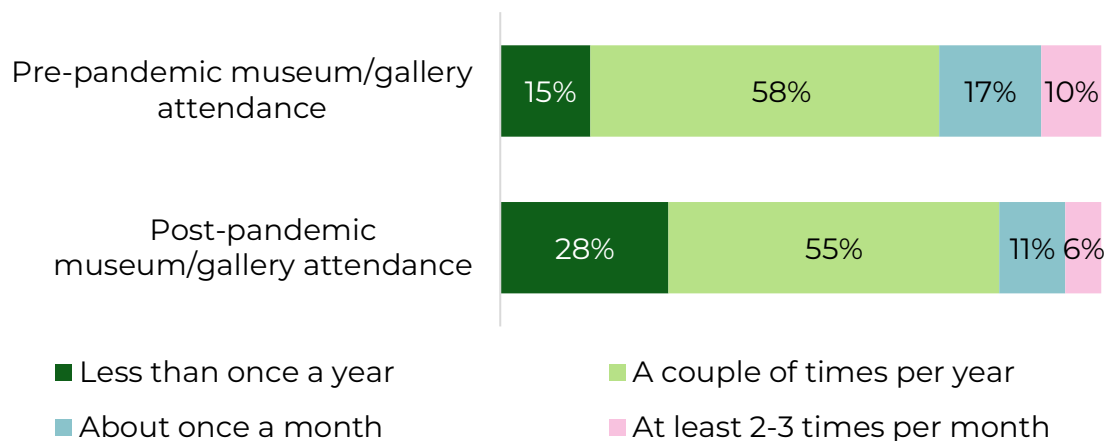
Similarly in terms of museums and galleries, one-quarter (25%) of QLD museum and gallery visitors are attending less than they did, pre-pandemic.

In terms of frequency levels, 27% of audiences were regular visitors pre-pandemic – attending at least once per month.

Now, 17% of museum and gallery attendees are visiting this often – and it is more common to visit a couple of times per year or less (83%).

These trends were more pronounced for risk-averse QLD audience members, who attended just as frequently as other audiences pre-pandemic but are, on average, attending significantly less frequently post-pandemic.

Figure 2: Pre-pandemic, roughly how often did you attend museums and galleries? And now, roughly how often do you attend museums and galleries? QLD audiences (n=733)



## Attendance is stable, with 7 in 10 QLD audience members having attended cultural events in the past fortnight

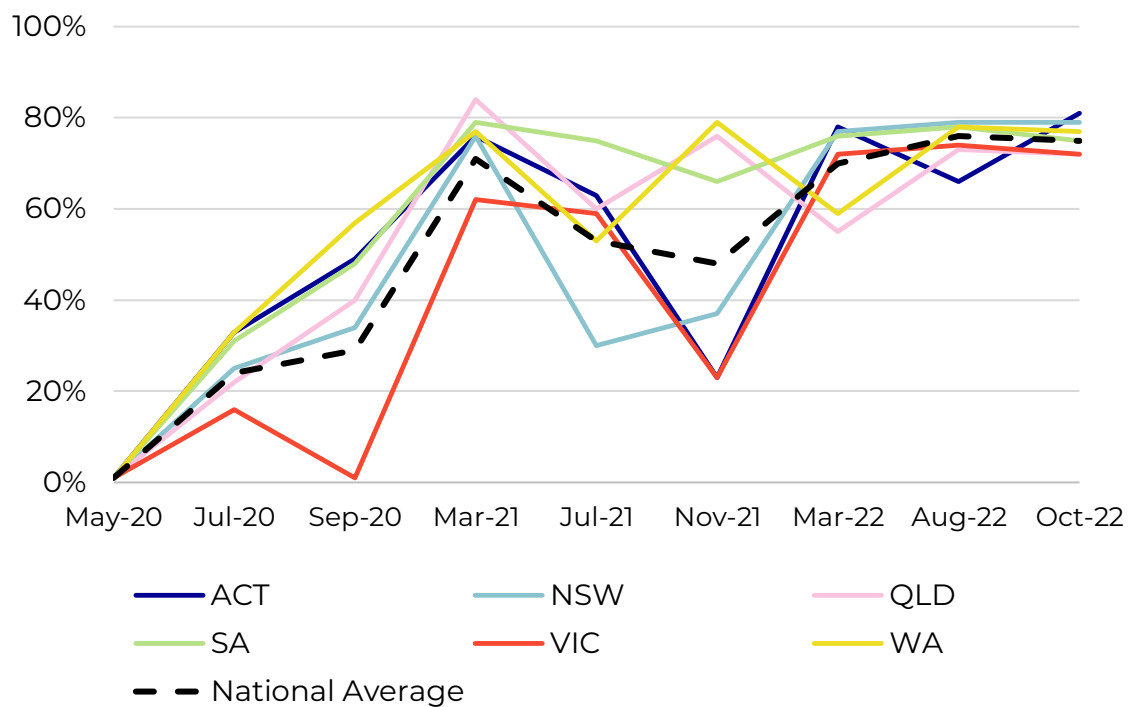
7 in 10 (72%) QLD audience members attended a cultural event in the fortnight before data collection (12-16 October 2022), consistent with August (73%). This is an increase from March 2022 (55%), when outbreaks and flooding events impacted activity in the region.



