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Audience Outlook Monitor

Family attendance outlook 2022

National Fact Sheet



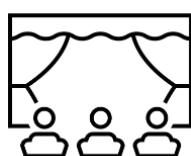
Key facts

Attendance outlook for families at cultural events 2022



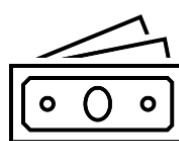
1,451

Australian parents and caregivers responded to the March 2022 survey



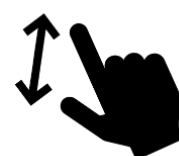
6 in 10

are ready to attend with their children 'whenever permitted', similar to the overall adult readiness



24%

report financial barriers to attending, up from 15% in Nov 2021



63%

are now at least somewhat comfortable using hands-on exhibits at an interactive museum

Opportunities



regular sanitisation of spaces and objects will allow safe participation in hands-on activities



timed tickets and density limits can reassure families who are concerned with over crowding



indoor venues should prioritise ventilation when marketing family experiences throughout the winter



families facing financial barriers will benefit from effective communication of refund policies

Key findings

Families have hesitations about attending, but many are eager for their children to have a ‘normal’ childhood

- ▶ The latest data shows that a majority of parents and caregivers are ready to attend cultural events with their children ‘whenever permitted’ (58%) — a rate that is consistent with audiences in general (59%).
- ▶ The majority of parents feel at least ‘somewhat comfortable’ attending most arts and cultural venues with their children, particularly outdoor events with fixed seating (96%) and without seating (87%) and museums and galleries (95%).
- ▶ However, the situation is complex, and qualitative data reveals there is some caution linked with lagging vaccination rates among children – as well as the inability for young children under 5 to be vaccinated currently.
- ▶ Parents recognise the enriching benefits arts and cultural attendance have for their children and many are concerned that their children have missed out on these benefits and a ‘normal childhood’ over the past two years.
- ▶ COVID-safety remains paramount, and many parents advocate for cultural organisations to prioritise health protocols to ensure families can re-attend events safely.

Parents worry about the risk of transmission and isolation – but the situation is evolving

- ▶ While in general, many parents feel that arts and cultural events aren't more risky than schools, some are hesitant about adding any additional risk to their lives. They are also conscious of the repercussions of contracting the virus at arts events, such as having to isolate and miss out on school or work. For some, the impact of isolation is perceived to be greater than the illness itself.
- ▶ With close contact isolation rules being relaxed in most states and territories around the country in recent months, the possibility of having to stay home from work or school may become less of a concern.
- ▶ Compared to November 2021, the majority of parents continue to be confident that the vaccination effort will allow normal activities to resume within a year (87%, stable since November) – and this rate is likely to increase as vaccination rates increase among children.
- ▶ In a promising outlook, while vaccination for children under five years old is yet to be approved, the [TGA commenced the process of reviewing vaccines for children under 5 in May 2022](#).
- ▶ However, since the time of data collection (13 March 2022), [the proportion of all Australian children aged 5-11 receiving their first dose has remained stable](#) (53% in May, compared to 51% in March, suggesting there is some lingering hesitancy around vaccination for children in the population.

Children love hands-on experiences and there are ways for cultural venues to make parents feel comfortable

- ▶ Many parents expressed that children love to interact with hands-on arts and culture experiences, and parents are now more likely than non-parents to be 'very comfortable' with this type of activity (27% of parents, compared to 19% of all audiences).
- ▶ With the knowledge that children are eager to get active and use their hands at arts events, parents frequently suggested COVID-safety measures at family-friendly venues and events, such as ensuring areas and objects being cleaned regularly and hand sanitiser being readily available.
- ▶ With many children still currently unvaccinated, many parents will continue to rely on these measures, along with timed attendance, open air or proper ventilation and density limits, to feel more comfortable attending events with their children.
- ▶ [Given the rising cost of living in March 2022](#), more parents are citing financial reasons as a barrier to attendance (24%, up from 15% in November), and affordability and ticket refund policies may be an important consideration for marketing arts experiences to families.
- ▶ The data suggests that parents will continue to be selective in the arts experiences they attend with their children, and are looking for effective communication about adherence to COVID safety and ticketing policies throughout 2022 and beyond.

Introduction

This report shares insights from over 1,451 attendees of arts and cultural events who have children

Launched in May 2020, the Audience Outlook Monitor is tracking audience sentiment in relation to the COVID-19 pandemic. Each phase involves a cross-sector collaborative survey process involving around 100 arts and culture organisations, including museums, galleries, performing arts organisations and festivals.

On 9 March 2022, participating organisations simultaneously sent the Phase 7 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 March 2021 (Phase 4), July 2021 (Phase 5) and November 2021 (Phase 6), to examine how things are changing over time.

In addition to this Fact Sheet, the March 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.

About the sample

The sample used for this fact sheet is defined by recent attendees of arts and cultural events, who self-identified as being a parent or caregiver of a child aged 17 or under in the March 2022 survey. They have been referred to throughout this report as 'families', 'parents and caregivers' or 'parents'.

