

How can we significantly and sustainably raise revenue from ticket sales while retaining the size, diversity and trust of our audiences?

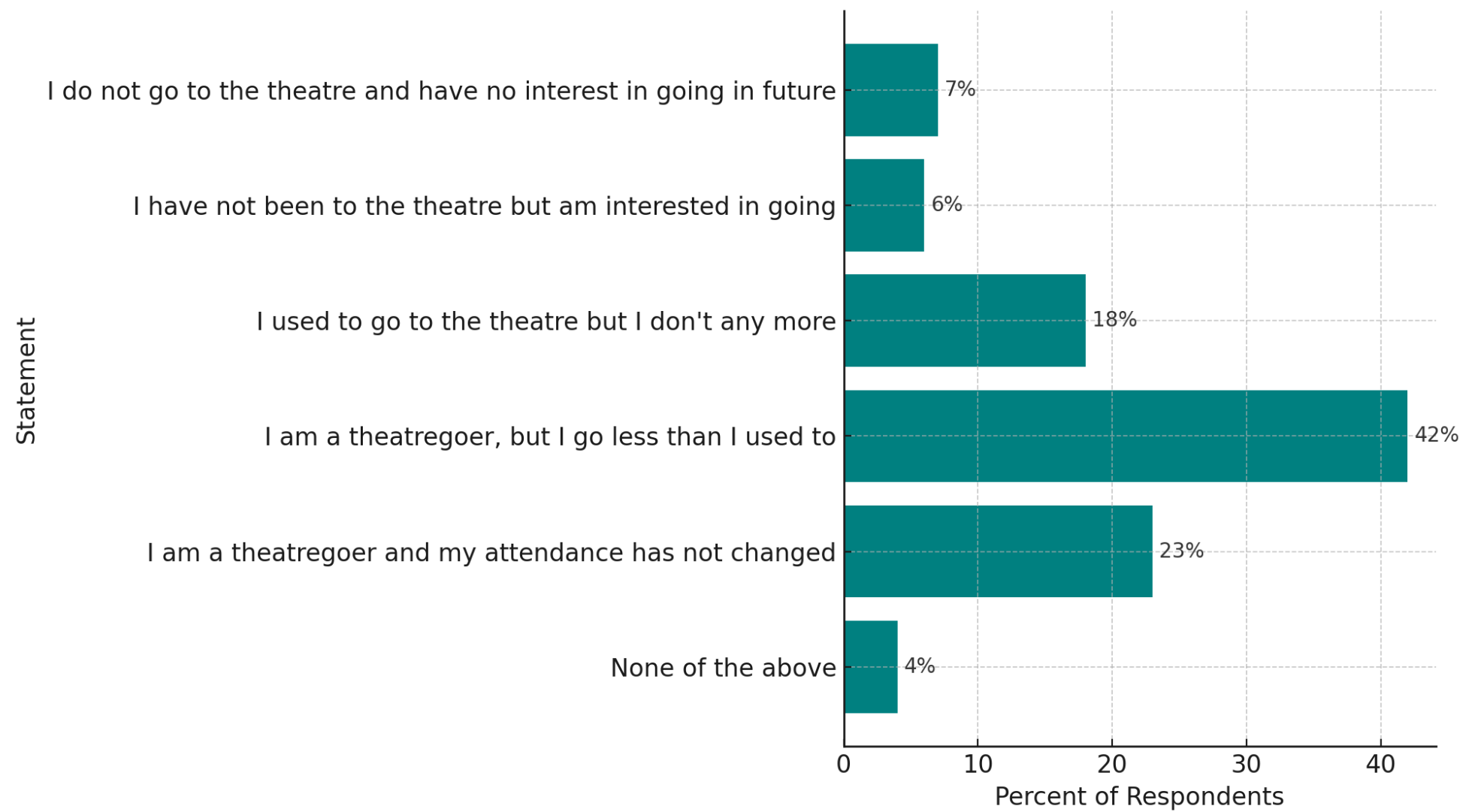


Robin Cantrill-Fenwick
Baker Richards

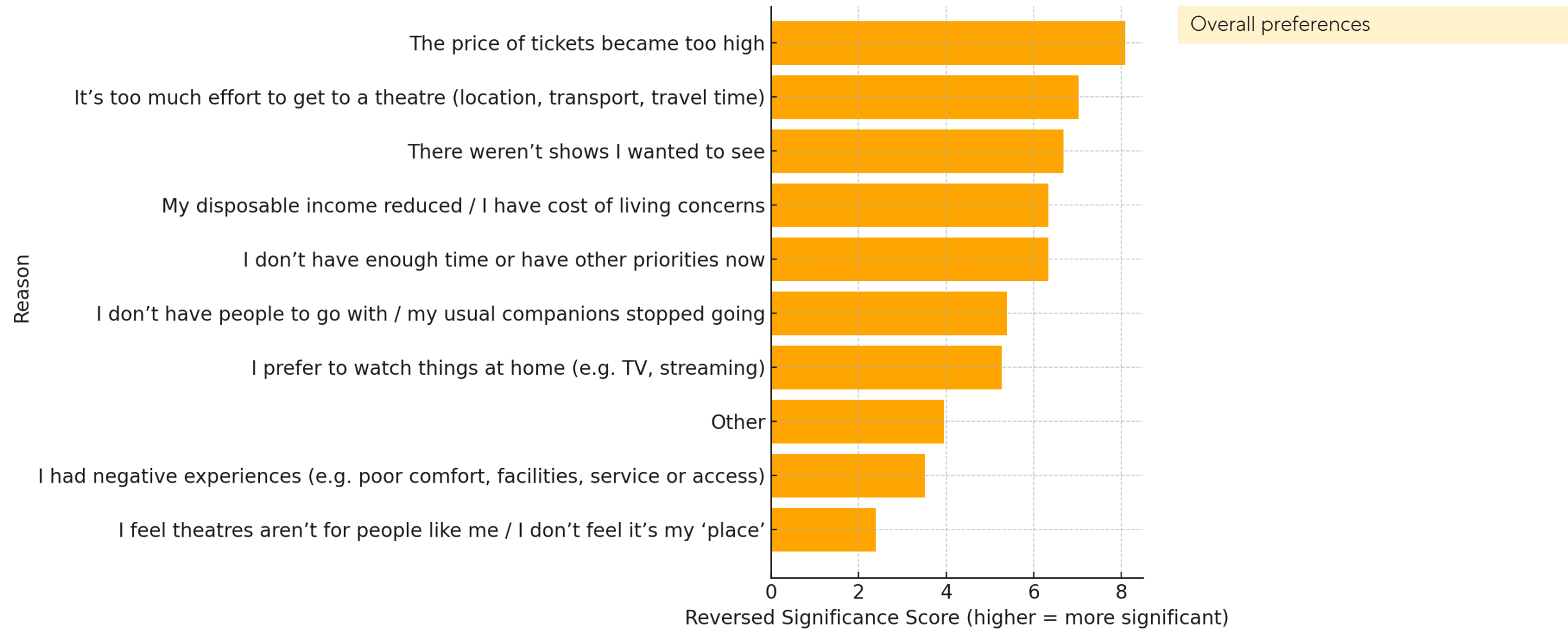
Data top-up: Home owners

- As part of the Local Theatre Touring Alliance webinar on Tuesday 21 October 2025, we referenced additional research into theatregoers who could be described as “comfortably off”
- The following data comes from online research conducted with 503 adults across the UK. Following the initial screening question, 300 respondents who indicated they had reduced their theatre-going were asked additional questions.
- As it is not straightforward to target respondents based on economic income, we have used home ownership as a proxy – the respondents are all homeowners, either outright or with a mortgage.
- The fieldwork was undertaken in August 2025.

