

Item 5: Community

5.1 Mudgee Region Gallery Brand Platform

REPORT BY THE MANAGER, COMMUNITY & CULTURAL SERVICES
TO 26 MAY 2021 EXTRAORDINARY MEETING
GOV400088, REC800038

RECOMMENDATION

That Council:

1. receive the report by the Manager, Community & Cultural Services on the Mudgee Region Gallery Brand Platform;
2. note the Brand Strategy Report prepared by the consultant; and
3. endorse the recommended name of Mudgee Arts Precinct.

Executive summary

At its March 2021 meeting, Council resolved to engage a marketing consultant to develop a brand platform for the Mudgee Region Gallery. Destination Marketing Store has now prepared a brand strategy and have recommended the name 'Mudgee Arts Precinct'.

Disclosure of Interest

Nil.

Detailed report

The Brand Strategy Report prepared by Destination Marketing Store will be provided prior to the Council meeting. The Strategy Report outlines the process for developing a brand strategy, identifies the gallery's brand persona and archetype and, finally, recommends the name 'Mudgee Arts Precinct'.

Community Plan implications

Theme	Looking After Our Community
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Goal	Meet the diverse needs of the community and create a sense of belonging
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Strategy	Support arts and cultural development across the Region
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Strategic implications

Council Strategies

Not Applicable.

Council Policies

Not Applicable.

Legislation

Not Applicable.

Financial implications

Not Applicable.

Associated Risks

In the event that the recommended name is not supported, an alternative needs to be decided upon or the name Mudgee Region Gallery can remain in place as marketing development needs to commence for the anticipated August 2021 opening of the gallery.

FIONA SHEARMAN
MANAGER, COMMUNITY & CULTURAL
SERVICES

SIMON JONES
DIRECTOR COMMUNITY

18 May 2021

Attachments: Nil

APPROVED FOR SUBMISSION:

BRAD CAM
GENERAL MANAGER



DESTINATION
MARKETING
STORE



**DEVELOPMENT OF A BRAND
PLATFORM & RECOMMEND A
NAME FOR THE MUDGEER REGION
GALLERY**

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THE PROJECT & PROCESS

At its heart, this project is about developing a Brand Platform for the art and cultural precinct for the Mudgee region. Importantly, the precinct offers much more to visitors and the local community than just a regional art gallery. It's also home to the Mudgee region visitor centre and lifestyle store, a café, as well as a workshop space that can be utilised by artisans and others for workshops and masterclasses. The precinct is also linked to the Mudgee Sculpture Walk. Finally, as a part of the project there will be several names recommended for the precinct with a rationale.

The process to develop a distinctive brand platform

The brand platform has been informed by undertaking stakeholder consultation, analysis of other regional art galleries and cultural precincts, consideration of the Mudgee Region Tourism's Destination Management Plan and a review of a number of local and state plans relating to arts and culture.

The brand platform will guide the curation of the arts and cultural program and will inform the creation of a range of activities and immersive experiences available to the local Mid-Western Regional Council's residents and visitors to the region.

An important aspect of this platform is the identification of the precinct's visitor persona as well as the brand archetype. Creating a brand platform provides focus and a framework to inform the marketing of the precinct in a cost effective, engaging and consistent way. This brand platform is very much about the arts and cultural offering of the precinct and yet compliments the visitor centre and the Mudgee region destination brand.

TWO BRANDS, ONE PRECINCT

Developing a renowned cultural precinct brand platform needs to be informed, customer-centric and focused. There are four key experiences within the precinct, specifically the art gallery, workshop space, the visitor centre and the café. These different offerings will attract different audiences as they each have their own purpose and brand story. However, they also provide an opportunity to cross promote and give the visitor to the precinct reasons to return multiple times.

The precinct brand platform has been developed utilising a robust model. The platform will identify the brand essence, underpinned by the brand values that will be practical yet compelling. The Mudgee VIC is also a key visitor experience that will attract visitors to the precinct and showcases the overarching Mudgee region brand. The Mudgee brand platform has proven to be very successful and demonstrates the importance and the power of having a focused brand platform to drive success. This does not mean that the precinct as an art and cultural space needs to have the same brand platform as the destination. However, as long as the brands are complimentary then the two brands can leverage and add value to each other.

