



**THE CHAMBER
OF ARTS AND CULTURE**
WESTERN AUSTRALIA

**TICKETING AND CRM SYSTEMS
FOR CULTURAL ACTIVITIES
REPORT**

September 2014



**THE CHAMBER
OF ARTS AND CULTURE**
WESTERN AUSTRALIA

ACKNOWLEDGEMENTS

This report has been prepared in response to a brief from the Chamber of Arts and Culture and funded by the Department of Culture and the Arts and Lotterywest.

The Chamber of Arts and Culture has a vision that Western Australia will become a leader in arts and culture. In order to achieve this vision, we need to grow the audience base of the people attending arts and cultural events and better engage and build relationships with patrons and the community to improve the sector's future sustainability.

The report has been prepared by a consultant team led by KPMG with project management provided by Colquhoun Arts Management. A Steering Committee chaired by Chamber Board member Paul Bodlovich provided advice, access to networks and oversight of the project. The Steering Committee met regularly between April – August 2014.

The Chamber gratefully acknowledges the funding support of the Department of Culture and the Arts, Lotterywest, West Australian Symphony Orchestra, West Australian Opera, West Australian Ballet, Black Swan State Theatre Company and Perth International Arts Festival.

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The Chamber and the consultant team would like to acknowledge the contribution and support of arts consultant Tim Roberts during the initial stages of the project prior to his sudden death in April 2014.





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WESTERN AUSTRALIA

PREFACE

The Chamber of Arts and Culture has a vision that Western Australia will become a leader in arts and culture. This project is a key priority for the Chamber in addressing its core objective of increasing audiences and their relationship with the arts and culture sector.

The West Australian community has long been challenged to achieve greater access to arts and cultural activities through easily navigated and cost effective booking systems. Similarly the arts and culture sector has had limited or no access to best practice customer relationship management (CRM) systems that are now becoming an essential relationship and income generating tool for the sector.

Dialogue between the Chamber and its members identified a collective need to better understand best-practice ticketing and CRM systems that create new or improved opportunities for audience development and deliver more sophisticated marketing strategies.

A crucial goal for Chamber members and other arts and cultural organisations is to build audiences beyond the purchase of a single ticket to a deeper customer lifecycle cultivating attendees to become subscribers or some other form of repeat purchase or mode of engagement. This is most cost-effective when achieved through marketing tactics that use accurate and timely customer data. In the live performing arts sector, data driven marketing is increasingly carried out through the implementation of CRM-based ticketing systems.

The consultant team led by KPMG has undertaken detailed research in order to provide a report that contains an assessment of current and potential ticketing and CRM systems in Western Australia. The team has developed options of viable and sustainable solutions and business models for the future that can have a positive impact on audience access and the sustainability of the sector.



cutting through complexity

RESEARCH INTO TICKETING AND CRM SYSTEMS FOR CULTURAL ACTIVITIES

Final Report

July 2014

Commissioned by the Chamber of Arts and
Culture WA



THE CHAMBER
OF ARTS AND CULTURE
WESTERN AUSTRALIA



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Acronyms

ACCC	Australian Competition and Consumer Commission
CACWA	Chamber of Arts and Culture Western Australia
COMPS	Complimentary Tickets
CRM	Customer Relationship Management
DCA	Department of Culture and the Arts
eDM	Electronic Direct Mail
PIAF	Perth International Arts Festival
PTT	Perth Theatre Trust
WA	Western Australia
WA Museum	Western Australia Museum
WASO	West Australia Symphony Orchestra

Executive Summary

The report was commissioned by the Western Australian Chamber of Arts and Culture and funded with the support of the Department of Culture and the Arts and Lotterywest. The Chamber has a vision that Western Australia will become a leader in arts and culture. This project is a priority for the Chamber in addressing its core objective of increasing audiences and their relationships with the arts and culture sector.

Current ticketing systems in use do not provide sufficient customer information for the arts and cultural community to develop an effective ongoing relationship with their patrons. By tailoring their relationship based on previous interactions, the arts and culture organisations in Western Australia are looking to better market their events to their customer base.

The project outcomes are to produce evidence-based recommendations that will provide:

- Options to provide the Western Australian Community with the current best practice booking and CRM service for a broad range of cultural activity presenters.
- Business models for the operation that will provide value for money for any investment in such a service and to the community in general.

Ticketing & CRM Requirements

A series of workshops, surveys and individual interviews were conducted with a diverse group of arts and culture organisations, who were currently either using a ticketing service through a third party or their own in-house ticketing/CRM systems. This included representatives from a number of venues and Resident and non-Resident companies, including a sample of commercial promoters. Related organisations were also consulted: the Department of Culture and the Arts; the Perth Theatre Trust (PTT); Lotterywest; the WA Museum; the Art Gallery of WA; and the State Library of WA.

The sector's ticketing requirements are summarised as follows:

- State of the art ticketing software
- Timely access to quality information
- Control and flexibility
- Equitable fees
- High level of patron service
- Proactive marketing support.

Nowadays, organisations are facing radical changes in the way they work, with a growing need to be more customer-focused and to build closer and better relationship with their patrons. In order to

achieve their goals, it is clear that stakeholders want a full-service (i.e. multi sales channel) and integrated ticketing and CRM system that can also deliver sophisticated marketing opportunities.

Good Practice, Trends & Advances

Similar to other entertainment industries, the combination of technological advances and changing consumer trends is driving important changes in the ticketing industry. These trends create the need for arts and culture managers to adjust to new conditions.

Arts and culture organisations understand that the ticketing function fulfils a logistical need to deliver audiences for their current activity, and with the support of a CRM solution they will be able to strengthen their interaction with their audiences.

The research identified hundreds of different ticketing and CRM system suppliers, ranging from major national and international companies to regional and local ones. They vary from those that offer comprehensive ticketing and CRM solutions, to others with low-cost basic-browser web ticketing services, from agents that completely manage all aspects of ticketing services, to re-sellers who specialise in targeting specific customer groups.

The benefits of digital ticketing have had an impact on buyers' preferences: arts and culture events need to be easy to find; purchases need to be convenient, practical, simple and secure. On-line sales continue to grow as well as the importance of well-designed websites for both venues and promoters. Websites have become a fundamental selling and attraction tool.

Therefore, the strategic objectives for any new ticketing system need to include:

- Flexibility
- Commitment to best practice
- Customer-centric approach to sales channels
- Data sharing
- Marketing opportunities
- Revenue
- Equity.

Solutions & Models

To ensure a full-service ticketing model with marketing support can be sustainable, it has to be predicated on income from the organisations that regularly deliver ticket volume at a high average ticket price. In the not-for-profit arts and culture sector, this describes the Resident Companies. If the model does not suit the Resident companies and the Perth International Arts Festival (who

represent the bulk of tickets sold in the not-for-profit sector), who are all currently looking for improved service delivery, then it is unlikely to survive based on the more unpredictable volumes delivered by the more variable part of the sector (including commercial music organisations). Smaller organisations that cannot afford or sustain a high level of functionality may still reap some benefits from the model, by using it to their degree of capability.

The Resident Companies, by definition, undertake the majority of their events in PTT venues and as already mentioned, venues control their own ticketing inventory. As a consequence, the financial sustainability of the type of model aspired to by stakeholders is dependent upon convincing the PTT to subscribe to the same vision, that is beneficial to all parties.

The following common business models used in the arts and culture industry were assessed against the WA stakeholders' requirements:

- Model 1:** The Commercial Ticketing Agency model is effectively a continuation of the current model, where a conglomerate of Perth venues (including PTT) sign exclusive ticketing agreements with one of Australia's two biggest ticketing agencies (either renegotiating with Ticketek or a new agreement with Ticketmaster).
- Model 2:** The Specialist Arts Ticketing Agency would leverage an existing ticketing business with strong ties to the not-for-profit culture and arts sector (including promoters with relatively-small turnover), such as BASS in Adelaide or qtix in Queensland.
- Model 3a:** A Venue-based Ticketing Agency would see a consortium of Perth venues jointly develop their own new in-house ticketing agency using software secured from a major ticketing system supplier, contracting their ticketing services to organisations that perform at these venues, and potentially beyond to other territories. This model can be compared to qtix (the original ticketing agency developed by Queensland Performing Arts Centre) and BOCS, Western Australia.
- Model 3b:** A Not-for-Profit Consortium would see a group of venues, resident companies and potentially other major hirers developing their own not-for-profit shared system of ticketing and CRM. Commercial promoters would be catered for on a different, but equitable, fee basis, with some allocations managed through a commercial agent as required or requested. A group of organisations share one database system, having access only to their own data, but with access to all functionalities of the solution – ticketing, CRM, philanthropy, marketing, etc.

On balance, Model 3b seems to offer the strongest opportunity to meet the WA arts and culture sector requirements to develop a patron-based culture, where with the support of the venues, promoters can develop a close relationship with their patrons. This model will provide promoters

with tools to work on a data driven strategy, targeting what their audiences truly want. A number of integrated ticketing with CRM solutions have been identified for further investigation.

More detailed financial modelling is required in order to progress this option, as the number of participants, the number of tickets sold and sources of funding and chosen software will all have interdependent impacts on the model detail.

The Steering Committee has unanimously endorsed model 3b as their preferred option for the Western Australian culture and arts sector.

The Steering Committee's recommendation is in line with developments around Australia – with Perth being the last Australian capital city where the arts companies are tied to an essentially exclusive ticketing agreement, initially with BOCS and since three years ago with one of Australia's biggest ticketing agency.

1 Introduction

The Chamber of Arts and Culture Western Australia (the Chamber) is undertaking an initiative to research, identify and document the leading booking, ticketing and CRM systems for the Arts and Culture organisations. This initiative is also supported by Lotterywest, which wants to foster wider interest in the arts and culture, by inspiring people through engaging arts experiences that are diverse and accessible to everyone.¹

Arts and Cultural organisations in Western Australia are facing the need to improve their booking and ticketing system as well as their level of customer information and service. Entertainment organisations in this day and age need more than just transaction based ticketing. They need to evolve from guess-work and opinion-based decisions to data-driven decisions that can help them to improve their processes.

Current booking systems in use by the Arts and Cultural organisations do not provide sufficient customer information for the arts and cultural community to develop an effective ongoing relationship with their patrons. By tailoring their relationship based on previous interactions, the Chamber's members and other arts organisations are looking to better market their events to their customer base.

For most of these organisations, an important goal is to build audiences by motivating people to purchase a single ticket and then cultivating them to become subscribers. The arts organisations can utilize data to understand their current audience, to be aware of their preferences and to make their experiences with the organization feel exclusive. CRM moves an organisation from a transaction emphasis to a customer focus delivered as relationship marketing, with some of the following characteristics:

- Focus on customer retention
- Product benefits orientation
- High customer service
- Longer time scale
- Improved quality of services.

¹ Every year Lotterywest assigns 5 per cent of its net subscriptions to the Arts Lottery Account. In 2013 the total amount reached \$15 million that were used to deliver funding through the Department of Culture and the Arts to 44 arts and culture organisations.

The Scope

The scope of this initiative is as follows:

- Research and review the booking and ticketing systems currently in place in Western Australia, nationally and internationally, including:
 - Analysis of their strengths and weaknesses in the facility of customer engagement, audience development and value for money administrative operations and efficiencies for venue management.
 - Overview of ticket purchasing trends and technological advances in booking systems
- Prepare an assessment of the best option(s) available to the Western Australian market
- Develop financial and feasibility models for the identified best option(s)
- Recommend a good practice business model(s) to manage such system(s) on behalf of arts promoters and venue managers and other hirers.

The approach was to reach out to the various culture and arts organisations in Western Australia, through structured workshops and targeted surveys to ascertain the requirements of the sector. In addition, research was undertaken of contemporary ticketing suppliers, market trends and experience of other similar requirements in other Australian states.

This was complemented with a series of interviews with a number of key stakeholders, both national and international industry research and surveys of vendors and ticketing agencies.

The following pages summarise the findings of the above.

2 Ticketing – How it Works

2.1 Ticketing Glossary

Comps (Complimentary tickets) – Zero-charge ticket to specific recipients including: employees, actors, sponsorships, members of the press, potential investors/donors and professional courtesies.

Credit Card Fees – levied by the ticketing operator to pay for the merchant fees charged by the bank for the use of a credit card. The fee may also include an extra percentage charged by the ticketing operator for the labour required to offer a credit card payment facility (internal reconciliation, etc.). The fee is generally based on a percentage of the cost of the overall transaction. Some ticketing operators charge the credit card fees back to the patron and other operators (particularly not-for-profit venue-based operations) charge the credit card fees back to the promoter.

Event – this may be a performance, an exhibition, an awards night, a lecture, a dinner – something for which tickets are required.

Inside Charge – in this report the ‘inside charge’ (or fee) is used as a generic term to refer to a fee charged to the promoter for the use of the ticketing service. The fee is included in the face value of the ticket sold to the patron. The term may vary across different entities and may also be called a ‘booking fee’, or made up of a number of fees, however the overarching concept is that the fee sits “inside” the ticket.

Promoter – the entity who is taking the risk on the presentation of an event. It may be the producing company, the venue itself, or a third party. In the ticketing environment, the term “promoter” encompasses both commercial and not-for-profit entities. The promoter can also be called the producer or the presenter, depending on the circumstances, so for clarity in ticketing, the term “promoter” is used.

Ticketing Agency – usually refers to commercial entities whose core business is ticketing rather than producing or presenting shows e.g. Ticketek and Ticketmaster.

Ticketing Inventory – the total tickets available for an event.

Transaction Fees – in this report, transaction fees are used as a generic term for the group of fees paid by the patron for their use of the booking system and ticket delivery, in addition to the face value of the ticket. It may also be called the ‘booking fee’ or ‘outside fees’. Generally the fee is charged per transaction, however sometimes the fee is charged per ticket purchased.

2.2 Ticketing Service Provision

Venues have a number of options in regard to ticketing service provision. The principal choice is whether to:

1. appoint a third party (e.g. a ticketing agency) to deliver the service; or
2. license software and develop in-house capability.

Some venues choose to do both by giving a ticketing agency an allocation from their in-house system.

The venue's business objectives will often direct the choice of ticketing strategy:

- Commercial ticketing agencies may offer "key money" to obtain exclusive ticketing rights
- Creating an in-house system will require an initial investment before returns can be realised. The extent to which an in-house system can deliver a financial surplus will be dependent upon ticket volume.

The growth in online ticketing has provided opportunities for hybrid systems in the case of smaller venues who may not have effective web capability, allowing them to undertake their online sales through a third-party provider such as TryBooking and taking phone and counter sales in-house.

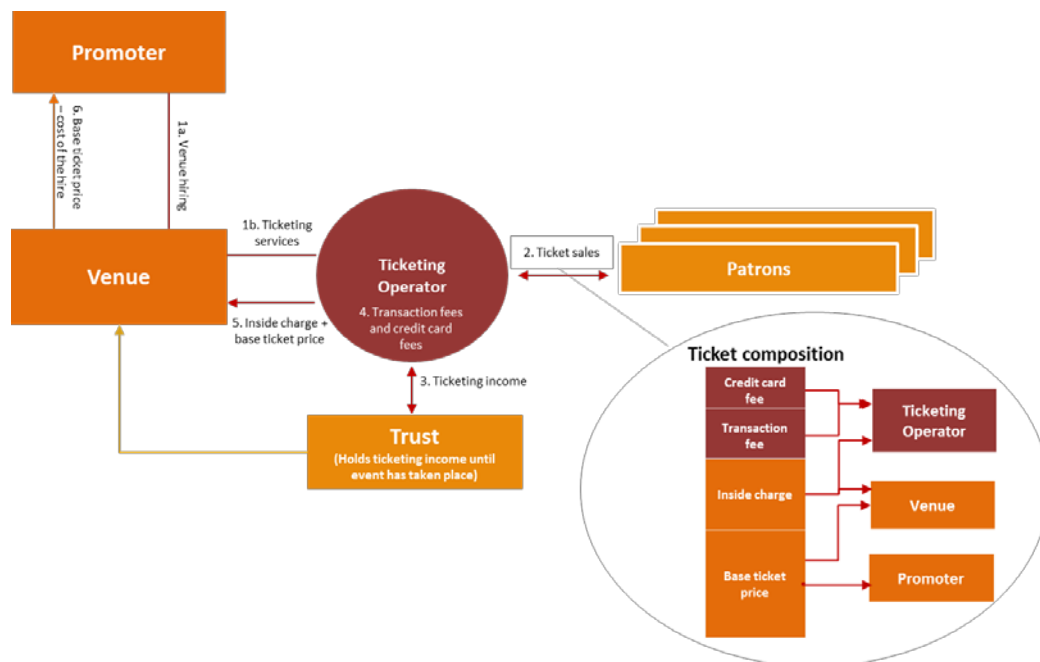
There are a range of fees charged to promoters for ticketing services. These fees may be part of a confidential agreement between promoter and ticketing operator/venue and may vary according to the specifics of each relationship.

Fees also vary according to the provision of services by the ticketing operator:

- At one end of the spectrum are "build your own" online providers that provide value for money, but do not offer phone sales, counter sales, marketing opportunities or more complex ticketing services e.g. subscriptions.
- At the other end of the spectrum are full-service ticketing operators who charge higher fees driven by a more labour intensive service (phone and counter network) and the requirement to provide a return to shareholders.

2.3 The Money Trail

The following description identifies the respective roles of the ticketing operator and the venue and promoter, although in some cases venues undertake their ticketing in-house rather than through a ticketing operator. This is a generic break-down and there may be different arrangements between specific industry operators.



1. The promoter hires the venue and tickets are sold through the ticketing operator.
2. A patron purchases a ticket from the ticketing operator comprised of the base ticket price, the inside charge/s, the transaction fee/s and the credit card charge.
3. The income is held in trust until the event has taken place.
4. The ticketing operator keeps the transaction fees and credit card fees.
5. The ticketing operator and the venue may share the inside charges, depending on their original contract, and the ticketing operator remits the base ticket price and the share of the inside charge to the venue.
6. The venue deducts the cost of the hire and remits the balance to the promoter.

2.4 Ticketing Myths

The promoter “owns” the ticketing inventory. “But it’s my show and they’re my tickets”

The venue has ultimate control over who enters the venue and the business opportunities within the venue. This includes the right to determine how tickets are to be sold, regardless of who receives the income generated from those tickets. While the promoter owns the event, they do not own the right to sell that event within another party’s venue.

Income from ticketing services is a key source of income for venues. In the case of non-profit venues who offer in-house ticketing, the ticketing fees and charges help to cover the costs of the delivery of the ticketing services and other venue expenses.

Ticketing operators must provide marketing support

Ticketing operators provide different levels of marketing support, dependent upon their organisational objectives. While the optimum service for promoters provides a comprehensive suite of promotional opportunities, these are additional to the core ticketing function.

Most ticketing operators understand the benefits to all parties of providing promotional tools and choose to provide additional marketing (promotional) opportunities, although they are not obliged to do so.

Venues only want to sell tickets and are not concerned with patron relationships

This is dependent upon the venue in question, but many non-profit venues also act as promoters of their own curated programs (which they take the financial risk on) and are vitally concerned to nurture relationships with patrons to attract repeat purchase.

The ticketing operator does not incur expenses if the promoter sells the tickets

Professional venues must maintain a minimum level of service to patrons in order to ensure those patrons can purchase a ticket from the venue they will be attending for the event. Similarly ticketing operators must also deliver that same level of minimum service to ensure a professional service.

Regardless of which party sells the ticket, there is a minimum cost for every ticket sold that must cover staffing of box office, call centres and ensuring 24/7 web access. Fixed and variable expenses such as software licences, event builds, equipment maintenance, etc. are ongoing expenses of each event despite the point of sale.

3 The Arts and Culture Sector in WA

In conducting this study, the following perspectives needed to be considered:

- what are the requirements of the sector?
- what do organisations consider the most valued ticketing and CRM functionalities?
- what is their experience with the current ticketing model?
- is it practical to have one solution for all organisations?
- if so, what would the supporting business model look like?

To answer these questions, it was fundamental to understand who the key players in the industry are, what organisations were going to participate and the interaction between stakeholder groups.

This research included a mix of the diverse arts and culture organisations across all art forms currently using a ticketing service through a third party or that have their own in-house ticketing/CRM systems. In order to perform a detailed analysis, the following groups of stakeholders were taken in consideration during the process:

- The Venues
 - PTT Venues
 - Non-PTT Venues
- The performing arts and culture companies
 - The Resident Companies
 - The non-Resident Companies
- Other State Government organisations
 - Department of Culture and the Arts in WA and its subsidiaries
 - Lotterywest
 - The WA Museum
 - WA Gallery
 - WA State Library.

3.1 The Approach

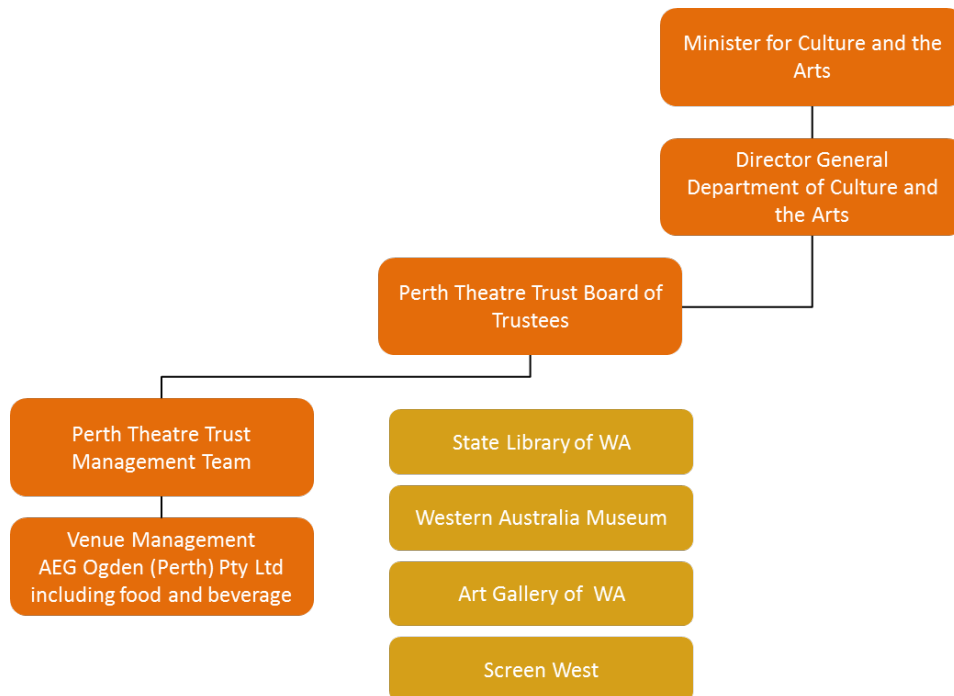
The approach to the analysis phase of this study involved a series of workshops and surveys to learn about organisational needs and to determine how well past and current ticketing solutions meet those needs. In addition to the workshops, individual interviews were held with some of the key stakeholders in the arts and culture sector, including DCA, Lotterywest, the Art Gallery of WA, the Perth Theatre Trust (PTT), ScreenWest, PIAF, the State Library of WA and the WA Museum.

3.2 The Government Organisations

The Department of Culture and the Arts in WA (DCA) is part of the culture and arts portfolio, which also includes the Art Gallery of WA, the Perth Theatre Trust (PTT), ScreenWest, the State Library of WA and the WA Museum.

The Department of Culture and the Arts in WA and the PTT are charged with supporting a creative, sustainable and accessible culture and arts sector in WA.

**Department of Culture and the Arts WA
Organisational Chart**



DCA works in partnership with other State Government entities, including Lottery West and the Department of Education, with the goal of integrating the value of culture and arts in the WA community. During 2012-2013, DCA provided more than \$24 million in funding to support the sector, including performing arts companies, visual arts, regional and community arts and young people and the arts, between others.

3.3 The Venues

Western Australia has different indoor and outdoor venues, with a seating capacity that varies from 50 to more than 1,000 and whose primary function is for performing and visual arts, festivals and live music. Some of these venues are under state management while others belong to commercial entities. The following sections describe the groups of venues included in this project as well as some of their main characteristics.

