Theatre Forum — Building a stronger performing arts community in Ireland.

Audience Insights

The following analyses the 285,000 people who spent €21 million on 978,000 tickets for events at 41 festivals, theatres and arts centres in Ireland in 2022 compared to 2019, the calendar years immediately before and after the Covid-19 pandemic. Charts show the average for each organisation type.
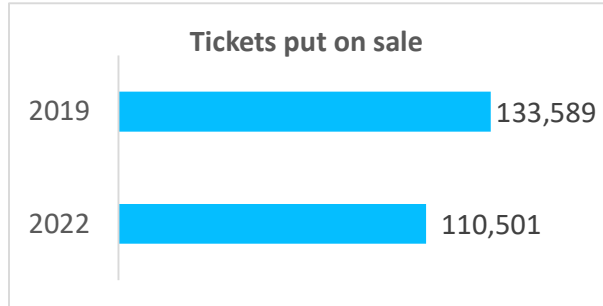
How are we doing?

Attendance

Year	Attendance
2019	28,068
2022	37,102

+32%

Range 2019: 3,114 - 79,513   Range 2022: 2,584 - 130,534

Tickets put on sale

Year	Tickets put on sale
2019	21,917
2022	18,155

-17%

Range 2019: 7,908 - 47,847   Range 2022: 7,624 - 49,308

Tickets sold

Year	Tickets sold
2019	10,510
2022	8,881

-16%

Range 2019: 3,114 - 22,612   Range 2022: 2,584 - 24,314

% capacity

2019: 48%

2022: 46%

-5%

Range 2019: 31% - 73%   Range 2022: 29% - 62%

Are we maximising income?

Average price paid €

Year	Average price paid
2019	€19.92
2022	€19.19

-4%

Annual income per ticket buyer

Year	Annual income per ticket buyer
2019	€57.28
2022	€54.29

-5%

How are we doing?

Attendance

2019	97,904
2022	71,309

-27%

Range 2019: 39,609 - 161,607   Range 2022: 61,912 - 190,051

Tickets put on sale

2019	133,589
2022	110,501

-17%

Range 2019: 61,912 - 190,051   Range 2022: 54,397 - 203,105

Tickets sold

2019	82,790
2022	59,017
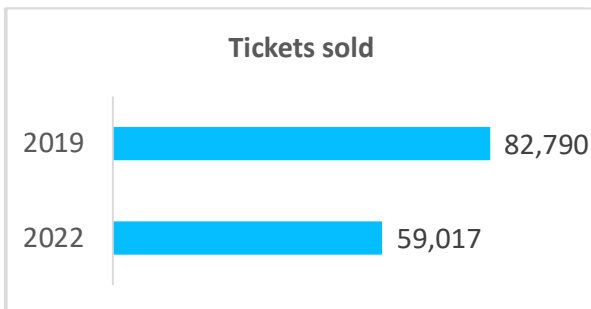
-29%

Range 2019: 39,609 - 116,494   Range 2022: 29,451 - 92,939

% capacity

2019	2022
64%	55%
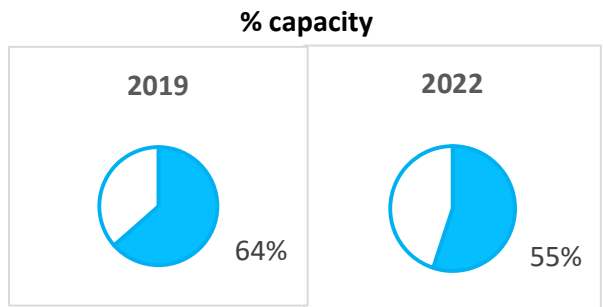
-13%

Range 2019: 45% - 84%   Range 2022: 46% - 72%

Are we maximising income?