Critical ingredients to success when building a brand platform

- Be distinctive – stand out from the crowd
- Sustainable – future-focused while managing the balance between being customer and community-centric
- Emotional connection – attributes will not win both hearts and minds; seek and amplify the emotional territory to create meaningful, life-long connections
- The whole is greater than the sum of the parts – enriching the precinct brand will come from looking beyond just the art gallery itself (as important as this element is)

THE BRAND PLATFORM STRUCTURE

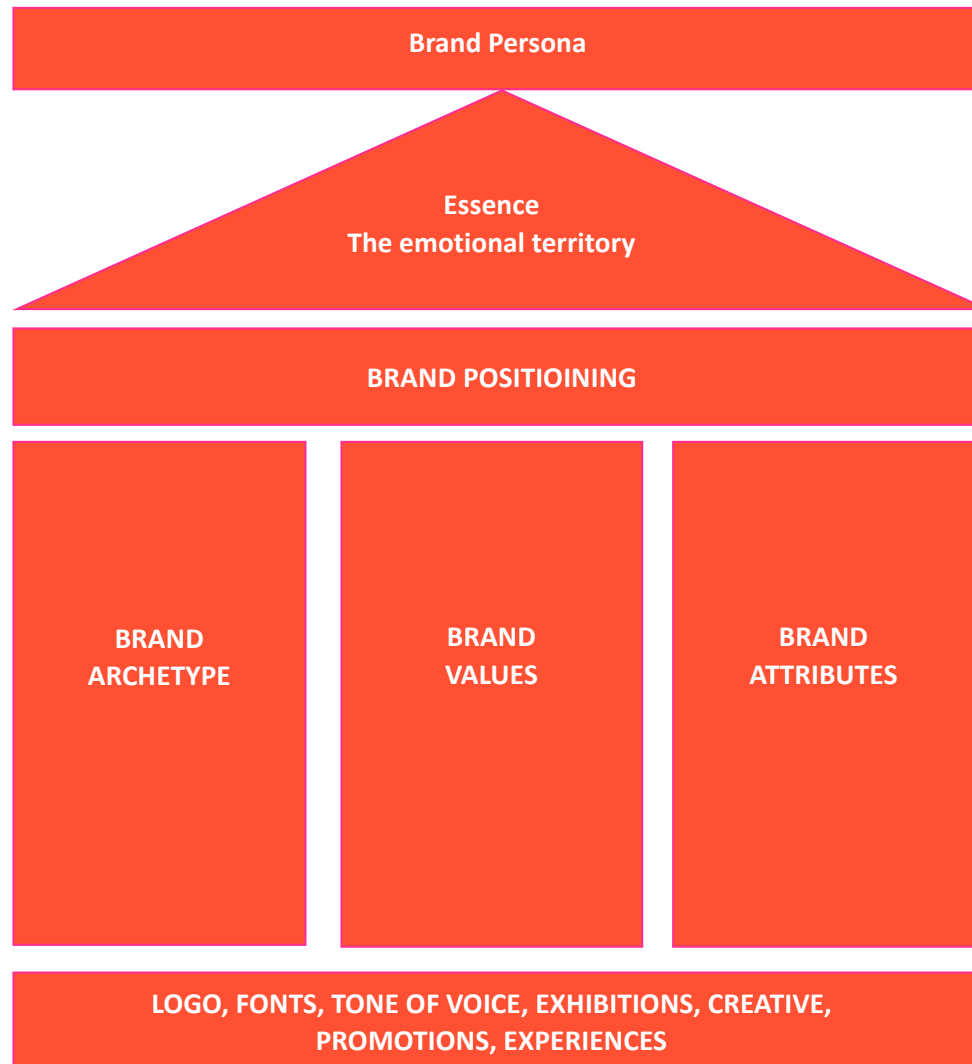
Key to Success

The recommendation is to develop the brand for the precinct through a lens of art and culture as the core driver for locals and visitors to visit the precinct. To tell the arts and cultural story of the region and other ‘imported’ exhibitions is essential. **However**, this will not detract from the VIC as visitors to the region and locals alike will visit the VIC for a different purpose. Visitors will still follow the yellow ‘I’ signs to the VIC because they are seeking information. The art and cultural brand platform will not detract from the Mudgee region brand or the visitor experience at the VIC. In fact, it will create a reason for the visitor to stay longer in the precinct.

The elements that make up a brand platform are demonstrated in the diagram on the following page. The key to using a brand platform is to understand how these elements impact the overarching experience offer, the curated art and cultural program, as well as how the program is marketed and communicated.

A key to success is to understand that the brand values should be delivered through all the visitor touch points (marketing, the visitor experience, etc) to attract the market that those values resonate with regardless of demographic, socio-economic status or interests. Another key to using the brand platform is not to interpret the archetype too literally. This means that the interpretation needs to be smart and interesting but still in context of the brand archetype.

BRAND PLATFORM STRUCTURE



TARGET MARKET PERSONA

All businesses, destinations, places and precincts aspire to attract an ideal visitor. A visitor who becomes an advocate and wants to share their experience of your place, precinct or destination with their friends and peer group. In today's world of digital marketing and segmented media, it is easier to reach your ideal visitor. Instead of just looking to a broad target market and attempting to promote your product or experience to everyone, you can choose to market to your aspirational ideal visitor.