3.3.1 The Perth Theatre Trust Venues

The Perth Theatre Trust (PTT), a statutory authority, was established in 1979 to bring His Majesty's Theatre and the Perth Concert Hall under a single administration. The PTT is responsible for the care, control, management, maintenance, operation and improvement of the Theatres under its control. PTT venues have been managed on behalf of the PTT by AEG Ogden through a management agreement. PTT venues are home of the Resident performing arts companies.

The venues under the responsibility of the PTT are:

- Perth Concert Hall
- His Majesty's Theatre
- Subiaco Arts Centre
- State Theatre Centre of Western Australia
- Albany Entertainment Centre

In 2012-2013 the total number of performances or events at Trust venues was 1,146 with a total number of attendances of 483,409.

3.3.2 Other Venues

The group of venues considered in this study include all those venues in the Perth region that are not under management or/and control of the PTT. Some of these venues are used for a variety of purposes such as theatre and concerts and could be used for commercial purposes. The Chamber suggested a number of venues for consideration in the analysis:

- | | |
|---|----------------------------------|
| • Astor Theatre | • Red Hill Auditorium |
| • Australian Performing Arts Centres Associations ¥ | • Regal Theatre |
| • Blue Room Theatre ¥ ‡ | • Rosemount Hotel ¥ |
| • Mandurah PAC (+ Circuitwest) ¥ ‡ | • Spare Parts Puppet Theatre ¥ ‡ |
| • Koorliny Arts Centre ¥ ‡ | • The Bakery/Artrage ¥ ‡ |
| • Fly by Night Club ¥ | • Quarry Amphitheatre ¥ |
| • Fremantle Arts Centre ¥ ‡ | • UWA Theatres ¥ ‡ |
| • WA Academy of Performing Arts | • PICA ¥ ‡ |

¥ - Workshop participants

‡ - Survey respondents

3.4 The performing arts and culture companies

The performing arts industry in WA is diverse in size and its core activities. This group of companies are subdivided into:

- The Resident Companies
- The non-Resident Companies

3.4.1 The Resident Companies

The **Resident Companies** are those presenting regular seasons in PTT venues. The list of Resident Companies in WA below includes (in brackets) their principal performing and rehearsal venue:

- Barking Gecko Theatre Company ¥ ‡ (Subiaco Arts Centre)
- Black Swan State Theatre Company ¥ ‡ (State Theatre Centre of Western Australia)
- Perth Theatre Company ¥ ‡ (State Theatre Centre of Western Australia)
- West Australian Ballet Company ¥ ‡ (His Majesty’s Theatre)
- West Australian Opera ¥ ‡ (His Majesty’s Theatre)
- West Australian Symphony Orchestra ¥ ‡ (Perth Concert Hall)

¥ - Workshop participants

‡ - Survey respondents

The Perth International Arts Festival’s (PIAF) ¥ ‡ significant level of activity, ticketing volume and use of PTT venues meant that it has also been included with the Residents.

The Resident Companies are the major performing arts companies in WA. During the 2012-2013 year, the DCA provided funding to 44 organisations for the operational and artistic costs of delivering agreed level of service. Of this funding, 40 per cent was provided to four of the major performing arts companies.

Performing Arts Company	Funding Granted
West Australia Opera	\$1,818,791
West Australian Symphony Orchestra	\$2,041,960
Black Swan State Theatre Company	\$1,358,641
West Australian Ballet	\$1,638,483
Other companies	\$10,403,841
Total	\$17,261,717

3.4.2 The non-Resident Companies

The **non-Resident Companies** are represented in the majority by not-for-profit arts companies that work closely with the community, some of them with a focus on young people. Some commercial companies were included to have a representative mix of the sector. The non-Resident companies mostly perform in venues other than PPT venues.

The non-Resident Companies included in the analysis were:

- Ausdance WA
- Awesome Festival ¥ ‡
- Billions Australia
- BoomTick
- Buzz Dance ¥
- Country Arts WA
- Film and Television Institute ¥ ‡
- FORM
- Fringe World Perth ¥ ‡
- Fremantle Chamber Orchestra
- Gilbert & Sullivan Society of WA
- Harbour Theatre
- JumpClimb
- Life Is Noise
- Mellen Events
- Monster Management
- Mundaring Arts Centre
- Musica Viva WA ‡
- Ochre Dance Company
- Performing Lines WA
- Perth Comedy Lounge
- Perth International Comedy Festival
- Perth International Jazz Festival
- Shakespeare WA
- Steps Youth Dance Company
- STRUT Dance
- Sunset Events
- Tura New Music ¥
- WA Music Industry Association
- WA Youth Jazz Orchestra
- WA Youth Music Association (WAYMA) ‡
- WA Youth Theatre Company ¥ ‡
- Yirra Yaakin
- Zaccaria Group

¥ - Workshop participants

‡ - Survey respondents

3.5 Summary

The result of the workshops, surveys and individual interviews provided an overview of the general needs of stakeholders in relation to ticketing and CRM activities. However, it is important to note that while participation of Resident Companies in these activities was high, the non-Resident companies were not engaged during the process and their response was very poor. None of the visual arts companies attended the workshops or responded to the surveys.

The project was forced to extend the survey period and resorted to individual phone calls to increase participation; however, the lack of engagement of some of the stakeholders precluded the possibility of including their experiences and needs in this analysis.

The low participation by some stakeholders may include the current low use of PTT venues (and therefore the incentives for change are not present at this moment) and/or their current satisfaction with their current ticketing solution.

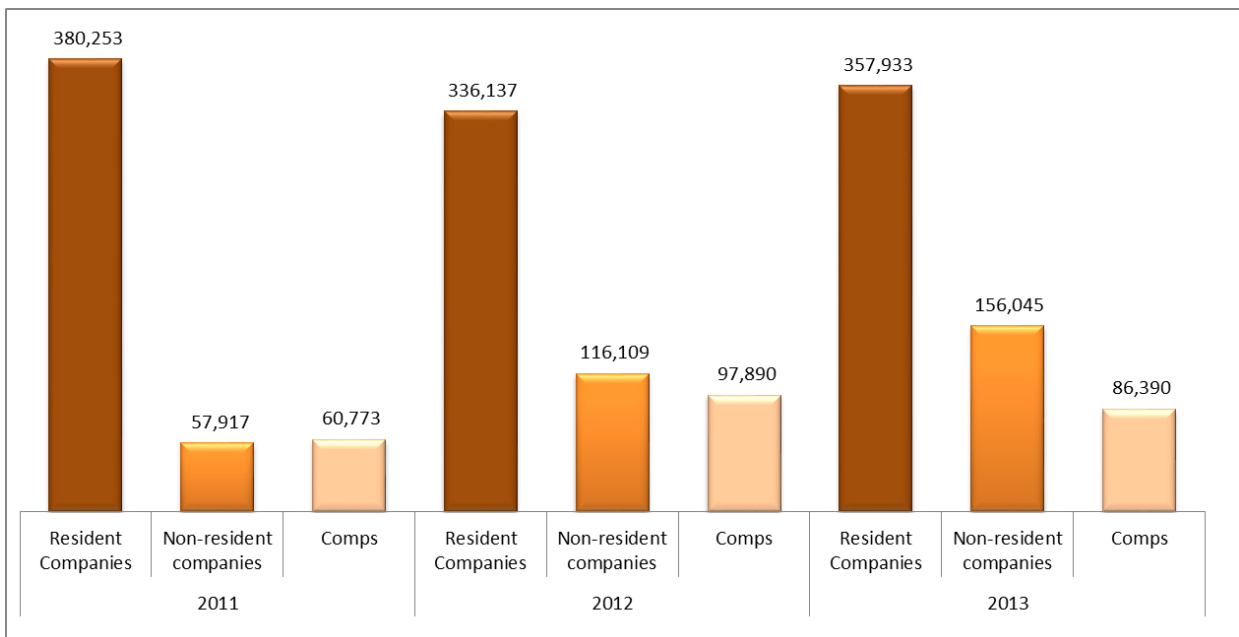
4 Ticketing Research & Survey Results

In 2013, a total of 597,672 people attended a performing arts and culture event in WA (based on survey participants)². During this year, the major performing organisations (Resident Companies, PIAF, Fringe Festival) together with Awesome Festival, Musica Viva, and WAYMA, sold approximately 514,000 tickets with an estimated box office revenue of \$18.7 million.

In addition to the above, it is important to mention that the WA Museum reported total revenue from user charges and fees of \$4 million in 2013³.

Resident companies contribute approximately 77 per cent of all tickets sold by the surveyed organisations. During the last three years, these companies have had a combined average annual audience of 433,800 attending their performances.

**Total of Tickets 2011-2013
Resident and non-Resident Companies***



*Data from the organisations that responded to the survey.

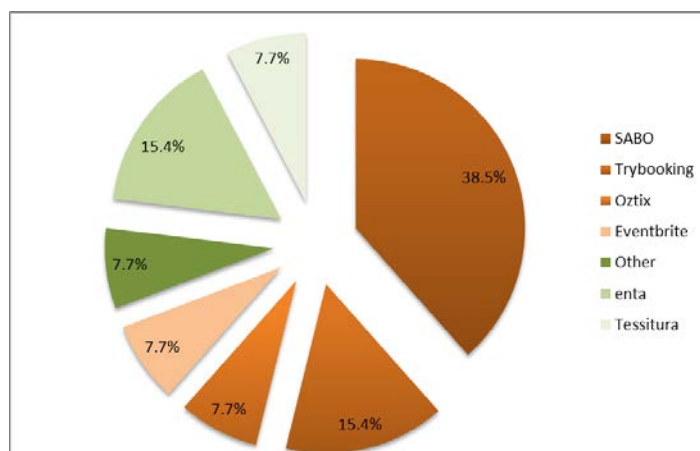
² According to the ABS, in 2009-10 a total of 945,500 people attended a performing art venue (Australian Bureau of Statistics (2013) Arts and Culture in Australia, A Statistical Overview Category Number 4172.0, Commonwealth of Australia, Canberra). However, this report shows the data for those organisations included in the scope of this project and that responded to the survey.

³ WA Museum Annual report 2012-2013.

Approximately 80 percent of the Resident Companies’ activity is in PTT venues, and through AEG Ogden and venue ticketing services agent (Ticketek). The non-Resident companies are infrequent users of PTT venues since most of their performances and events are held in non-PTT managed venues and other community venues.

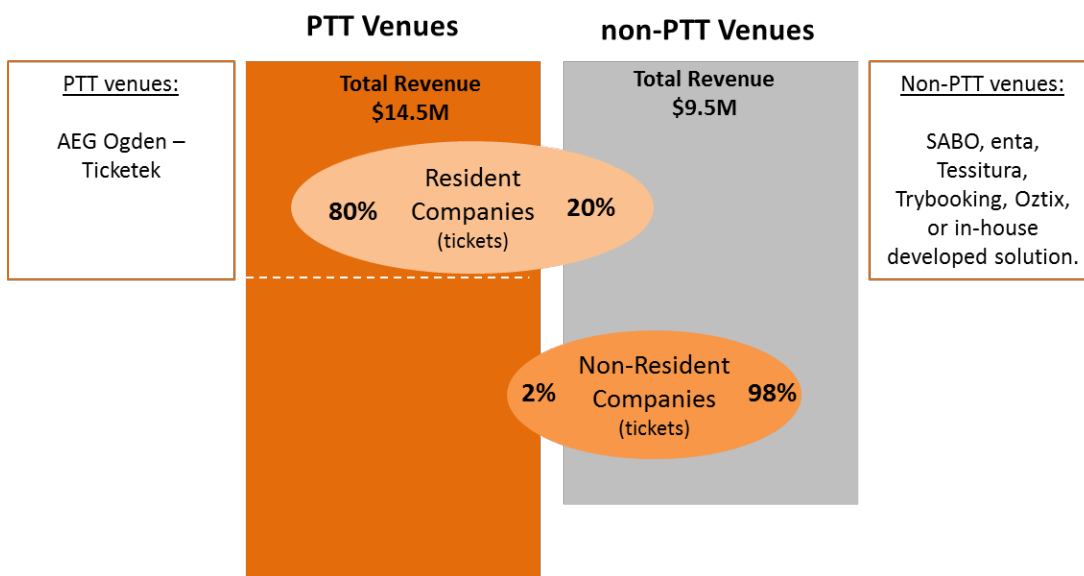
The ticketing services used in non-PTT venues are provided through different solutions, including: Tessitura, enta, SABO, TryBooking, Eventbrite, Oztix, or their own in-house developed system. With regards to CRM solutions, most of them use a combination of generic software tools to perform some CRM functions (e.g. spreadsheets, Filemaker, Survey Monkey) – but have expressed an interest in adopting cost-effective solutions.

Ticketing Solutions used by non-PTT-Venues*



*Data from the organisations participating in the survey.

The proportion of tickets sold by venue type is represented in the following diagram:



It is important to highlight that the total revenue for non-PTT venues is a partial result, since not all venues responded to the survey.

Summary

- In general, promoters *must* use the venue's preferred ticketing solution.
- Venues are willing to allocate to promoters – but generally only complimentary tickets (comps) or under special circumstances.
- One of the main differences between both types of venues is the ticketing fee charged to the promoters. While PTT venues have a ticketing fee ranging from \$4.05 to \$9.35 (depending on the ticket price), the non-PTT venues ticketing fee varies from \$0.50 to \$2.50.⁴

⁴ Information provided by promoters and venues participating in this research. Fees are for single tickets and may vary for subscriptions.

5 Ticketing Requirements – Workshop and Survey Results

The diversity of the industry, combined with the variety of ticketing and CRM solutions on the market today, creates a broad range of functionalities, capabilities and models. The approach to the analysis phase of this study involved a series of workshops and surveys to learn about organisational needs and to determine how well past and current ticketing solutions meet those needs.

In order to offer realistic solutions for the future, it was important to understand Perth’s ticketing history to ensure past and present issues were clearly understood. Perth promoters and venues were invited to attend a series of workshops held on 5 - 6 June, 2014 to:

1. discuss their previous experience with BOCS Ticketing
2. relate their current experience with Ticketek
3. postulate on their future ticketing and CRM priorities.

Three workshops were held:

- Group 1 was for *promoters* who used a range of venues (non-Resident Companies)
- Group 2 was for *Resident Companies* in Perth Theatre Trust (PTT) venues
- Group 3 consisted of *venues* and producing/curating organisations that manage their own venue.

Appendix I records both the positive and negative experiences of workshop participants in the provision of ticketing services by BOCS and Ticketek, and was used as key inputs in defining the future system requirements and delivery model.



5.1 Specific Functional Requirements

Workshop participants were asked to list the aspects they felt were important in any new ticketing model. Specific responses have been aggregated around several main themes.

5.1.1 Software Requirements

5.1.1.1 Access and Security

- Allow promoters access to all features.
- Allow features to be hidden/turned on by staff as necessary.
- High security for online and mobile payments.

5.1.1.2 Sales

- Multi-channel sales – online, phone, counter, mobile.
- Payment options including PayPal and instalments.
- Modern, user-friendly interface.
- Simple event builds with customisable, flexible seats maps to cater for multiple venues in multiple configurations.
- Fully flexible subscription and package sales available online.
- Ability for promoter to access system make to make changes to event copy, add price types after event is live.
- Unlimited price types and promotion codes.
- Social Media ticketing.
- Upsell/cross sale ability (donations, programs, other similar events).
- Dynamic and variable pricing and revenue management tools (e.g. dynamic seat map configuration).
- Print at home and mobile ticket wallet function (note: for a promoter or resident company to use this function, the venue must be similarly enabled).
- Alert for ticket sales/ticket releases, ability to auto update.
- Ability to rename fees.
- Quick Address System (QAS) integration.
- Group bookings online.
- Automated management of inventory consigned to other ticketing agencies.

5.1.1.3 *Philanthropy/Sponsorship*

- Donation processing including online donations with customised messaging.
- Customer data and ability to segment for targeted eDM campaigns for sponsors.
- Integrated donor management system that can segment lists, email, survey, track communication and track customer relationship.
- Tracking of donor attendance, partial payments, event scheduling.
- Seamless system linked with ticketing.
- Build donor profiles from data.
- Donations upselling during ticketing transactions.

5.1.1.4 *Customer Service*

- WA ticketing website – one central hub that can divert customers to any system for any event in WA.
- Multiple point of sale options.
- Easy to customise marketing opt-in.
- Easy purchase path for patron with choose your own seats.
- Teacher access to edit reservations – update numbers.
- Simple refunds and subscriber ticket exchange.
- Patron able to view record and update.
- Calendar function showing patron transactions.

5.1.1.5 *CRM Requirements*

- Real-time integration with ticketing to give comprehensive patron/donor/sponsor/VIP history.
- Large number of customer fields to store more complex data in order to better segment the market, manage 'one-to-one' communications, create complex customer profiles that align with targeted eDMs and customised recommendations.
- Tracking of communication to customers and marketing conversion rates.
- Easy data export on request or daily data transfer including automatic updates to system/customer profile.
- Customer data management capabilities (e.g. de-duplication).
- Integration with other research tools (e.g. MOSAIC, QAS, Morris Hargreaves McIntyre).

5.1.1.6 Reporting and Analysis

- Client/hirer login for self-service real-time reporting including dashboards/snapshots for promoters and venue managers.
- Flexible data export, Excel compatibility and suite of customisable reports.
- Analysis of online purchase pathways i.e. receipt of eDM, click-through, and purchase.
- Clear reconciliation and settlement reporting.
- Easy to access past shows data.
- Ability to run surveys or collect demographic data.

5.1.1.7 Marketing and Online

- White label site with ability to customise individual events and keep consistent branding through purchase process (online skins, fonts, etc).
- Build rich content on event pages.
- Control of ticket design and branding with option to print messages on tickets.
- Integrated list generation and eDM facility for email, invitations, etc.
- Improved search engine optimisation for WA arts events.
- Retargeting functionality - sales recommendations based on what is in a customer's basket or previous purchase history.
- Provide data capture opportunities through links to e-news etc.
- Easy upload mechanism for images and live content.
- Social media integration.
- Sophisticated management of opt-in questions (e.g. multiple opt-ins, to better conform to Privacy Principles).
- Automated links between ticket purchase and reminder emails/marketing material.
- Research and survey capabilities at point-of-sale.

5.2 Management Requirements

As well as specific software functions, stakeholders were looking for a range of attributes and deliverables from a ticketing system. Stakeholders wanted the system to be flexible enough to meet the needs of short stay commercial promoters, as well as large and small WA promoters and venues who are looking for long-term sustainable solutions.

- **Access** - Not only do promoters (and third party venues) want the software to offer appropriate security to enable their access to the system, they want a commitment that the overall approach to the ticketing model protects their ability to access the system. Resident companies need to be able to nurture their subscribers and donors directly, and therefore want to use the CRM aspects of the system to do that. Efficiencies will be delivered if users can access their own reports and data as well as adding price types and other basic functions.
- **Account management** - Alongside that level of access, a helpdesk support facility will be required. In addition, there is a strong perceived need to have direct contact with ticketing staff. Stakeholders are looking for a local proactive and customer-focused account manager that can offer a more streamlined approach to problem solving.
- **Patron Service** – Stakeholders are looking to improve the patron experience through all touch points and are concerned to offer a more personal service for those who need it, supported by clearer communication and possibly a different approach to patron fees.
- **Data management and access** – data quality is critical so clear protocols need to be agreed and implemented. The ability for promoters to use de-identified data for research and analysis purposes is also important and currently not available.
- **Fees** – Promoters of low priced-tickets currently feel that the ticketing fees they are charged should represent a much smaller percentage of the ticket paid than is currently the case, complimentary tickets should not be charged for and tickets processed internally by the promoter shouldn't attract a charge either. Promoters have indicated the need for any new system to offer some degree of flexibility and negotiation in particular circumstances.
- **Marketing** - Similar to the commitment to access and data sharing is the aspiration that the system will offer packaged opportunities that will enable organisations, and particularly those smaller promoters with limited marketing resources and budgets, cost-effective access to the database. Stakeholders are looking for equity between large and small productions or venues in regard to marketing opportunities as well as a system of allocating these opportunities that is not reliant on selection criteria that is not transparent.
- **Training and skills** – the enhancement of a ticketing system with CRM will drive a greater need for training as the system becomes more broadly used in philanthropy, sponsorship and marketing roles in participating organisations. Continual skills updates will be the key to optimising the use of an integrated ticketing and CRM system.
- **Inventory** –the landscape is changing regarding promoters, venues and agencies' attitudes to exclusive ticketing agreements. However any commercially-focused party will need to ensure access to a defined percentage of inventory in order to satisfy its business objectives.

5.3 Summary

There are some lessons learned from the ticketing experience in Perth that have crystallised stakeholders' requirements for a new system. These aspirations will change in priority, according to the nature of the business model selected:

- **State of the art ticketing software** - appropriately maintained (Australian support), delivering CRM and philanthropy capability as well as sophisticated functionality to manage arts industry pricing strategies (subscriptions, last minute rushes, unlimited price types, schools etc).
- **Timely access to quality information** – either in the form of exportable data and reports, or direct access to the ticketing/CRM system.
- **Control and flexibility** – a direct relationship with the ticketing services provider and the ability to consign tickets to alternate sales mechanisms (whether in-house or through agencies).
- **Equitable fees** - a sophisticated approach to fee structures that takes into account the gross cost of the ticket, the impact of fees on patrons and the sales channel.
- **High level of patron service** – multichannel sales, easy booking processes, “select your own seat” functionality, a range of payment options, knowledgeable frontline staff.
- **Proactive marketing support** - including a shared WA-focused marketing website with the ability for each organisation to customise their pages and reinforce their brand; cross selling and upselling, social media integration, and promotional tools that leverage the large database.

It is clear from the workshops that stakeholders want a full-service (i.e. multi-sales channel), integrated ticketing and CRM system that can also deliver sophisticated marketing opportunities, regardless of the individual stakeholders’ abilities to optimise its use.

To ensure a full service ticketing model with marketing support can be sustainable, it has to be predicated on income from the organisations that regularly deliver ticket volume at a high average ticket price. In the non-profit arts and culture sector, this describes the Resident companies. If the model does not suit the resident companies and the Perth International Arts Festival, who are all currently looking for improved service delivery, then it is unlikely to survive based on the more unpredictable volumes delivered by more variable part of the sector (that includes commercial music organisations)⁵. Smaller organisations who could not afford or sustain that high level of functionality alone may then reap the benefits of the model by using it to their degree of need.

The resident companies, by definition, undertake the majority of their events in PTT venues and as already mentioned, venues control their own ticketing inventory. As a consequence, the financial sustainability of the type of model aspired to by stakeholders is dependent upon convincing the PTT to subscribe to the same vision, that is beneficial for all parties.

6 Good Practice in Ticketing and CRM

Fundamental to the understanding of arts ticketing and CRM in WA is a broader understanding about the relationship between ticketing and CRM in the arts, and the relationships between promoter and venue.

⁵ Artrage has already invested in a customised ticketing solution and so will not contribute to overall ticket volume of any new system.

In a world of rapidly changing technology, fragmenting media and increased competition for discretionary spending and leisure time, arts and cultural organisations understand that the ticketing function fulfils a logistical need to deliver audiences for their current activity, and CRM helps create the audience for their next activity. Despite the fact that some arts organisations may operate with minimal resources or skills to engage in CRM, or may not have integrated systems, there is a general understanding of the relationship between these functions and therefore the importance of quality data.

6.1 Ticketing Environment

In terms of the ticketing relationship between venues and promoters, there is a continuing tension between the needs of venues to assert their rights to manage ticket sales in their venues and the needs of promoters to be able to directly communicate with the patrons that attend their shows. The venue requires control of its ticket inventory as a key revenue stream, to ensure professional customer service and to achieve workplace health and safety standards (such as monitoring venue capacity and the ability to effectively manage evacuation). At the same time the promoters also need to create lasting relationships directly with patrons to drive repeat purchase, donations, advocacy, maximise overall ticket income and ensure quality customer service.

Along the spectrum of ticketing users, the resident companies and festivals require more sophisticated systems than smaller organisations because they have more events, a greater variety of events, and more sophisticated pricing and marketing strategies. Arts companies across the world are exploring yield management strategies, particularly “variable pricing” (where specific seats cost more or less depending on characteristics such as performance day or time, or customer type) and “dynamic pricing” (where the price of a specific seat can vary according to demand in the same way that airline seats do) and modern ticketing software must be robust enough to cope with this increasing complexity. Further, support expectations and the requirement for software to upgrade to accommodate industry innovation is far greater than has previously been the case.