Attendance in QLD appears slower to recover, as the rate of attendance is slightly below the national average (75%), and lower than other states/territories, such as NSW (79%) and SA (75%).

The rate is relatively stable with November 2021 (76%), around the time when the state reopened its borders.

Figure 3: Proportion of audiences who attended a cultural event in the fortnight before data collection, by state/territory, May 2020 to October 2022 (n=5,438)



Qualitative data suggests that while most QLD audience members feel newly positive in the current context, as one said,

‘I am very keen to go out and enjoy performance festivals and different types of art culture with friends and family. I have no concerns about contracting COVID.’

However, the situation is complex and some expressed a desire to attend more than they are currently. One said,

‘My husband and I have greatly missed regular visits to, mostly, live theatre and cinema. Sadly, it's quite easy to fall into a "hermit like" existence throughout and post-pandemic. While things are improving, we've now taken the stance of accepting all invitations from friends in order to resume a more normal way of life.’

## QLD audiences feel the most confident attending events right now – the main challenge being building frequency among those attending

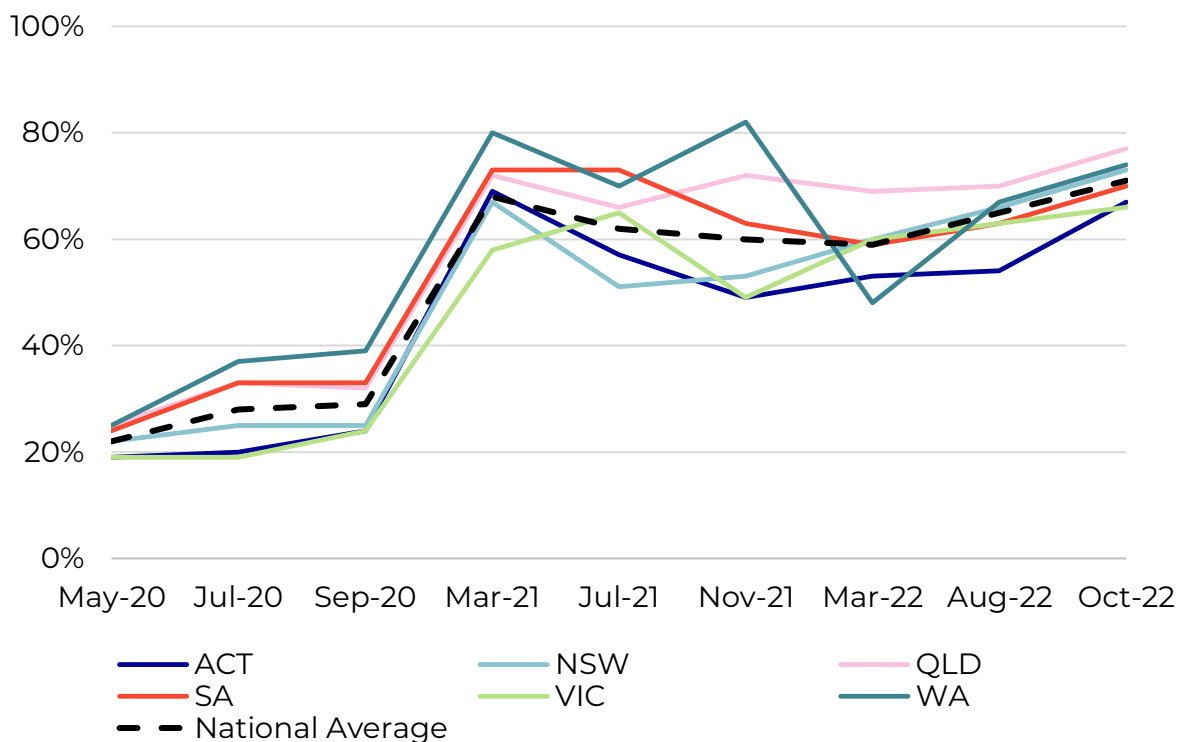
Only a small proportion of QLD audience members aren't willing to go out right now (1%). Around three-quarters (77%) are willing to attend 'now', up from 70% in August and 69% in March 2022, rather than when 'reasonably confident the risk of transmission is minimal' (22%).

This is the highest proportion of any state/territory, followed by those in WA (74%). One QLD respondent said,

'I will attend events that I can afford and am interested in regardless of COVID-19 situations. I am happy to wear a mask and sanitize so that I don't miss out on events that are important to me.'

Meanwhile VIC (66%) and ACT (67%) audiences are currently the most risk averse – suggesting that full recovery may take time for states/territories affected by significant pandemic disruptions.

Figure 4: Proportion of audiences who are 'ready to attend now or as soon as permitted', by state/territory, May 2020 to October 2022. n=5,438



With risk tolerance increasing as the situation changes, the main challenge now is building frequency and spending.