Average price paid €

2019	€21.36
2022	€25.45
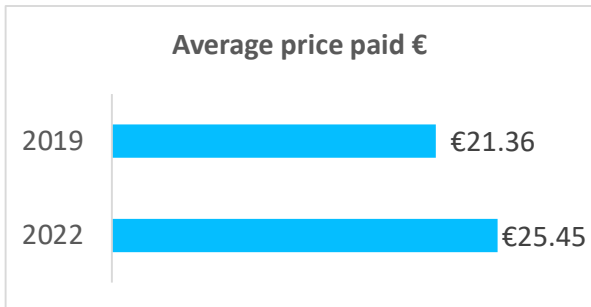
+19%

Range 2019: €13.53 - €30.62   Range 2022: €21.45 - €32.55

Annual income per ticket buyer

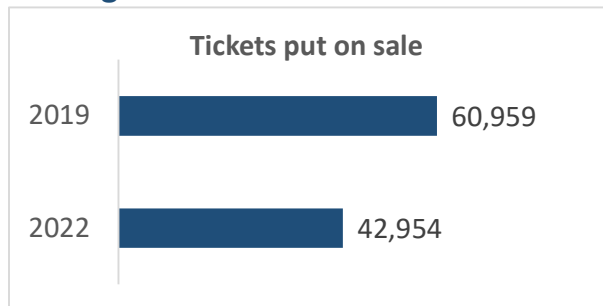|	
2019	€84.71
2022	€86.43
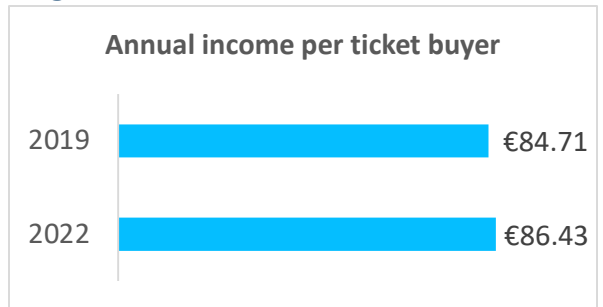
+2%

Range 2019: €52.03 - €103.95   Range 2022: €63.19 - €103.38

How are we doing?

Attendance

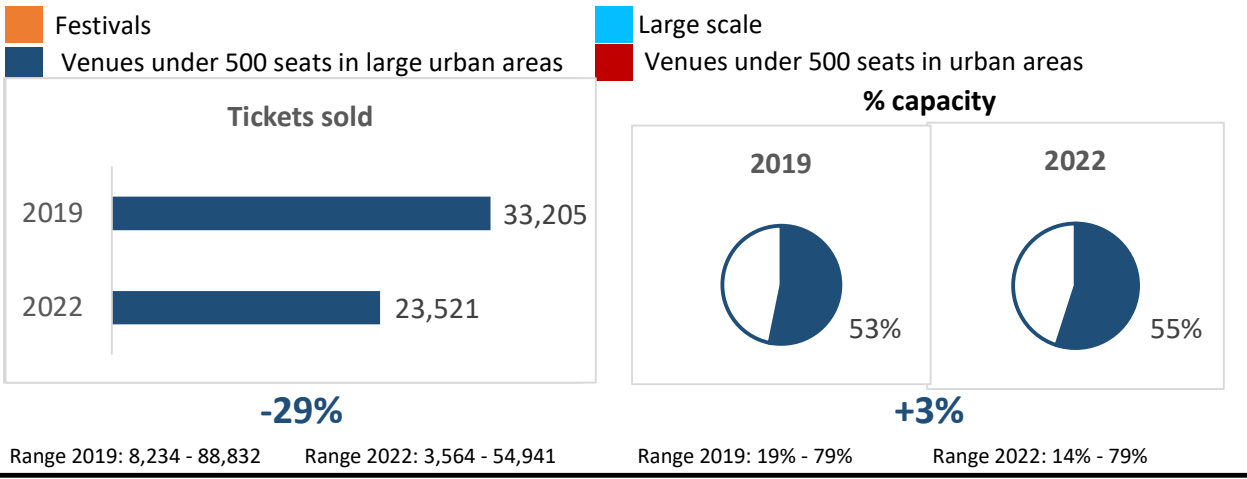|	
2019	35,665
2022	26,505
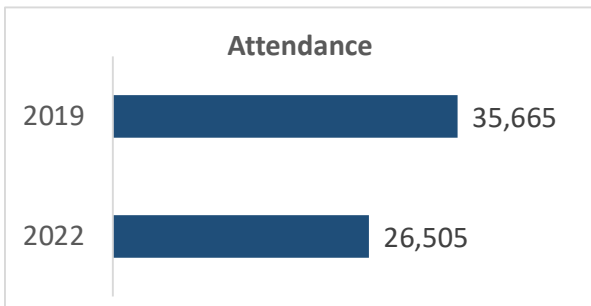
-26%