This does not mean that you are excluding anyone from visiting and experiencing the precinct. Personas are not demographic-specific - they are created around values, cultural influences and lifestyle. They may have an age preference, but they are not all about demographics *per se*. Your marketing, exhibitions and experience offer will attract those markets with a similar value set to your persona or for those who aspire to be or be like your persona. Interestingly, in the stakeholder consultation all three workshop groups identified the same persona without knowing what persona the other workshops groups had created.

Identifying a customer persona allows you to:

- Understand your visitor motivations. If you understand what motivates your visitor and what values are important to them you can curate experiences, marketing material and communication messages that resonate with them and will attract them to your brand. This is regardless of their age, ethnicity, budget or where they live
- Assist in identifying what marketing channels to use to reach the ideal visitor
- Provide a framework to create experiences to enable a more immersive and valued experience (this also provides the opportunity to charge visitors for these experiences beyond the free entry to the precinct or exhibition)
- Stay focused and elevate your brand to appeal and be more attractive to that visitor because they will feel like 'you understand them'
- Attract a broader market who aspires to the values of your ideal visitor

Brand Persona

Overview of Frankie and her life

- Frankie is 38, married to Tom and they have three children. The children are Emma 8, Seb 6 and Billy 2
- Frankie grew up in the Mudgee region and went to Sydney for University where she studied teaching
- After University, Frankie went to London to live, work and travel. She explored Europe and then travelled to South and North America before returning to Sydney
- Frankie volunteered at an orphanage while in South America; this she found to be a life changing experience
- Frankie met Tom at a party of a mutual friend in London. Tom is Australian and was working in London at the same time
- Tom is an engineer - he still works remotely for a Sydney based engineering company. He is starting to work more on regional NSW projects
- When Emma was 12 months old, Frankie and Tom decided to relocate to Mudgee.
- Frankie's family home is in the Mudgee region and her parents and one of her brothers still live there
- Frankie works as a school teacher at the local secondary school
- Emma and Seb attend the local primary school
- One of the aspects they love about living in the Mudgee region is the sense of community. They are very community minded and they join in and play sports on a Saturday as it is a great way to socialise
- They have a big social friendship group. Their Sydney based friends visit as often as they can and envy Frankie and Tom's lifestyle
- Frankie has a number of friends who have either moved back to the Mudgee region or they have had a tree change and moved out of the city



Brand Persona

What's important to Frankie?

- Frankie and Tom love living in the Mudgee region. They love the lifestyle it affords them as a family
- Frankie loves that the kids are growing up in the country and they have the natural freedom that they might not have had in Sydney.
- What is key to family life for Frankie is that even though they live in a country region they still want to be exposed to art, culture and new ideas. Frankie still wants the children to have a rounded education and be open to learn about different cultures and have access to a global view
- As a family they are involved in local community activities such as they play Saturday morning sports. As well, they also have music and swimming lessons or ballet and tap classes
- They spend time together as a family whether that is having a picnic, bike riding, walking or visiting a gallery, attending a local festival or event
- Frankie still loves having access to good coffee, food and wine. She loves to catch up with her girlfriends
- She is in a book club (more wine is probably consumed than discussing books)
- Frankie still has a global view of the world and likes to stay informed about national and global events
- Frankie and Tom are keen for the kids to have the best education possible and when they grow up they would like the kids to travel overseas and work in other places. They can always return to the Mudgee region just like Frankie did
- Tom is a hands on Dad. He is very much a part of the children's lives and shares responsibilities of the household as well as all aspects of family life



Brand Persona

What media does Frankie use?

- Word of mouth and recommendations from friends and family is Frankie's go to when ever she is looking to travel, buy products, have experiences, go out for dinner, visit an exhibition or looking for family ideas etc.
- Frankie does read the local paper - it is a great way to keep up with what is going on in the region
- Frankie is a member of a couple of closed Facebook groups (such as the book club) but she uses Instagram when she is sharing news and stories about the family
- The main reason Frankie is still on Facebook is that it is a good way to share family events with her and Tom's parents as they use Facebook a lot
- Frankie communicates with her friends through texts or Messenger. If she is organising a social outing or the kids social life she is most likely to set up social groups on WhatsApp and Messenger
- Her and her friends also use Messenger or text to send out invitations to events or social activities (having permission to messenger or text people will be really important way to announce a new exhibition or workshop and masterclass)
- Frankie loves receiving information about activities or experiences that she is interested in. Frankie and Tom are not big consumers of TV. They will sometimes tune into the local news and free to air if there are programs that interest them.





Essence
The emotional territory

What is a creative or emotional territory? A creative or emotional territory is an idea or emotion that a brand can own in the hearts and minds of the visitor. Below are some examples of territories that some brands own. These are not taglines they are territories. However, the tagline (if there is one) is a motivational translation of the territory.