Two-thirds of QLD audience members (65%) spent \$50 or more on arts and cultural events in the past fortnight – consistent with August (65%) and increasing since March 2022 (60%).

QLD audiences are among the most likely nationally to be spending higher amounts at the moment, along with NSW audiences (71% spent \$50 or more).

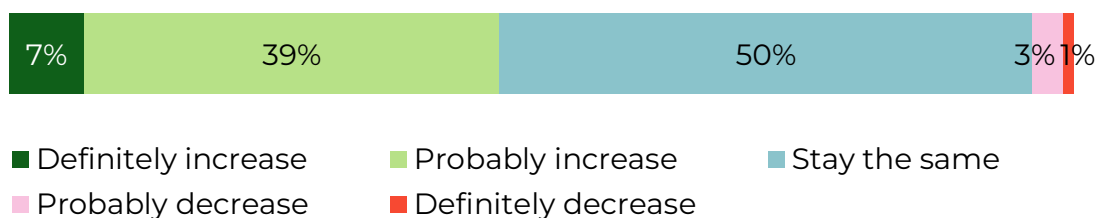
## QLD audiences are feeling positive, with 5 in 10 expecting to attend the same amount or more than they did, pre-pandemic

Things are slowly improving, and QLD audiences are the most likely to be maintaining their current levels of attendance over the next year.

The largest proportion said their attendance levels will stay the same (50%), while 4% expect their attendance will probably (3%) or definitely (1%) decrease.

Under half (46%) said their current level of attendance will definitely (7%) or probably increase (39%) — among the lowest rates of any state/territory, along with SA (46%).

Figure 5: Over the next 12 months – do you see your current level of attendance at cultural events and activities changing? QLD audiences (n=910)



QLD audiences who are less risk-averse were the most likely to say their attendance would increase, while highly-risk averse audiences were the least likely.

## Behavioural trends

### Some QLD audience members said there's been a change to their preferred time, day or location of events since COVID-19

When asked whether their preferences in the day, time or location of events have changed, 15% of QLD audiences said they have – slightly lower than the national average (19%). Meanwhile, the majority (76%) said they have not.

Among those who's preferences have changed, QLD respondents commonly mentioned now opting to avoid 'peak times' or crowded and indoor venues. One said,

'I now prefer outdoor venues. I don't attend events on holidays or weekends. I go at times when hopefully few people will be attending. I have seen too many events proclaim they follow COVID guidelines but actually don't. I believe that most people don't follow COVID safety behaviour.'

Some say they've perceived fewer opportunities to attend cultural events in QLD, as one said,

'Only because there is less choice so I take the opportunity when they are there.'

Audiences were also likely to cite changes related to flexible work arrangements, as one said,

'More flexible work arrangements have made going through the week easier. Remote attendance to events I wouldn't have been otherwise able to attend or if I'm worried it's going to be packed out.'

## Qualitative data suggests that last-minute ticket buying remains a trend to watch out for

Data from the August 2022 'Pulse Check' suggested that last-minute planning was likely to be another pandemic holdover – with QLD audience members most likely to be booking for events within the next seven days (17%) and the next 2-3 weeks (37%).

Indeed, qualitative data from October suggests that there's still residual anxiety around planning ahead. One QLD audience member said,

'Now buy tickets at the last minute so I can check how full the venue is likely to be.'

Another said,

'If anything I tend to buy my tickets at the last available time as I hate the feeling of disappointment when it is cancelled or delayed. Luckily most big concerts I see are standing or general seating so I can get one. I just have accepted it if it is sold out!'

It seems likely that for some attendees, the changes brought about by COVID-19 will have lasting impacts on their attendance behaviours – and there may be a need to plan accordingly.

## QLD audiences are the most likely to be staying local to attend events – 1 in 10 recently attended events outside their region (10%) or state (10%)

Audiences who had attended arts and cultural events in the last fortnight were asked where these events were located.

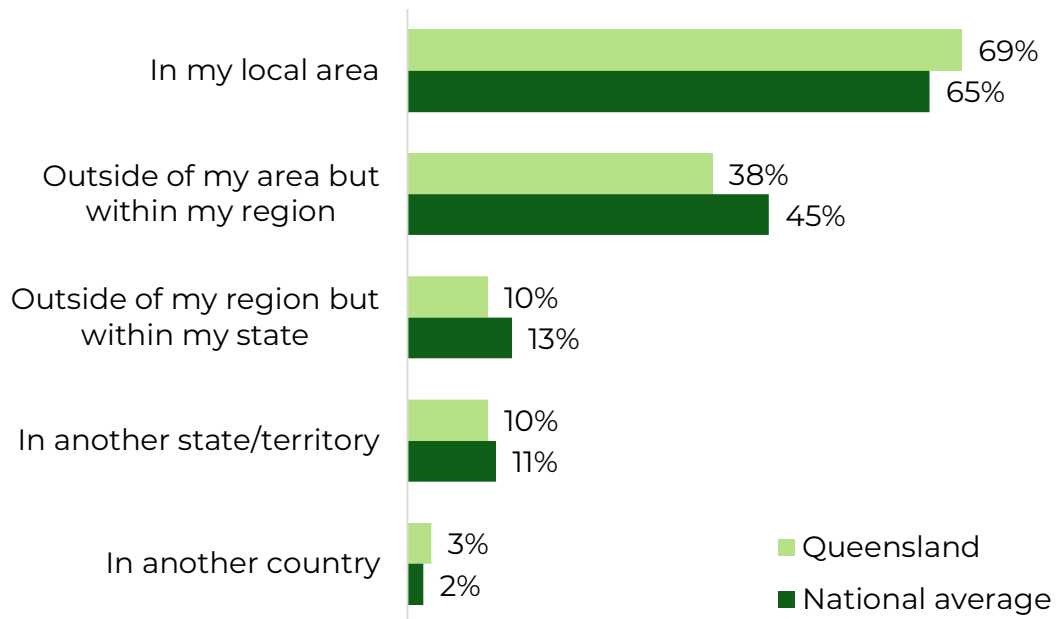
The majority of QLD audiences had attended events in their local area only (69%), while around 4 in 10 (38%) attended outside their local area but within their region – lower than the national average (45%).