Range 2019: 8,234 - 92,167   Range 2022: 3,564 - 56,711

Tickets put on sale

2019	60,959
2022	42,954

-30%

Range 2019: 15,272 - 124,136   Range 2022: 7,921 - 88,844

Tickets sold

Year	Tickets sold
2019	33,205
2022	23,521

-29%

Range 2019: 8,234 - 88,832   Range 2022: 3,564 - 54,941

% capacity

2019 53%   **2022** 55%

+3%

Range 2019: 19% - 79%   Range 2022: 14% - 79%

Are we maximising income?

Average price paid €

Year	Average price paid
2019	€15.04
2022	€17.11

+14%

Range 2019: €9.21 - €19.45   Range 2022: €11.67 - €21.27

Annual income per ticket buyer

Year	Annual income per ticket buyer
2019	€66.04
2022	€61.99

-6%

Range 2019: €31.81 - €87.54   Range 2022: €38.06 - €89.09

How are we doing?

Attendance

Year	Attendance
2019	11,351
2022	8,775

-23%

Range 2019: 4,192 - 32,296   Range 2022: 3,201 - 18,883

Tickets put on sale

Year	Tickets put on sale
2019	19,082
2022	19,225

+1%

Range 2019: 9,852 - 52,700   Range 2022: 3,473 - 48,438

Tickets sold

Year	Tickets sold
2019	10,977
2022	8,110

-26%

Range 2019: 2,139 - 31,836   Range 2022: 768 - 17,903

% capacity

2019 62%   **2022** 65%

+5%

Range 2019: 36% - 75%   Range 2022: 37% - 93%

Are we maximising income?

Average price paid €

2019	€16.39
2022	€18.62

+14%

Range 2019: €11.43 - €21.44   Range 2022: €10.32 - €33.61

Annual income per ticket buyer

2019	€64.08
2022	€57.10

-11%

Range 2019: €50.42 - €74.93   Range 2022: €32.59 - €71.96

Continuing ticket buyers
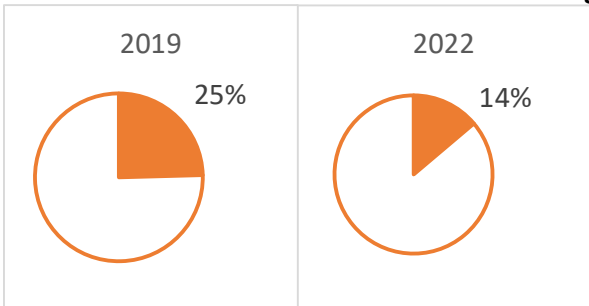
2019	2022
25%	14%

-44%

Range 2019: 17% - 39%   Range 2022: 48% - 76%
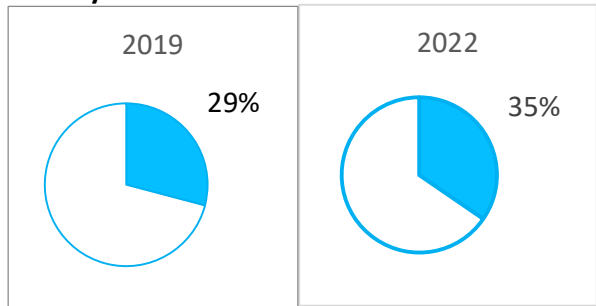
2019	2022
29%	35%