Creative or Emotional Territory		Tagline
Nike's "Innovation and Inspiration"	==	"Just Do It"
Airbnb's "Belonging"	==	"Belong Anywhere"
Mudgee region "Indulge the Senses"	==	"Reset Your Senses"
New Zealand "Pure"	==	"100% Pure New Zealand"
Barrington Coast "Transformative"	==	There is no tagline



Why have the same emotional territory as Mudgee Region?

The precinct has its own brand archetype that compliments the Mudgee region brand and yet it allows the precinct brand to 'breathe' and have its own story. The role of art and culture (in its broadest sense) is to move the participants or observer of art and cultural experiences in some way. To engage, inspire, challenge, bring joy, sadness, wonder, ambivalence, each person will have their own interpretation or emotion they experience. This too is about *indulging the senses*, to move someone means to engage their senses and create a sensory experience. It brings the Mudgee region brand and the art precinct brand together while creating space for their own expression. Even though the precinct and the Mudgee region emotional or creative territory is the same, each brand can be expressed differently through the lens of a different brand archetype and personality.

Creative or Emotional Territory	Tagline
Mudgee region "Indulge the Senses"	"Reset Your Senses"
The new precinct "Indulge the Senses"	No tagline required

BRAND POSITIONING

The positioning statement is the framework that is used to position the precinct in the marketplace. It is a statement of intent and will frame the precinct's art and cultural experiences, how the visitor experiences are curated and how the precinct and the exhibitions are promoted to the local community as well as visitors to the region. The positioning statement gives the emotional territory context and reflects the values and ideals of the persona (Frankie)

The positioning statement for the precinct:

Indulge the senses and transform the everyday by stepping into a world of creativity and new ideas, pulsing with an honest sense of community

BRAND POSITIONING EXPLAINED

Transform the everyday is a nod to how the artist (broad sense) interprets, shares, engages their world view

To engage people's senses is to enhance their experience of the world. Art can do this. It also aligns with the Mudgee region brand and experience

Indulge the senses and transform the everyday by stepping into a world of creativity and new ideas, pulsing with an honest sense of community

This frames the way that the precinct and its experience offering is expressed through curation and creativity – it's the motivation for stepping into a world of new possibilities

The precinct is as much a hub for enlivened community activity as it is an inspiring precinct for visitors to immerse their senses in art and culture