Further, 1 in 10 (10%) QLD audiences travelled outside of their region but within their state to attend a cultural event recently, slightly below the national average of 13% (Figure 6).

One QLD respondent said,

'I find I am not travelling to Brisbane City as much as I used to before COVID. That has had meant missing many things over at QPAC etc.'

Figure 6: Were any of the activities you attended in the past fortnight outside of your local area? (select all that apply). QLD audiences (n=629) and national audiences (n=3,934)



## Barriers

# Financial reasons are now the main barrier to attendance – inhibiting 42% of QLD audiences

When asked if anything was likely to prevent them from attending as they used to over the next 12 months, QLD audiences were most likely to name 'financial reasons' as a barrier (42%, up from 25% in August), as shown in Figure 7.

This is a departure from previous phases, when the risk of the virus clearly outstripped financial barriers (28% named the virus as a barrier in October, compared to 38% in August). One QLD audience member said,

'I have less available cash due to inflation and consider travel and parking costs more stringently now.'

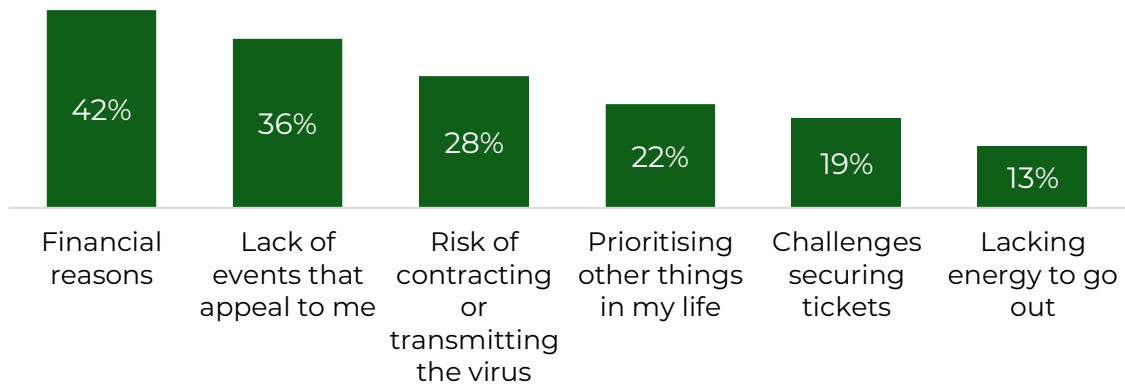
Another said,

'With the higher cost of living/inflation and no wage growth I might not have as much disposable income to spend on events/theatre. I am also reliant on my health in order to be paid as I work in a casually paid position, so if I am sick I have no sick leave.'

Another mentioned higher ticket prices to shows:

'Performing arts is becoming so expensive. Shows in other parts of the country don't charge the same as we pay here in QLD.'

Figure 7: Still thinking about the next 12 months... Can you tell us if anything is preventing you from attending in-person arts and culture events as you used to in the past? (select up to three). QLD audiences, October 2022 (n=912)



## Other key factors at play are lack of appealing events (36%), prioritising other things (22%) or challenges getting tickets

New options introduced in Phase 8 explored the complex factors affecting attendance in the 'new normal': physical fatigue from COVID itself, mental fatigue from the anxiety and uncertainty of the past three years, new and competing priorities such as spending time with family or domestic/international tourism, and changes in the availability of events.

QLD audiences were the most likely of any state/territory to say that they perceived a lack of appealing events (36%, compared to 32% nationally). One said,

'Living in a regional area we suffer from a lack of top plays, shows and top performers.'

1 in 5 (22%) said they were prioritising other things, as one said:

'I have been working mostly from home and found that suited me... building energy to head into the inner city to attend events requires determination. I've made the effort when the event really sparks my interest.'



However, QLD audiences are the most likely of any state/territory to cite challenges securing tickets (19%, compared to 16% nationally). One said,

‘Often it is difficult to purchase just one ticket. They are often sold in groups or couples. This is frustrating.’