6.1.1 Arts Centres and Large Arts Venues

The principal arts centres in each capital city are run by trusts, similar to the Perth Theatre Trust with the exception being that the PTT venues are more geographically dispersed. Like many of their hirers, these venues are subsidised, not-for-profit organisations whose objectives are concerned with arts delivery, coupled with financial sustainability and asset maximisation. To this end, they run in-house ticketing operations much like the previous BOCS ticketing model:

- Adelaide Festival Centre Trust runs BASS who use enta software for both Adelaide Festival Centre events and external events.
- Queensland Performing Arts Trust runs qtix who also use enta software for both the Queensland Performing Arts Centre and external events.
- Sydney Opera House Trust has created a consortium of not-for-profit venues and promoters who use Tessitura software, with Sydney Opera House as the lead partner.

- Victorian Arts Centre Trust runs in-house ticketing at the Arts Centre Melbourne using Tessitura software. They ticket for the Myer Music Bowl (also managed by the Trust) but not for external events.

It should be noted that both software packages, Tessitura and enta, offer an integrated approach to ticketing and CRM. Some of these organisations also allow their hirers to make allocations of tickets to commercial ticketing agencies to take advantage of the opportunity to access different markets through the agencies' large marketing databases.

6.1.2 *New Development*

At the same time, the online environment offers a wide range of ticketing options and those promoters and venues not tied to a ticketing agency have a wider choice of ticketing options than ever before. The fragmentation of the ticketing services sector has led to niche offerings that better suit some arts and entertainment sectors than the current dominant ticketing agencies Ticketek and Ticketmaster. While the old model of ticketing had relied on large inventories and high volume to cover the costs of expensive call centres and face-to-face box offices, mobile and internet ticketing, coupled with a change in consumer buying behaviour has changed the financial dynamics of the ticketing business.

Alongside the key capital city venues mentioned above, the majority of professional performing arts centres in Australia run in-house ticketing. The most popular ticketing software in Australia for these venues is ProVenue by Tickets.com and SABO by Seat Advisor⁶.

Promoters that wish to undertake in-house ticketing operations have more flexibility as they can choose not to offer a physical outlet, and run their system by web and phone. There are a range of online ticketing offerings that support this approach and as already indicated, a number of Perth arts organisations use TryBooking and Oztix, for example.

6.2 CRM

For promoters, the act of selling tickets is the predominant driver of their CRM efforts because it is at the point of sale that patron details can be collected. The need for sophisticated CRM varies according to the business model of the promoter and their internal resources. At one end of the spectrum are commercial promoters that present shows in Perth on an ad hoc basis and want to access a list from the venue or ticketing agent of likely purchasers to email, with the overarching objective of immediate sales conversion. At the other end of the spectrum are the Perth Theatre Trust (PTT) resident producing companies, who are building long-term stakeholder relationships and

⁶ (Australian Performing Arts Centres Association)

need a comprehensive, integrated understanding of their patrons, donors, sponsors and VIPs, and transactional capabilities beyond simple sales conversion.

6.2.1 Promoter Comments

The varying spectrum of CRM needs creates tension points in the relationship between promoter and venue. The advent of Privacy Principles has clarified the age-old argument between venue, ticketing agency and promoter over “‘who owns the patron data?’ Is it the promoter whose event for which the patron purchases the ticket, is it the ticketing agency who directly interacts with the customer, or is it the venue that the patron physically visits and who holds ticketing inventory rights? Regulation has clarified that point – it is the patron who owns their own data. Identifiable patron data can now only be shared with the consent of the patron and that depends upon the specific privacy policy of the party that sells the ticket and the wording of the seller’s opt-in marketing question. Any best-practice ticketing system must be able to deal adequately with the permutations required by adherence to the Privacy Principles coupled with the promoters’ need to access data.

6.2.2 Ticketing centric vs. Patron centric

The following table shows some of the main differences between the two different business models:

Ticketing relationship with an Agency (no CRM)	Integrated CRM solution for the organisation
<ul style="list-style-type: none"> • Ticket volume focused • Agency dominates the customer’s initial interaction with the arts organisation. • Sales across multiple outlets and channels with different service standards, resulting in duplicates or inappropriate customer transaction data • Only facilitates records and transactions • Ticket transactions recorded only 	<ul style="list-style-type: none"> • Customer service focused • Close relationship with the customer since first interaction • Organisation can record, report on, extract and act on quality customer and event information, collected via ticketing and other transactional activity • Complete control of all constituent management and transactions • View of all constituents and record of all customer touch points
<ul style="list-style-type: none"> • Ticket purchaser recorded only • Limited customer types to support service personalisation • No record associations (teacher with school, husband with wife, CEO with Sponsor Company etc.) • No constituent related task management across work group • No automation of customer service delivery 	<ul style="list-style-type: none"> • Detailed information on tickets sold (e.g. seat preferences, price, date) • Donors flexibly managed and various donation and campaign types • Sponsorship prospecting and sponsor benefit management • Fundraising campaigns • Customer feedback recorded and

Ticketing relationship with an Agency (no CRM)	Integrated CRM solution for the organisation
<p>or follow-up</p> <ul style="list-style-type: none"> No differential service levels (e.g. sponsors, donors, subscribers) No record of incomplete sales 	<p>analysed effectively, informing produce and service development, for managing key issues such as pricing, quality control, programming, and venue access.</p> <ul style="list-style-type: none"> Membership management (different categories, renewals, reminders and upgrades) Consistent and optimal level of customer service

Source: Tim Roberts, ARTS.

The WA Arts and Culture sector requires a sophisticated approach to ticketing and CRM that will enable it to realise an improved rapport with and better analytics of its audiences, improving customer and promoter relationships, delivering targeted marketing strategies and, as a result, increasing patronage and yield.

6.3 Key Software Attributes

Venues and promoters put different emphasis on different functions according to their needs, however there are some basic attributes required for an arts and culture ticketing system in WA:

- Multi-channel real-time sales
- User-friendly online sales
- PCI (Payment Card Industry Data Security Standard) compliant
- Subscriptions, memberships and package sales
- Sales promotion functionality and monitoring (promotions codes)
- Flexible and customisable seat maps
 - Customisable reporting
 - Web hosted option
 - Access control groups and security levels
 - Tools to comply with Australian Privacy Principles
 - CRM functionality and easy Excel-compatible data export
 - Allocation or consignment management.

6.4 Strategic Requirements

Without the right structure and relationship between customer-facing staff and those responsible for managing the strategy for relating to customers, the relevance of the information in the customer database will remain locked inside it.⁷

The one thing that both venues and promoters agree upon is that professional ticketing is a necessity, and the one thing that both venues and promoters do not agree upon is who should control that ticketing (and as a corollary, control access to data). Asserting control is the way the parties see they will have their needs met. It is, in fact, to both parties advantage if each other's needs are met to ensure the patron receives a high quality experience that they perceive to represent value for money and which encourages them to continue purchasing tickets in the future.

The objectives for any new ticketing system need to include the following:

- **Flexibility** - WA venues and promoters encompass a wide range of business models and scale of activity. Any future ticketing model has to be robust enough to allow stakeholders, both metropolitan and regional, to use the system in the way that makes sense for their business, however this has to be balanced with the need for the ticketing model to generate enough revenue to be financially sustainable. Internal policies around fees and charges, and the use of third party ticketing systems need to balance the business needs of both promoters and venues.
- **Commitment to best practice** - Using software that delivers 360 degree CRM integrated with ticketing that is supported in Australia with a 24/7 service commitment is key to this objective. Lessons learnt from the history of ticketing in WA demonstrate the importance of ensuring that any ticketing system is regularly upgraded to current releases and that staff professional development is prioritised. Compliance to industry self-regulation (Live Performance Australia's Ticketing Code of Practice) as well as statutory regulation is important.
- **Customer-centric approach to sales channels** – accessibility is a key philosophy in the arts and the industry will be keen to see ticket purchase accessibility that reflects the needs of the patrons. While improved online access has reduced phone traffic it is still important to offer a phone sales facility as well as counter sales. Stakeholders spoke passionately about patron reaction to phone automation and the importance of patrons speaking to real people.
- **Data sharing** – clarity around Privacy Principles, a clear set of criteria and processes, and an educative process to ensure both promoters, venues and ticketing provider (if separate) understands their roles and responsibilities. Given investment of time and money, sophisticated

⁷ (Tomlinson and Roberts)

data mining would deliver market intelligence that stakeholders could use to engage in audience development strategies, both individually and collectively.

- **Marketing opportunities** – the value of a shared ticketing model is that the accrued database in combination with new online tools can offer stakeholders a great range of opportunities to promote their events and build their brand.
- **Revenue** – the tension between the financial sustainability of the ticketing operation and the needs of the users of the ticketing system will be on-going. There are costs that are attributable to functions that promoters perceive as free (e.g. complimentary tickets and promoter sales processing) and a ticketing model needs to endeavour to acknowledge all parties’ needs by offering a more refined charging model.
- **Equity** – as organisations gain the ability to autonomously manage variable percentages of inventory, through new relationships with third party agencies, or via self-ticketing to specific customer types (e.g. subscribers, sponsors, online single ticket buyers), there will continue to be tensions between promoters, venues and agencies regarding “fair” access to inventory, as each argues its need to gain or retain control a fluctuating share of revenue and data.

7 Ticketing purchasing trends and technological advances

Similar to other entertainment industries, the combination of technological advances and changing consumer trends is driving important changes in the ticketing industry. These trends create the need for arts and culture managers to change the way they operate.

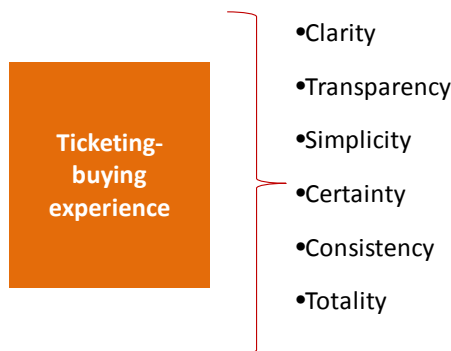
The ways that patrons (of arts and culture) search and access information about performances and events has evolved during the last decade. Most organisations report a move to last-minute buying patterns, late in the sales cycle. There has been a decrease in conversion from traditional marketing methods, such as print advertising, to online ones such as display advertising and search engine optimisation. There is also a corresponding shift away from buying tickets from physical outlets to purchase on digital platforms, and in recent years that shift has moved on even further, beyond home computers to personal mobile devices such as mobile phones and tablets. Each platform has distinct differences, in both the technology required and the ways that customers interact with them.

While it is important to focus on online activities, there is always going to be a segment of customers who are not internet-focused. Providing optimal ticketing services for this segment of the population is important too, to ensure they aren't marginalised and can be equally engaged and converted. The challenge for arts organisations with limited budgets is that customers have increased expectations that both traditional and online channels will provide equally-comprehensive product and service offerings.

Social media transformation has enabled a shift in the scale of direct public dialogue between customers and the organisations that service them. Networks such as Facebook, LinkedIn and Twitter provide access to networks of potential donors, volunteers, members, alumni, patrons, supporters, etc. The benefits and options for leveraging this integration are limitless.

7.1 Digital ticketing

Online ticketing platforms have become the principal point of sale for most venues and promoters in the arts and culture industry. Digital ticketing has transformed buyers' preferences, increasing demand for new platforms that provide quality ticket-buying experiences. Further, these platforms are most successful when configured to address customers' (sometimes unconscious) supplementary needs e.g. providing event information that addresses any questions that they might have about a performance, or reinforcing that their purchase offers great value, and is the right event choice for them.



New technology allowing for “paper-less” tickets – such as Apple’s Passbook or the Samsung’s Smart Ticket – has transformed ticketing fulfilment, and changed customer expectations about the purchase process and the cost of transaction fees for such a service.

A few years ago, there were only a small number of leading ticketing solutions and there were even fewer solutions for small to medium-sized venues. Today, there are many new ticketing solutions available for arts and culture organisations, both venues and promoters. Capterra.com, a site which lists software providers, lists over 175 ticketing software companies.

Software providers can offer a broad range of functionalities in addition to standard ticketing activity. Some of these functionalities are listed below:

Buy / transaction

- Add a Donation
- Barcode Scanning
- Buyer Seat Selection
- Credit Card Processing
- Customizable Ticket Text
- Data Backup
- Day of Event Check-In
- Discounts/Promotions
- Ease of Use
- Email the Ticket
- Exchange Tickets
- Inventory Management
- Limit Tickets per Order
- Mobile Access
- Multi-Currency
- Onsite Ticketing
- Phone Orders
- Print-at-Home Tickets
- Reserved Seating
- Seat Pricing Flexibility
- See Seat Availability
- See Seat Prices
- See Section Layout
- Service Fees
- Tiered Seat Pricing
- Variable Pricing

Plan/analyse

- CRM Integration
- Customizable Questions
- Customizable Reporting
- Data Import/Export
- Demographic Data
- Review All Events
- Review Event Popularity
- Standard Reports
- Marketing ROI analytics

Support

- Acknowledging Donations
- Address/Map on Ticket
- Advertising On Tickets
- Attractive Ticket
- Customer Data Collection
- Customizable Branding
- Pictures On Tickets
- Post-Event Email
- Remembering Customers
- Season Subscription Sales
- Social Network Buttons
- VIP Discounts
- Customer Inter-relationships tracked

As digital ticketing has grown, websites and e-marketing have become fundamental ingredients in promoters' and venues' successes. Websites must be continually reviewed and optimised to keep them updated and address buyers' needs and preferences. Websites are sophisticated marketing tools, that offer complex (but sometimes expensive) functionality. Some companies have found success by extending this functionality to social media platforms, enabling ticket transactions without requiring customers to leave their preferred platform.

The organisations that understand and analyse their customers' responses to new channels and functionality, enabling continual refinement and improvement, will be best positioned to succeed in the future.

7.2 Customer Relationship Management

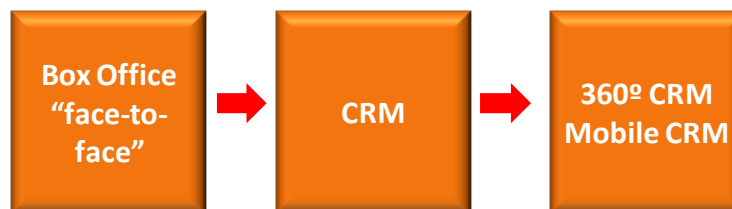
Customer Relationship Management (CRM) is a system for managing an organisation's interactions with current and future customers. It is primarily used to organise, automate and synchronize sales, marketing and customer service.

In an arts and culture context, CRM places the patron at the centre of operations in order to both offer and derive greater value. By integrating the functions of different departments into one aggregated database and management tool, customer behaviours can be monitored and influenced, increasing capabilities to provide personalised "one-to-one" service, and also increasing the

likelihood of engagement and conversion. CRM is most effectively delivered through the collection and application of customer data from ticketing transactions, as well as associated marketing interactions (e.g. subscription enquiries, e-newsletter sign-ups, self-nominated customer preferences, customer feedback, patterns of website visitation, etc.).

The CRM functionality has been evolving to arrive at what can be called a “360-degree CRM”. This means that the solution allows the organisation to make connections between different data records and to create associations and relationships, enabling a 360-degree view of its customers. This technological advance allows organisations to improve client satisfaction and to have a more profitable relationship.

For arts and culture organisations, having a 360-degree CRM allows them to have a full view of the activities of their patrons such as attendance, donations, complaints, and relationships with other customers. This results in a high level knowledge of audiences, their preferences and their needs.



CRM offers the ability to record activities across each customer touch point, to report on trends and purchasing patterns, to profile audience by various demographic indicators, to tailor product offerings to suit the customer, and to communicate with customers as they wish about things they most want.

7.3 Key Developments in Ticketing & CRM Functionality

Organisations that understand and embrace key developments in ticketing and CRM functionality will be best positioned to succeed in addressing current market trends. Such developments include:

Data Acquisition and Usage: Ability to apply online data acquisition techniques; to collect data during the performance or event; to harvest data from other sources; and to implement data management techniques.

Scalability: The potential to grow with the organisation to support continuous growth, and departmental and stakeholder interrelationships.

Flexibility: Multiple event configuration options, full website design control, flexible paper, pdf and mobile ticket formats, customisable CRM features, permissions and business rules.

Multi-channel optimisation: Multiple users can access the system simultaneously without onerous 'per user' fees, real-time integration with the web, mobile, kiosks, scanners, and any custom applications. All of these interfaces will interface with the same database, updating and accessing fully integrated customer data in real time.

Customer Targeting: Capacity to define which customers to market to and to generate specific customer lists (email, mail); ability to cater for specialist customer groups; possibility to deliver different languages online.

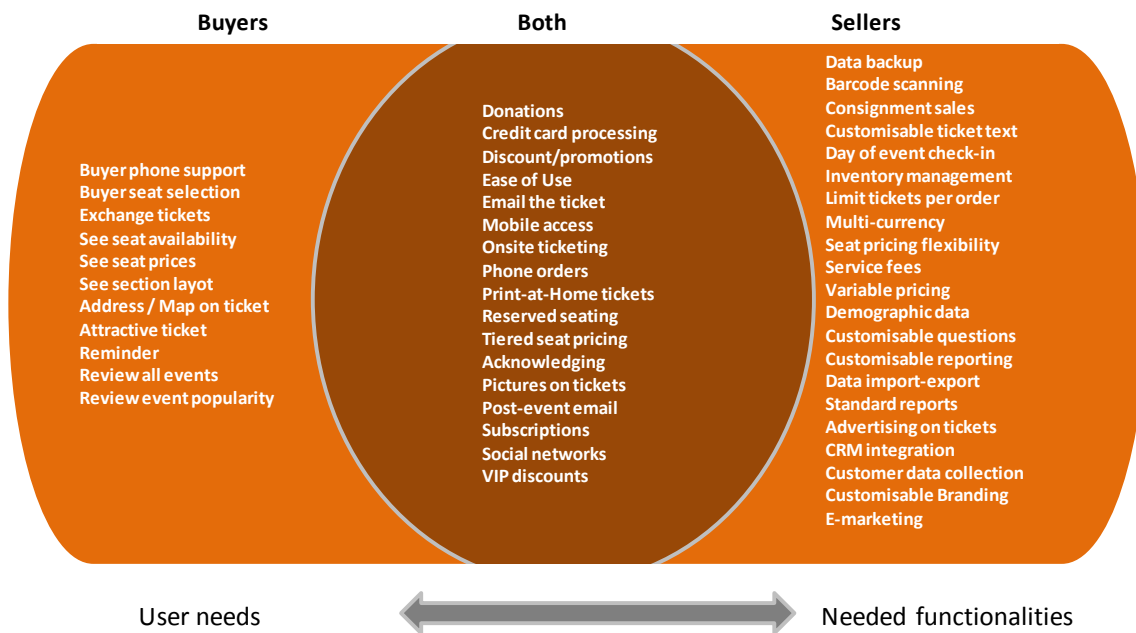
Customer Segmentation: Capability to divide a customer database into groups of individuals that are similar in specific ways relevant to marketing, such as age, gender, interests, spending habits and so on. This allows the targeting specific groups of customers effectively and the allocation of marketing resources to best effect.

Online Ticketing Innovation: Extensive functionalities such as: select your own seats; promotional code creation and redemption across all channels, packages and subscription across all channels; gift voucher sales and redemption; print at home ticketing; online ticket exchanges and re-selling; improved transaction path (up-sell, cross-sell); wait listing; instalment payment plans; calendar functionality (sort by different values) and; customer retargeting (basket reminders).

Reporting: Capacity to access a standard suite of reports, and to create customisable reports; ability to access live reports and to set flags to auto-email promoters and stakeholders.

Fundraising: Comprehensive donation and membership managements, incorporating accurate fund processing, triggers and flags, relationship interdependency tracking, multiple constituency management on a single account e.g. home, work, philanthropy (each with their own hierarchy of CRM needs).

Prioritisation of functionality should be matched to customer needs. Some key current requirements for both buyers and sellers include:



7.4 Future Trends

While the speed of technological change and cultural responses to those changes makes forecasting problematic, an overarching trend will be the continued growth in complexity and diversity of customer requirements, with a corresponding complexity and diversity of software and systems functionality to meet those niche requirements effectively. Practically, this means meeting each customer's specific needs in dependable ways.

Some key trends include:

- **Ongoing growth in mobile device usage** – Most organisations are focusing on transactions via mobile and tablets, with an imperative to optimise transaction paths and increase conversion. But many companies are also broadcasting performances and artistic events via mobile phones and tablets too (e.g. event streaming, live Q & A sessions with artists, interactive artworks created with audiences, etc). Quantifying the effects and long-term value of this new engagement is a CRM focus.
- **Ongoing growth of social media usage** – Many arts organisation have invested resources in increasing the quality of their social media participation, but there are no tried and true pathways towards conversion to ticket sales via these channels. A comparison of data from social media with data on customer behaviour stored in a CRM is the only accurate indicator of how effective these new channels actually are.
- **Content creation, not advertising** – Arts organisations are finding increased success by focusing on the creation of content to engage potential and existing audiences e.g. short films, music, podcasts, playlists, interactive publications for mobile devices, in comparison to decreasing success via traditional advertising. However often delivery of this content and particularly

analysing its success requires integrated CRM and marketing systems, together with best practice techniques for social media optimisation.

- **Increasing patterns of late-buying behaviour** – What technology and marketing methods allow arts organisations to cut through the “noise” and communicate an entertainment option to the customer at the precise time they’re most likely to convert? With increasing competition for consumer leisure time, this conversion is often happening later and later. CRM systems can be very effective in identifying and delivering “the right message to the right customer at the right time”, and in communicating effective last minute offerings.
- **Increasing reliance on marketing metrics to prove return on investment** – As conversion from traditional marketing methods continues to decrease for many arts organisations, they must become more reliant on marketing analytics that offer clear and provable data on customer interaction and conversion. Such analytics are a positive benefit of having a sophisticated CRM system.
- **Resistance to customer data storage and analysis** – One new challenge for CRM is that many customers are becoming increasingly suspicious of how their data is used. Identity theft and data warehousing by social media platforms and major corporate entities have triggered a cultural backlash against marketing that relies on customer data collection and analysis. Arts organisations need to keep this top of mind, and to ensure their communications approaches do not undermine how they’re perceived with “Big Brother” tactics. Effective communications enabled by sophisticated CRM systems need to be backed up by sensitive, appropriate marketing approaches.

The challenge for arts and culture organisations is to embrace the rapid pace of change, and turn to marketing, CRM and audience development to transform their relationships with audiences and deepen engagement at all levels of the customer lifecycle, in ways specific to each customers behaviours and needs.

8 Overview of Ticketing and CRM Solutions

There are hundreds of different ticketing and CRM system suppliers, ranging from major national and international companies to regional and local ones. They vary from those that offer comprehensive ticketing and CRM solutions, to others with low-cost basic-browser web ticketing services, from agents that completely manage all aspects of ticketing services, to re-sellers who specialise in targeting specific customer groups.

Most industry-recognised ticketing systems offer leading technology but making the correct choice between them should be based on a detailed comparison according to organisation-specific needs, a cost comparison between the suppliers, and recognition of any efficiencies borne of integration with existing systems of key stakeholders.

Increasing competition has led to new business agreements with the two market leaders in ticketing: it has become commonplace for performing arts companies to negotiate flexible agreements with Ticketek or Ticketmaster in order to reach specific markets (e.g. group sales bookers, or genre-specific or geographically-specific markets), not necessarily relying on them as an exclusive agent for all ticketing activities. Exclusive agreements are more commonly agreed with venues, not promoters or presenting companies.