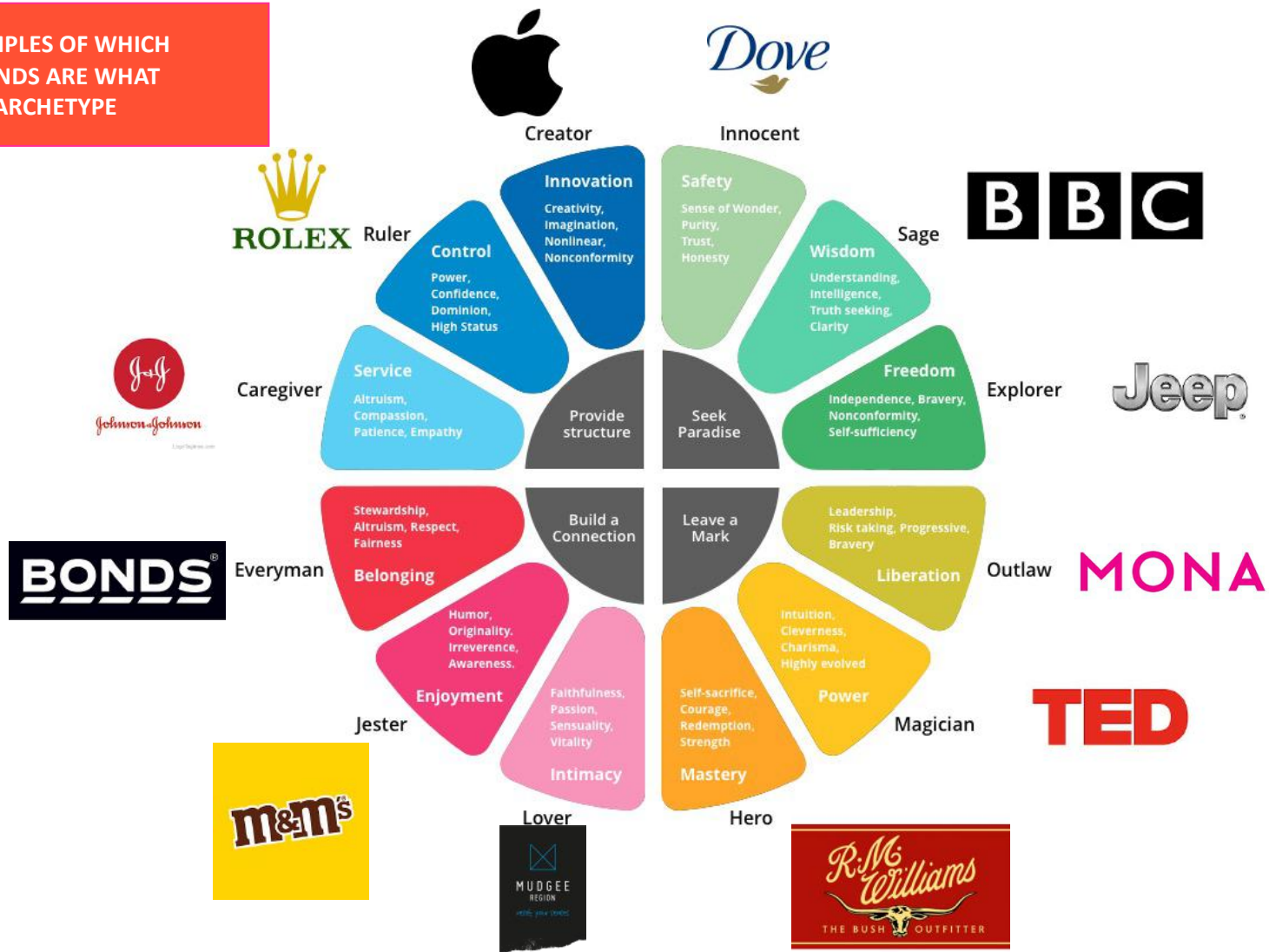
BRAND ARCHETYPE

What is a brand archetype and what role does a brand archetype play? The archetype is the brand personality that defines the tone and manner of how the brand story is communicated and experienced. For the purpose of branding, it is common practice to utilise Carl Jung archetypes.

A brand archetype is the guiding light in how a brand behaves in the marketplace. For example, a Maverick brand (MONA) archetype behaves and 'shows up' very differently from a Caregiver brand archetype (Johnson & Johnson).

The following pages showcases the archetype for the Mudgee region arts and cultural precinct.

EXAMPLES OF WHICH BRANDS ARE WHAT ARCHETYPE



RESULTS FROM THE CONSULTATION



THE FINAL
RECOMMENDATION



A car, vacuum and a conference can all be Magician archetypes

Precinct

dyson



TED



BRAND ARCHETYPE - RATIONALE

Through the consultation process there were five different archetypes identified, each had their own merits. However, when reviewing the brand archetypes more deeply and their definitions, the recommendation is to go with the Magician archetype.

The Magician archetype sits in the bottom half of the archetype wheel as does the Mudgee region brand archetype, the Lover. Given that Mudgee region's VIC is co-located in the precinct this means, as already stated, that the Mudgee region brand and the precinct brand can sit side by side and the art and cultural experiences adds depth of personality and offering to the Mudgee region brand experiences. Equally, the Mudgee region brand comes to life through the visitor experience in the new VIC.

The Magician could be the right identity for your brand if:

- the product or service is transformative
- its implicit promise is to transform customers
- it has a new-age quality
- it is consciousness-expanding
- it transforms confusion into clarity
- it is user-friendly
- has spiritual connotations
- it is a very new, contemporary product
- it is medium- to high-priced
- helps people transform their world, inspire change, expand consciousness.

BRAND CULTURE

inspiring, empowering and dynamic

BRAND VOICE

charismatic, visionary and transformative

BRAND EXPERIENCE

creating magic or having special rituals

Magician Archetype

The Magician's purpose in life is to transform the ordinary into the extraordinary

BRAND VALUES

Brand values need to align with the brand archetype and resonate deeply with the identified persona. The values are your guide to how far you push the visitor experience. For example, the experience, values and beliefs of MONA are very different to that of the National Art Gallery. This is reflected in the MONA exhibitions, events and experience offer. The brand values for the Mudgee region arts and cultural precinct have been identified based on the values of the persona created in the stakeholder workshops. Does the experiences offer of the precinct bring these values to life at every visitor touch point is the question to ask.

Precinct Brand Values:

Curious – New worlds and possibilities

Inspire – Wonderment and bring joy

Connection – To place, community, creativity and ideas

Proud – Our creativity shows our innovation and willingness to embrace new and different ways of thinking

BRAND ATTRIBUTES

Brand attributes are the characteristic of the brand. They also inform the culture and behaviour of the staff and the experience offer. The two branded offerings (arts and culture precinct and the Mudgee region VIC) have shared brand attributes.