At times, this report compares parents to 'non-parents', as well as to audiences more generally, where relevant.

Read on for the latest findings about parents and caregivers, as well as Top Tips and Takeaways for arts organisations.

Live attendance

6 in 10 are attending cultural events, and attendance levels increase with the age of their children

6 in 10 (62%) parents and caregivers said they attended an in-person arts or cultural event in the fortnight before data collection (9-13 March). This is lower than that of non-parents, among whom 71% attended in the fortnight before data collection.

Attendance levels by parents in the survey period increased relative to the age of their children. Among parents of children under 6, and aged 6-12, 57% attended a cultural event recently, while 64% of parents of children aged 13-17 attended recently.

[The increase in attendance by the age of children is in line with vaccination rates amongst children nationally.](#) At the time of data collection (13 March 2022), 8% of children aged 5-11 and 79% of children aged 12-15 were fully vaccinated, and children under 5 remained unable to be vaccinated.

Confidence and readiness

6 in 10 parents are 'ready to attend' cultural events with their children – consistent with audiences generally

Parents were asked which statement best represents how they feel about going out to arts and cultural events with their children right now.

6 in 10 (58%) parents say they are ready to attend arts and cultural events with their children 'now or whenever permitted' — consistent with readiness among non-parents (58%) and audiences nationally (59%).

Readiness to attend among parents also increases with the age of their children: 58% of parents with children under 6 are ready to attend 'now or whenever permitted', compared to 62% with children aged 6-12, and 66% of parents whose children are aged 13-17.

Parents with a disability are less confident in attending arts and cultural events with their children (46%), whereas parents who do not have a disability are slightly more confident, with 6 in 10 (58%) ready to attend.

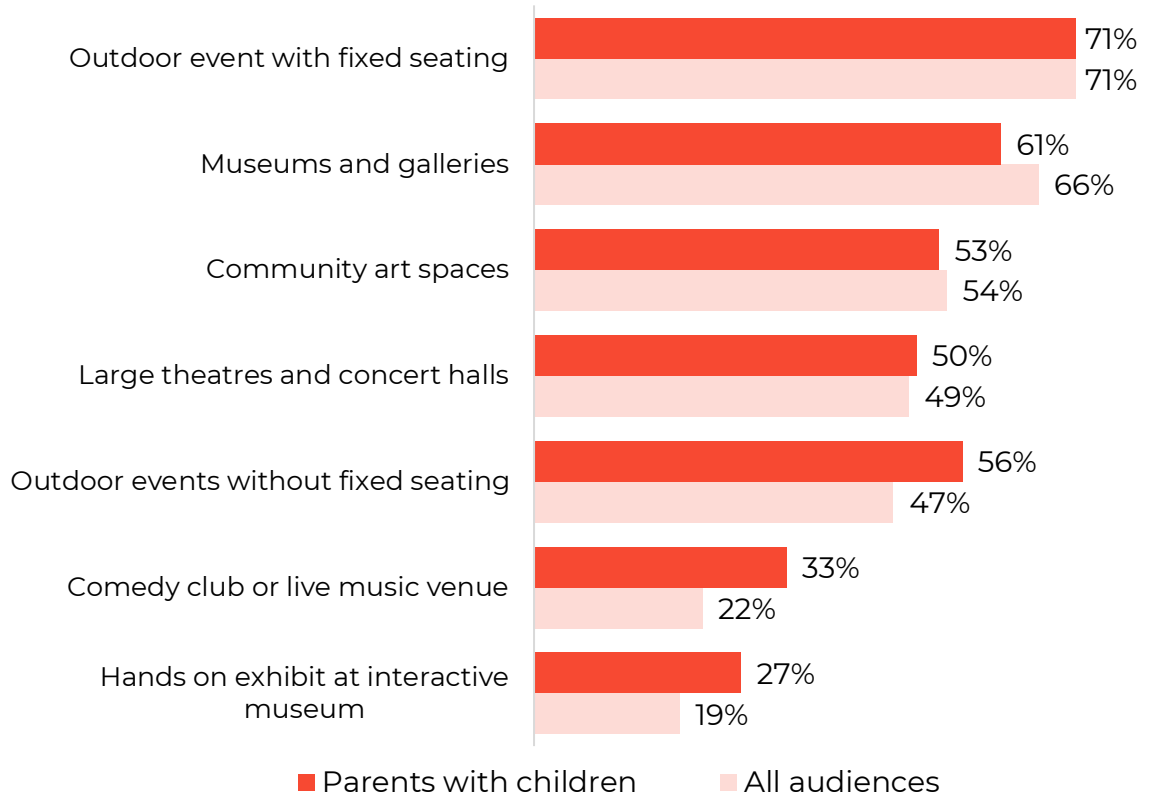
Parents are most comfortable at outdoor events — and more comfortable than non-parents attending interactive exhibits

When asked about attending cultural venues with their children, parents appear more comfortable at most cultural venues, compared to audiences attending cultural venues more generally (Figure 1).