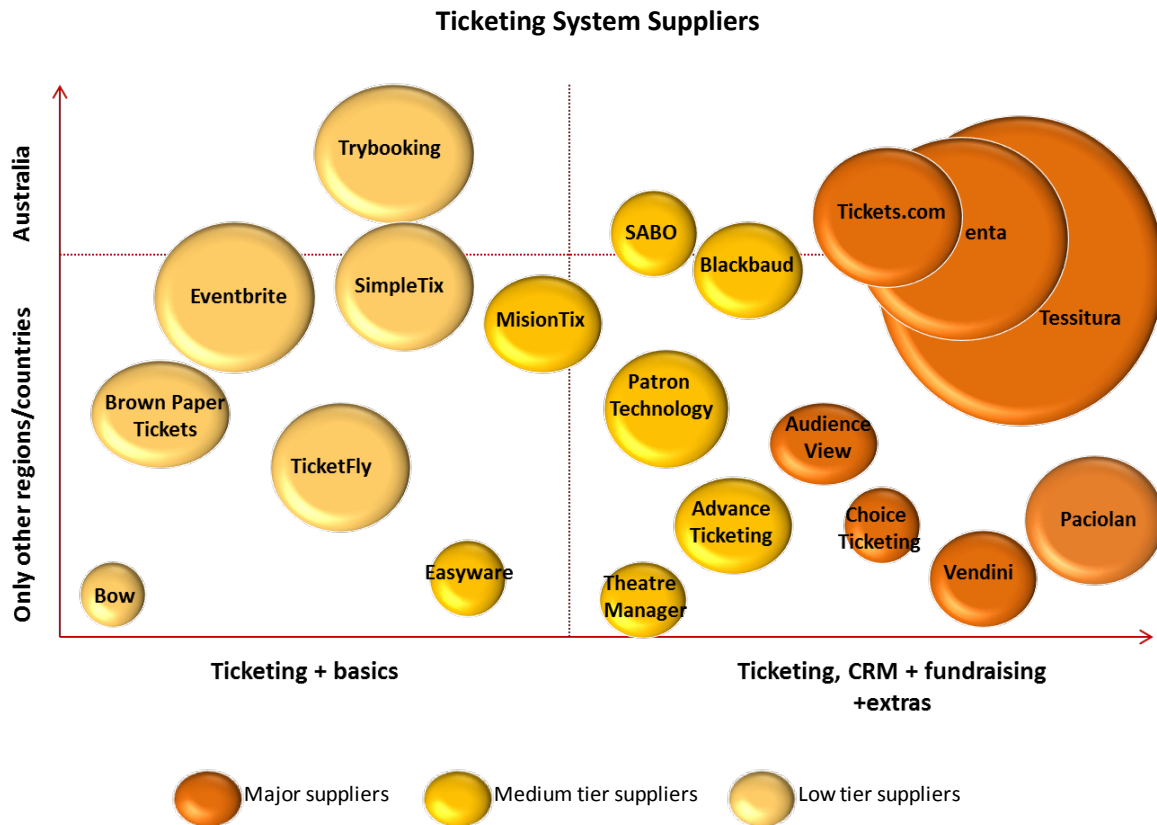
There are also new ticketing and CRM business models offered by key venues in different territories, e.g. QPAC has developed a commercial ticketing arm, qtix, using enta software. Sydney Opera House has created a new ticketing and CRM consortium, UCSS, with a number of its key hirers and resident companies all using Tessitura software.

There has been an increase in last-minute marketing tactics that respond to a growing tendency for customers to buy tickets later in the sales cycle. These tactics are generally enabled by the technology of ticketing systems.

The benefits of digital ticketing have had an impact on buyers' preferences: arts and culture events need to be easy to find; purchases need to be convenient, practical, simple and secure. As internet sales have gradually grown to become (often) the most effective sales channel, the more important promoters' and venues' websites have become as a vital ingredient in this success. Websites must be continually reviewed and optimised. The best ticketing systems offer sophisticated online and mobile functionality.

8.1 Key ticketing system suppliers

For the purposes of this research, the system suppliers have been grouped into three different categories, according to functionalities offered, their scale of business, and their relative applicability to the ticketing and CRM needs of the arts and culture organisations in Western Australia. A fourth category summarises key ticketing agencies, who offer managed services.



8.1.1 The major suppliers

This group offers state-of-the-art comprehensive functionality: they provide a sales platform that interfaces with third party databases and many complementary software applications, and serve as a one-stop-shop to meet most customer-engagement requirements. Capabilities offered include e-marketing, social media, web sites, loyalty schemes, memberships, subscriptions and fundraising.

There is a higher price-tag for this, and they can require sales, support and service teams that have a high level of knowledge about the operating environment in user organisations.

As well as a comprehensive range of software functionality, advantages of these systems can include access to user-based communities and training conferences, and a regular upgrade life cycle offering industry-responsive developments in each new version. Disadvantages can be the relatively high

cost, even though the broad functionality and CRM capabilities generally justify the expense in the long term. It can also be challenging to find and retain skilled staff that can use and optimise such “intelligent systems” (this element should not be underestimated).

The key providers under this category are:

- **enta:** (USA) which supports arts and entertainment organisations in 24 countries, including a number of significant users in Australasia. In operation since 1995, enta offers advanced functionality, interfacing with the latest technology and access to extended distribution through multiple sales channels. enta is responsible for selling tens of millions of tickets annually in entertainment organisations around the world.

Key features:

- **Flexible service offering (in-house or managed)**
- **Online ticketing , box office and kiosk**
- **Multi user and multi-channel capability**
- **Consortium /collective capability, with security restrictions**
- **Subscriptions / seasons tickets / package sales**
- **Multiple fee option**
- **Social media integration**
- **Data import and export process**
- **Upgrades on a 6 monthly basis**
- **CRM capability**
- **Fundraising and membership functionalities**
- **Reporting**
- **Software license is per ticket.**

Sample customers in Australia: Showbiz Asia, Sydney Festival, Gladstone Entertainment Centre, Belvoir, **QPAC & qtix**, **Adelaide Festival Centre & BASS Ticketing**, Canberra Theatre Centre & Canberra Ticketing, Canberra Symphony Orchestra, Ensemble Theatre, Cairns Civic Theatre & TicketLink, Show Ticketing, Penrith Performing & Visual Arts, North Sydney Leagues Club.

- **Tessitura:** (USA) specialises in not-for-profit organisations and is itself a not-for-profit organisation. Tessitura was developed from the ground up to include a unified CRM, and today more than 460 arts and cultural organisations, in seven countries – including many of the world’s performing arts leaders.

Tessitura users each sell anywhere from 10,000 to 2 million tickets per year, can support up to several dozen venues in the one system, several thousand events/performances annually and up to several million customers in the database. Tessitura’s typical clients realise well over 50% of their revenue via web transactions.

Key features:

- **Hosted or RAMP (Remote Access Managed Plan)**
- **One-stop-shop for technological requirements**
- **Reserved ticketing, general admission, and group sales**
- **Multi user and multi-channel capability**
- **Consortium /collective capability, with 'control-grouped' security restrictions (Tessitura service scores of consortia operating worldwide)**
- **Subscriptions / seasons tickets / package sales**
- **Multiple fee option**
- **Data import and export process**
- **Upgrades on a 6 months basis**
- **360 degree CRM platform**
- **Email marketing solution (fixed monthly fee that is based on the number of active subscribers)**
- **comprehensive email, SMS and social campaigning metrics**
- **Fundraising , membership and campaigns functionalities**
- **Customisable reporting**
- **Email marketing solution (fixed monthly fee that is based on the number of active email subscribers)**
- **Membership and campaigns**
- **Sublicensing capacity**
- **Extensive fundraising functionality**
- **Perpetual software licence and annual membership is charged + RAMP costs**
- **Advanced data mining.**

Sample customers in Australia and New Zealand: Adelaide Symphony Orchestra; Auckland Philharmonic Orchestra; Auckland War Memorial Museum; Australian Brandenburg Orchestra; Australian Centre for the Moving Image; Australian Chamber Orchestra; Bangarra Dance Theatre; **Bell Shakespeare Company**; City Recital Hall Angel Place; Griffin Theatre Company; Malthouse Theatre; Melbourne Festival; Melbourne Recital Centre; Melbourne Symphony Orchestra; Melbourne Theatre Company; Museum of Old and New Art (MONA); Musica Viva Australia; National Institute of Dramatic Art; New Zealand Opera; New Zealand Symphony Orchestra; Opera Australia; **Perth International Arts Festival**; Queensland Ballet; Queensland Symphony Orchestra; Queensland Theatre Company; Royal New Zealand Ballet; Seymour Theatre Centre; Sydney Dance Company; **Sydney Opera House**; Sydney Symphony Orchestra ; Sydney Theatre Company; Tasmanian Symphony Orchestra; The Arts Centre; The Australian Ballet; **West Australian Symphony Orchestra.**

- **Tickets.com (Provenue):** (USA), also operates in multiple countries with a variety of solutions. Tickets.com provides advanced ticketing, marketing, CRM and Access Control solutions / integration. Tickets.com works with 70 technology partners in the industry.

Tickets.com has helped venues and promoters sell over \$1 Billion of tickets in the past year online alone.

Key features:

- **SaaS model**
- **Provenue ticketing model: Online ticketing, box office, and call centre**
- **Ticket prices, buyer types and price structures**
- **Access control**
- **3D seats maps**
- **Web design**
- **CRM – Salesforce, Microsoft Dynamics**
- **Data management**
- **On-demand scalability**
- **System permissions**
- **Marketing and data mining**
- **Patron management**
- **Event information management**
- **Multiple fee option**
- **Reporting**
- **Support of Tickets.com website**
- **Customer support**
- **Software licence cost is based on an annual licence fee (installation cost may occur).**

Sample customers in Australia: Tickets.com currently works with over 2,000 venues (100 of which are in Australia). Some examples in Australia include: Ten Days, Geelong Performing Arts Centre, Empire Theatres, Theatre North, Glasshouse Theatre, Kingston Arts Centre, Glen Street Theatre, Whitehorse, Swan Hill, Brisbane Powerhouse, Wagga Wagga Civic Theatre, and Glen Street.

See also Appendix II for other contenders with very limited or no representation and/or users in Australia.

8.1.2 *The medium tier suppliers*

These suppliers may not have as broad a user base as those in the previous category, but all bring something different to the table.

These suppliers are all in the business of achieving customer satisfaction, helping people work smarter, and enabling venues, promoter, and not-for-profits to thrive. These are advocate organisations that are sympathetic to the operating circumstances of their users.

The providers under this category with good representation in the Australian market are:

- **Blackbaud:** (USA) With the Patron Edge software, Blackbaud adds ticketing to its internationally-popular portfolio of fundraising and arts management software solutions. Blackbaud’s pricing is competitive, especially with not-for-profits, and is well represented in Australia.

Blackbaud CRM —supports industry-leading fundraising, online applications, actionable prospect research and analytics, and multichannel direct marketing together in one platform to enable an integrated view of the supporter experience, across the organisation.

Key features:

- **Application hosting**
- **Blackbaud CRM**
- **donorCentrics**
- **Blackbaud Direct Marketing**
- **Data Hygiene**
- **eTapestry**
- **The Financial Edge**
- **Internet solutions**
- **NetCommunity**
- **The Raiser's Edge**
- **Payment services.**

Sample customers: Their customers include more than 27,000 not-for-profits in 60 countries. Some customers in Australia include Beyond Blue, Indigenous community volunteers, Museum of Contemporary Arts Australia, WWF Australia, National Breast Cancer Foundation.

- **Seat Advisor:** (USA) has increased the number of users internationally for its web-based, browser front-end system on a pay-as-you-go basis. However, it faces strong competition as the number of web-based suppliers continues to increase.

Key features:

- **Ticketing**
- **Tickets resell**
- **Seat map and 360 degree Pano (view of the stage from any seat)**
- **CRM**
- **Mobile interface**
- **Marketing**
- **Social media integration**
- **Fundraising.**

Sample customers: Metro Theatre, Red Stitch, Factory Theatre, Crossing Theatre, The Academy of Motion Picture Arts and Sciences, Del Mar, King Center of Performing Arts, Bendigo Schweppes Centre.

See also Appendix II for other contenders with very limited or no representation and/or users in Australia.

8.1.3 The low-tier suppliers

There is a growing range of web-based ticketing systems that offer strong functionality for a relatively low per-ticket cost. However the functionality is relatively inflexible, which will not suit organisations with more sophisticated requirements e.g. subscriptions packages, allocations flexibility, branding needs. It is questionable whether these suppliers actually offer long-term solutions for ambitious organisations with a determined CRM focus.

There is a substantial range of choice at this level, and while a thorough evaluation and cost-benefit analysis will be crucial, the services are so inexpensive and user-friendly that a trial run is easy to implement.

Some vendors in this category are:

- **Trybooking:** (Melbourne) is a fully integrated online booking and registration system created specifically to meet the needs of community groups. Key features:
 - **Online ticketing**
 - **Ticket pricing**
 - **Create your own seating plan**
 - **Pricing: \$0.30c fee per ticket to buyer and 2.1 % total revenue fee + \$50c per credit card transaction to organisers**
 - **Donor and ticket purchasers list**
 - **Offline ticket purchasing**
 - **Multiple reports.**

Sample customers: **Awesome, Buzz Dance, Film and Television Institute**, Port Fairy Folk Festival, Ararat Performing Arts Centre, DanceHouse, All Saints Anglican School, Prendiville Performing Arts Centre, La Mama Theatre, Ellenbrook Theatre Company.

- **Eventbrite:** (USA) an internationally-popular software platform used to sell tickets and manage event registrations. Eventbrite provides simple tools to organisers so they can create registration pages for their own events and promote them across multiple social networks. Organisers can use Eventbrite’s service at no cost for events that are free to attend; there is only a service fee when organisers need to sell paid tickets.

Key features:

- **Online ticketing**
- **Create events**
- **Pricing: 2.5% + \$0.99 per ticket sold + 3.5% credit card processing fee**
- **Mobile application**
- **Simple reporting.**

- **SimpleTix:** (USA) e-ticketing solution with no setup fees, SimpleTix was specifically designed to support 40+ languages and all currencies. It supports the ability to have multiple language versions.

Key features:

- **Online ticketing**
- **Customer ticket kiosk**
- **Reserved seating chart**
- **Mobile ticketing scanning**
- **Facebook ticket app**
- **Pricing (Express): No subscription fee + US\$0.99c per ticket sold**
- **Pricing (Premium): Subscription –US\$49.00 per month + US\$0.29c -79c per ticket sold**
- **No charge for free tickets.**

Sample customers: not disclosed.

- **TicketFly:** (USA) provides marketing, social media and ticketing functions on a single platform for promoters and venues.

Key features:

- **Online ticketing**
- **Box office**
- **Mobile tickets**
- **Social media**
- **Custom websites**
- **Print at home**
- **Apple Passbook**
- **Analytic dashboard and tools**
- **Fanbase.**

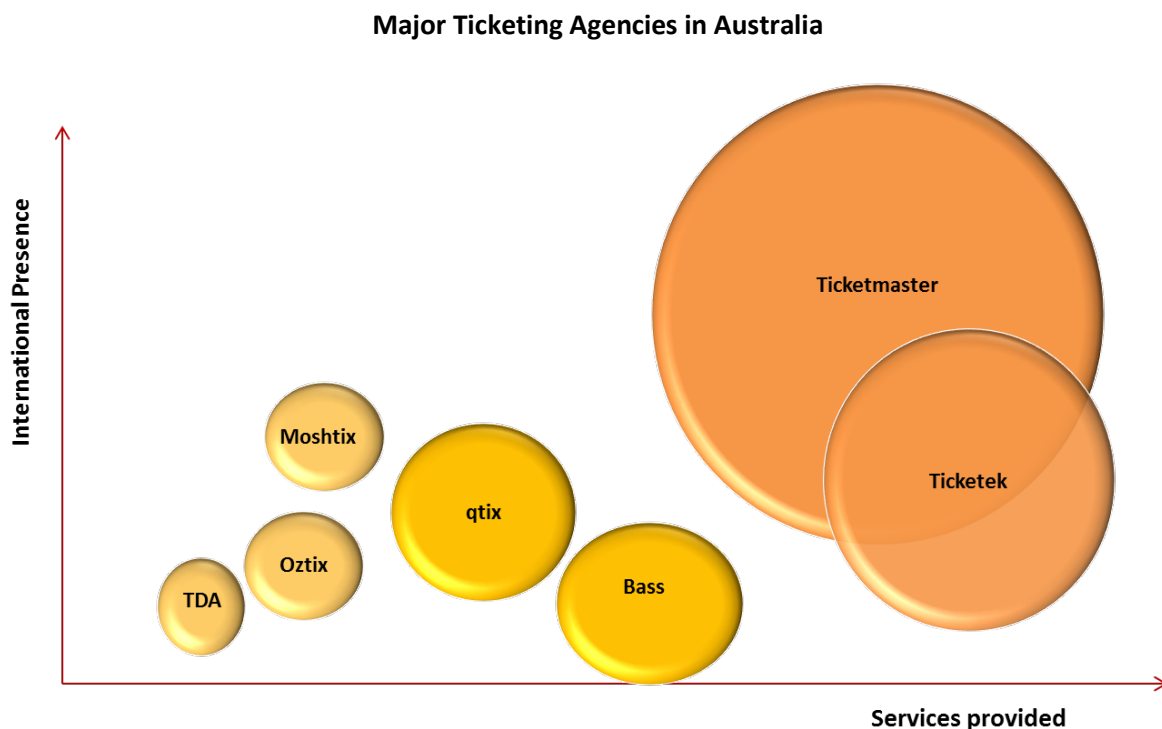
Sample customers: the Merriweather Post Pavilion (Baltimore), The Independent (SF), 9:30 Club (Washington, D.C.), Brooklyn Bowl, Austin City Limits Live, The Troubadour (Los Angeles), The Horseshoe Tavern (Toronto), Union Events (Canada), the Preakness Stakes and Virgin Mobile FreeFest.

While most of these vendors have little/no Australian representation, the fact that they are predominantly web-based, simple to use and fee-per-service mean there is a little investment required up front apart from setup and familiarisation costs.

8.2 Ticketing Agencies

In this model, venues and promoters allocate part or all inventories to commercial ticket agencies. The agencies charge a range of inside fees to the venue and in most cases an outside fee or booking fee to the patrons. There are a variety of contract types between clients and agencies, often requiring exclusivity, where promoters using the venue must use the agency for all (or most) sales related to their performance/event.

Some of the major ticketing agencies with a presence in Australia are:



While Ticketek is Australia’s largest commercial ticketing agency, internationally Ticketmaster is larger still.

- **Ticketek Australia:** is self-described (but not unfairly) as “Australia's number one entertainment events website”, with a market leading mobile platform that gives customers the ability to browse, buy and deliver tickets on their phone or tablet, through both a mobile site or iPhone application. Ticketek offers a team of call centre representatives, and operates 138 agency outlets, including 40 located at Westfield Concierge desks throughout Australia.

Ticketek sells over 18 million tickets to more than 20,000 events each year, including concerts, sports, theatre, musicals, festivals, exhibitions, experiences and family events. Ticketek Australia has offices in Sydney, Melbourne, Adelaide, Brisbane, Canberra, Gold Coast, and Perth.

Ticketek's wholly owned subsidiary Softix Pty Ltd, develops, installs and supports ticketing, reservation and access control software customised to the specifications of ticketing services clients.

- **Ticketmaster Australia:** offers a range of flexible solutions for distribution of tickets including a Print-at-Home service that allows customers to easily access their tickets via Ticketmaster.com.au. Customers can also purchase tickets at more than 75 outlets and box offices located throughout Australia or over the phone via the national Contact Centre. Ticketmaster also offers customers advanced mobile products including a mobile application, mobile website, and mobile ticket delivery. It offers Archtics software to those also interested in selling an allocation of their own tickets onsite at their own venues.

Ticketmaster provides ticketing, marketing, eCommerce and entry management solutions to a wide variety of leading arenas, stadiums, performing arts venues, museums and theatres as well as major events and festivals.

Sample customers: Paterson Stadium, Challenge Stadium, State Theatre (Sydney), Capitol Theatre, Theatre Royal, Carriage Works, Bangarra Dance Theatre, Royal Theatre Canberra, Sydney Opera House.

- **Bass:** (AU) is the leading ticketing agency for arts and entertainment in South Australia. Established in 1977, BASS is owned and operated by the Adelaide Festival Centre Trust. BASS prides itself on offering personalised service to clients and patrons, and its specialised knowledge of the arts and entertainment industry in the South Australian market. In demonstrating its ongoing support for the Arts, all BASS profits are returned to the Adelaide Festival Centre to support cultural and community projects.

BASS derives its name from Best Available Seating Service and was the first internet ticketing website in Australia to offer real time sales online. BASS sells tickets on behalf of clients via the commercial sales channels of the BASS website, call centre and its diverse outlet network which is located throughout South Australia. BASS also operates specialised service delivery business units that have been tailored over the years to cater to diverse yet specific clients requirements such as subscription processing, private and corporate group bookings and group launches, schools processing, plus corporate and private functions.

Sample customers: provides ticketing services for all arts and entertainment venues in South Australia, and also tickets for a variety of outdoor events.

- **Moshtix:** (AU) launched in 2003 as part of the Ticket Group Company, is a leading independent ticketing provider specialising in live music and entertainment events. Moshtix work with some of the country's most iconic festivals and live music venues, as well as providing ticketing and marketing services to the dance music, comedy, cinema, arts & culture and entertainment sectors nationally.

Moshtix sells tickets to concerts, festivals, comedy, film and more, via the Moshtix website, mobile phone (moshtix.mobi or iphone.moshtix.com.au), through their call centre, and through over 100 retail outlets around Australia. Moshtix's value proposition is in providing an efficient ticketing service to promoters and ticket buyers alike, while keeping the booking fee as low as possible. Moshtix's booking fees are consistently lower than other ticketing companies.

Sample customers: The Green Room, Railway Express, Cambridge Hotel, The Promethean.

- **Ticket Direct Australia (TDA):** gives the venue control over ticketing and audience development, allowing its users to retain control over all aspects of their operations, build knowledge about their customers and increase their revenue.

Sample customers: TDA provides business solutions to promoters, major sporting venues, including the Sydney Cricket Ground and Sydney Football Stadium, and over 70 performing arts and sports stadia across Australia and NZ.

- **qtix:** (Brisbane, AU) over 25 years' experience in providing ticketing services to the theatre, arts and events industry. qtix manages over 1,000 events annually across qtix and QPAC venues and genres.

qtix allows clients access to features such as print at home ticketing, select your own seat, white labelling and data interrogation.

Sample customers: Australian Chamber Orchestra, Australian String Quartet, Brisbane Festival, Brisbane Writers Festival, Medici, Musica Viva Australia, Opera Queensland, Queensland Music Festival, Queensland Youth Orchestra, Queensland Ballet, Queensland Conservatorium Griffith, University Queensland Pops Orchestra, Queensland Theatre Company, Queensland Youth Symphony, State Library of Queensland, Gallery of Modern Art (GoMA), QSO Studios, Thomas Dixon Centre.

- **Oztix:** (Brisbane, AU) independent ticketing company providing full service ticketing solutions for all types of events across all sorts of categories, from music festivals to sporting events, family events to the arts. Oztix sells and distributes tickets nationally for hundreds of clients online, through their Call Centre and via a national network of physical retail outlets.

Sample customers: not disclosed.

9 Customer Relationship Management (CRM) providers

During the past years, the CRM solutions market has experienced considerable growth as well as turmoil, including significant vendor consolidation and a rapid rise in the popularity of cloud-delivered solutions. In addition, quickly evolving technologies such as multichannel digital customer engagement, real-time decision making, social computing, business process management, and mobility are creating new ways for organisations to deliver differentiated customer experiences.