+19%

Range 2019: 20% - 41%   Range 2022: 52% - 77%

2019	2022
33%	31%
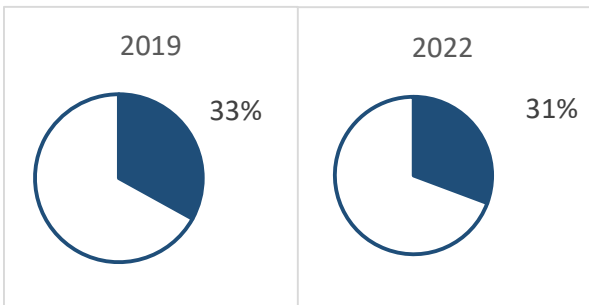
-7%

Range 2019: 17% - 56%   Range 2022: 45% - 73%

2019	2022
31%	31%
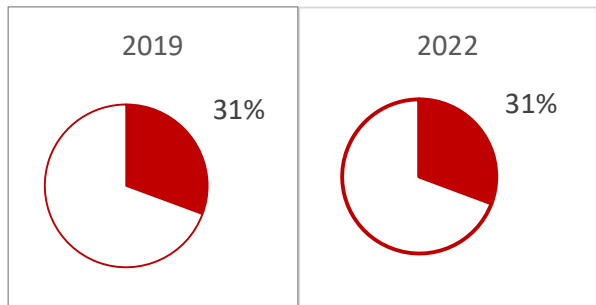
+0%

Range 2019: 38% - 93%   Range 2022: 4% - 41%

First time ticket buyers

2019	2022
61%	62%
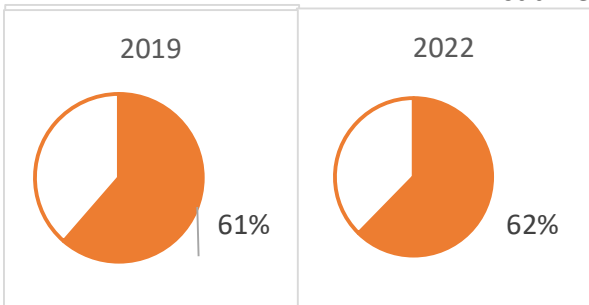
+1%

Range 2019: 52% - 73%   Range 2022: 8% - 22%

2019	2022
58%	62%
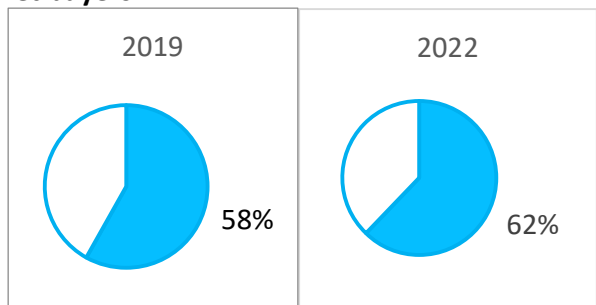
+7%

Range 2019: 42% - 77%   Range 2022: 23% - 56%

First time ticket buyers

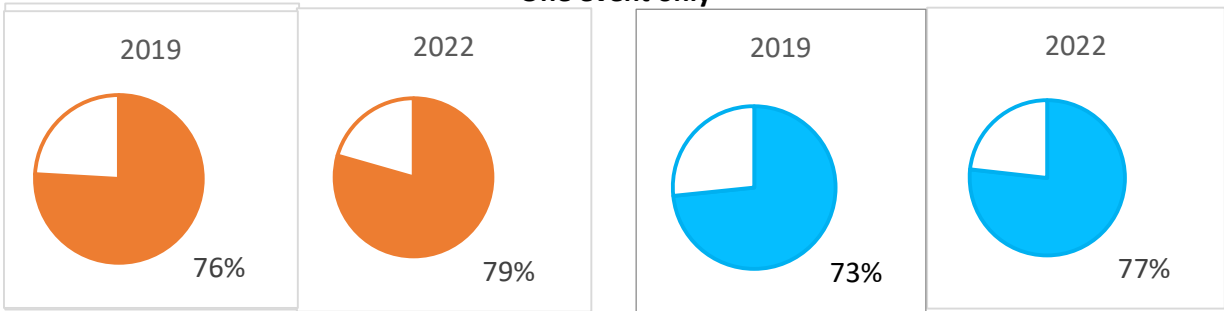| 2019	2022		2019	2022

2019 — 54% 2022 — 59% 2019 — 59% 2022 — 60%
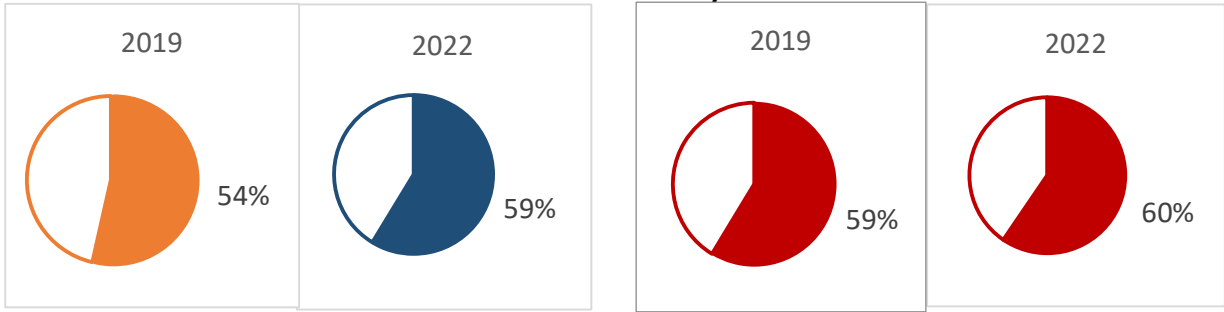
+10% **+1%**

Range 2019: 38% - 77%   Range 2022: 13% - 44%   Range 2019: 10% - 41%   Range 2022: 37% - 73%