For instance, compared to the national average, parents attending with their children are more likely to be ‘very comfortable’ at outdoor events without fixed seating (56%, compared to 47%) and live music venues (33%, compared to 22%).

While on average, confidence in using hands-on exhibits remains the least comforting type of cultural activity, parents are more comfortable participating in this type of activity with their children (27%) compared to all audiences generally (19%).

Figure 1: Proportion of parents 'very comfortable' attending cultural venues with their children (n=1,439) vs proportion of all audiences 'very comfortable' attending cultural venues generally (n=8,349)



Many parents mentioned that their children love to connect with arts and culture through touch, and preventing them from participating in tactile experiences would prove difficult. Some said,

'Children are petri dishes, more concerned about them infecting others than being infected.'

As their children wanting to touch exhibits is viewed as inevitable by many parents, some said that arts and cultural events need to be diligent in sanitising. One person said,

'My children touch everything, so events that have multiple hand sanitation points are essential.'

One parent commented that sanitising, alongside other safety measures is essential for attending cultural venues with their children,

'Ability to assess the situation and leave if not comfortable is important. Evidence of crowd control, enforcement of masks and density limits, and provision of sanitiser helps with comfort levels.'

Barriers to attendance

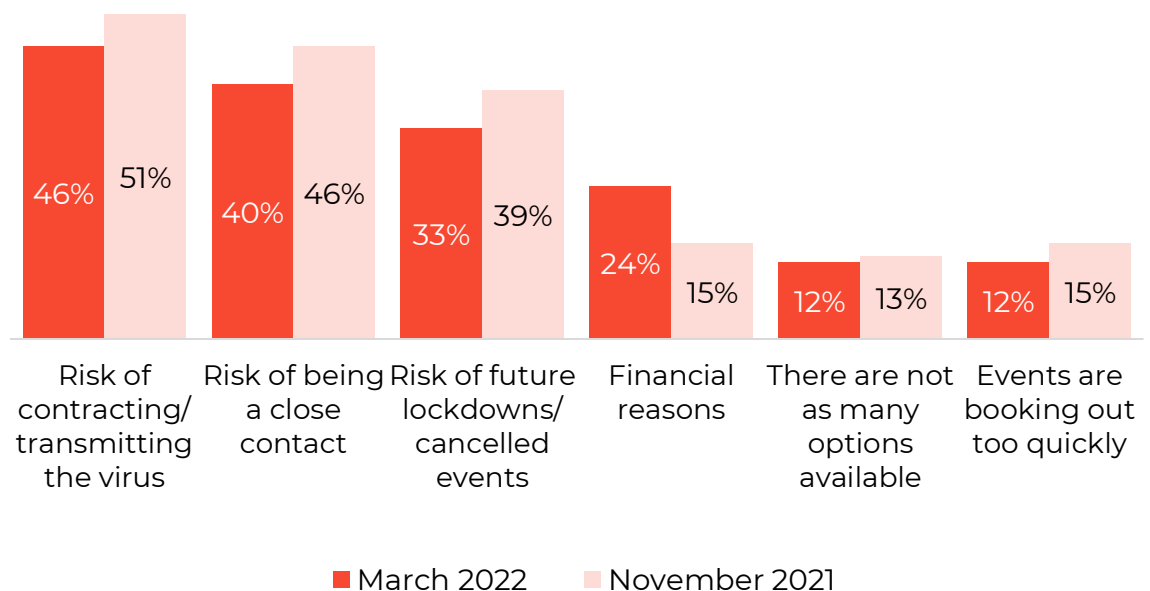
Over the next year, the risk of contracting or transmitting the virus will be a top concern for families

The risk of contracting or transmitting the virus remains the largest barrier for parents attending arts events in the next 12 months, with 46% citing this as a concern influencing their attendance plans, down slightly from 51% of parents in November 2021.

This rate is almost double that of March 2021, when 23% of parents cited contracting or transmitting the virus as a concern having an impact on their attendance plans.

Non-parents are slightly more concerned about contracting or transmitting the virus than parents, with 53% citing it as a barrier for attendance in the next 12 months.

Figure 2: Proportion of parents who say these factors will preventing them from attending in-person arts and culture events as they used to in the past, March 2022 (n=1,446) and November 2021 (n=1,434)



Caution among families is closely linked with vaccination rates among children

In response to the survey question, 'Are you able to explain the factors that play into your decisions about attending with children?', many parents shared their hesitancy about attending arts and cultural events without safety measures. For instance, one said,

'Taking my children into crowds of unmasked, partially, or non-vaccinated people who are not socially distancing is reckless, and if organisations won't provide a safe environment — ignoring what they "have to" and no longer "have to" do — then I won't take my children there'.

Some parents expressed their caution in attending events with their young children until they can be vaccinated. One said,

'Until mine (children) can be vaccinated (they're too young), I'd be very hesitant to attend events with them unless the risk was very minimal.'