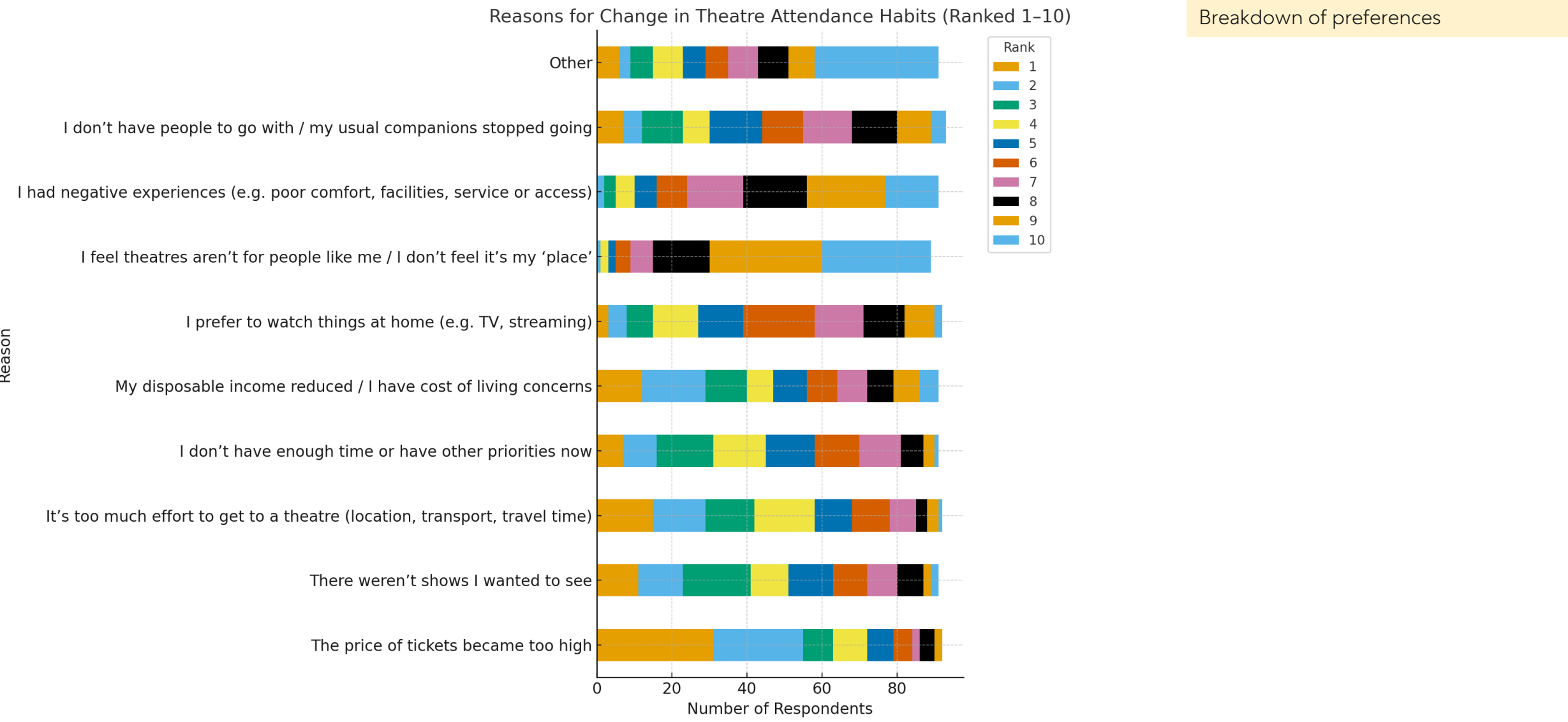
Q1. Which one of these statements is true of you?



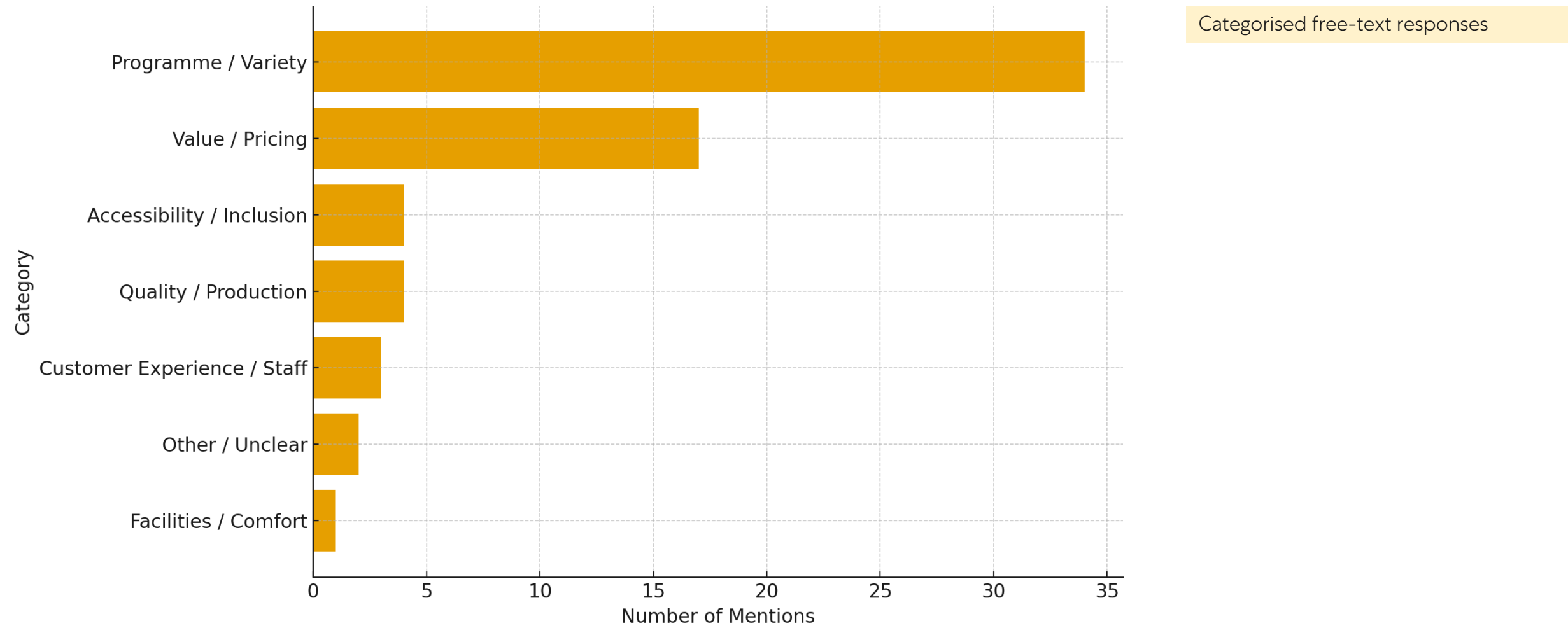
Q2. Placing the most significant reason at the top in position 1, why did your habit of going to the theatre change?