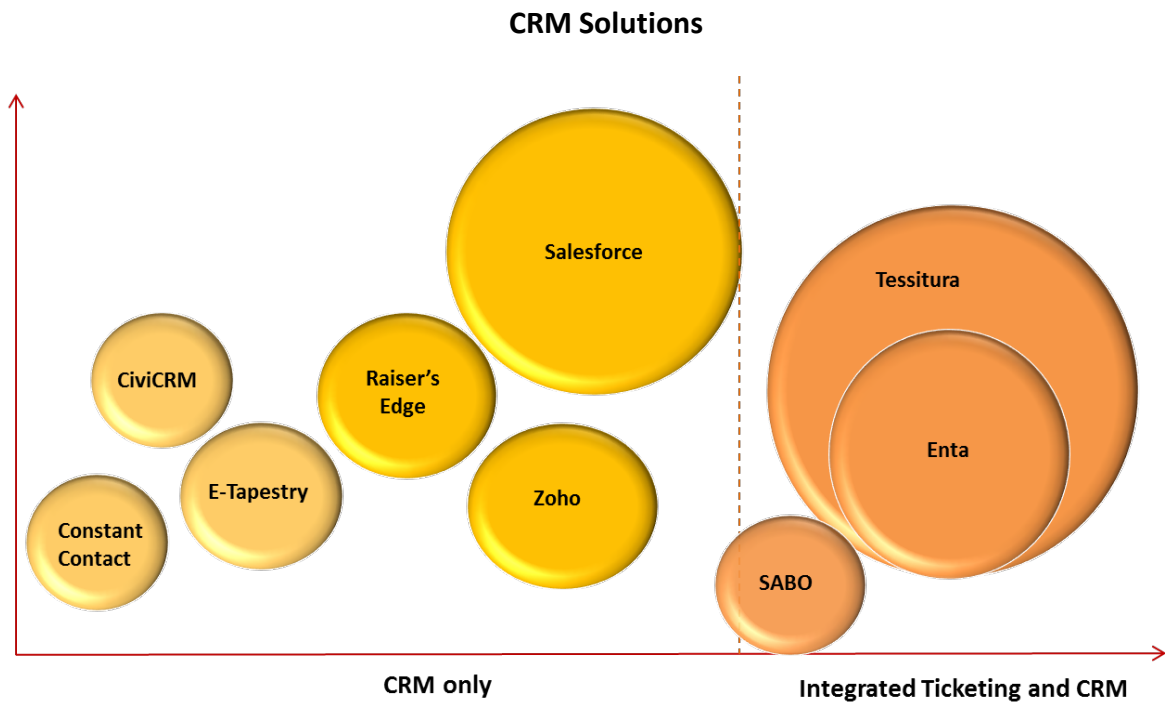
Today, organisations are facing radical changes in the way they work. Organisations need to be more customer-focused and they need to strengthen and grow their relationship with their clients. This has never been so important.

According to the Forrsights Software Survey, more than 65% of large and midsize North American and European organisations (25 to 999 employees) have adopted a CRM solution. In addition, almost 50% of small to medium size organisations have implemented a CRM solution and many are investing to upgrade their tool set.

Although CRM solutions are being adopted and used worldwide, the implementation of the software by itself will not guarantee a successful organisation-customer relationship. To succeed, organisations need to define adequate CRM strategies, re-think the customer-facing business process, acquire and deploy the right supporting technologies and lead and sustain the organisational changes required to make the transition to new ways of working.

For purposes of this research, CRM solutions have been grouped into three different categories:

- a) Integrated ticketing and CRM for large organisations
- b) Enterprise CRM solutions
- c) Light CRM solutions.



9.1 Integrated Ticketing and CRM solutions

This category considers integrated ticketing and CRM systems that are already established as best-practice solutions in the event ticketing sector e.g. Tessitura, enta. These systems are designed to correspond to the extensive and diverse requirements specific to the performing arts and ticketing industries, and can map data and processes precisely to those requirements. However the cost and complexity of these systems are not for everyone. They will prove most beneficial to organisations that have large customer databases (100,000+), that generally manage their own ticketing, or who arrange for comprehensive ticketing and other transactional information to be supplied to them. Without this rich data, and organisational commitment to resource its mining, the output of these top-level systems will be somewhat constrained.

- **enta:** Integrated with the ticketing solution, enta provides a fully-integrated CRM functionality which affords the ability to see a patron's entire history with the organisation. This functionality will allow the organisation to have a deep understanding of its patrons and to improve marketing strategies and activities.

Key functionalities:

- **Marketing Module**
 - **“Single view” comprehensive customer screen**
 - **Data Field Creation and Management**
 - **De-duplication tool**
 - **Customer feedback collection**
 - **Customer lifecycle management**
 - **Customer survey functionality**
 - **Marketing promotion tracking**
- **Seat Advisor:** In addition to its ticketing solution, Seat Advisor offers rich CRM features, helping organisations to deliver customer service to each patron.

Key functionalities:

- **Patron attributes**
 - **Surveys**
 - **Real time reporting**
 - **Social media integration**
- **Tessitura:** The Tessitura network provides an integrated 360-degree CRM solution that incorporates admissions, fundraising, memberships, and relationship management facilitating a high level interaction of the organisation with its customers.

Key functionalities:

- **360-degree CRM platform**
- **Search for records by any user-define attribute**
- **Data field creation and management**
- **Configurable constituent records header**
- **Household accounts**
- **Organisations accounts**
- **Customer lifecycle management**
- **Demographic data fields for analysis**
- **Customer feedback collection**
- **Research information for fundraising prospects**
- **Relationships**
- **Reporting**

9.2 Enterprise CRM solutions

The second category includes examples of popular CRM systems that were not specifically designed to integrate with live performance ticketing. However, some ticketing software providers have developed their own interfaces with these CRM products and their own ticketing platform.

This type of CRM is more suited to large organisations that do not manage their own ticketing functions (instead receiving summary customer data from the venues and agencies that look after ticketing on their behalf), but who have complex CRM needs regardless - i.e. they require sales lead generation and work flow management at a constituent level, or for comprehensive fundraising requirements.

Some key products and/or suppliers include:

- **Blackbaud:** (USA) Through the Patron Edge Solution, this organisation offers its ticketing platform that can be used as a stand-alone ticketing system or it can be integrated with one of the three Blackbaud CRM platforms – Raiser’s Edge or eTapestry.
 - a) **The Raiser’s Edge** is a fundraising software solution with retention, efficiency, acquisition and upgrading features. Using this fundraising tool, users can run annual individual giving campaigns, as well as major giving, planned giving and online giving via one system. The mobile app of The Raiser’s Edge also offers notes and enables actions, including viewing constituent information.

The company currently provides services to more than 28,000 customers in over 60 countries. Pricing is upon application and is not freely published, but user reviews suggest that it is an expensive system compared to competitors.

Key functionalities:

- **Call Centre Management**
- **Campaign Dashboard**
- **Contact Management**
- **Customer Database**
- **Customer Support Tracking**
- **Social Media integration**
- **Email Marketing**
- **Lead Management**
- **Multi-Channel Marketing**
- **Remote Access**
- **Sales Reports**
- **Dashboards.**

Selected customers: Blackbaud services more than 28,000 not-for-profits in over 60 countries and Raiser’s Edge users include WA Art Gallery, YMCA, Boy Scouts of America, American Red Cross, School on Wheels, and National Baseball Hall of Fame. Some customers in Australia include Beyond Blue, Indigenous Community Volunteers, National Breast Cancer Foundation, and Peter MacCallum Cancer Foundation.

- b) **E-Tapestry:** In addition to Raiser’s Edge, Blackbaud offers a lower-priced, cloud-hosted, web-enabled system with extensive functionality tailored to meet some of the general CRM needs of smaller not-for-profit organisations and charities. While it has some event ticketing capabilities, this is not a core strength, instead focusing on simple fundraising and marketing functionality, and integration with other applications. Blackbaud claims that on average, organisations using e-Tapestry report a US\$30,000 increase in fundraising revenue in their first year of using this system.

Pricing varies between US\$119 per month for management of 1000 customer records to US\$399 per month for 20,000 customer records.

Key features:

- **Dashboard Reporting**
- **Data Health Scorecard**
- **Address Finder**
- **DIY Online Forms**
- **Mobile Data Access & Reporting**
- **Fully encrypted data security**
- **Email Marketing**
- **Social Media Integration.**

Sample customers: same as above.

- **Salesforce:** (USA) Salesforce is a cloud-based CRM software. This CRM software is a market leader, however fundraising is not a core focus. Salesforce is focused on sales functionality more relevant to corporate and client management including easy marketing tools, lead management, and tracking and monitoring of conversion in real time.

The company offers five different editions accordingly to the size and goals of the user. Pricing starts from \$5/user/month, allowing for up to five users (Contact Manager edition) and it could go up to \$420/user/month with the extend CRM performance edition.

Key features:

- **Multi-Language Capabilities**
- **Sales and Marketing Automation**
- **Social Media Integration**
- **Workflow Rules & Management**
- **Large User Base/Community**
- **Extensive Reports**
- **Campaign Dashboard**
- **Customer Self Service Portal**
- **Customer Support Tracking**
- **Email Marketing**
- **Lead Management**
- **API Integration**

Sample customers: Salesforce is used by thousands of customers internationally including NBC, Universal, News International, Living Social, Electronic Arts, and Thomson Reuters. Australian customers include Gumtree, Open Universities Australia, and Spotify.

- **Microsoft Dynamics CRM:** (USA) This solution is used in different sectors and it can be acquired both on-premise and cloud-based. To date, Microsoft Dynamics CRM has not been a popular solution in the arts and culture industry, the notable exception has been Tickets.com, which has built integration with their ticketing platform.

Pricing starts from US\$65 per month per user, so could prove expensive for organisations who want all staff to be using their CRM

Key features:

- **Mobile applications**
- **Email marketing**
- **Role based access and permissions**
- **Marketing tools**
- **Extensive Reports**
- **Data import and export in different formats**
- **Real time analytics**
- **Knowledge management**
- **Sales force automation**
- **API Integration**

9.3 Light CRM solutions

The third category is particularly relevant to organisations that do not have large customer databases (e.g. exceeding 20,000 constituents), and who do not require or are not resourced to manage complex additional CRM needs. These organisations will be looking for inexpensive, easy-to-implement solutions for customer data management, campaign marketing, reporting, and sales lead handling.

It is possible to find hundreds of competing vendors under this category, some of them allowing a 30 day free trial period. It is difficult to clearly recommend the most appropriate solution, as vendors offer such diverse products and pricing structures. Note that while most in this category may appear to be priced similarly, with a low monthly charge, there are significant costs that can be incurred when purchasing specific added features and increased requirements. So it is crucial to flesh out organisational requirements as thoroughly as possible.

Some CRM products identified:

- **CiviCRM:** (USA) This open source software available for use by charities and not-for-profits only. Like Tessitura, it positions itself as a not-for-profit community with over 15,000 organisations using CiviCRM, sharing their advances and work together.

Key costs are related to any customisation, development and training required. This is not a user-friendly “off-the-shelf” product but instead caters for those organisations who want to configure their own specific functionality requirements for longer term benefit.

Key features:

- **Contacts Management**
- **Contributions Management**
- **Peer-to-Peer Fundraising**
- **Advocacy Campaigns**
- **Reporting**
- **Community support network**
- **Conferences, Webinars, Forums**
- **Events Management**

Sample customers: Not for Profits including Chartered Institute of Linguists, Disability Power and Pride, Ecology Action Centre, Oasis Centre, National Institute of Agriculture. Australian users include Fremantle Chamber of Commerce and Australian Youth Orchestra.

- **Constant Contact:** (USA) A simple web-based interface focusing on email marketing predominantly, with additional functionality and scale in the higher monthly price categories.

Prices start at US\$20/month for basic email campaigns, contact management & social sharing; on to ‘Essential’ package starting at US\$45/month for “full toolkit, including landing pages & detailed tracking”; up to the ‘Ultimate’ package at US\$195/month including personal support from “CRM coach”.

Key features:

- **Reporting**
- **Email campaign marketing focus**
- **Offers and Promotions management**
- **Feedback and surveys**
- **Online events and registrations**
- **Constant Contact CRM Couch**

Sample customers: not disclosed.

10 Ticketing Delivery Models

Quality information is a facilitator of successful marketing and in the last decade many Australian performing arts organisations have revised their approach to ticketing, recognising it as the most significant enabler of improved collection and analysis of information about their customers. Some organisations have opted to sell some (if not most) of their inventory via self-managed ticketing systems, acquiring and storing the transactional information to use in a variety of new and beneficial ways to improve audience development and stakeholder engagement. The cost of these self-managed systems could be partially or totally compensated by the retention of customer-facing fees, as well as increased revenue and yield across other areas of the business e.g. fundraising.

Perth being the last Australian capital city where the arts companies are tied to an essentially exclusive ticketing agreement, initially with BOCS and since three years ago with one of Australia's biggest ticketing agency.

Many venues and promoters in Sydney, Melbourne, Canberra, Adelaide and Brisbane have a different ticketing agreement with Ticketek or Ticketmaster, complementing their own core self-ticketing operations – directly transacting with key customer groups such as subscribers and repeat single ticket buyers – with an allocation of inventory to one of these two large agents in order to access new, different potential markets. Such non-exclusive arrangements are negotiated on a campaign-by-campaign or annual basis, and the lack of exclusivity (and increased competition between the two agencies for this business) is more likely to ensure a fair and equitable cost-benefit ratio for all parties.

In order to support the WA arts and culture sector aspirations, there is a need to review PTT ticketing arrangements business model and evaluate other options that could better address the sector's needs.

Under the current model, the major ticket sellers i.e. Resident companies (with the exception of WASO), must use Ticketek for all ticketing activities in PTT venues.

Findings from our research, workshops and surveys indicated:

- Ticketing fees for both promoters and patrons, tend to be very high in relation to the price of the ticket, causing dissatisfaction in both groups of users. Participants noted that every ticketing fee that goes to the agent represents lost revenue.
- Organisations such as WASO and PIAF are/have already developed their own ticketing and CRM solutions, in order to get additional streams of revenue and to develop a closer relationship with their patrons and sponsors
- Smaller organisations selling low-price tickets cannot afford Ticketek fees since the inside charges could represent 25 to 40 percent of the value of the ticket. When they have the possibility to sell tickets, they look for cheap ticketing services provided by online ticketing

systems such as Trybooking and Eventbrite. These systems charge as little as \$0.30 per ticket sold and no fee is charged for 'comps'.

The following sections describe the common business models used in the arts and culture industry with the aim to assess them against the WA stakeholders needs and to recommend a suitable model for the industry.

1. Commercial Ticket Agency
2. Specialist Arts Ticketing Provider
- 3a. Venue-Based Ticketing Agency
- 3b. Not-for-Profit Consortium.

It should be noted that whichever model or solution is pursued by the Perth sector, most venues and organisations will retain an ongoing relationship with the big commercial ticketing agencies (Ticketek/Ticketmaster), because of their popularity with certain promoters, and because there will always be specific event opportunities that would better benefit from their capabilities (e.g. high speed on-sales, large outdoor events etc.).

10.1 Model 1 – Commercial Ticket Agency

The *Commercial Ticketing Agency* model is effectively a continuation of the current model, where a Consortium of Perth venues (centred around PTT) sign an exclusive ticketing agreement with one of Australia's two biggest ticketing agencies (either renegotiating with Ticketek or a new agreement with Ticketmaster). The primary agreement would be between the agent and venues, with the organisations that perform at the venue represented (and contracted) by extension.

CRM functionality remains a secondary priority and would need to be developed independently by the promoters. This is effectively what PIAF and WASO are pursuing by their implementation of Tessitura. Other resident companies are following the same steps and have started the discussion about the implementation of a small consortium comprised of WA Ballet, WA Opera and the Black Swan State Theatre Company.

The non-PTT managed venues surveyed have reported an average ticketing fee of \$1.70 per ticket. It is therefore most likely that non-PTT managed venues will continue using their current ticketing systems. Users of these venues will need to follow any exclusivity conditions established by these venues.

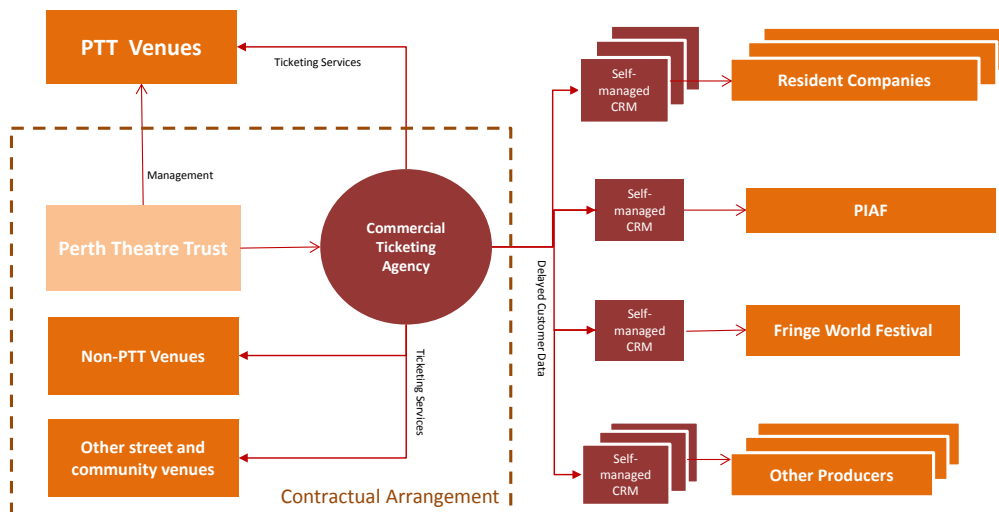
10.1.1 Adding CRM solution for venues and promoters

The *Commercial Ticketing Agency* model could be enhanced by allowing venues and promoters to manage their own CRM needs. With this solution, they would be able to keep track of subscribers, maintain relationships, donations and loyalty programs.

Although this model could be seen as just replicating the current environment, it could be enhanced to include:

- a. The ticketing agency and the venues are contracted to improve customer data quality and supply at point-of-sale and to transmit the data post-event into the promoter's self-managed CRM solution
- b. The ticketing agency offers lower ticketing fees allowing the promoter to keep a bigger percentage of the cost of the ticket to pay for the cost of the performance.
- c. The venues (PTT and non-PTT) are willing to allocate a percentage of their ticket inventory to the promoters. This will allow promoters to establish a direct relationship with their patrons and develop their audiences.

The following diagram shows the structure of this model:



The following table shows relevant advantages and disadvantages of this model:

Advantages	Disadvantages
<ul style="list-style-type: none"> • Reputable standard reporting suite including auto-email notification. • Ticketing transactions are a dependable customer experience • Easier for the venues to manage only one ticketing relationship instead of many • Frees arts organisations to focus on core artistic objectives e.g. the creation of compelling patron experiences, rather than the administration of ticketing • Fixed term agreement and detailed pricing from agents ensures accurate cost forecasting. • Good mobile sites and mobile applications • Financial capability to invest in setting up ticketing outlets at venues • Comprehensive sales and distribution network • Call centre operations with sophisticated contact centre management technology • Customer segmentation and analysis. 	<ul style="list-style-type: none"> • Similar to current model, which has not been very satisfactory for an important group of promoters. • Exclusive inventory control required • Brand Relationship Disconnect – low connection between the arts organisation and those organisations and patrons • Customer data collection is constrained, and it can be inconsistent across different sales channels. This generates problems in sharing the data • CRM capabilities are inhibited - there is no direct integration with CRM or fundraising and philanthropy systems. • High inside and outside ticketing charges. • Not specialists in not-for-profit and small organisations • No customisation of reports or other services – generally a “one size fits all” approach.

10.1.2 Delivery Requirements

Delivery of this model is simple and generally cost-effective for the venues, especially when part of the inside charge goes to them. The *Commercial Ticketing Agency* manages the majority of requirements including website sales, call centre sales etc., and absorbs the costs which are hidden from other parties.

The costs of standard hardware requirements, and staff in some occasions, is either absorbed by the company or negotiated with the venues on a shared basis, depending on the quantity of inventory sold there. Currently this is not the case of most venues in WA where the staff is provided by the venue.

10.1.3 Summary

This is the path of least resistance – a relatively-inexpensive model for venues, but with different inconveniences for promoters. This is a predictably-budgeted, resource-light model that could be improved with individual organisations running self-managed CRM systems.

In addition, agreement for inventory allocation should increase the level of competency and efficiency among venues and promoters.

The *Commercial Ticketing Agency* model would have to offer some guarantees of new support around:

- Promoter-specific marketing support
- Increased customer data quality, acquisition and supply to promoters so they can implement self-managed CRM; a strong CRM strategy needs to be developed in order to succeed in this area
- A shared ticketing inventory option for those promoters who want to self-ticket also, otherwise it will not meet Perth stakeholder needs.

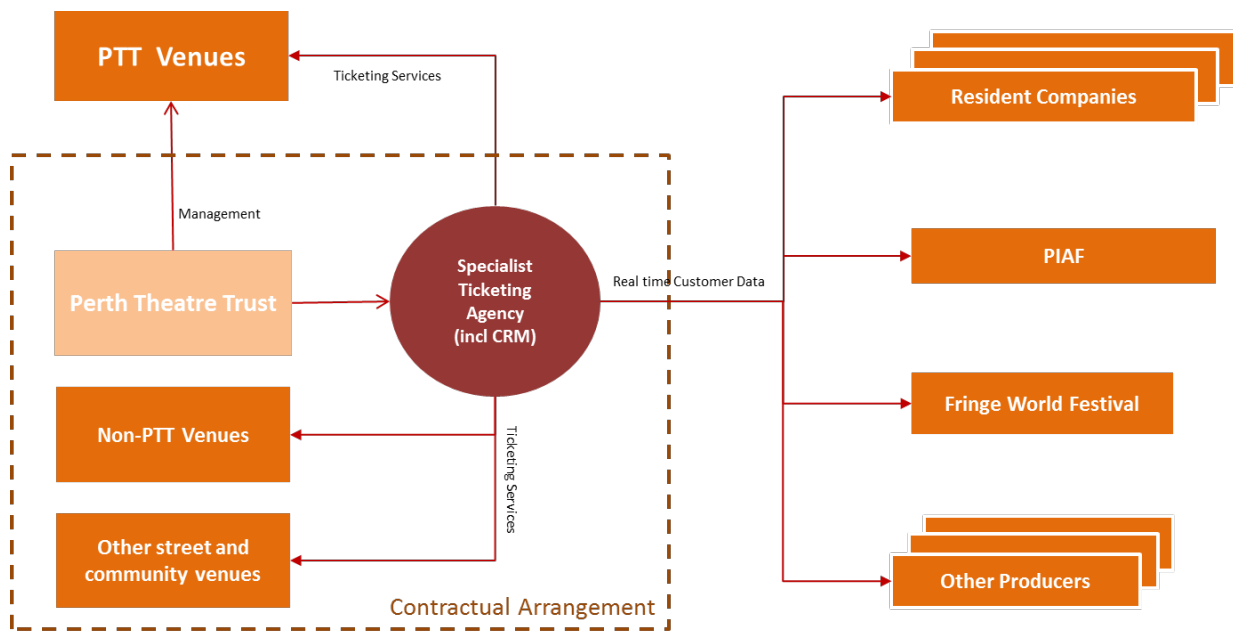
10.2 Model 2 – Specialist Arts Ticketing Provider

This model would see an existing ticketing business with strong ties to the not-for-profit culture and arts sector, such as BASS in Adelaide or qtix in Queensland, step in to offer a scalable degree of remote ticketing support for Perth venues and promoters.

“Boutique agencies” participating in this model, can offer different services from leading commercial ticketing agencies. As some of them currently service many other not-for-profit organisations, including promoters with relatively-small turnover, they understand that discrete, niche support can be as important to some promoters as large-scale commercial imperatives are to others. This may better address some stakeholders’ needs.

Through the use of a strong ticketing and CRM solution, the agency could provide ticketing and CRM services to both venues and promoters of the arts and culture sector in WA. This model means that for some promoters and venues there would be less of an imperative to source their own self-managed CRM solution

Ticketing fees may vary between agencies, and considering the confidentiality requested for some of the survey participants in this market, it is not possible to show an example of the cost of the tickets for this model. However, the structure and flow of fees of this model are shown below:



An advantage of this model is that service providers can easily drop the ticketing functionality into the stakeholder’s website (also known as ‘white label’ services). Also, it is expected that the agencies could manage a call/contact centre in Perth, while they host the ticketing environment from their main installations interstate

The major benefit of this model is that online customers engage exclusively with the website of the promoters. As a consequence, the dialogue is initiated between the company and the patron straight away, not via a third party ticketing agency.

The following table shows some of the relevant advantages and disadvantages of this Model:

Advantages	Disadvantages
<ul style="list-style-type: none"> • Agencies have significant arts and not-for-profit experience already. • Agencies have existing infrastructure, so there is no need to start from scratch. • Understanding of the diverse requirements on all promoters and venues. • Commitment to enabling improved CRM for WA stakeholders 	<ul style="list-style-type: none"> • Remote support could be compromised • Proposed per-ticket fees are likely to be significantly high, especially for promoters selling low-cost tickets • Lack of “local focus” if call centre and support is not in Perth • Exclusivity clauses need to be explored further e.g. would fees remain the same for companies who sell some of their own

Advantages	Disadvantages
<ul style="list-style-type: none"> • Flexibility to negotiate costs and details of services. • Ticketing platforms for BASS and Qtix are built using Enta software, a robust ticketing platform. • Flexibility on occasional usage of other agencies, for specific purposes 	<ul style="list-style-type: none"> • inventory as subscriptions separately? • Management, operations and cost of ticketing offices at venues need to be thoroughly scoped.