One event only

2019 — 76%   2022 — 79%   2019 — 73%   2022 — 77%

+5%   **+5%**

Range 2019: 72% - 87%   Range 2022: 71% - 88%   Range 2019: 30% - 85%   Range 2022: 46% - 84%

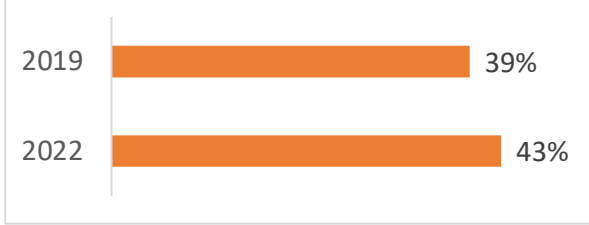2019 — 77%   2022 — 78%   2019 — 75%   2022 — 75%
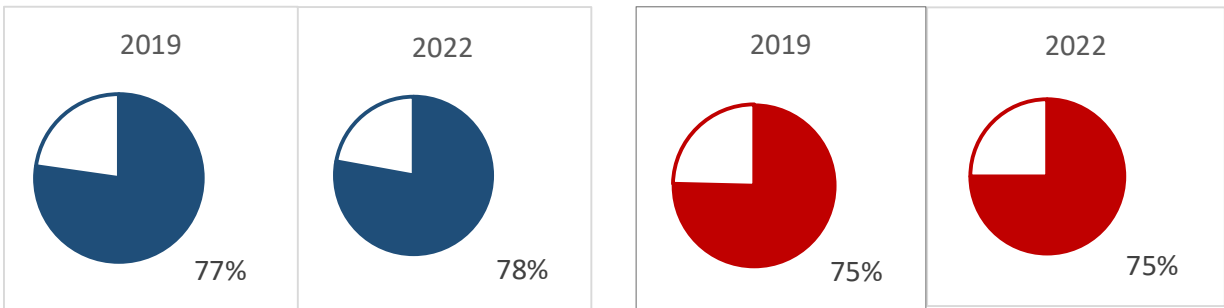
+1%   **-1%**

Range 2019: 69% - 100%   Range 2022: 71% - 88%   Range 2019: 69% - 90%   Range 2022: 51% - 82%
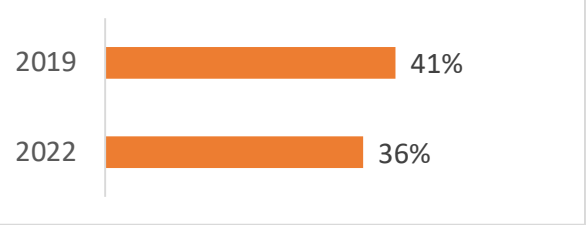
Booking within 7 days

2019 — 39%
2022 — 43%

+9%

Range 2019: 33% - 48%   Range 2022: 30% - 57%

Mail and/or email consent

2019 — 41%
2022 — 36%

-11%

Range 2019: 33% - 51%   Range 2019: 22% - 46%

Booking within 7 days
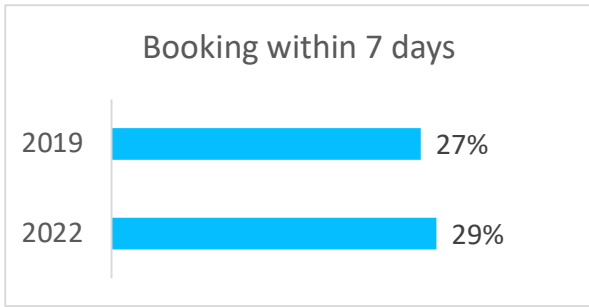
2019 — 27%
2022 — 29%