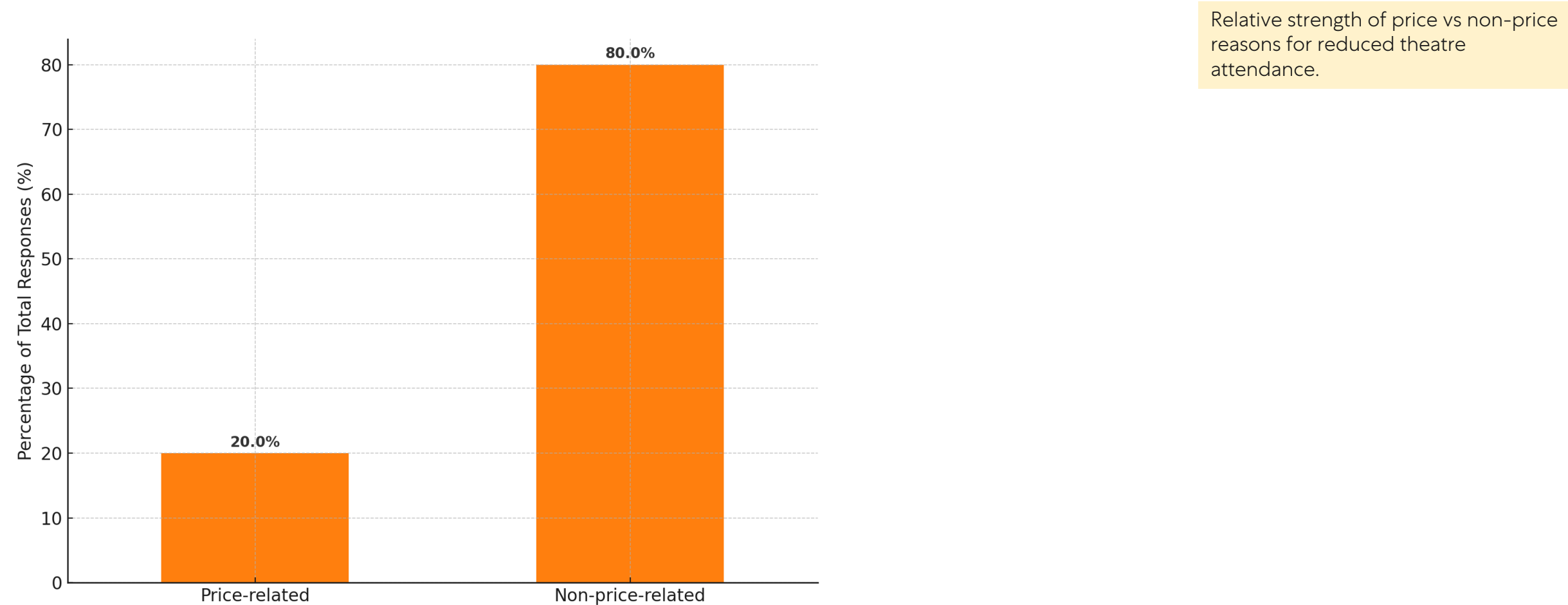
Q2. Placing the most significant reason at the top in position 1, why did your habit of going to the theatre change?



Q3. What one thing should your favourite theatre keep doing, to ensure you keep visiting?



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Wordcloud of free-text responses

n.66 respondents who have previously attended theatre



What does the data reveal?

- 42% say they have reduced their frequency of attendance. 18% say they have stopped going to their local theatre altogether.
- When asked what will keep current theatre-goers attending, and attract non-goers to the theatre for the first time, the programme is at least as prominent as price, though with a note of caution that on free-text responses, the sample size is low.
- Though price is the single biggest reason why these respondents (home-owners with or without mortgages) say they have reduced theatre attendance, taken in the round non-price related reasons are more dominant. These reasons are usually concerned with the artistic programme, experience, competition, and convenience.