Another audience member shared,

'While I'm currently fully vaccinated and boosted, my children are awaiting their second vaccination so we're still being careful. Once they're fully vaccinated we will feel much more comfortable heading to events with them.'

As suggested by one respondent, arts and cultural venues may do well by increasing programming targeted at children, once this age group has been fully vaccinated:

'Schedule kids' performances for mid-2022, as more people [are] likely to attend once young children fully vaccinated.'

Families will rely on COVID-safety to reduce the risks for young children who are ineligible to be fully vaccinated

Qualitative data reveals that parents with younger children who are not fully vaccinated appear more cautious, and are looking to COVID safety measures to mitigate the chance of transmission at arts and cultural venues. One said,

‘I have a baby (who is not vaccinated as not eligible) and a child who is in a public primary school (with currently only one dose of a vaccination as that's all we've been eligible for thus far) and where COVID roams free, so obviously their health and how this beast is transmitted is at the forefront of my mind.’

Another said,

‘Because my children are too young to be vaccinated, I am more likely to take them to an event that requires masks, is seated or has a good COVID plan.’

Proper ventilation will be an important consideration for arts organisations looking to program indoor events throughout the winter months. One parent said,

‘Requirement for spaces to be well ventilated and well cleaned/regularly cleaned. Some children are too young to be vaccinated so risk for them to contract is higher, that plays into my decision making. Outdoors is better for now.’

Rates of vaccination are stabilising throughout Autumn and there are signs of vaccine hesitancy among parents

Whilst this data suggests that many parents are waiting for their children to be eligible to be fully vaccinated, [data from the Australian Government](#) suggests that some parents may be holding back from vaccinating their children.

The percentage of 5–11-year-olds who have received one dose has remained stable between 13 March (53%) and the time of this report's

publication, 26 May (53%). The reported percentage of 12-15 -year-olds receiving one dose has also remained stable, at 84%.

The data suggests that caution remains around attendance with [infants, who are at an increased risk of developing severe cases of COVID-19 compared to young children, but have a similar risk to adolescents.](#)

However, in turn, for some parents, the fact that [children are less commonly and less severely infected by COVID-19 compared to adults](#) gives them more confidence in attending events with their children. One parent said,

‘For the whole pandemic my son has been too young to be vaccinated and not require a mask. So really he's been fully exposed for the whole pandemic and he has been fine.’

Many parents are concerned with the impact catching the virus will have on school and extra-curricular attendance

Whilst some believe arts and cultural events are less risky in terms of transmission of the virus than schools, many parents shared their concern regarding the potential of children missing out on school as a result. One said,

‘My children's safety comes before all other factors. They have missed enough socially & in their education settings over the last few years to gamble disrupting things again.’

Another shared,

‘We are trying to minimise the risk of contracting the virus or being forced into isolation. My elderly mum lives with us, which is a factor, and currently we are also trying to preserve the children's ability to participate in upcoming State and National sporting events they have qualified for.’

Some parents are also concerned about the impact of having to miss work

Similarly, the potential to miss workdays plays into parents' decision-making factors regarding cultural attendance. One said,

'When my children are fully immunised I will feel less exposed when attending events. It's too hard to manage the roller coaster of isolating, work, and school.'

Another explained the impact for the whole family,

'Kids don't understand the risks as much as adults. We also have to be aware that if our kids get sick, we have to miss work to stay home with them, then we potentially get sick and need more days off and we can't afford to have two or more weeks sick leave.'

COVID-safety

Three-quarters of parents who attended recently are satisfied with COVID-safety protocols at arts events

When audience members who had recently attended a cultural event were asked how satisfied they were with the COVID-safety procedures in place, 75% of parents responded that they were satisfied, with only 9% dissatisfied.

Satisfaction with COVID-safety measures among parents was relatively consistent across the states and territories, but highest in the WA (80%) and the ACT (79%) and lowest in SA (71%) and NSW (72%).

Proof of vaccination is the most encouraging COVID-19 safety measure — though attitudes among parents are more divisive than non-parents