Precinct Brand Attributes:

Inclusive - Yes, the experience at the precinct needs to be all inclusive even if different visitors react differently to the experience

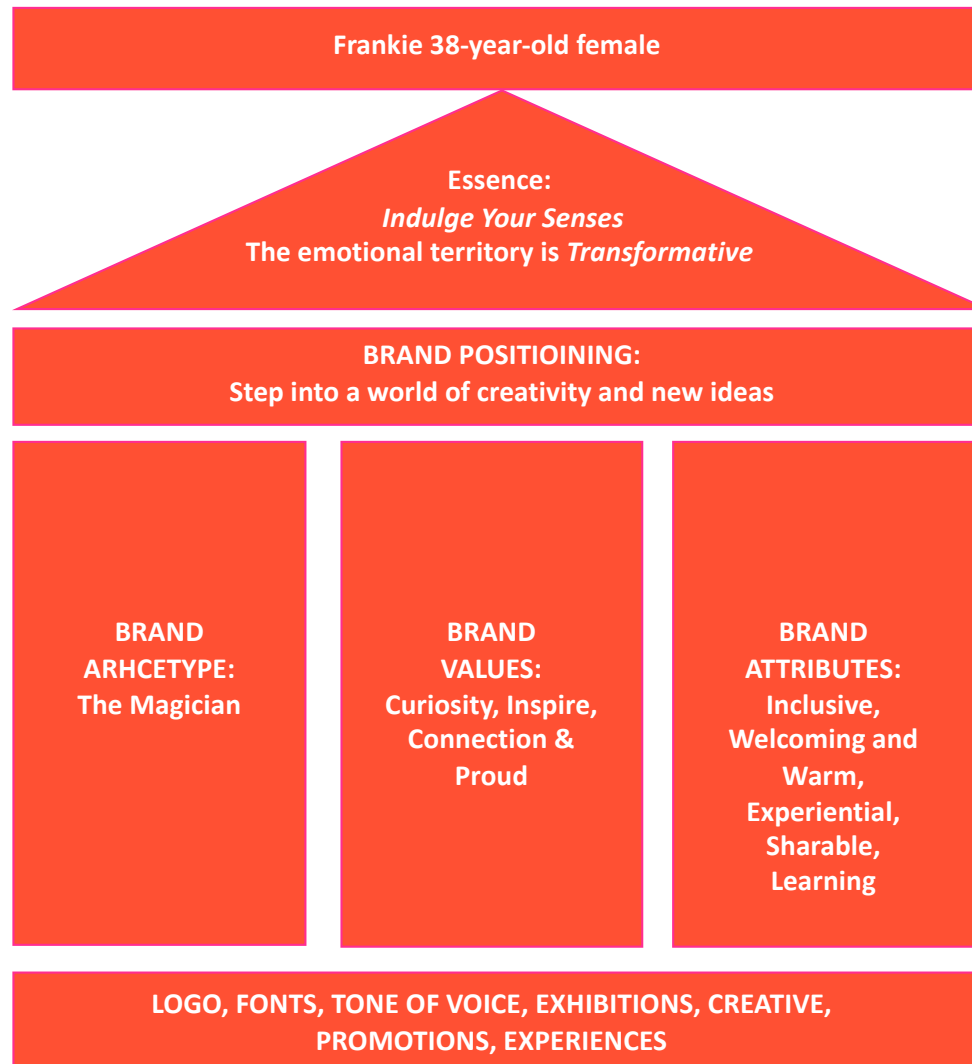
Welcoming - Visitors to the precinct should feel welcomed and feel the country warmth regardless of the purpose of visiting the precinct (for information, making a booking, buying a coffee, meeting friends, attending a workshop or to see an exhibition)

Learning - Occurs when people are engaged and feel as if they part of the experience

Experiential - It is not all about being an observer - it is also about creating immersive, engaging and interesting experiences

Sharable – Is the exhibition, the story, the workshop, masterclass, event, etc worth talking about

The Precinct's Brand Platform



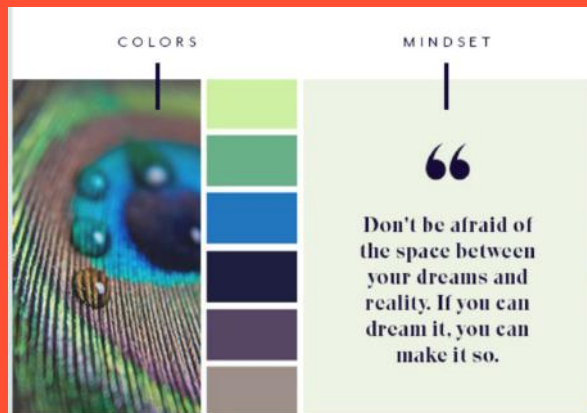
THE PRECINCT EXPERIENCES - Some directions to think about

- Local artist exhibition (as already planned will embed the new art precinct into the local community)
- Create experiences around the exhibition. For example, workshops with the artist, masterclass to learn more about the artist and their approach or their relationship to where they live
- Curate a program that uses the brand values to make decisions, including creating evening experiences beyond just exhibition openings
- Seek to curate your own exhibition that can travel to other regional or national galleries. This is a great way to promote the region from an arts and cultural perspective
- Hands on experiential experiences whereby the visitor can immerse or participate in the creativity of the exhibition - this will deliver on the sensory territory of the brand values
- Use the brand platform and the persona insights when developing all marketing and communications to promote the precinct, exhibitions, workshops, events etc