Several people highlighted a range of complicating factors affecting attendance decisions among QLD audiences:

‘Some special events are beginning to cost what we consider are "Sydney" prices. Parking is now a problem in Brisbane with one large car park closed for the new metro works, bus travel takes 50 minutes one way, this is not sustainable for long. So, access and cost factors are important for someone who enjoys QPAC events.’

## Comfort and COVID-safety

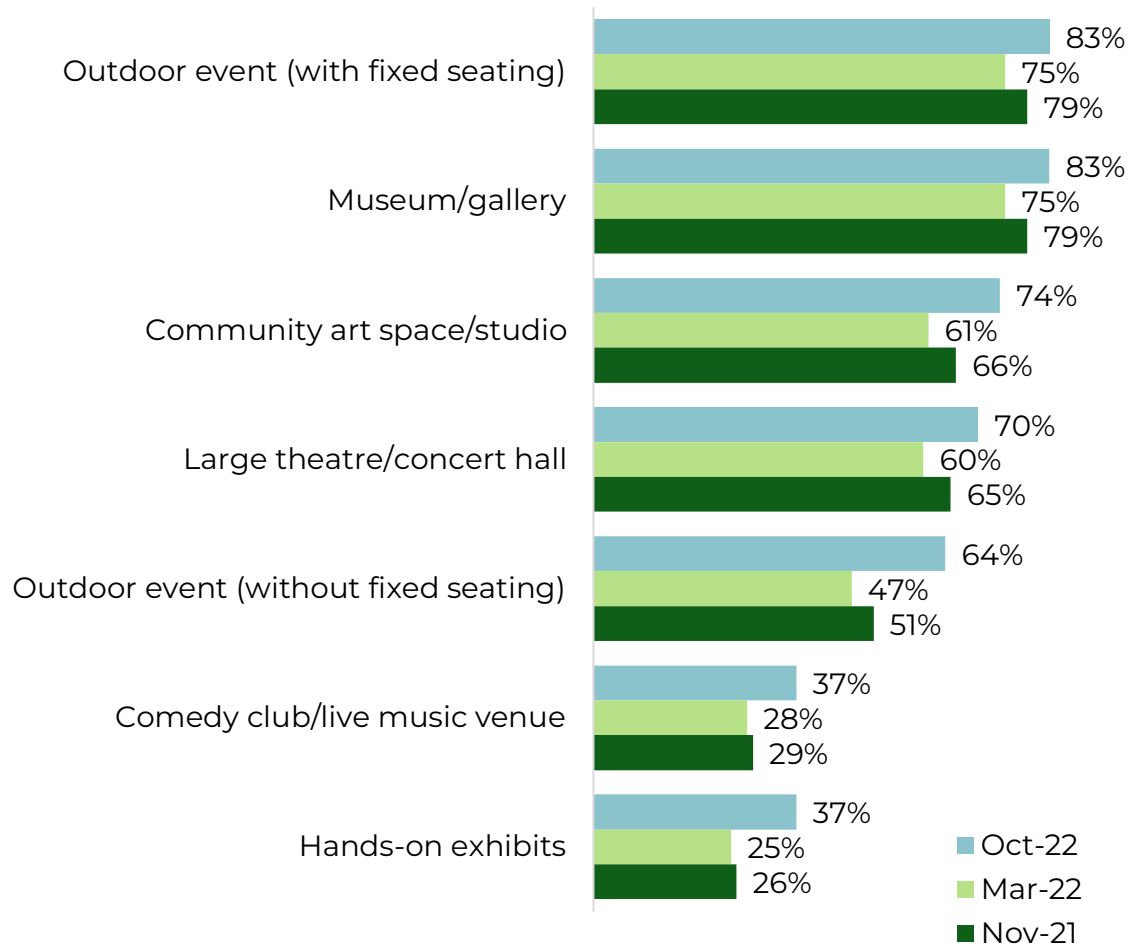
### **Most venues are seen as safe and comfort at live music venues and interactive exhibits is at an all-time high**

Since March 2022, the majority of QLD audiences are comfortable attending all types of arts venues, including outdoor events with fixed seating (83% ‘very comfortable’ in October 2022, up from 75% in March), museums and galleries (83% ‘very comfortable’, up from 75%) and large theatres and concert halls (70%, up from 60%), as shown in Figure 8.

While typically considered more risky by audiences, the level of comfort with hands-on exhibits and live music venues has increased and is now at an all-time high.

More than one third (37%) of QLD audiences are now ‘very comfortable’ attending hands-on exhibits (up from 25% in March 2022) and an equal proportion are ‘very comfortable’ attending comedy clubs and live music venues (37%, up from 28%).

Figure 8: Proportion 'very comfortable' attending cultural venues. QLD audiences, November 2021 to October 2022 (n=913)



## As isolation rules relax, COVID caution continues to inhibit one fifth of QLD audiences

As discussed previously (Barriers), COVID-19 remains a barrier for some audience segments. While smaller than in recent phases of data collection, such as August 2022 (38%) and March 2022 (41%), a sizeable proportion (28%) of QLD audiences continue to say the risk of contracting or transmitting the virus will prevent them from attending cultural events.