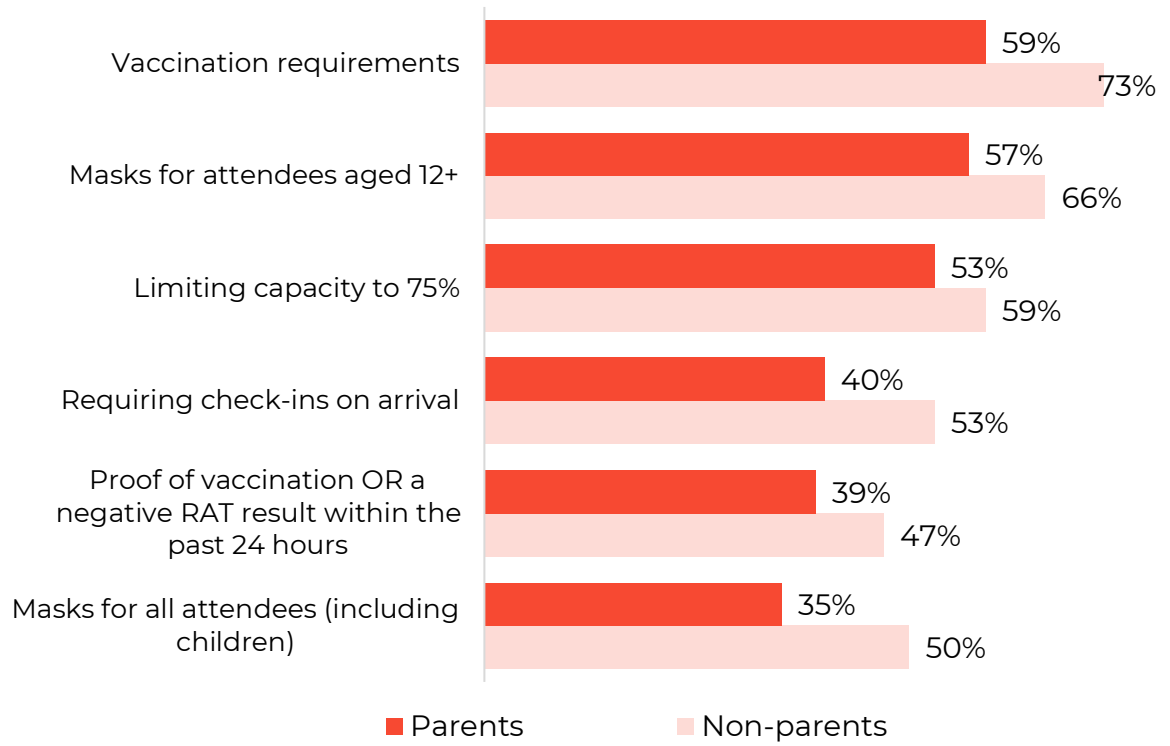
While most parents feel satisfied with COVID-safety at events, attitudes towards specific safety measures appear more divisive among parents, compared to non-parents (Figure 3).

6 in 10 (59%) of parents feel encouraged by proof of vaccination, and this is the most encouraging of any COVID-safety measure. However, this proportion is smaller compared to non-parents (73%), and 20% of audiences with children say they are, in fact, discouraged by vaccination requirements (compared to just 10% of non-parents).

Requiring the use of face masks for all attendees (including those under 12) also remains divisive amongst audiences with children. One-third (35%) say they are encouraged and 4 in 10 (39%) say they are discouraged by this safety measure. This compares to non-parents, among whom 50% are encouraged and 20% are discouraged by this safety measure.

Instead, parents feel more encouraged to attend arts and cultural events only requiring masks to be worn by those over 12. Whilst 25% of parents are still discouraged by this measure (compared to 16% of non-parents), 57% feel encouraged (compared to 66% of non-parents).

Figure 3: Proportion of audience members encouraged by COVID safety measures, March 2022, Parents and caregivers (n=1,4413) vs non-parents (n=6,810)



Parents being generally more discouraged by COVID-safety measures is a continuation of a trend throughout previous surveying phases.

However, qualitative data suggests many parents feel these measures are still important in making them feel comfortable attending arts and cultural venues with their children, especially those who are waiting on being fully vaccinated. One said,

‘I will wait until my whole family including my child is fully vaccinated to do more. But I am fairly confident that our risk of transmission is low with the precautions that are in place.’

The chance to experience the arts safely is necessary for a fulfilling childhood

Many parents feel that arts and cultural events are “too enjoyable to avoid”, and are ready to take their children to events with reasonable precautions:

‘Similar to being responsible for myself, I am happy to be responsible for my children. I can control their use of masks, sanitiser, and ensure they understand the importance of keeping a safe distance from others.’

Qualitative data suggests that most parents with fully vaccinated children feel their children are just as safe as they are themselves, and that there is some confidence in older children to take responsibility for their safety, within reason. One said,

‘My child is old enough to take responsibility and precautions; however, I would prefer to minimise the risk to them as much as possible.’

Buyer behaviour

3 in 4 families are making firm plans to attend cultural events

In the fortnight before data collection, three-quarters (75%) of parents reported making plans for in-person attendance in the future, demonstrating a slight increase since November (69%).

Parents are slightly less likely to be making plans compared to non-parents (80%). A higher percentage of non-parents making plans, compared to parents, continues a trend that emerged in late 2020, whereas previously there was little to no difference.

The age of children does not greatly affect whether future attendance plans are made or not, although parents of children aged 13 to 17 are more likely to make plans to attend a live performance (57%) compared to those with children under 6 (52%).

Plans to attend a museum or gallery, in comparison, are more common among parents of children under 6 (28%) and 6-12 (29%) compared to 13-17 (22%).