There are so many opportunities to think outside the box and be the Magician archetype when curating the experience of the precinct

DESIGN ELEMENTS

The Magician colour palette



Design brief suggestions

- Using colour can show difference from other regional art galleries (but still needs to be able to be black and white too)
- Contemporary and sophisticated to show it sits in a global frame of reference (MONA does this)
- Keep the values and persona central to design ideas
- Simplicity is key, not too many colours or design elements

HOW DOES MORE THAN ONE BRAND SIT IN THE SAME PLACE?

Where does brand Mudgee Region fit? Mudgee Region Tourism has achieved great success in positioning the Mudgee region as a highly desirable short break and holiday destination. The Mudgee region positioning has been communicated to an ideal target market via outstanding marketing and campaigns that reflect the Mudgee region brand. The Mudgee brand is the overarching emotional hook to win the hearts and minds of potential and repeat visitors to the Mudgee region.

What is the hook?

The Mudgee brand archetype is the Lover and the essence is *indulge your senses* (tag-line, *Reset Your Senses*). The concept (the territory) of *indulge your senses* is the hook that emotionally engages with the target market. It resonates with the target market and makes Mudgee a destination of choice for that market.

The Mudgee Region VIC is the anchor visitor touch point that brings the Mudgee region brand to life in a tangible way. However, that does not mean that all of the Mudgee experiences, towns, villages, business or products, hospitality providers, wineries have to be the lover archetype for their individual brands. The lover archetype is the overarching archetype for communication about the Mudgee the Region as a whole.

Creating new experiences through the arts and cultural precinct will attract visitors, provide visitors with another experience, potentially increase the average spend and length of stay of the visitor. This is achieved by:

- Understand the visitor motivations. If you understand what motivates your visitor and what values are important to them you can curate experiences, create marketing material and communication messages that resonate with them and will attract them to your brand. This is regardless of their age, ethnicity, budget or where they live
- Assists in identifying what marketing channels to use to reach the ideal visitor

THE NAMING OF THE PRECINCT & RATIONAL

A number of things have been taken into consideration when thinking about a name for the precinct. Firstly and importantly, the precinct needs to be named - not just the gallery. Secondly, and this is key, how easy is it to communicate through the name what the experience is?

We live in an attention economy, people will ignore information. If the name of the precinct is too out there or trying to be different for the sake of difference, it will not necessarily tell the visitor what the precinct is. In an attention economy communicating becomes more difficult. People won't listen or care. *'Don't let cleverness get in the way of clarity'* (Paul Arden, Author and Creative Director).

Other regional art and cultural galleries have been successful because of the exhibitions and experiences they have created or curated, while still using a traditional name, such as the Bendigo Art Gallery. Bendigo has a very clear strategy for curation and experiences that have driven its success.

The third aspect and probably the most important is that the core market for the precinct is locals. The precinct needs to resonate with locals first. Be clear and just tell them what the precinct is and what it is about through the name. Create interest through the curation of the precinct. The events and experiences within precinct are what will position it in the marketplace.

Many other regional art galleries and precincts have the VIC co-located in the same space. However, the space is still called an art gallery, or art museum, or an art and cultural gallery precinct. For example, Shepparton Art Museum or Orange Regional Gallery both have the VIC co-located in the same precinct. However, the name of the precinct refers to the art experience.

CRITERIA FOR CREATING A NAME

- Is it easy for the visitor (does not matter if they are local or from out of the region) to understand what it is?
- Do you need to explain the name? If so, how would you explain it? Does the visitor to the precinct care?
- Do you have the budget to do tell the story of the name? The more complicated the message and explanation, the more funding is required
- Does it add value to the offering and how does the name reflect the visitor experience or expectations?
- It does not have to include the word regional or region. Once again, the activities and experience on offer in the precinct is about the region. The name reflects where the precinct is geographically located. Adding the word region does not add value
- It doesn't have to be able to be an acronym. Yes, if it can, great. However, it is not a must-have criteria

THE NAMES:

Each of these names is very clear about what the experience is that a visitor will have once they are at the precinct. Make it easy for the visitor to understand. The VIC is still called the Mudgee Region VIC because that is what it is!

- 1. Mudgee Arts Precinct (MAP) - preferred option (simplicity of the message)**
- 2. Mudgee Arts & Cultural Precinct (MACP)**
- 3. Mudgee Art Gallery (MAG)**
- 4. Mudgee Cultural Precinct (MCP)**

APPENDIX: A - CASE STUDIES

Case studies

BENDIGO
ART GALLERY

sam.
Shepparton Art Museum

MONA

BENDIGO ART GALLERY

Research reveals that the Bendigo Art Gallery impacts its community in four significant areas:

- community identity
- civic pride,
- regional development,
- economic growth and intrinsic impact.