There are several factors at play, including personal health vulnerabilities, the effects of long COVID, fatigue and [the newly scrapped isolation rules](#). One said,

‘It is important to me to feel safe and not run the risk of catching Covid in crowded indoor activities.’

This proportion is particularly high for QLD audiences who are immunocompromised or vulnerable to COVID-19 (52%), or have someone in their household (52%) or network (40%) who is. One respondent said,

‘Please be inclusive and have sessions that cater for those who value their health/higher risk & want to take every measure to avoid a covid infection or reinfection. Air quality & ventilation is vital. Masks are a minor inconvenience that protect.’

## **Most audiences are using their own discretion around COVID-safety, and opting to wear masks when necessary**

In October 2022, audiences were asked, ‘What are your current feelings about wearing a mask in cultural venues in your local area, where masks are optional and not required?’

The majority of QLD audiences said they ‘may or may not wear a mask, depending on the situation’ (64%).

One fifth (22%) say that they ‘always wear a mask’ – the highest of any state/territory, signalling that despite relaxed restrictions, most are willing to implement safety precautions based on their perceived level of risk.

One said,

‘Since COVID-19 is still prevalent in the community, I would feel more comfortable if all patrons would at least wear masks to reduce the risk of spread.’

Just 14% say they ‘never wear a mask’, the smallest proportion of any state/territory.

## Programming preferences

### QLD audiences are keen to return to the things they love, but there is an appetite for new and uplifting cultural experiences

In terms of content, over the next year QLD audiences generally agree they want to attend things that they used to attend in the past (82%), with many striving to make up for lost time (Figure 9). One said,

‘My loves are live theatre, musicals and ballet. I really miss the Qld Pops Orchestra concerts which I had attended for over 20 years.’

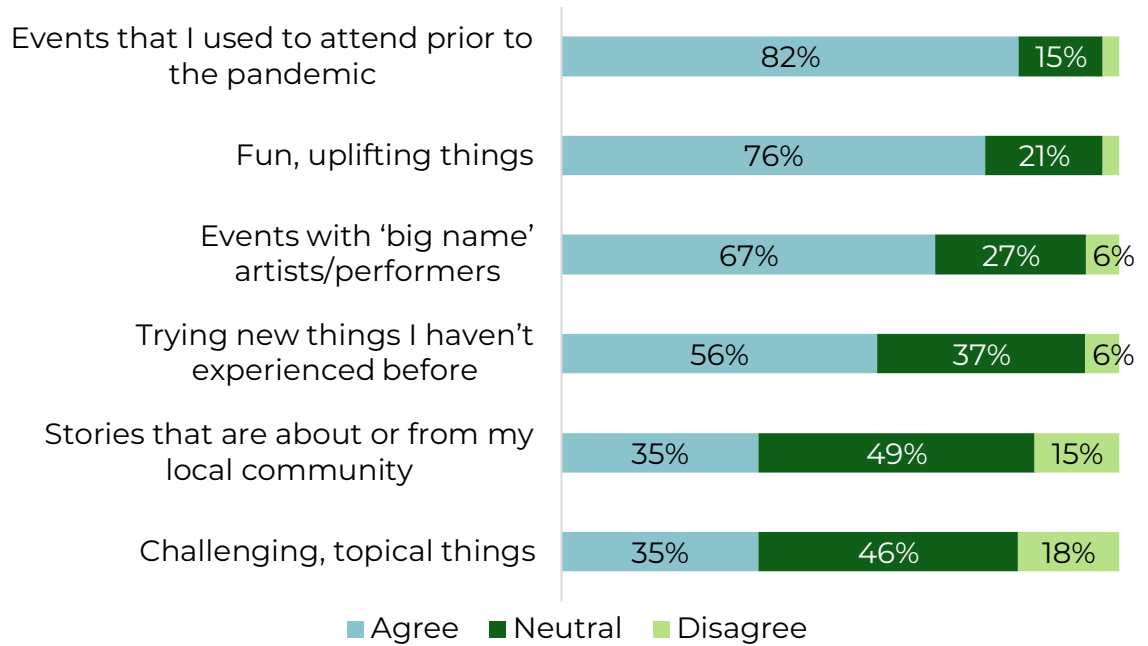
One suggested that their preferences have not changed – just the availability of offerings:

‘COVID has not changed anything for me other than the decrease in what was available.’

However, there is also appetite to engage with new content. More than half (56%) of QLD audiences agree that they would like to try things they haven’t experienced before. One said,

‘I’m reasonably conservative, but I do like to experience new things provided it’s not too outrageous. The most recent exhibition at GOMA was an example and it was amazing.’

Figure 9: In the coming year, I'll be most attracted to ...QLD audiences (n=890)



## 76% agree they'll be most drawn to fun, uplifting things and 35% to challenging things, confirming the need to continue balancing programs

Three-quarters of QLD audiences (76%) agree that they'll be most attracted to fun, uplifting things over the coming year – a continuing trend that suggests strong demand for connective, morale-boosting and light-hearted experiences. One said,

'Pre pandemic liked events that were serious and challenging. Now prefer lighter entertainment as news is so depressing due to Ukraine war and weather events e.g. flooding.'