+5%

Range 2019: 7% - 45%   Range 2022: 10% - 46%

Mail and/or email consent

2019 — 40%
2022 — 54%
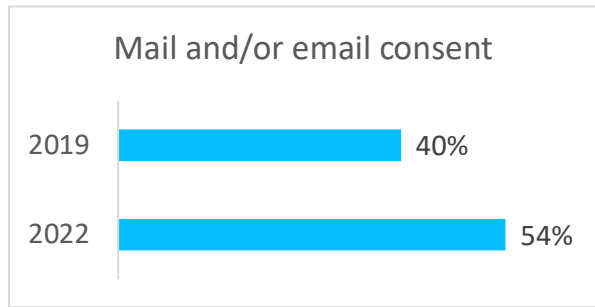
+37%

Range 2019: 12% - 70%   Range 2019: 35% - 87%

Booking within 7 days
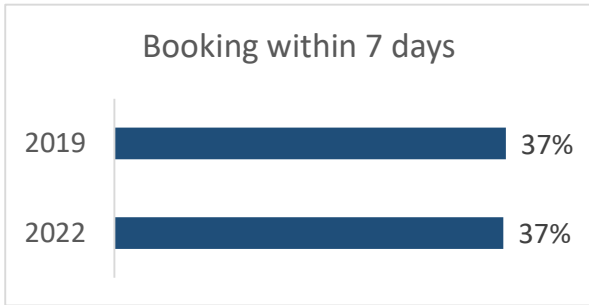
2019 — 37%
2022 — 37%

-1%

Range 2019: 2% - 86%   Range 2022: 2% - 73%

Mail and/or email consent
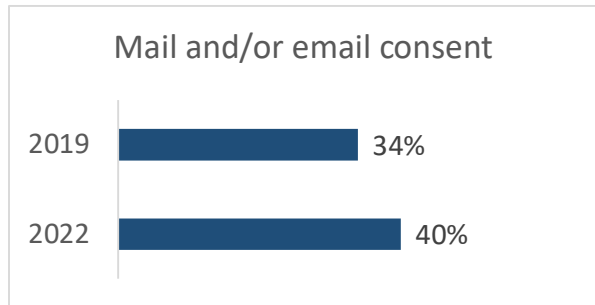
2019 — 34%
2022 — 40%

+18%

Range 2019: 5% - 55%   Range 2019: 5% - 71%

Booking within 7 days

2019 — 43%
2022 — 39%
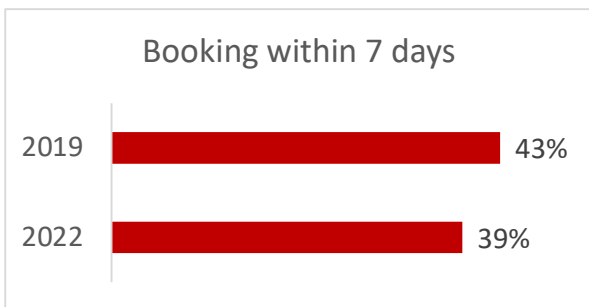
-10%

Range 2019: 31% - 68%   Range 2022: 21% - 64%

Mail and/or email consent
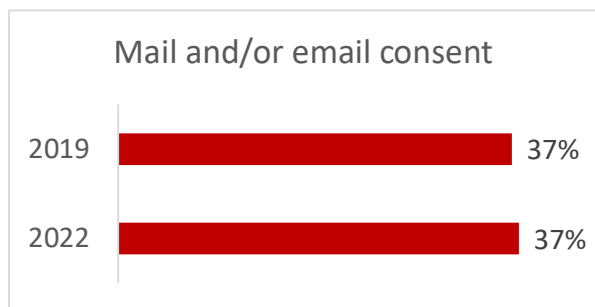
2019 — 37%
2022 — 37%

+2%

Range 2019: 2% - 68%   Range 2019: 3% - 58%

About Audience Insights

Audience Insights is a new Theatre Forum project funded by the Arts Council to help arts organisations understand and develop their audiences by collecting, analysing and interpreting data. It analyses the audiences for ticketed events taking place in 41 festivals, theatres and arts centres in Ireland in 2022 compared to 2019, the calendar years immediately before and after the Covid-19 pandemic.