Families are most likely to be staying local, or travelling within their state to attend events

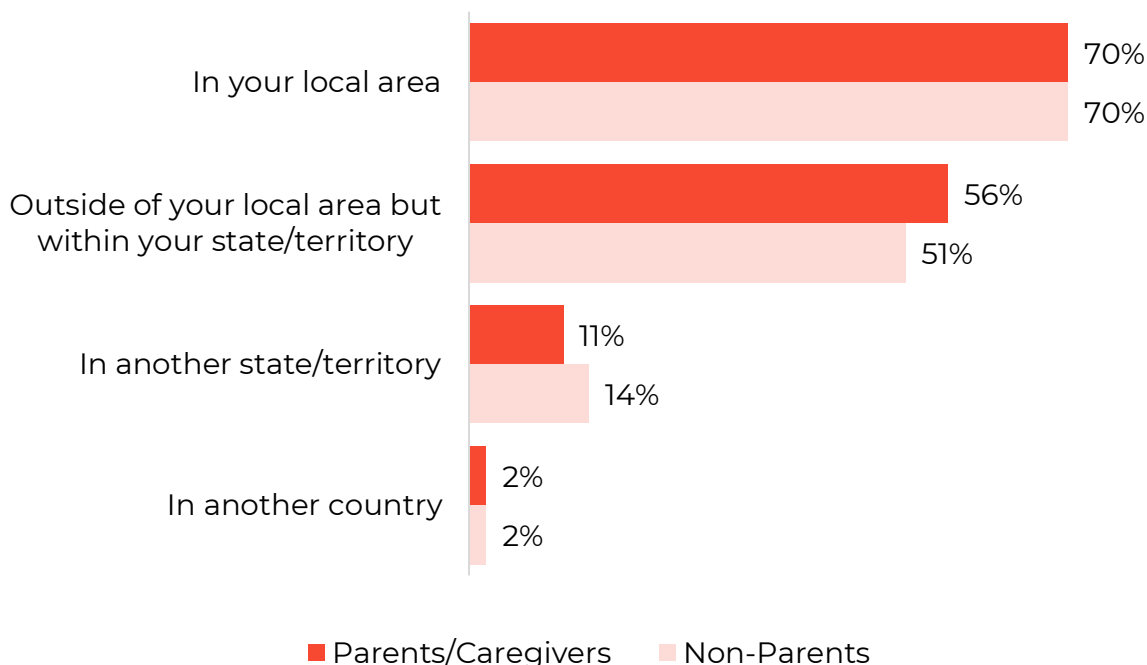
Local loyalty appears to remain the main preference among arts attendees with children, with 70% saying they made plans to attend an event within their local area — consistent with the national average (70%).

Parents are also five times as likely (56%) to be attending events within their own state/territory, compared travelling to another state/territory (11%).

This is compared to non-parents, who are slightly more likely to be travelling outside their state to attend events (14%) (Figure 4).

Parents based in regional and remote areas are even more likely to be attending events locally (78%) compared to parents living in a major city (69%).

Figure 4: Were those plans for attending a venue or event ... (select multiple), March 2022 . Parents (n=1,093) vs non-parents (n=5,500)



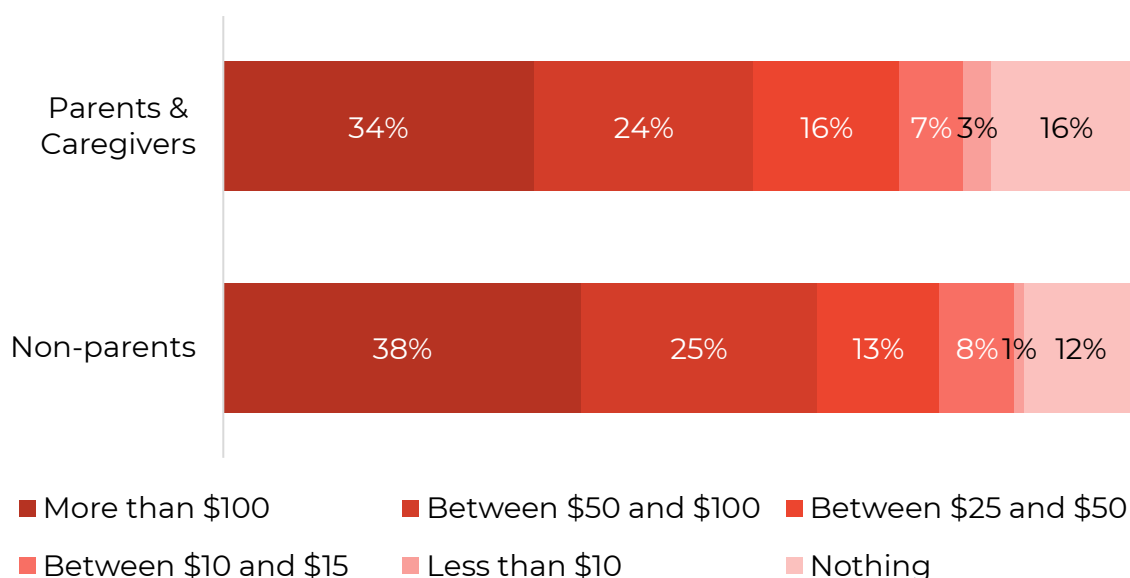
Whilst audiences are reporting the highest spending levels since the pandemic started, more families are inhibited by financial barriers

When asked about the amount they have spent on tickets to in-person live events, parents and caregivers across Australia are spending more than they have in the past two years.