One-third (35%) agree that they'll be drawn to topical, challenging content, signalling that while most want content that offers reprieve from a difficult few years, there is a need to continue offering varied, balanced programs.

## QLD audiences are the most likely to be seeking 'big name' artists (67%) – while some are conscious of value for money

Over two thirds of QLD audiences (67%) agree that they'll be drawn to events with 'big name' artists and performers – higher than the national average (56%). Some QLD audiences are eager to see a return to touring and look forward to notable works from interstate and overseas performing in their local venues:

'I'm looking forward to seeing 'big name" performers back in Australia that were postponed or cancelled in 2020.'

Another said,

'All we've heard about over the last three years is about our local community so I'm ready for some big acts/international shows to come back!'

However, a small proportion (6%) disagree, and qualitative comments suggest a perception that lesser-known works could offer better value for money. One said,

'[I'm] always looking for reasonable priced tickets, so go to small local amateur performances mainly.'

## One third (35%) of QLD audiences will be attracted to stories about or from their local region

One third (35%) of QLD audiences are also drawn to local stories from and by their local community. One QLD audience member said,

'The pandemic has taught us that local matters. It's incredibly important to ensure we have a strong local economy, supporting local activities, buying from local people and strengthening our understanding of our local culture and history.'

Some mentioned relocating within their state and discovering new local talent, as one said:

'I moved from the Gold Coast to South Brisbane this year. I have seen and experienced [more] in these 7 months than I have for decades. The local cultural experience in Brisbane & South Bank is exceptional.'

## Online participation

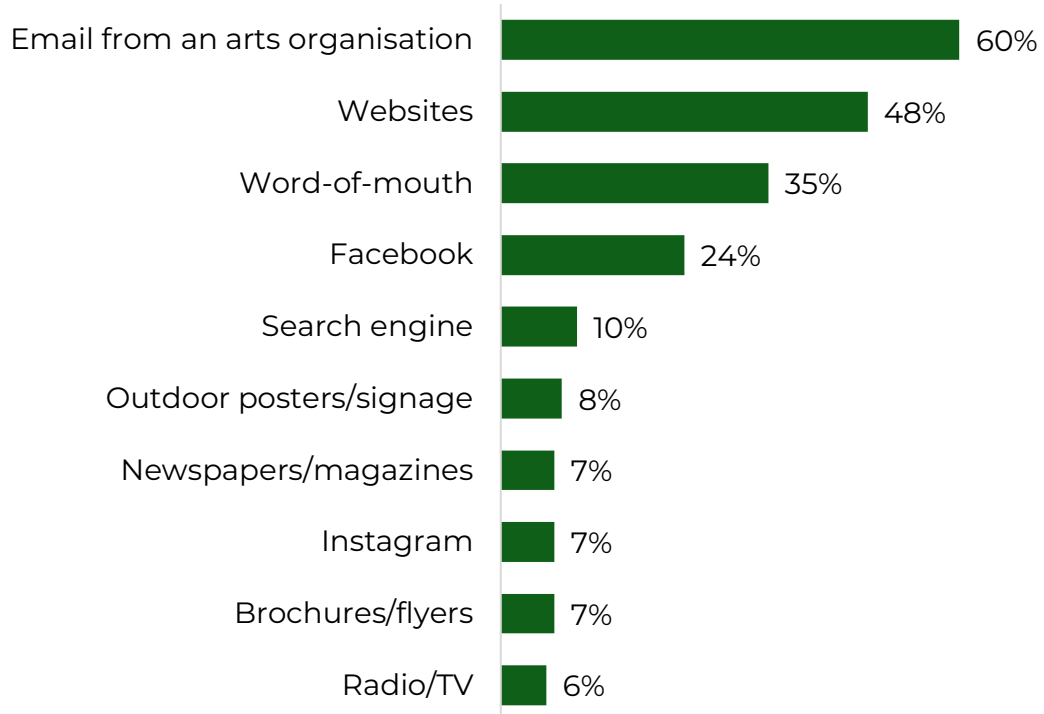
### Websites, word of mouth and emails from organisations are key awareness channels for QLD audiences of all ages

When asked how they found out about the most recent show or performance they attended in the past fortnight, 84% of QLD past attendees cited online channels, particularly direct emails from arts organisations (60%) and websites (48%), consistent with trends around the country (Figure 10).

For QLD audiences under 35, websites (55%) and word of mouth (43%), as well as social media such as Facebook (38%) and Instagram (31%) were the most common sources of awareness.

Among older segments such as those aged 75 and over, emails from arts organisations are the dominant source of awareness (71%), and audiences rely less on word of mouth (30%), websites (44%) and social media.

Figure 10: How did you hear about the last show or performance you attended in the past fortnight? (select all that apply). QLD audiences (n=647)



## Online participation is steady, as 4 in 10 QLD audiences continue to engage in digital arts activities – and one fifth are paying

Compared to November 2021 (42%) and March 2022 (41%), participation in online arts and cultural activities has been stable among QLD audiences in October 2022.