About benchmarking

Benchmarking aims to measure an organisation's processes, outputs and their outcomes and make comparisons with similar organisations to see where it is doing well and what works better elsewhere. Benchmarks need to be:

• comparable
• broad brush, as they only need to be good enough to spot where an organisation can improve
• easily calculated, because they need to be repeated regularly and consistently
• interesting and meaningful to organisations and stakeholders.

Although it is helpful to test the robustness of the benchmarks, they are not an end in themselves. It is most helpful to focus on identifying differences and discussing the reasons behind them. The point is to spot where other organisations are doing better, look at how they are doing it and learn from them.

About the Insights

Audience Insights analyses the data held on participating organisations' ticketing systems about customers who bought tickets for events taking place in the calendar years 2019 and 2022. It excludes customers who were issued with complimentary tickets only.

Definitions:
Attendances: total tickets sold excluding complimentary tickets plus attendances at free events and total tickets sold by third parties on behalf of the organisation
Tickets sold: excluding complimentary tickets
% capacity: the percentage of tickets put on sale that were actually sold excluding complimentary tickets
Average price paid: also known as ticket yield
Annual customer value: the average total per customer spent on tickets in that year
Continuing ticket buyers: the percentage of customers who also bought tickets the previous year
One event only: the percentage of customers who only bought tickets for one event that year
Booking within seven days: the percentage of transactions made within seven days of the event
Mail and/or email consent: the percentage of customers who have opted in to receive marketing communications by email and/or post
Average: the arithmetical mean for all participating organisations of that type and scale
Range: the lowest and highest values each year among all participating organisations of that type and scale
Increase/decrease: the percentage difference between 2022 and 2019 for the organisation and the average difference for all participating organisations of that type and scale.

Participating organisations

41 organisations participated in this year's Audience Insights project. All sell tickets through box office computer systems so consistently collect information about their ticket transactions and customers. The organisations have been divided into groups by the type and scale so that comparisons between organisations are helpful.

Large scale venues either have an auditorium with 500 seats or more or are one of the national producing venues.

Venues with fewer than 500 seats have been divided into those in towns or cities with a population of 20,000 or more (referred to as Large Urban areas) and those in less densely populated towns (Urban areas). These venues have varying capacities and configurations: some are small theatres, others are arts centres offering a range of visual and performing arts.

The participating venues with fewer than 500 seats are:

Large urban areas:
An Táin Arts Centre, Dundalk; Axis Community Arts and Resource Centre, Ballymun, Dublin; Belltable, Limerick; The Civic, Tallaght; DLR Mill Theatre, Dundrum; Draíocht, Blanchardstown; Droichead Arts Centre, Drogheda; Dunamaise Arts Centre, Portlaoise; Glór, Ennis; Mermaid Arts Centre, Bray; Pavilion Theatre, Dún Laoghaire; Project Arts Centre, Dublin; Riverbank Arts Centre, Newbridge; Smock Alley Theatre, Dublin; Theatre Royal, Waterford; Triskel Arts Centre, Cork; Visual, Carlow; Watergate Theatre, Kilkenny and Wexford Arts Centre.

Urban areas:
An Grianán Theatre, Letterkenny; Backstage Theatre, Longford; The Dock, Carrick-on-Shannon; The Glens Centre, Manorhamilton; The Linenhall Arts Centre, Castlebar; Roscommon Arts Centre; The Seamus Ennis Cultural Centre, Naul; The Whale Theatre, Greystones; Uillinn: West Cork Arts Centre, Skibbereen.

The participating **Large scale** venues are**:**
Abbey Theatre, Dublin; Everyman, Cork; Gate Theatre, Dublin; Lime Tree Theatre, Limerick; National Opera House, Wexford; Town Hall Theatre, Galway and University Concert Hall, Limerick.

The participating **Festivals** are:
Cork Midsummer Festival; Dublin Dance Festival; Dublin Fringe Festival; Dublin Theatre Festival; Earagail Art Festival, Donegal and Kilkenny Arts Festival.

Heather Maitland
25 August 2023