10.2.1 Delivery Requirements

Delivery of this model will require a contact centre, an office for account management and training support, and permanent on-site support to the users. The resources and infrastructure provided by the agencies vary between them, so it is very important to scope and define these details directly with the agency.

10.2.2 Summary

This model is relatively easy to implement and it could be cost effective for the venues or for the PTT. However, the fact that the ticketing functionality is not in WA, and that these agencies have low experience in the WA market will be a risk for many promoters and stakeholders. In addition, ticketing fees could be similar or even higher to those charged by the leading commercial agencies, increasing the cost of attendances, which will be a disincentive for patrons, promoters and venues alike.

This model can bring activities related with CRM, but it is very unlikely that it will provide promoters with a specific tool to develop philanthropy and sponsorship.

10.3 Model 3a – Venue-Based Ticketing Agency

This model would see a conglomerate of Perth venues jointly develop their own new in-house ticketing agency using software secured from a major ticketing system supplier, contracting their ticketing services to organisations that perform at these venues, and potentially beyond to other territories.

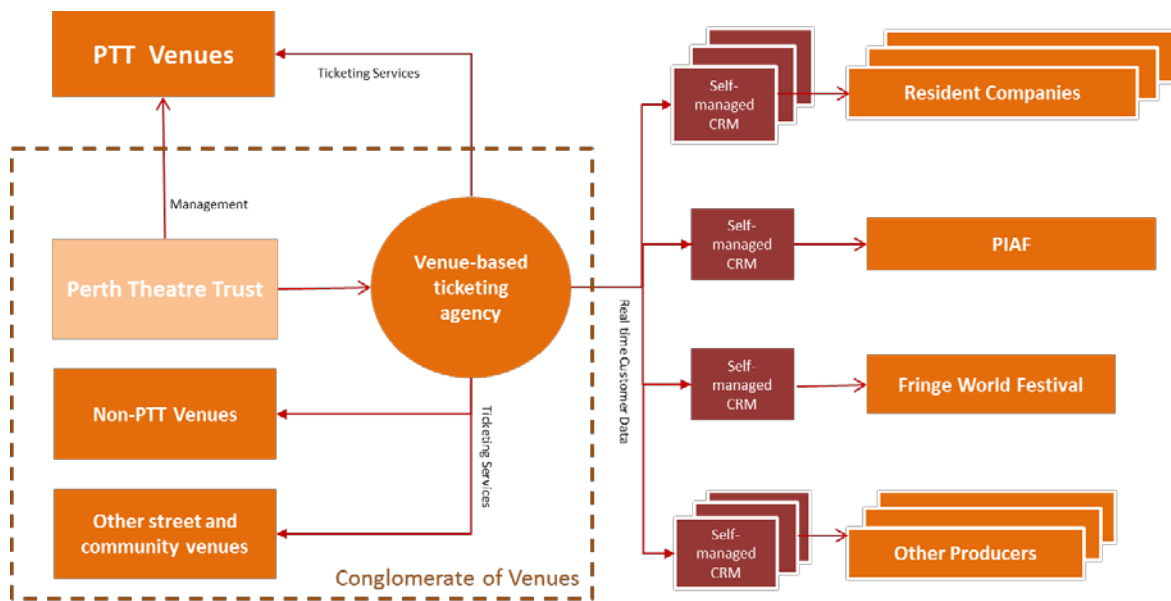
This model can be compared to the original development of qtix, a ticketing agency developed by Queensland Performing Arts Centre last decade, who used enta software as the platform to set up their own new ticketing operations. It also can also be compared to BOCS, the previous ticketing approach in Perth prior to Ticketek securing the PTT contract (via AEG Ogdens).

This model will develop a self-ticketing agency in charge of ticketing activities and the correspondent management responsibilities. Some of the requirements of this model include:

- A place/venue to establish the self-ticketing agency
- Additional staff (ticketing, marketing, call centre)
- Creation of a call centre
- Provision of box office operations
- IT investment (infrastructure, hardware, software and ongoing costs).

When considering the above, it could be assumed that the best option to develop it should be through the PTT structure. However, it is necessary to consider the appetite of this organisation to lead a ticketing model like this and the impact of current government legislation.

In regards to the ticketing fees, the self-ticketing agent will set the fee structure and would likely require inventory exclusivity, in order to establish itself as an ongoing concern and to recover costs of this new investment. Venues not participating in this model would continue using their own ticketing solution and they might consider to acquire an independent CRM solution. Since 100% of ticketing fees are going to the self-ticketing agent, they could be reviewed to decrease both the cost to promoter companies and to patrons.



The amount of the tickets sold under this structure will depend on the number of participating venues, the ticketing fee structure and the services to be provided – e.g. marketing, reporting, and call centre.

The following table depicts relevant advantages and disadvantages of this model:

Advantages	Disadvantages
<ul style="list-style-type: none"> • Opportunity to set up a structure in Perth that meets most of venues and promoters needs, with a fee structure that strives to be fair and equitable, while supporting their marketing activities. • Opportunity to provide services to PTT and non-PTT venues in WA. These services could be offered to users in other states in the country. • WA based: knowledge of the WA sector. • If implementation costs are kept low, better fee structure may be offered to promoters. 	<ul style="list-style-type: none"> • Set-up is resource intensive and costly. This could bring even an increase in ticketing fees. • Low chance to see a change in exclusivity conditions between agency/venues and promoters. No inventory allocation allowed against the desire of promoters. • Building a new-mass market customer database could be challenging and time consuming and there is a risk of ending up with less quality customer data than currently. • Recent experience in other territories has resulted in years of negotiation and arbitration to come to a consensus on costs, charges and services.

10.3.1 Delivery Requirements

Delivery of this model would be complex and expensive. Costing of staff, hardware, and location specifics will need to be aligned with stakeholder needs and existing resources. This new agency would need to absorb the funding and resourcing of:

- A new ticketing system and technical infrastructure requirements
- An advanced e-commerce website (or websites, e.g. group sales-specific)
- A call centre that was capable of handling widely-fluctuating sales cycles
- An appropriately-staffed box office at every venue involved, including staff managing in-person at-event ticket pick-ups outside of business hours
- Staff to build events in the ticketing system and manage casual staff (note it is common to have multiple staff job-share to provide redundancy for leave etc.)
- Marketing staff to realise effective profitability of events, in tandem with promoter's own efforts
- Continual acquisition of customer data to grow the new database
- Collateral as required e.g. branded ticket stock, envelopes, signage
- A self-managed CRM could work as a complement for promoters and for those venues deciding not to join to the self-ticketing agency model.

Staffing costs would be the most significant expense. Ticketing operations of this nature generally budget 75% of their total costs to staffing.

A ticketing and CRM software solution that is cloud-based is recommended as it would be too expensive to manage an on-premise solution.

10.3.2 Summary

The cost and difficulties of creating a new venue-based ticketing agency are only the first hurdle, as new commercial pressures would likely cause tensions with promoters. This model may be revenue-based and will generate benefits for the participating venues but it ultimately may be too risky an approach for most stakeholders.

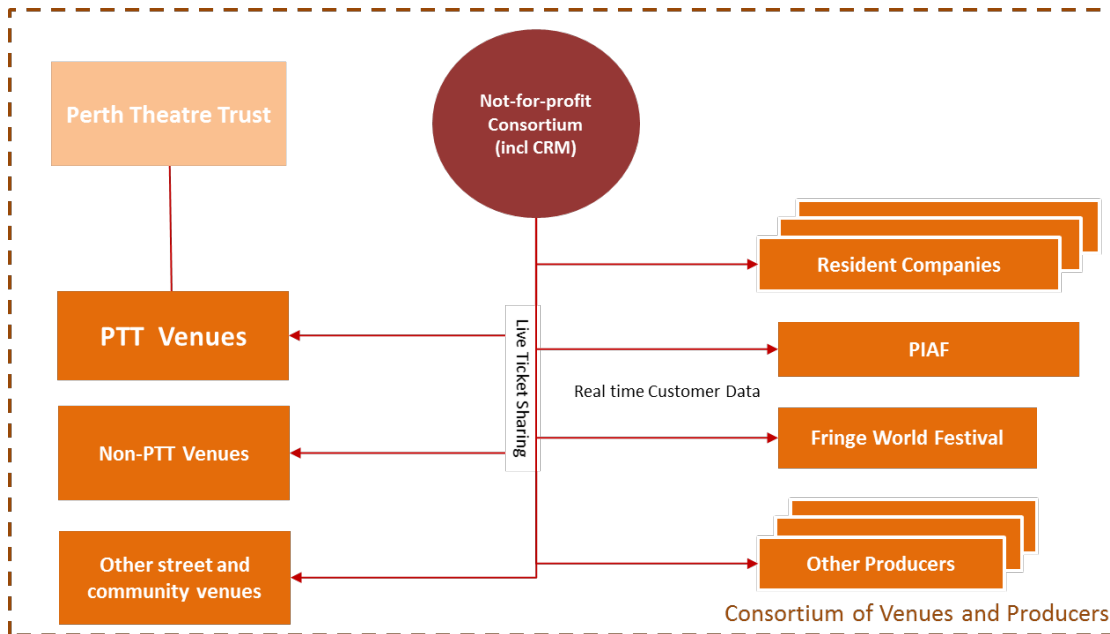
10.4 Model 3b – Not-for-Profit Consortium

This model would see a new consortium of venues, resident companies and potentially other major hirers developing their own not-for-profit shared system of ticketing and CRM. Commercial promoters would be catered for on a different, but equitable, fee basis, with some allocations managed through a commercial agent as required or requested.

In a consortium environment, a group of organisations share one database system, having access only to their own data. Each organisation can customise the system according to their business

needs but having access to all functionalities of the solution – ticketing, CRM, philanthropy, marketing, etc. In general, consortium environments are established with a Master License Holder, that is primarily responsible for the application, and one or more sub-licensees that access the system.

The structure of this model is shown in the following diagram:



There are a number of vendors in the market offering suitable solutions, and the market should be tested by an RFT process. A comparison model would be the Sydney Opera House and its resident consortium, the UCSS (Unified Consortium Software Systems) which has been in operation since 2006.

The following table shows some of the relevant advantages and disadvantages of this Model:

Advantages	Disadvantages
<ul style="list-style-type: none"> • Creates new revenue streams, as some consortium-enabling software has no per ticket charges. • Potential to be the most democratic and equitable, based on shared costs per 	<ul style="list-style-type: none"> • Extensive initial investment of resources, putting particular pressures on venues. • Development of new infrastructure e.g. Call Centre, e-commerce website. • New governance and financial modelling. • Needs to be strictly managed, to ensure

Advantages	Disadvantages
<p>ticketing volumes.</p> <ul style="list-style-type: none"> • Optimal CRM – self-control of data acquisition and usage, self-control of customer relationships. • Optimal fundraising potential, because of integrated CRM capabilities. • Optimal reporting – customisable and extensive. • Optimal ticketing environment. • Control grouping of data ensures security and confidentiality for partners 	<p>costs are controlled and planned benefits to stakeholders actually eventuate.</p> <ul style="list-style-type: none"> • Requires adherence to strict business and process rules. • Implementation period tends to be long. • Full training needs to be taken in order to understand how the system works.

10.4.1 Delivery Requirements

Delivering this model will require some of the following:

- A call centre that is capable of handling widely-fluctuating sales cycles
- An appropriately-staffed box office at every venue
- Staff to build events in the ticketing system and manage casual staff (note it is common to have multiple staff job-share to provide redundancy for leave etc.)
- Marketing staff to realise effective profitability of events, in tandem with promoters' own efforts
- Continual acquisition of customer data to grow the new database.
- Collateral as required e.g. branded ticket stock, envelopes, signage.

A new collaborative approach is required to deliver this model. It would require PTT venues to take the lead as the key stakeholder in setting up new ticketing operations, and to govern this new consortia. It would require all organisations to realign their staffing roles and responsibilities to create a dedicated staff member at each organisation tasked with governance of the system and realising new capabilities.

10.4.2 Summary

This model is resource-intensive to implement but offers the best opportunity to deliver strong results for stakeholders and for customers. This model is likely to deliver the best CRM, philanthropy and sponsorship outcomes too. It is dependent on a new collaborative approach between PTT venues and promoters, especially resident companies, to achieve best results. It is recommended to undertake a deep analysis of the organisations' willingness to participate in order to have a better estimate of the magnitude of resources and time required for its implementation.

11 Financial comparison between business models

In order to evaluate the proposed models, a financial analysis was also conducted. To evaluate the different delivery models, an estimated cost per ticket was calculated. This cost was calculated for different volumes of tickets to determine the minimum volumes required to justify the two self-managed models versus an external model (commercial or boutique).

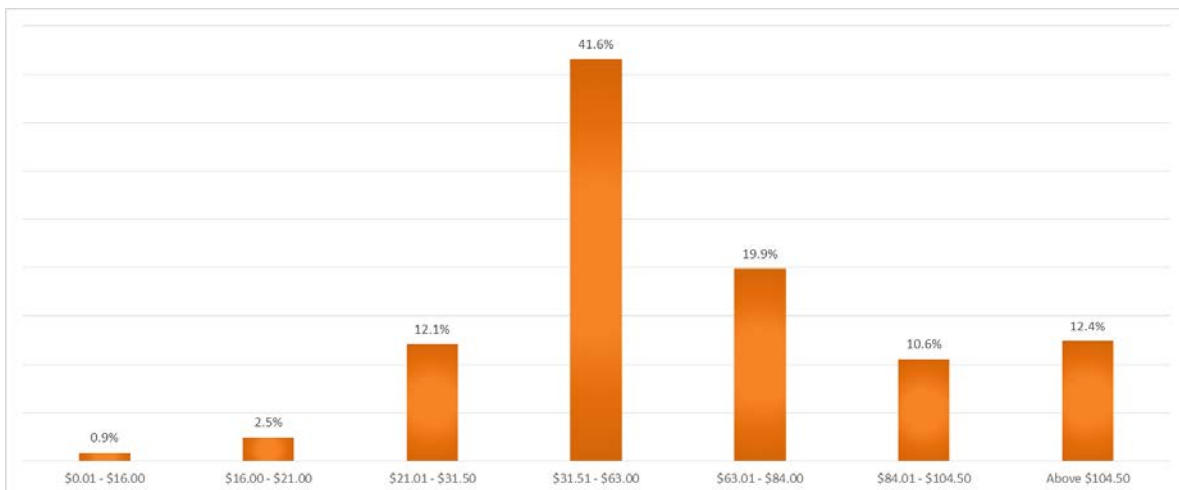
Although the results of the analysis are useful to understand the cost per ticket associated with each model, the analysis was based on limited information from ticketing solution providers based on simple assumptions. This is not an exhaustive analysis and it is not intended to be a substitute for a detailed requirements and selection process.

11.1 Total cost per ticket sold

This indicator was chosen to compare the software that could be used for the models described in this report and to estimate potential benefits for the sector when moving away from the current ticketing model.⁸

The first step was to determine the structure of tickets sales by price range of those promoters using Ticketek services. The analysis shows that 41.6% of the tickets sold are in the \$31.50 to \$63.00 price bracket. The overall distribution is shown below:

Tickets sales by price range



⁸ The analysis includes implementation and ongoing costs.

Considering the distribution above and the ticketing fee charged by price range,⁹ the weighted average price per ticket charged under the current ticketing model was calculated as \$7.21¹⁰. As a result, if 300,000 tickets were sold, the approximated amount of ticketing fees will be \$2.1M.¹¹

In order to compare the different models and available ticketing solutions, an estimated cost per ticket was calculated and it was benchmarked against the existing weighted average price under the current model. This process is described in the following sections.

11.2 Software Considered

In order to evaluate the proposed models, software solutions were considered for each model. With external agencies, there is no choice of ticketing software – leverage of the agency’s preferred ticketing software is assumed.

		CENTRAL TICKETING AGENCY MODELS			
		Commercial Agency	Specialist Agency	Venue-based Ticketing Agency	Not-for-Profit Consortium
Ticketing	enta Tessitura SABO Trybooking Eventbrite Oztix	Ticketek Ticketmaster	Adelaide Festival Centre QPAC	enta Tessitura Tickets.com	enta Tessitura Tickets.com
	enta Raiser’s edge E-Tapestry Salesforce Microsoft Dynamics	enta Tessitura Raiser’s edge E-Tapestry Salesforce Microsoft Dynamics			
CRM (Promoter)					

With the exception of a Not-for-Profit Consortium, CRM Software may need to be purchased by individual promoters to leverage their data.

For Models 3a and 3b, a comprehensive analysis needs to be performed, depending on the participating organisations and the number of tickets sold

⁹ Ticketing fee refers to the inside charge only and it does not consider the outside fees.

¹⁰ Information about fees was obtained from surveys and individual interviews with stakeholders.

¹¹ It is unknown if this amount is revenue for the Agency or if a portion of it is also revenue for the venues, as it is often agreed when hiring services from a commercial agency.

For organisations that don't have the scale or don't use the covered venues, there are simpler solutions available.

11.3 Model 1 – Commercial Ticketing Agency

Possible ticketing solution providers: Ticketek, Ticketmaster.

A commercial ticketing agency charges an inside charge and delivery fee, all of them being sources of revenue for the agency. However, only the inside charge will represent a direct cost to the promoters. For this reason, all the other fees and charges were not considered during this evaluation.

The ticketing fee is fixed and it depends on the ticket price, representing in some cases up to 40 percent. Thus, the more volume of tickets sold, the more revenue the ticketing agency has and the better the fixed costs are recovered.

As with other solutions, the ticketing agency needs a breakeven point to cover all its expenses and make profits. That is the reason why exclusivity agreements are a fundamental element to help them to ensure certain amount of tickets sold per year, and allocation of inventories could be harmful for them, since the ticketing agency will lose the revenue generated by the fees associated with the allocated ticket.

Financially, this model favours the ticketing agency and the venues as a percentage of the ticketing fees are paid to them.

In order to achieve better results this model should include the following:

- Negotiate lower fees with emphasis in the low price ranges
- Eliminate or modify the exclusiveness agreement, enabling allocations of inventory to promoters who request them.
- Provide better marketing support to the not-for-profit and small organisations.

If there is no allocation of inventory, no better fees and/or better marketing and support to the patrons to develop their audiences, this model cannot be considered an optimal solution to achieve the goals of the WA arts and culture organisations.

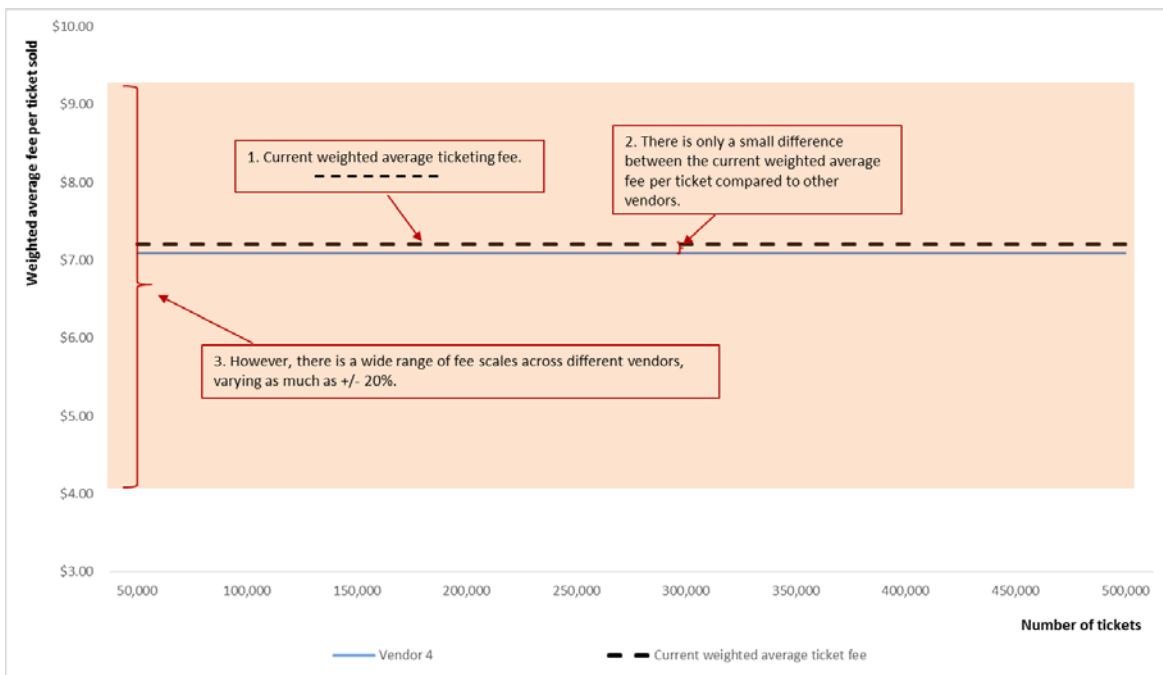
11.4 Model 2 – Specialist art ticketing provider

Possible ticketing solution providers: Adelaide Festival Centre, QPAC.

From a financial point of view, this option is similar to the existing one with a minimum difference in the price per ticket charged. Assuming that there is no need to invest in infrastructure, under the scenario of 300,000 tickets sold per annum and with a weighted average ticketing fee of \$7.09, savings will be less than \$40,000 per year.

The following diagram illustrates this model, showing a weighted average ticketing fee provided by the ticketing agencies. This fee can show a variation of approximately 20 percent across providers of this service:

Specialist art ticketing provider, average cost per ticket



11.5 Model 3 – New Ticketing Agency

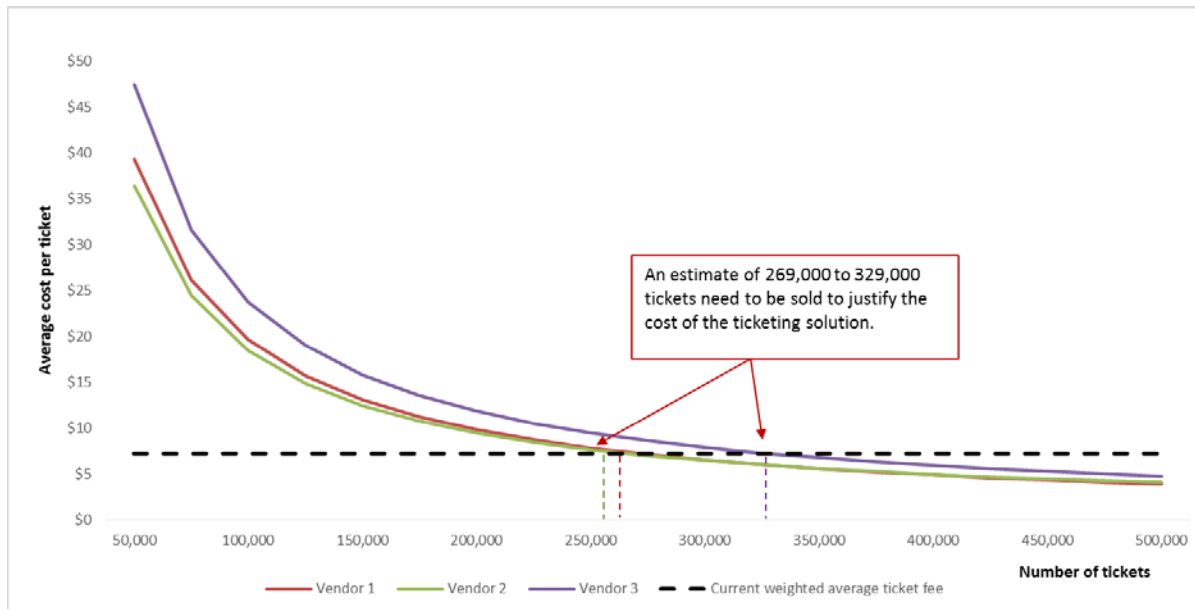
Possible ticketing solution providers: Tessitura, enta, Tickets.com

Implementing this model implies a high level of investment as it will require the purchase of software, establishing and running a call centre, with all the requisite staff to manage all ticketing related activities. The main characteristic of this model is that it needs to work with a minimum group of venues/promoters to allow it to recover the related expenses. Depending on the software chosen, at least 250,000 tickets need to be sold just to cover costs.