4 in 10 QLD audience members (40%) participated in an online activity in the fortnight before data collection (12-16 October 2022), including pre-recorded video (21%), followed by online classes/tutorials (16%) and live streamed performances (12%). A small proportion attended a virtual exhibition or museum/gallery tour (4%).

Online participation is highest among QLD audiences aged 75+ (45%), audiences with someone who is vulnerable to COVID in their household (47%), disabled audiences (45%), and those who are more cautious about the risk of the virus (45%).

This data confirms a strong case for digital events to be part of organisations' Disability Action Plans.



Among QLD digital arts attendees, spending online has declined: less than one-third (28%) paid for an activity in the fortnight before data collection, down from 33% in March 2022. Around 4 in 10 (38%) of those paying spent over \$50, decreasing slightly from 42% in March 2022.

## **Two-thirds of audiences see a role for digital experiences in their life, confirming its importance in overcoming barriers to live attendance**

When asked about access requirements that would be 'helpful for attending cultural events', 1 in 10 (9%) QLD audiences said that an option for digital participation would be helpful – confirming the need for digital programs to continue. One said,

'This has made me think ... though I don't want to go out if I feel it puts my health at risk, does that translate directly to purchasing an online experience? I'm not sure. If it were cheaper, then maybe.'

Another said, 'Being an opera lover from Queensland, at present the operas I am interested in seeing are being performed in Melbourne. I love livestreams!'

When asked about online arts and culture, overall a significant proportion continue to say that these experiences will play some role in their life (64%, down from 69% in March 2022). One said,

'Not everyone can attend in person e.g. some with significant disabilities. Online access opens these events to a greater community.'

Another said,

'I am disabled, immune-compromised, and have severe Multiple Chemical Sensitivity, so am largely housebound. Online content allows me to access cultural experiences from which I'd otherwise be completely excluded.'

Look out for the upcoming Fact Sheet on audience accessibility, which will explore the October 2022 findings and opportunities related to audiences with access needs.

## The role of the arts in recovery

### Returning to cultural events has enabled recent attendees to feel connected, inspired and enriched

In October 2022, recent attendees were asked, 'What has it been like to return to the arts after COVID? What did you discover you missed?'

Some expressed their excitement and appreciation for being able to attend live events once again, as one said,

'Unreal! Saw Jessica Mauboy and then Billie Eilish and there really is no better feeling than a concert. Everyone in that room is there to support and be there for that one performer! Just to feel safe and have all problems fade away for 2+ hours. It's magical!'

Another said,

'I missed being totally immersed in the music. Even though I have relatively good sound at home, I rarely make the time to listen to a full concert/symphony without any distractions.'

Many people missed social and connective experiences at cultural events. One commented:

'Loved taking our young girls to see a musical at QPAC. Missed the feel of watching something amazing happening with a whole bunch of people who thought the same.'

Some respondents expressed their gratitude for fewer disruptions in Queensland relative to other states. One said,

'Living in Brisbane, we were spoilt and I have made the most of most of my opportunities, even throughout the pandemic. I do not feel as if we missed out as much as other places ...I have felt so lucky to say QLD was providing employment for many artists to perform while other states had nothing.'

## Audiences are eager to support artists and cultural organisations as they rebuild

Looking ahead to the recovery process, QLD audiences shared a range of positive messages for arts and cultural organisations. Several audience members shared words of encouragement for artists and cultural organisations, as one said,

‘Thanks for keeping the arts alive throughout lockdowns with new and creative ways of sharing such as online programs. We love you all and value you greatly.’

As audiences grow more confident in attending – though many are being selective in their decisions – there is a need for diverse programming throughout the year. One said,

‘I’ve been making up for lost time recently due to shows being shifted because of COVID last year and floods this year. I went to eight shows in September. I would have enjoyed them more if they were more spaced out.’

Others expressed the need to continue improving access for audiences in regional areas, as one said,

‘Continue to reach out to regional areas. Transportation costs and timing of show performances is often a factor that impacts attendances from regional areas.’

Audiences are eager to show their support – and encourage cultural organisations to continue building community connections. One said,

‘The QSO does an amazing job at connecting and integrating with the community, enabling understanding, fostering collaboration and welcoming everyone to the classical music community that has an interest. I think reminding people that the arts aren’t only for certain people or situations, they’re for everyone and always and giving them an easy way in, offering a human connection would be a great step forward.’

## What's next

To read about the story so far, visit the study's Australian homepage at: [www.thepatternmakers.com.au/covid19](http://www.thepatternmakers.com.au/covid19).

There, you can also access a dynamic dashboard to help you explore the results by location, artform and other variables. Instructions and tips for using the dashboard are available in a short video.

To receive future Snapshot Reports, Fact Sheets and resources in your inbox, as soon as they are available, you can opt in to receive Audience Outlook Monitor news at the link above.

If you have a question, or an idea to put forward, relating to this study, you can contact [info@thepatternmakers.com.au](mailto:info@thepatternmakers.com.au).

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