6 in 10 (58%) parents said they spent more than \$50 in the fortnight before data collection, a slightly smaller proportion than non-parents. In comparison, parents and non-parents were more similar in their spending patterns in November 2021, with 50% of non-parents and 49% of parents having spent \$50 or more.

March 2022 saw the largest proportion of audiences with children spending more than \$100 (34%) since the study began (Figure 5).

Figure 5: In the past fortnight, how much did you spend on tickets to in-person live events and cultural activities? March 2022. Parents & Caregivers n=897, Non-parents n=4,879



[However, with the rising cost of living in March 2022,](#) more arts attendees are citing financial reasons as a barrier to attendance, among both parents (24%, up from 15% in November) and non-parents (16%, up from 12%) alike.

Some parents commented on the financial impact that two years of the pandemic have made on family budgets. One said,

‘A lot of income has been lost so cheaper tickets especially for children are needed.’

Another person illuminated the financial impacts on families relative to other audience segments, as a crucial consideration for programming experiences:

‘We need to keep the ticket prices reasonable. They are getting high for kids seating for shows and this stops lots of families attending. Highly paid professionals are privileged, they can go to any show. Those who aren't [highly paid] deserve to experience shows as well.’

Financial barriers are a more salient factor for some parents, than the risks of contracting the virus, as one said,

‘I'm happy to attend with my children, [but] it becomes a financial limitation rather than perceived COVID safety situation for us.’

1 in 10 audiences with children are changing their attendance patterns due to lifestyle changes or COVID risks

Audiences were asked whether their preferred attendance times had changed in light of COVID-19.

1 in 10 (9%) said they have — a slightly smaller proportion than non-parents (13%), who are more likely to have greater flexibility in weekly schedules.

In comparison, among the 47% of parents and caregivers with a vulnerable connection in their household, 15% say their preferred attendance times have changed.

Qualitative data confirms that most parents prefer attending cultural events in the daytime or early evening and preferably on weekdays rather than weekends, as these times are less busy. One said,

‘Prefer daytime now as public transport and public places are not as busy.’

However, some comments reveal that parents suggested they prefer later events for attending without their children, as one said,

‘Slightly later (7:30pm) start times will minimise interaction with [other] children left at home and arranged childcare.’

Looking ahead

Parents remain confident that vaccination will allow normal activities to resume – but for some, the picture is more complex

While Australian adults are currently navigating the [‘post-vaccination’ phase of the National Plan](#), vaccination among children continues to lag, with [around 8% of children aged between 5-11 being fully vaccinated at the time of data collection \(9-13 March 2022\)](#).

Compared to November 2021, parents are slightly less likely to be ‘very confident’ that the vaccination effort will allow normal activities to resume within a year (35%, down from 39%) – and slightly more likely to be ‘somewhat confident’ (52%, up from 48%). One parent shared,

‘For me, it depends on the emergence of new variants. I’m comfortable getting out and about with the current Omicron variant, but that could change quickly with a new variant with different impacts — such as [a variant that is] more vaccine evasive or [has] worse impacts on children’.

Confidence in the vaccination effort is slightly higher in audiences without children, with 39% ‘very confident’, 53% ‘somewhat confident’, and only 8% ‘not at all confident’.

Parents with older children are slightly more confident in the vaccination effort allowing normal activities to resume within a year: 37% of parents with children aged 13-17 are 'very confident', compared to 33% of those with children aged 6-12 and 28% of those with children under 6.

Parents shared suggestions for arts and cultural organisations to build confidence among families

Parents were invited to share suggestions for safety measures that would encourage them to attend arts and cultural events with their children.

One parent acknowledged the challenge of offering rich cultural experiences for children, while mitigating the risks of virus transmission, which can be heightened in kids' activities:

'It's so difficult with small kids because a) they're so naturally germy all the time b) can't be vaccinated but c) engage SO much easier with in person events as opposed to online ones. I guess, finding a nice balance between safety and reality.'

Attention to cleaning practices, density limits and ventilation will be important as families return to cultural events

Some parents have a preference for outdoor events, which continue to be seen as safer compared to indoor events. One said,

'More outdoor events would be preferred because we feel a lot safer and also will spend all our entertainment [budget] on [outdoor] events — or really well planned and controlled indoor events. The arts are incredibly important to us and our kids. We want to be able to engage again safely.'

Many are in favour of timed ticketing and density limits to minimise crowding at arts venues. One person shared,

‘[We] prefer large spaces, generally outdoor, Melbourne Museum now has timed sessions in children’s gallery to reduce crowding, more events should keep to timed sessions.’