The more ticket sales, the greater opportunity to spread the fixed-costs across a greater number of tickets. So, as the number of tickets sold increase, the “savings” can be returned to the agency in terms of:

- Lower ticket costs (highly unlikely in Model 3a)
- Returned to the conglomerate/consortium members
- Reinvestment in Agency services.

New ticketing organisation, average cost per ticket



11.5.1 Model 3a – Venue-based Ticketing Agency

The fees generated under it belong to the Agency owner(s) (i.e. conglomerate of vendors) It also stands to reason that the Ticketing fees will be determined by the Agency owner(s), and therefore any increase in ticket volume is unlikely to result in lower ticketing fees.

11.5.2 Model 3b – Not-for-Profit Consortium

This model is very similar to the previous one with the main difference being the ownership. In this model a group of promoters and venues would be jointly responsible for the ticketing solution and as it is an “inclusive” model, every consortium participant keeps its independence and is free to decide their own ticketing fees from their own points-of-sale. In the ideal state of this model, promoters and venues will be working under a “live shared ticketing framework”.

A “live shared ticketing framework’ allows both the vendor and the promoter to sell all tickets until they are sold out rather than have a ticket allocation for each party and having to complete a reallocation on a regular basis. The shared event experience allows both parties to market

separately but sell from the same inventory. Having multiple stakeholders access the same maps/inventory is ultimately better for customers too, as they will always have the pick of the best tickets available, no matter what point-of-sale they choose.

An additional advantage of this “inclusive” model is the possibility to share some of the fixed costs between the participants in the consortium. If the fixed costs can be shared between participants of the consortium, the amount of tickets sold needed to justify the implementation of the model will be lower.

This model allows promoters to establish a direct relationship with their patrons; helps them to increase attendance and, by capturing improved data and managing much of the interaction, to grow donations and sponsorships. This should translate into higher revenue that will put organisations in a more sustainable environment.

11.6 Overall financial comparison between business models

As a result of the financial analysis, the average cost per ticket was estimated against the number of tickets sold. The following table shows the results of the calculations:

Model	Model 1	Model 2	3a / 3b
	Commercial Agency	Specialist Agency	Venue-based ticketing or not-for-profit Consortium
Tickets sold	Weighted average fee per ticket		Average cost per ticket
10,000.00			\$180.2 - \$237.2
25,000.00			\$72.4 - \$94.9
50,000.00			\$36.4 - \$47.4
75,000.00			\$24.4 - \$31.6
100,000.00			\$18.5 - \$23.7
125,000.00			\$14.9 - \$19.0
150,000.00			\$12.5 - \$15.8
175,000.00			\$10.8 - \$13.6
200,000.00			\$9.5 - \$11.9
225,000.00			\$8.5 - \$10.5
250,000.00			\$7.2 - \$9.5
275,000.00			\$7.0 - \$8.6
300,000.00	\$6.48 - \$7.92	\$5.7 - \$8.05	\$6.2 - \$7.6
325,000.00			\$5.8 - \$7.1
350,000.00			\$5.4 - \$6.6
375,000.00			\$5.1 - \$6.1
400,000.00			\$4.8 - \$5.7
425,000.00			\$4.5 - \$5.4
450,000.00			\$4.3 - \$5.1
475,000.00			\$4.1 - \$4.8
500,000.00			\$3.9 - \$4.6

Observations:

- Both Models 1 and 2 are a fixed fee for services. The costs and the services known; mainly leveraging the Commercial or Specialist Agency’s existing investments and economies of scale.
 - Commercial agency (Model 1): The current weighted average fee per ticket is \$7.21 and this fee can show a variation of approximately 10 per cent between commercial agencies.
 - Specialist ticketing agency (Model 2): A specialist ticketing agency does not show a significant difference between the weighted average fees against the current fee (1). However, the fees charged by specialist ticketing agencies could vary by as much as 20 per cent.

- New Ticketing Agency (Model 3a and 3b). These models will be highly dependent on setup costs (software & infrastructure) and ongoing operational costs.
 - Any proposed ticket bands will also be critical, with any subsidisation of low-ticket fees likely to be highly contested in a consortium model
 - Depending on the software chosen and operating costs assumptions, a minimum of 250,000 tickets need to be sold to cover costs, at a comparable weighted average price per ticket.
- The non-PTT managed venues surveyed have reported an average ticketing fee of \$1.70 per ticket. It is therefore most likely that non-PTT managed venues will continue using their current ticketing systems.

12 Overall comparison between business models and sector requirements

The following diagram illustrates the major characteristics of each model.



As can be seen from the previous chapters:

- Model 1 offers a path of least resistance – a relatively-inexpensive model for venues, with a predictably-budgeted, resource-light model that could be improved with individual organisations running self-managed CRM systems. It however perpetuates many of the issues raised by the stakeholders consulted over the course of this study, the differences between commercial-focused and arts-focused ticketing agencies
- Model 2 has the advantage of using an arts-focused ticketing agency, which may address most of the issues raised by the stakeholders with commercially-focused agencies. However, it is unlikely that ticketing fees would be any better than with a commercially-focused agency. CRM capability is supplied mainly for venue benefit, but it is very unlikely that it will provide promoters with a specific tool to develop philanthropy and sponsorship objectives
- Model 3a and 3b both bring substantial investment requirements and with risks:
 - Model 3a meets many of the stakeholder requirements (i.e. best CRM, philanthropy and sponsorship); however the burden of investment and management will fall on the venues.
 - Model 3b offers the best fit with stakeholder requirements (i.e. best CRM, philanthropy and sponsorship), and offers the best opportunity to achieve stakeholder and customer expectations. Investment could be shared, however it will be resource-intensive to implement and complex to manage multiple shareholders/contributors.
- The results of the analysis show that Model 3b offers the highest potential for the WA arts and culture sector to develop a patron-based culture, that with the support of the venues, promoters

can develop a close relationship with their patrons. This model will provide promoters with tools to work on a data driven strategy, targeting what their audiences truly want:

- Promoters will be able to offer a state-of-the-art technology solution, where members could enjoy the benefits of financial and operational efficiencies that will help them to reduce pressure on each organization. This model offers comprehensive box office, phone and internet purchase options and a fully integrated CRM.
- The not-for-profit nature of the Consortium model is an exclusive approach to strengthening organizations' internal technological capacity while increasing their capacity to develop new audiences and retain the existing ones
- Consortium participants can reinforce their operational capacity while significantly reduce start-up and operating costs. Consortium participants could reach a positive agreement that allows them to share staff costs – i.e. database managers and technicians -, license fees costs and website integration and maintenance.
- This Model can be designed and delivered in a specific way that it provides flexibility, scalability and different ways of participation/ticket fee structure according to the characteristics of the organization - e.g. tickets sold per annum, revenue, frequency of use, etc
- If the correct ticketing solution is implemented together with this model, each Consortium member will potentially increase donations and sponsorships.

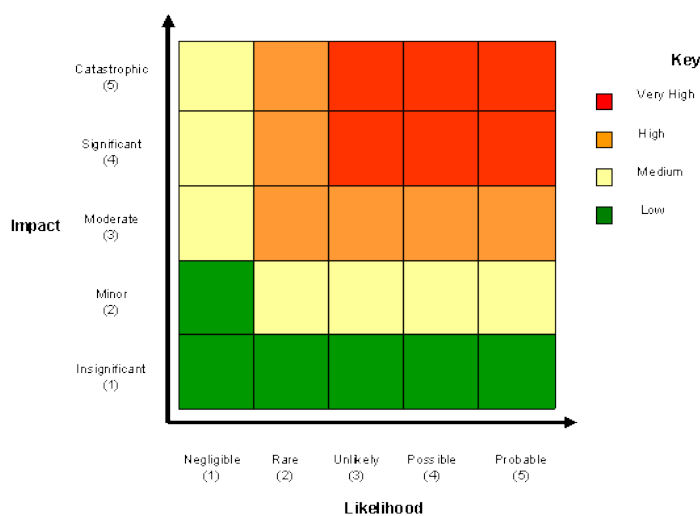
It is important to remember that the ticketing and CRM solutions are only a tool. A key to success includes a very open dialogue between promoters and venues in order to achieve positive agreements and benefits for both sides to improve sustainability.

13 Risks Involved and Mitigation Techniques

The implementation of any of the Business Models described in this document has a group of associated risks that need to be mitigated in order to achieve the expected outcomes. The table below shows some of the identified risks associated with the implementation of Model 3b:

Risk	Impact	Likelihood	Mitigation
Key venues not willing to participate in the Consortium and issues regarding PTT legislation.	5	4	<ul style="list-style-type: none"> • Lobby Government effectively on the benefits of the Model. • Establish clear and open communication between stakeholders. • Reach agreements that bring benefits for the whole sector.
Inadequate number of Consortium members.	5	4	<ul style="list-style-type: none"> • Gain commitment, build confidence on the solution. • Convince WA Government to support the Model. • Equitable and clear distribution of costs and fees in the Model.
Unclear strategy to deliver the Model.	5	3	<ul style="list-style-type: none"> • Manage and lead the consortium through an organizational assessment prior to launching the project, a business plan to outline revenue opportunities, and a long-range strategic plan. • Strong communication plan.
Undefined governance structure.	5	3	<ul style="list-style-type: none"> • Need to create a board or committee to govern the project with representation from each participating organisation. This could be complemented with the creation of subcommittees for operations, finance, marketing, and development. The committee will need to develop and approve a member agreement that legally establishes the consortium and setting forth the rights and obligations of the members, and bylaws outlining the governance structure.
Unclear accountabilities between members of the consortium.	5	3	<ul style="list-style-type: none"> • Arrangements in relation to the Model framework, including roles, individual and functional accountability and responsibilities.
Lack of funding to implement new ticketing and CRM solution.	4	3	<ul style="list-style-type: none"> • Assessment of potential sources of income (sponsors, patrons, Government, foundations).
Inadequate human and	4	3	<ul style="list-style-type: none"> • Correct planning and funding to achieve

Risk	Impact	Likelihood	Mitigation
financial resources to conduct the project planning, implementation and change management.			desired outcomes.
Lack of engagement from stakeholders.	4	2	<ul style="list-style-type: none"> Open communication and extensive explanation of risks, benefits, roles and responsibilities and goals to involved stakeholders. Build trust between parties.
Higher than expected operational costs lead to high ticket fees.	3	3	<ul style="list-style-type: none"> Strong financial management, detailed business models, agreed set of services and service level and KPIs.
Lack of skills and capabilities.	3	2	<ul style="list-style-type: none"> Training needs and skills requirements analysis done before starting the implementation process. Identify appropriate skill staff in WA.
Imprecise financial agreement between members of the consortium.	3	2	<ul style="list-style-type: none"> Financial agreement between the members of the consortium to establish the best way to share costs and face financial responsibilities.
Unsuccessful integration of ticketing and CRM solution with existing systems (e.g. Financial).	3	2	<ul style="list-style-type: none"> Implementation and interfaces analysis and diagnosis to achieve a successful integration of different systems.
Lack of industry wide solution.	2	4	<ul style="list-style-type: none"> Financial agreement for casual users – e.g. provide casual users rate.
Consortium creates a bureaucracy structure.	2	3	<ul style="list-style-type: none"> Appoint an independent manager with clear objectives and targets.



14 Summary

The results of the analysis demonstrate the key features of the different models, as well as their main advantages and disadvantages for the WA arts and culture sector.

The Steering Committee discussed the four models presented and unanimously agreed that Model 3B was their preferred solution, as:

- It was aspirational, visionary and bold.
- It provided an opportunity that would benefit the entire sector.
- It provided a unique WA leadership opportunity to reinforce WA being at the forefront of the development in this area nationally.
- It reinforced the focus on collaboration, inclusiveness and sharing of resources.
- It included opportunities for the small to medium sector to access services and potentially increase the use of PTT and other venues. It was noted that any consortium needs to guarantee low booking fees/costs for smaller companies or enable them to be ‘associate members’ of the Consortium themselves. The consortium model should not create a cartel of venues/residents where they benefit and the smaller users of any venue within that cartel remain subject to high ticketing costs.
- It would need to consider areas of risk including programming and ensuring a diversity of (culture and arts) product for the community.
- There was significant benefit for the audiences, the sector and the government.

However, it is imperative to highlight the importance of planning, designing and setting up the principles, structure, rights and obligations of the consortium’s members, and bylaws outlining the governance structure of the consortium. When doing this, board members of the consortium need to consider a fair and equitable model that considers the degree of use of shared services between the participants as well as to promote and encourage participation of the whole sector.

This inclusive solution is in keeping with the Minister for Culture and the Arts’ intention to “enhance the trust’s working relationship with its key stakeholder, the performing arts sector, creating a closer business partnership with resident companies and venue hirers” and to “increase the quantity and diversity of the performances on offer at these (PTT) venues”. (See *APPENDIX V – Government committed to performing arts*).

The following table shows a summary of the expected benefits of this model:

Benefit	Venue	Promoter	Patron
Creates new revenue streams, as some consortium-enabling software has no per ticket charges.	✓	✓	✓
Strong knowledge of the WA market	✓	✓	✓
No outside handling fees need to be charged to customers		✓	
Lower outside charges			✓
No exclusivity agreements	✓	✓	✓
Ticketing fee structure designed according to characteristics of the organisations	✓	✓	
Scalability of the system	✓	✓	
Flexibility of the solution	✓	✓	✓
Shared costs between participants	✓	✓	✓
Dynamic ticket allocation		✓	✓
Arts centric	✓	✓	✓
Customer focused			✓
Detailed records of all constituent transactions and contacts with the organisation	✓	✓	✓
Optimal fundraising potential	✓	✓	

Benefit	Venue	Promoter	Patron
Optimal reporting	✓	✓	✓
Advanced analytical capability	✓	✓	✓

15 Next Steps

In order for the consortium to become a reality, the following needs to be considered:

1. Key to Option 3b is determining the willingness of the arts and culture community to participate in a consortium. Central to this will be the Department of Culture and the Arts, with participation of the PTT key, given the size of their venues' inventory. The number of participants and the volume of tickets will decide the business case for the establishment of a consortium.
2. Review relevant PTT legislation and determine potential limits to PTT's involvement.
3. Interviews with successful consortiums in Australia and the United States all noted that a representative board is essential to guide the proposed consortium and ensure buy-in.
4. Inclusion of smaller promoters is also a key objective of the Government and Lotterywest, and ticket costs are a key factor in their participation. Once again, other consortiums' report that equitable cost recovery, typically based on ticket volumes work the best, with an annual true-up of actual costs amongst the foundation members of the consortium.
5. A clear and transparent, multi-layer governance structure is essential, comprising of:
 - A steering group consisting of the CEO's or executives of the participating organisations that part of this team
 - A user advisory committee – a core team consisting of operational managers that can contribute to the operational impacts of any changes. The committee does not have a highly technical remit but an operational understanding of process impacts
 - Focus area groups, drawn from the consortium, address particular system areas and may consist of standing or ad hoc groups as required
 - Members of the committee should have a commercial skills in order to understand the consortium needs to be profitable, successful and provide the best level of service to both arts and culture organisations and their patrons.
 - Data sharing guiding principles and sharing rules need to be established between members of the consortium.
6. The above decisions will need to be brought together into an operating model, which will define the organisation structure, business processes and systems (including ticketing and CRM) necessary for delivering the consortium's services.
7. Detailed business case to ensure the viability of the Model.
8. Only when the consortium members have been identified, and the operating and business model are defined can attention be given to the software solution. It is clear from the previous

analysis there are a number of contenders, and a competitive process with defined requirements should be used to identify the right solution for the consortium.

9. Once all previous requirements are addressed, a detailed implementation plan needs to be designed.

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APPENDIX I – Previous Ticketing Experience Identified by Workshops and Survey Participants

BOCS Ticketing Experience

BOCS Ticketing was the first computerised ticketing system in WA and was named after the software licensed from Space-Time Systems Ltd (Box Office Computer System) which was launched in 1980¹². BOCS became widely used¹³ in London, Europe, Hong Kong and Australia (Sydney Opera House, Sydney Theatre Company), ensuring Australia software support and development was available for PTT’s BOCS Ticketing enterprise.

BOCS Ticketing demonstrated it was on the front foot when it moved to online ticketing in 2003, the same year as the Sydney Opera House. In 2007, after research and an Expression of Interest process, BOCS Ticketing migrated to enta, a ticketing and CRM software developed by Space-Time Systems Ltd’s successor Galathea STS Ltd. enta is used by a significant Australian client base and offers Australian-based distribution and support. This software was used until the decommissioning of BOCS Ticketing in 2012.

Software and System Upgrades

Previous clients reported that a hallmark of BOCS Ticketing was that the software version was not kept current, leading to broad client dissatisfaction with the system. There appear to be a variety of reasons for this:

- Lack of competition in the early days meant little impetus to stay on top of the technological curve.
- Upgrades had lagged behind the current version so far that an upgrade required significant investment and was extremely labour intensive.
- Uncertainty during the 90’s, when continuing threat of privatisation undermined the will to invest further in the business.
- A reduction in the number of Australian sites running BOCS led to a lack of Australian software support and upgrade expertise.

Long years of system stasis evoked a critical client mindset, particularly among the PTT resident companies, making it difficult to regain client support despite the implementation of online ticketing and the move to enta.

¹² (Theatre Bookings By Computer)

¹³ (British Computer Society. Human Computer Interactions Specialist Group.) (British Computer Society. Human Computer Interactions Specialist Group.)

While the transition from BOCS software to enta was reported as protracted, the new software system received good feedback in terms of ease of use by promoters, simple to train staff and the value of real-time access to the system. enta offered CRM functionality, which was welcomed by stakeholders, however promoters noted that BOCS Ticketing was not able to facilitate online donations, even after the upgrade to enta. They also commented on the lack of ability to customise or build their own events. Feedback also included point-of-sale computer crashes and concern about the robust nature of the system.

Accessibility of Tickets

Tickets were widely available under the BOCS Ticketing sales network. As well as offering counter sales at the PTT venues and maintaining a phone room, BOCS Ticketing offered a number of outlets across Perth at universities, shopping centres and as well as a number of regional agencies. The advent of online ticketing made ticket purchase even more easily accessible. Tickets purchased across the counter did not incur a patron transaction fee, offering a “no fee” sales channel that aligned with an industry philosophy of reducing barriers to purchase and improving access to the arts.

Accessibility was also enhanced by the fact that BOCS Ticketing’s length of operation and market domination drove most arts patrons through their sales channels, so patrons were very familiar with the phone and web purchase systems, adding to the perceived ease of booking. However past clients also noted that the online customer interface did not deliver to their expectations.

Customer Service

Stakeholders reported that employment of local staff in the phone room meant that BOCS Ticketing had the capacity in some circumstances to offer knowledge of the local market and events which could be passed on to patrons. In contrast to the present situation, promoters suggested that problem-solving could occur at the time of the transaction. At the same time, promoters perceived that BOCS sales staff had limited knowledge of the specific venues. They also noted that many BOCS staff were not customer-focussed and there was a lack of customer-centric culture in the organisation.

Client Account Management

Previous BOCS Ticketing clients saw value in BOCS being a local service provider operating in their own time zone. They were complimentary about the client-facing staff and appreciated the flexibility and quick response in dealing with issues. They felt that BOCS displayed an arts focus and understood the needs of the arts and culture industry. There was also a sense that as much emphasis went into the relationship with small organisations as the larger ones. It was also seen positively that BOCS Ticketing employed local arts workers in a casual capacity.

Marketing

The BOCS Ticketing brand was very strong in Perth. Backed by the PTT and with a long history of ticketing prestigious events, it has been suggested that the brand engendered a level of trust that smaller promoters selling their own tickets outside the BOCS system could not replicate. A halo effect around positive brand attributes contributed to the value of the service to smaller promoters and venues.

The principal marketing activities of BOCS Ticketing began with the “What’s on BOCS” brochures that, in the days of BOCS market dominance, encapsulated the majority of professional performing arts events in Perth. The brochure, and its online successor, were seen as portals where patrons could easily get an overview of ticketed arts activities. The idea of a central marketing site for aggregated information on WA events is seen as very attractive by most promoters, although some were concerned that the variety of events on offer would cannibalise their online sales.

BOCS Ticketing’s electronic direct mail (eDM) service was seen as responsive to the timing needs of promoters. The quick turnaround ability compared very favourably with the current longer lead-times. Past clients also report that the marketing collateral requirements were less onerous and therefore easier to comply with. The marketing activities were generic opportunities and promoters commented on the lack of flexibility to customise their offers at a more segmented level.

Promoters identified patron data downloads as important for their targeted marketing campaigns and noted that their expectations of data quality and delivery were often not always met, which constrained their CRM capabilities. Lack of internal marketing knowledge also meant that opportunities to engage with new ideas and best practice in areas like dynamic pricing, mobile ticketing and data mining that could have positioned BOCS Ticketing as an industry leader were not actioned by the organisation.

Reporting

The timely delivery of sales reports was identified as an issue by some past clients. Also clarity of reporting was also mentioned as an issue. End of season settlement reports were considered to be very complex and financial settlement was slow.

Fees

Previous clients believed the charges levied on promoters were high, however promoters report that the fee structure under BOCS offered a lower tier of charges than is currently available which proved more sustainable, particularly for promoters of arts events for children and families with a low ticket price. It was also appreciated that BOCS occasionally waived or negotiated fees as well as printing complimentary tickets free of charge to the promoter.

Fees were perceived to be expensive for one-off small events where the ticketing fees would represent a high percentage of the total event costs. The transaction fee charged to the patrons was

also considered high. Promoters also observed that the charging regime for both promoters and patrons was not well communicated and sometimes resulted in a negative booking experience for their patrons which they were unable to control.

Operations

Overall, both promoters and non-PTT venues who used BOCS Ticketing suggested that the operations of BOCS Ticketing were hampered by being part of a government agency. Inflexible public service rules for internal processes around staff recruitment and management, procurement, and decision-making meant that the organisation lacked the agility it needed to operate competitively in a commercial environment. This made the organisation slow to adapt to change and bureaucratic despite the best endeavours of BOCS Ticketing management who could only work within the structure they had been given.

Ticketek Experience

Previously part of PBL's Consolidated Press Holdings, Ticketek is now owned by Nine Entertainment Co. Pty Ltd alongside Channel Nine and Sky Network Australia¹⁴. The company was founded in 1979 as Best Available Seating Service (Queensland) Pty Ltd and is not related to Ticketek in other countries.

The decommissioning of BOCS Ticketing signalled a change to the relationship between promoters and the ticketing agents in PTT venues. The 2012 tender for ticketing service was undertaken by AEG Ogden who awarded the exclusive ticketing rights to Ticketek. This resulted in ticketing services being delivered to the promoter via the venue as opposed to promoters having a direct relationship as they had previously with BOCS Ticketing.

Software and System Upgrades

Ticketek uses Softix software. Originally called Bay Area Seating Service and developed in California, Ticketek Pty Ltd now owns Softix Pty Ltd and makes the software available in other countries.¹⁵ The software can deal with large numbers of events, large numbers of venues and large numbers of ticket sales at any one time. It also can deliver many modern functions such as:

- Print at home tickets
- Mobile phone purchase and mobile tickets
- "Select your own seat" option
- Reserve seats and invite friends
- Upsell online (drinks/programs/merchandise)

¹⁴ (Ticketek Pty Ltd)

¹⁵ (Softix Pty Ltd)

The functions available to patrons appear to differ according to venue and promoter. Not all functions are available at the same time. One promoter reported that it was not possible to institute both price reserve functionality as well as “select your own seat”. PTT venues do not offer mobile or print at home ticket facility as venue access is not optimised for these facilities.

As a national company, Ticketek services a wide range of events. WA arts and culture promoters feel that the system is particularly suited to arenas, large venues and commercial promoters but does not suit smaller venues and arts organisations equally as well. Ticketek has been challenged in delivering the functionality that many WA arts promoters need for their business models, such as sophisticated subscription ticketing: education and school bookings (with fluctuating attendance numbers); combining price types in the one sale; online donation facilities and the ability to use unlimited price types.