The Bendigo Art Gallery has a clear strategic focus on core activities. The team has a strong strategy to bring exhibitions of quality and significance to regional Victoria. Key to its activities in recent times has been the large recognisable international exhibitions, several from within the art and design arena, and photography exhibitions. Such exhibitions achieve widespread appeal and attract a range of audiences into the Bendigo Art Gallery. The art museum also has a strong focus on community minded programming. Providing activities for connecting with the local community is a key driver of the gallery's social impact.



03 MAR 18 - 11 JUN 18
Marimekko: Design Icon 1951 to 2018
BENDIGO ART GALLERY



17 AUG 19 - 10 NOV 19
Balenciaga: Shaping Fashion
BENDIGO ART GALLERY



17 AUG 19 - 17 NOV 19
Desert Lines: Batik from Central Australia
BENDIGO ART GALLERY



Seedpods Top and Pant by Grace Rosendale



Body Armour - A Weave of Reflection Pink and Orange
by Grace Lillian Lee



Seedpods dress by Grace Rosendale

sam.

Shepparton Art Museum



‘The new Shepparton Art Museum, opened in late 2020. It will become an inviting cultural landmark and ‘beacon in the landscape’ for the regional community of Shepparton. A two-hour drive from Melbourne, Victoria, it is set within the beautiful surrounds of Victoria Park Lake’

More than just an art museum, it will be an inspiring community hub. It will house a Visitor Centre, event space, café and support Indigenous art through the Kaiela Art Gallery and Studio.

In terms of the curatorial focus at SAM, the senior management team prioritise the development of in-house curated exhibitions. This focus on co-production of exhibitions and connecting with the local community is a key driver of SAM’s social impact.

There is a great sense of dynamism and energy when external stakeholders discuss SAM. The cultural development program also plays an important role in fostering a sense of community in the Greater Shepparton region



MONA



Mona is a museum in Hobart, Tasmania, created by David Walsh to help him (in his words) 'bang above [his] weight'. Anything we say to describe Mona will date quickly, given we are constantly changing our mind about what Mona is. Possibilities include:

- David's fitness marker: think of him as a peacock and his paintings as his feathers.*
- Disneyland, with cocktails, and a few works of quite-good-but-not-amazing Australian modernism;
- A place to tie the knot, and push up the daisies;
- Purveyor of cheese toasties (among other culinary delights);
- Somewhere people can come to say 'not sure about the art but the architecture is amazing';
- Nice spot to listen to some live music;
- A really elaborate marketing stunt;
- A really expensive kitchen garden.

*We used to have a boy peacock at the museum but it kept attacking blue cars. It's not at Mona anymore; it's gone to live on a lovely farm.

Mona estimates to have created almost 1,300 direct and indirect full-time jobs since 2011 and its total economic contribution to the **Tasmanian economy** in 2017-18 was projected to be \$134.5 million.

**APPENDIX: B – GLOBAL &
DOMESTIC TRENDS**



Relevant Global and Domestic Trends

Key trends and visitor research insights to consider include:

- Slow tourism – time to immerse in the local culture. Experiences through art, culture, food & wine and nature. Stay longer
- Visiting Friends and Relatives (VFR) is a significant purpose of travel for both international and domestic markets
- Personalisation, connecting with locals and more immersive experiences dominate global trends in tourism and hospitality. It drives genuine, ‘word of mouth’ recommendations, which are the most powerful influence on people’s travel decisions



Relevant Global and Domestic Trends

Key trends and visitor research insights to consider include:

- Demand for museums is growing, up 54% in 2017 on the prior year (SKIFT and TripAdvisor research, 2017). However, around the world smaller museums and galleries are being challenged by larger institutions, who have adopted new technologies, such as virtual reality and more actively involve their visitors as participants.

New experiences

- Focus is on small-scale, immersive and locally curated activities - arts, culture and Indigenous and nature-based tourism.
- Visitors are seeking experiences that make them feel as if they're 'living like locals'. - Arts and cultural experiences assisting with immersion



Relevant Global and Domestic Trends



New luxury is defined by small brands with big stories

- Genuine engagement and interaction with local people, nature, heritage, and arts and culture. The story of the place and its people is increasingly critical to the success of the experience.

Growth market opportunities

- Special interest markets, including events
- Active 55 +
- Millennials
- Contemporary women travelers



Relevant Global and Domestic Trends

- **Experiences over destinations**
- Transformative travel – shared moments with besties through to self-discovery and confidence from trying new things
- Allowing visitors to find their own moments of serendipity and surprise
- Health & well-being a significant growth sector especially for the older market
- Serendipity is an important part of any experience – creating memorable and sharable experiences