Hand sanitiser and regular cleaning is encouraging to parents, particularly for children who enjoy tactile and hands-on arts experiences. One said,

‘Primarily, children can become very deeply involved in the event they are attending and are most likely to ‘forget’ to maintain close contact with others and of course numerous hands would be testing the gadgets/exhibits/equipment. I would like assurances that the ‘hands-on’ feature of exhibit does not carry risk of virus transmission.’

Overall, arts organisations will need to stay conscious of parents who will opt for daytime activities, where crowds are minimal:

‘Children live in the moment (bless them), they touch things, they don’t understand or forget social distancing. If we attend it would be when things are quiet. We recently went to the movies. We picked a quiet time. there were six other people in attendance. We wore masks. It was wonderful.’

Effective communication of ticketing policies will reassure parents who are concerned with finances and the impact of isolation

Particularly when faced with financial barriers, many parents will be relying on refunds or exchanges for tickets in the likelihood that their child is required to isolate. One parent shared,

‘As they are at school/kinder, it is more likely that they bring home germs from there, and so having fully refundable or exchangeable tickets is an essential/a deal breaker for me in terms of planning anything to do with them.’

Another said,

'The tickets need be refundable - chances of kids getting it and sending the whole family into isolation makes me nervous to buy tickets to events.'

Role of arts in recovery

Audiences with children are most interested in the same activities as before the pandemic

Looking ahead over the next 12 months, like audiences in general, families will be most interested in engaging with the same kinds of cultural activities they used to attend pre-pandemic (87%).

Light-hearted content is particularly attractive to families (45%), slightly more so than audiences without children (39%).

Meanwhile, families will be least attracted to works that help make sense of the pandemic, with over half (53%) saying they do not find these works enticing.

Arts and culture provide enrichment for children, as well as a “normal childhood”

Comments from parents and caregivers suggest that many are looking forward to the opportunities attending arts events provides to their children’s social, emotional, and cognitive development and wellbeing and make up for these “missed early opportunities”. One said,

'Children need to be nourished emotionally and given hope. Live theatre is a way of not only developing an audience for the next generation but also making more empathetic and understanding humans.'

Overall, when comforted by safety measures at cultural events, many parents are eager and willing to attend with their children. One said,

'We attended the ballet just before Christmas and felt quite comfy with the restrictions, mask wearing and proof of vaccination, however with masks coming off now, I'd be much happier to sit socially distanced and still attend these events, it's important children not to miss out on these experiences.'

Another said,

'It is so important that they are exposed to the world again. And at least my children, are ready to get back out there and live again, they feel a bit like their world and lives have been put on hold and they are ready for so many new adventures.'

Another said,

'Children are also missing live performance; it opens their imagination and is educational and helps them grow. I feel the last two years have been really hard on them and to have the arts return would be a huge benefit.'

Top tips and take-aways

Arts and cultural organisations can bear in mind parents perceptions and decision-making factors for attending events with their children. Some potential actions supported by the latest findings include:

- ▶ Many parents suggest that COVID-safety measures such as seating, open spaces, and regular cleaning will make them feel more comfortable attending arts and cultural events.
- ▶ Timed attendance is recommended to avoid overcrowding and children waiting in queues.
- ▶ In terms of marketing: messaging around COVID-safety, ticketing flexibility, family friendly programming, and emphasising the value of attending the arts for kids will help parents feel encouraged and able to make balanced decisions about attendance.
- ▶ Families are more likely to attend events within their state/territory currently, suggesting that targeting local families and regional visitors should be prioritised in marketing efforts.
- ▶ With the vaccination of children increasing at a slower rate than adults, it's wise to anticipate that attendance at kids' and family events may take time to recover, increasing gradually over time.
- ▶ While the prospect of having to isolate at home from school or work because of transmitting or contracting the virus is concerning to many parents (46% of parents concerned) or being a close contact (40% of parents concerned), this may become less so now close contact isolation rules have been scrapped in the majority of the nation since April.
- ▶ With financial restrictions becoming an increasing barrier among parents, venues should consider the affordability of their experiences and potentially bundling offerings for the whole family.
- ▶ Hands-on experiences are important to children, and many parents want their children to get active and feel comfortable to touch objects, so regular sanitisation of objects and spaces, and effective communication of these protocols is recommended.

What's Next

To read about the story so far, visit the study's Australian homepage at: 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.

Acknowledgment

The Audience Outlook Monitor study in Australia is supported by the Australia Council for the Arts, Create NSW, Creative Victoria, the Queensland Government through Arts Queensland, Department of the Premier and Cabinet (Arts South Australia), Department of Local Government, Sport and Cultural Industries (DLGSC) WA and artsACT.

Patternmakers acknowledges Aboriginal and Torres Strait Islander peoples as the traditional custodians of our land — Australia. We acknowledge the Gadigal people of the Eora Nation as the traditional custodians of the place where Patternmakers is based, and we pay our respects to Elders past, present and emerging.