Both arts promoters and venues that previously used BOCS suggested that although Ticketek had sold tickets for not-for-profit arts organisations in other states, selling an allocation does not require the same level of functionality that holding exclusive rights requires. Neither Ticketek nor AEG Ogden may have been aware of some of the key functionality and inventory issues when tendering for the ticketing for PTT venues and consequently have struggled to make their software and business systems compatible with these needs. The restriction to changes to online marketing copy is a case in point. Arts organisations often don’t know details regarding the production they’re producing at the time of copy submission because the piece is still to be developed. Permitting only one copy change to the website entry does not fulfil the needs of these organisations.

Accessibility of Tickets

Ticketek have a wide range of outlets and agencies in the metropolitan area including PTT venues and Westfield Shopping Centres as well as regional outlets at Bunbury and Albany. There is a phone booking service, and the web site has also been optimised for smartphone browsing and sales. Patrons can also download a Ticketek app to a range of smartphone types. Smartphone “ticket wallets” and print-at-home tickets also make ticket purchase easier, although these functions are not available for promoters using PTT venues.

Promoters report that aside from some subscription-based companies processing in-house, Ticketek are unwilling to make ticket allocations to third parties. The consequences probably impact more on the promoters’ ability to broaden their marketing and manage their own customer service than ticket accessibility to the public, however.

Like BOCS, tickets purchased across the counter do not incur a patron transaction fee, offering a fee-free sales channel.

Customer Service

Ticketek's focus on good customer service through fast management of high sales volume has made the automation of phone sales understandable, however some promoters argue that the automated phone booking system provides a barrier to purchase. Feedback suggests that arts patron disenchantment is significant and the difficulty in speaking to "a real person" puts potential patrons off. Promoters have noted that calls to their office expressing difficulty and dissatisfaction with the phone booking service has increased markedly with the transition from BOCS Ticketing to Ticketek.

It has also been suggested that when patrons are able to speak to one of the Melbourne-based customer service representatives that they lack local knowledge and are sometimes poorly informed about the productions they are selling and provide information that is not accurate. WA promoters argue that because the call centre isn't local, Ticketek are unfamiliar with the venues so seating recommendations are poor. They have also commented that the physical outlets are sometimes unaware of shows, discounts, etc. All of this contributes to a perception that the Ticketek staff are not helpful or customer focused.

Client Account Management

AEG Ogden maintains the exclusive rights for ticketing in the PTT venues. Ticketek Pty Ltd performs the ticketing role on behalf of AEG Ogden. As a result, all ticketing information and communication is funnelled through AEG Ogden and the hirers have no direct relationship with Ticketek. From a PTT venue perspective, this arrangement offers control of service levels to both hirer and patron, current information to manage staffing and stock levels, and an understanding of any ticket offers, marketing promotions or patron issues such as the need to seat disabled patrons.

Unfortunately AEG Ogden's approach to offering hirers a high level of ticketing service enhanced by their oversight is perceived by promoters as blocking the needs of the hirer to communicate directly with the ticketing service. In practice almost all promoters agree that the current structure has not worked, and in fact has exacerbated problems with accuracy, communication and marketing agility. The approach has meant that Ticketek is perceived by local arts companies as unwilling to engage with them and that Ticketek's interests align with large scale commercial promoters, not small-scale arts companies. This perception is further enhanced in the eyes of promoters by a lack of willingness to negotiate on fees or any other aspects of the service delivery.

While promoters are quick to praise the AEG Ogden staff who manage the ticketing at the venues, it is perceived that they can only channel communication and have no authority or access to fix issues, making the problem-solving process inefficient. New event documentation is considered to be too complex and time consuming, and the volume of marketing images required when they may not be used does not take into account the limited resources of small organisations. Tactics to build audiences that rely on last minute sales or ticket "rushes" take three days to process, so the promoters' ability to mitigate low audiences numbers for a particular performance through last minute discounting is restricted. The limit on the number of price types discourages promoters setting up potential discounts early. Reconciliations and settlement of funds are also reported to take many weeks.

Marketing

Ticketek's strong brand and its search engine optimisation is seen as an advantage by many arts promoters who suggest that the volume and breadth of events on the Ticketek website draw patrons who are looking for events and gives smaller organisations an opportunity to be discovered. At the same time, other promoters suggest that their events get subsumed by the volume on offer, or are oddly categorised so that potential patrons cannot easily find them. Ticketek's national marketing ability was seen by some to be an advantage, while others suggested that the volume of events worked to WA's detriment.

The quality of the tickets stock and the use of Ticketek branding were well regarded. Promoters felt that the tickets conferred a sense of high value on the production purchased and reported that they were excellent to use for corporate entertaining and improved patron perception of the production.

Promoters were also positive about the ability to customise their own landing page with live content and felt the massive customer data base worked in their favour when their show was included free-of-charge in the e-news. Other marketing initiatives were perceived as expensive; however the dedicated group booking service was seen as very helpful. Other opportunities for promoters to grow audiences and increases their streams of income such as the "Invite a Friend" option and upselling programs/ merchandise online do not seem to have been leveraged by many promoters.

Reporting and Data Management

Reporting and post-event reconciliations were generally agreed to be confusing and hard to understand. The codes used were not easily decipherable, making analysis and posting into accounts packages labour intensive and slow. In many instances promoters also claimed reporting was inaccurate, e.g. subscription tickets being listed as complimentary tickets.

Promoters also suggested that data quality was a problem and that time had to be spent correcting the data before import into the organisation's own CRM system. Companies who toured from interstate noted that little analysis of ticket buyers was provided compared to other venues such as Melbourne Recital Centre, Sydney Opera House or City Recital Hall in Sydney.

Fees

Transaction fees levied on the patron were considered expensive and some posited that these fees were a disincentive for patrons to book in advance and had led to an increase in door sales, making patron service and revenue forecasting more challenging. Touring companies from interstate noted that in WA, Ticketek pass credit card charges directly to the patron, increasing the patron's perception that the booking fees are high, compared to venue-run ticketing systems (e.g. Sydney Opera House, Arts Centre Melbourne) that pass credit card charges onto the promoter.

Touring companies also suggested that while rates varied from venue to venue, promoter fees in Perth seemed high. The fees on complimentary tickets were seen as an impost and comparisons were made with BOCS Ticketing which waived opening night charges.

Operations

There is a high level of frustration experienced by AEG Ogden, Ticketek and the promoters, driven by a lack of understanding of each other's needs and entrenched communication difficulties. The fast transition between BOCS and Ticketek lead to difficulties which saw relationships get off to a poor start and the inability of promoters to communicate directly to Ticketek about corrections and service delivery has exacerbated the situation. Arts organisations argue that Ticketek's software and systems are not sufficient for their needs and that they require more flexibility in order to find solutions however they report an unwillingness to negotiate. Smaller visiting promoters also need a higher level of marketing and on-the-ground support than the system can offer.

Other Ticketing Services Experience

The decommissioning of BOCS Ticketing saw non-PTT venues and non-resident companies seek specific ticketing solutions for their particular circumstances. Lack of a CRM solution and perceived high charges led these organisations to believe that their requirements could not be sufficiently met by BOCS' replacement, Ticketek. Consequently, they moved away from the centralised model and looked at the range of in-house systems and cheaper online options such as Seat Advisor, Oztix, TryBooking and Tickets.com. Fringe Festival, a relatively new organisation, is not totally satisfied with its current ticketing system (3rD) and currently does not have a CRM solution to support its marketing activities. The Fringe Festival, has expressed interest in exploring collaboration on CRM solutions.

The WA Arts Gallery, WA Library and the WA Museum have also investigated alternate solutions. These organisations and their affiliated foundations have specific and sophisticated needs for donor, sponsor and collection management that lie outside the boundaries of general ticketing/CRM software. The WA Museum has invested in and developed its own customised solution.

Those stakeholders who have already invested in alternate solutions will be unlikely to participate fully in a new ticketing model. However, depending on the affordability and accessibility of other functionalities (i.e. CRM, philanthropy, sponsorship, donations) – they all have expressed their interest in a future model.

APPENDIX II – Stakeholder Workshops

Workshop stakeholders were asked to select their three most important attributes for a ticketing model. The below aggregates those priorities which reflect the main needs for:

- Integrated CRM
- Flexible real-time reporting
- Promoter access to the system
- Easily exportable patron data
- Sophisticated online sales functionality

Functions	Promoters	Residents	Venues	Totals
Real-time CRM integration with comprehensive history		✓✓✓✓✓ ✓	✓✓✓✓✓ ✓✓✓✓	15
Exportable data with clear and flexible self-service reporting	✓✓✓✓✓		✓✓✓✓✓ ✓✓	12
Donation facility with CRM to track attendance, payments, etc	✓✓	✓✓	✓✓	6
Access for promoters and venue to allow data set-up and change			✓✓✓✓✓ ✓	5
Patron tracking/segmentation/targeting			✓✓✓✓✓	5
Easy online sales including subscription/membership	✓✓		✓✓	4
Segmented lists and eDM	✓	✓✓✓		4
Select own seats		✓✓✓✓		4
Cross- sell/upsell		✓✓✓		3
Audience development as well as sales			✓✓	2
E-news/email alert covering all events	✓✓			2
Local client management			✓✓	2
Personal contact with knowledgeable staff for patrons		✓✓		2
Unlimited price types		✓✓		2
Customisable white label sales site		✓		1
Easy ticket consignments			✓	1
Easy to book	✓	✓		1
Flexible builds and info capture			✓	1
Mobile sales		✓		1

Functions	Promoters	Residents	Venues	Totals
Quick problem-solving			✓	1
Quick post-event reconciliation			✓	1
Revenue management (dynamic pricing)		✓		1
Zero charge for comps	✓			1

APPENDIX III – Ticketing Software Providers

Other major suppliers

The following suppliers have very limited or **no representation and/or users in Australia**:

- **AudienceView**: (Canada), founded in 2002, is a specialist in e-commerce and ticketing software for events and entertainment organisations. AudienceView provides a fully integrated, web-based ticketing, CRM and fundraising solution to 170 clients in more than 550 venues worldwide.

AudienceView provides three different solutions according to the volume of tickets sold per year and the size of the organisation: AVGo (5,000 – 50,000 tickets per year), AVPro (25,000 – 500,000 tickets per year) and AVEnterprise (more than 500,000 tickets per year).

Key features:

- Ticketing
- CRM
- E-commerce
- Fundraising
- Marketing
- Analytics
- POS
- Calendar
- Support and service.

Sample customers: American Conservatory Theatre, Canadian Stage, Luther College, Ticket Central, Arts Emerson, Vilar Performing Arts Centre.

- **Choice Ticketing**: (USA) initially created a system for the needs of Toledo Symphony Orchestra and now has over 250 users. ChoiceCRM is a browser-based, “cloud-based” solution with core ticketing functionality, combined with an open-source CRM product.

Key features:

- Patron and customer relationship management
- Consumer-based internet ticketing
- Web-based and in-house ticketing
- Single, subscription, membership & group ticketing
- Fundraising & membership contributions management
- Volunteer management
- Access control & print-at-home ticketing
- Accounting-based controls
- Full set of CRM tools, including social media integration.

Sample customers: Whitaker Center for Science and the Arts, Los Angeles Master Chorale at Walt Disney Concert Hall, Ford Center for the Performing Arts, Performing Arts Center of Wenatchee, Munson-Williams-Proctor Arts Institute, Darke County Fair, and Circus Sarasota.

- **Paciolan:** (USA) Founded in 1980, Paciolan supports ticketing, fundraising and marketing for over 500 organisations across North America in five primary markets including college athletics, performing arts, arenas and professional sports.

It offers a fully integrated ticketing, marketing, and fundraising solution that allows venues to manage their customer relationships, brand and revenue potential.

Key features:

- **Hosted Services**
- **Box office and online ticketing**
- **Mobile apps**
- **Ticket marketplace**
- **Access management**
- **Fundraising**
- **360 degree view CRM**
- **Email marketing**
- **Social media**
- **Real time reporting and dashboards**
- **Automatic upgrades of core software applications**
- **360 degree view CRM.**

Sample customers: The Smith Center, Playhouse Square, Cincinnati Arts Association, Tuts, Fox Theatre, Ticket Alternative, UNLV, Capital Tickets, Ticket Ops, Ticketpop.

- **Vendini:** (USA) comprises of ticketing, marketing, and fundraising solutions, with a centralised user-interface.

Key features:

- **Box office and online ticketing**
- **Packages and consignments**
- **Groups**
- **Reports**
- **Patron management**
- **Social networking**
- **E-mail marketing**
- **Marketing**
- **Donations and fundraising.**

Selected customers: not disclosed.

Other medium tier suppliers

The following suppliers have very limited or **no representation and/or users in Australia**:

- **Easyware Total Info:** (USA) is an integrated solution bringing a series of tools together dedicated to the not-for-profit sector. Costs are standardised and determined up front so users know what they will have to pay, in advance.

Key features:

- **Single, Group and Online Sales**
- **Integrated CRM**
- **Subscriptions**
- **Mobile ticketing apps**
- **Bar code scanning app**
- **Touring show management**
- **School bookings**
- **Concessions point of sale**
- **Movie ticket sales**
- **Fundraising.**

Sample customers: not disclosed.

- **Patron Technology:** (NY, US) launched in 2010, has a client base of over 450 organisations and was built in partnership with salesforce.com and the Salesforce Foundation. A 100% cloud-based system, including the PatronManager CRM. Operates on a per-ticket fee basis.

Key features:

- **Box office ticketing**
- **CRM**
- **Fundraising & Donor Management**
- **Email marketing**
- **Customer support**
- **Collaboration, Tasks, & Calendars**
- **Patron Tracking & Reporting.**

Sample customers: used by over 1,300 organisations of all genres, including Los Angeles County Museum of Art, the Mann Centre for the Performing Arts, Orchestra of St. Luke's.

- **Theatre Manager:** (Calgary, Canada) is well established in the market, Theatre Manager has a large user base and offers comprehensive functionality. It is designed to be an enterprise-wide application that supports all administrative aspects of a venue, not just ticketing.

Key functionalities:

- **Hosted services**
- **Local box office, remote box office and internet**
- **Ticket sales (subscriptions and single tickets)**
- **Gift certificate sales and redemptions**
- **Passes**
- **Membership tracking**
- **Marketing, Development & Fundraising.**

Sample customers: not disclosed.

APPENDIX IV –Ticketing Research

The following is a list of ticketing system vendors identified through different sources of information such as Capterra, 2011 Ticketing Software Satisfaction Survey, ticketpeak, workshops, questionnaires and individual interviews.

The information provided is based on each vendor website. If the solution included tools for reserved seating, box office and CRM, it is pointed on the table below (x). Also, when the information was available, the fee per ticket was included in the last column of the table (the pricing is “per ticket” unless otherwise indicated).

Vendor	Website	Reserved Seating	Box Office	CRM	Fee per ticket (US\$)
168 Tickets	www.168tickets.com	x	x		Not listed
Acteva	www.acteva.com				\$1.49-\$9.99
Advanced ticketing	http://www.advancedticketing.co.uk/	x	x		Not listed
Agile Ticketing Solutions	www.agileticketingsolutions.com		x	x	Per Person Fee
Amiando (Xing Events)	www.amiando.com				\$0.99+3%
ArrangeMySeat	www.arrangemyseat.com	x	x		\$1.50
Arts Management Systems	www.artsmanship.com		x		Not listed
AttendStar	www.attendstar.com				\$0.99
AudienceView	www.audienceview.com	x	x	x	0.99+2% (basic)
Blackbaud	https://www.blackbaud.com/	x	x	x	Not listed
Box Office Express	www.boxofficeexpress.com	x	x		Not listed
Box Office Tickets Inc	www.boxofficetickets.com	x	x		\$1.00+5%
Bow	http://www.boxpro.net/BOWDem3.htm	x	x		Not listed
Brown Paper Tickets	www.brownpapertickets.com	x	x		\$0.99+3.5%
Center Stage Software	www.centerstage.com	x	x		Not listed
CenterEdge Software	www.centeredgesoftware.com				Not listed
Choice Ticketing Solutions	www.choiceticketing.com	x	x	x	Not listed
Clink n Print	www.clicknprint.com		x		Not listed
Complete Ticket Solutions	www.completeticketsolutions.com		x		Not listed
Concierge Live	www.conciergealive.com	x	x		Not listed
Convergence.net	www.convergence.net		x		Not listed
Diamond Ticketing Systems	www.diamondticketing.com	x	x		Not listed
Electronic Box Office	www.theelectronicboxoffice.com	x	x		Not listed
enta	www.entausa.com	x	x	x	Not listed
Epic Event	www.epicevent.com				\$0.98
Etix	www.etix.com	x	x		Not listed
eTracktion	www.etracktion.com				Monthly Fee
Ettend	www.ettend.com				\$1.00
Eventbee Software	www.eventbee.com				\$1.50
Eventbrite	www.eventbrite.com				\$0.99+2.5%
EventCentrics	www.eventscentric.com		x	x	Monthly Fee
EventElephant	www.eventelephant.com				4.80%
Expresso Ticketing	www.expressoticketing.com		x	x	\$995 + \$249/add
FanFueled	www.fanfueled.com			x	Not listed
Folio Box office	http://www.foliotickets.com/httpdocs/index.php		x	x	Not listed
Front Gate Tickets	www.frontgatesolutions.com		x	x	Not listed
Gatmaster Systems	www.gatmaster.com				Set up
Gateway Ticketing Systems	www.gatewayticketing.com				Not listed
Glitnir Ticketing	www.glitnirticketing.co.uk		x	x	Not listed
HandyTix	http://www.handytix.com/		x	x	2.0 - 2.5%

Vendor	Website	Reserved Seating	Box Office	CRM	Fee per ticket (US\$)
HoldMyTicket	www.holdmyticket.com		x	x	10%
In Ticketing	www.inticketing.com				Not listed
Instantseats	www.instantseats.com	x	x		Not listed
InterTicket	www.interticket.com	x	x		Not listed
IRIS Ticketing Solutions	www.ticketingsolutions.com	x	x		Not listed
itsmyseat.com	www.itsmyseat.com	x	x		\$2.00
Ivvy Venues	http://www.ivvy.com/			x	Not listed
MissionTix	www.missiontix.com	x	x		Not listed
Monad Software	www.monadsoftware.com	x	x		Not listed
New Era Tickets	www.neweratickets.com	x	x		Not listed
osConcert.com	www.osConcert.com	x	x		Not listed
Ovation Tix	www.ovationtix.com	x	x	x	Not listed
Paciolan	www.paciolan.com	x	x		Not listed
Patron Technology	www.patrontechnology.com	x	x	x	Not listed
Performing Arts Ticketing	https://www.arts-people.com/	x	x		Not listed
Pleasant Tickets	www.pleasant-tickets.com	x	x		\$1.00
PrimeTix	www.primetix.com	x	x		Not listed
Quantix	www.quantixpos.com				Not listed
Rainier Software	www.rainiersoftware.com				Not listed
RefTech	www.reftech.com				Not listed
Seat Advisor	www.seatadvisor.com	x	x	x	Not listed
Selling Ticket USA	www.sellingticket.com	x	x		\$0.15+8%
ServiceU	www.serviceu.com	x	x		Not listed
Showclix	www.showclix.com	x	x		Not listed
SimpleTick	www.simpletick.com	x	x		Monthly Fee
Siriusware	www.siriusware.com	x	x		Not listed
Softix	www.softix.com	x	x		Not listed
Software 4 Schools	www.software4school.com				Not listed
Spektix	www.spektix.com		x		Not listed
Spot Light	www.spotlightboxoffice.com		x		Not listed
Tessitura	www.tessituranetwork.com	x	x	x	Not listed
Theatre Manager	http://www.theatremanager.com/	x	x	x	Not listed
The Little Box Office	www.thelittleboxoffice.com	x	x		4%
ThoughtHub	www.eventzilla.net				\$1.00
Thunder Data Systems	www.thundersata.com	x	x		Not listed
Thunder Tix	http://www.thundertix.com/	x	x	x	0% (fixed plan)
Tic it Biz Software	www.ticketbiz.com	x	x		Not listed
Ticket Alternative	www.ticketalternative.com	x	x		Not listed
Ticket Force	www.ticketforce.com	x	x		\$2.50
Ticket Leap	www.ticketleap.com	x	x		\$2.00
Ticket Serv	http://www.ticketserv.com/	x	x	x	Not listed
Ticket Turtle	www.ticketturtle.com	x	x		Not listed
TicketBiscuit	www.ticketbiscuit.com	x	x		Not listed
Ticketfly	www.ticketfly.com	x	x		Not listed
Tick-It! Trak Pro 3.0	http://www.ncsoftware.com/TickItTrakPro30.aspx	x	x		Not listed
TicketingSystems.com	www.ticketingsystems.com	x	x		Not listed
Ticketmaster	www.ticketmaster.com	x	x		Various
Ticketometer	www.ticketometer.com				\$0.99+2.5%
TicketOps Corporation	www.ticket-ops.com				Not listed
TicketPeak	www.ticketpeak.com	x	x		0.35+1.5%
TicketPeak for Non- Profits	www.ticketpeak.com	x	x		0.24+1.0%
TicketPro Systems	www.ticketpro.org	x	x		Not listed
TICKETSage	www.ticketsage.com	x	x		Not listed
Ticket Stage	http://www.ticketstage.com/	x			Not listed
Tickets.com (Provenue)	http://au.provenue.com/	x	x	x	Not listed
Ticketsolve	www.ticketsolve.com	x	x		Not listed
Tix	www.tix.com	x	x		\$1.50
TixHub	www.tixhub.com	x	x		Not listed
TopTix	www.toptix-ticketing.com	x	x		Not listed

Vendor	Website	Reserved Seating	Box Office	CRM	Fee per ticket (US\$)
Trinity Ticket Systems	www.trinityticketsolutions.com	x	x		Not listed
Ubitix	www.ubitix.com				\$2.50
UniversityTickets	www.universitytickets.com	x	x		Not listed
VelvetSeat	www.velvetseat.com	x	x		Not listed
Vendini	www.vendini.com	x	x		Not listed
Veritix	www.vertix.com	x	x		Not listed
VisionOne	www.v-1.com	x	x		Not listed
Visrez	www.visrez.com				Not listed
Vtix Solutions	www.vtix.com	x	x		Not listed
Whindo	www.whindo.com				\$0.99
WizTix	www.wiztix.com	x	x		Not listed

Source: Capterra.com; 2011 Ticketing Software Satisfaction Survey; ticketpeak; ticketing and CRM system users.

APPENDIX V – Minister Media Release. Government Committed to Performing Arts

Source: Government Media Office

Friday, 11 April 2014

- State Government to bring the management of WA theatres ‘in-house’
- New model to deliver more performances for theatre goers
- Theatre goers and performing arts sector big winners

Culture and the Arts Minister John Day today announced that the Perth Theatre Trust will manage the operations of His Majesty’s Theatre, the State Theatre Centre, Perth Concert Hall and Subiaco Arts Centre from January 1, 2015.

Mr Day said the State Government’s decision to bring the management of these venues ‘in-house’ would directly benefit Western Australian theatre goers and the performing arts sector.

“Much has changed for the arts in the 15 years since the agreement with AEG Ogden (Perth) Pty Ltd was established. The number and quality of our venues has increased, as has the number of resident arts companies,” he said.

“The return of the Perth Theatre Trust as the operator of these venues will enhance the trust’s working relationship with its key stakeholder, the performing arts sector, creating a closer business partnership with resident companies and venue hirers.

“It will also provide the opportunity to increase the quantity and diversity of the performances on offer at these venues, ensuring the spaces are activated for key events such as Fringe and the Perth International Arts Festival.

“I thank the staff at AEG Ogden (Perth) for their service and commitment to the trust and the performing arts sector.”

Under the new management model, food and beverage services at the venues will remain outsourced. The trust will begin the catering tender process soon.

The Government has also committed to manage the Albany Entertainment Centre for an additional year until June 30, 2015. The trust will continue to work with the City of Albany on the long-term management options for the venue.

The Minister confirmed it was business as usual at all venues and the transition phase would not impact ticketing and scheduled shows.

Fact File

- Current contract with AEG Ogden (Perth) Pty Ltd concludes on December 31, 2014
- The trust is a statutory authority established under the Perth Theatre Trust Act 1979
- The State Government’s decision was informed by a recommendation from the Perth Theatre Trust Board based on work undertaken by the trust and an external review
- The Government is committed to reviewing the model after three years of operation
- More information at <http://www.ptt.wa.gov.au>

The Minister



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