thrive
making culture count

Is the Price Right?

Arts Pricing in Northern Ireland

September 2025

wewillthrive

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PRINCIPAL FUNDER
arts council of Northern Ireland

Introduction

Hello, we're thrive - the research and evaluation people for arts and heritage.

We uncover the real relationship between art, policy, people, and place. Our work doesn't just capture numbers, it helps organisations and policymakers understand what those numbers mean and how to act on them.

We're the only audience development organisation on the island of Ireland and have over 20 years of experience on the ground working in our sector. We pride ourselves on delivering practical support that will bring change at policy and practice levels. We won't just hand you a report and leave it at that.

This research was sparked by a question asked at one of our events.

"Is anyone making early bird offers work?"

People wanted insight into how to balance their own rising costs with the need to be accessible for audiences. They wanted to hear from colleagues about what they had tried and what had worked. There was a clear need for data that could shape practice and provide a practical resource for benchmarking. Thrive stepped in to close this gap and have produced this research giving us, for the first time, evidence on how pricing, discounts and concessions are used at a sector-wide level to balance financial pressures with the desire to provide arts access for all.

Why now?

It is no secret that these are challenging times for the arts sector financially. Most organisations who took part in this research said that they feel more responsibility to maximise the income they earn from ticket sales than they used to. But this story is masked by official statistics – the Art's Council Annual Funding Survey shows that the split between earned income, public funding and private sources like trusts and foundations is roughly the same as it was in 2016/17.

But earned income covers a raft of budget lines – from venue hire to consultancy. Should we not be focusing on how to make more money from what we exist to do – to make and show art.

It feels like the time is right for us to take back some control and look at how we can maximise more of our own income to secure our sustainability and financial stability.

How do we do that?

Unfortunately, there won't be an easy fix.

Some of the issues highlighted in the research will require a sectoral response and some challenging conversations.

But the research also tackles some of the pricing myths in Northern Ireland – the myth that Belfast charges higher prices than regional venues (not always), or that Arts Council Annual Funded organisations charge less (again, not always the case).

For the first time, we have insight into the sheer complexity and conflicting approaches to pricing in this region which means we can all ask better questions.

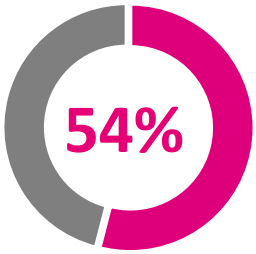
Is the price right? The answer it turns out, depends.

Pricing Stats at a Glance

Artforms with the highest and lowest average prices

Highest	Participatory	£7 – £29
	Music	£9 – £24
Lowest	Circus	£5 – £10
	Visual Arts	£1 – £23

Raising ticket prices



Increased ticket prices in the last year

Discounts offered

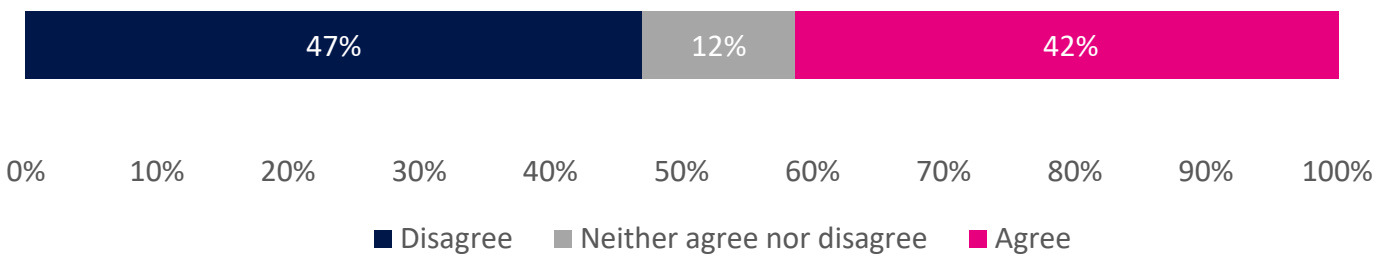
Organisations were more likely to offer discounts for students than for disabled audiences

When asked the following, a number of organisations said 'it depends'

- If they offer refunds (49%)
- How they set concessions (57%)
- How they set child/family ticket prices (46%)

Attitudes towards pricing

People in Northern Ireland won't pay high ticket prices



SECTION 1

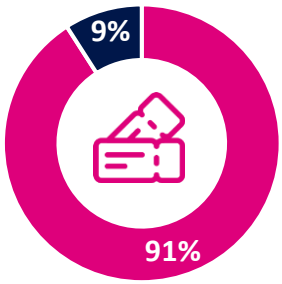
DECIDING WHAT TO CHARGE

ARE WE THINKING STRATEGICALLY?

We first looked at how many organisations have thought about pricing as a strategic issue.

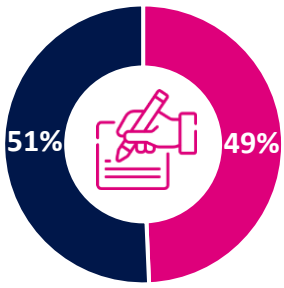
Of the 88 organisations surveyed, the majority (91%) charged for entry, events or workshops. **Approximately half (49%) of the organisations charging ticket prices said they had a pricing strategy in place.** This figure varies by organisation type - those more likely to have a pricing strategy include festivals, galleries, Belfast organisations, larger organisations and those in receipt of funding from the Arts Council of Northern Ireland's AFP (Annual Funding Programme).

Does your organisation charge ticket prices for entry, events or workshops?



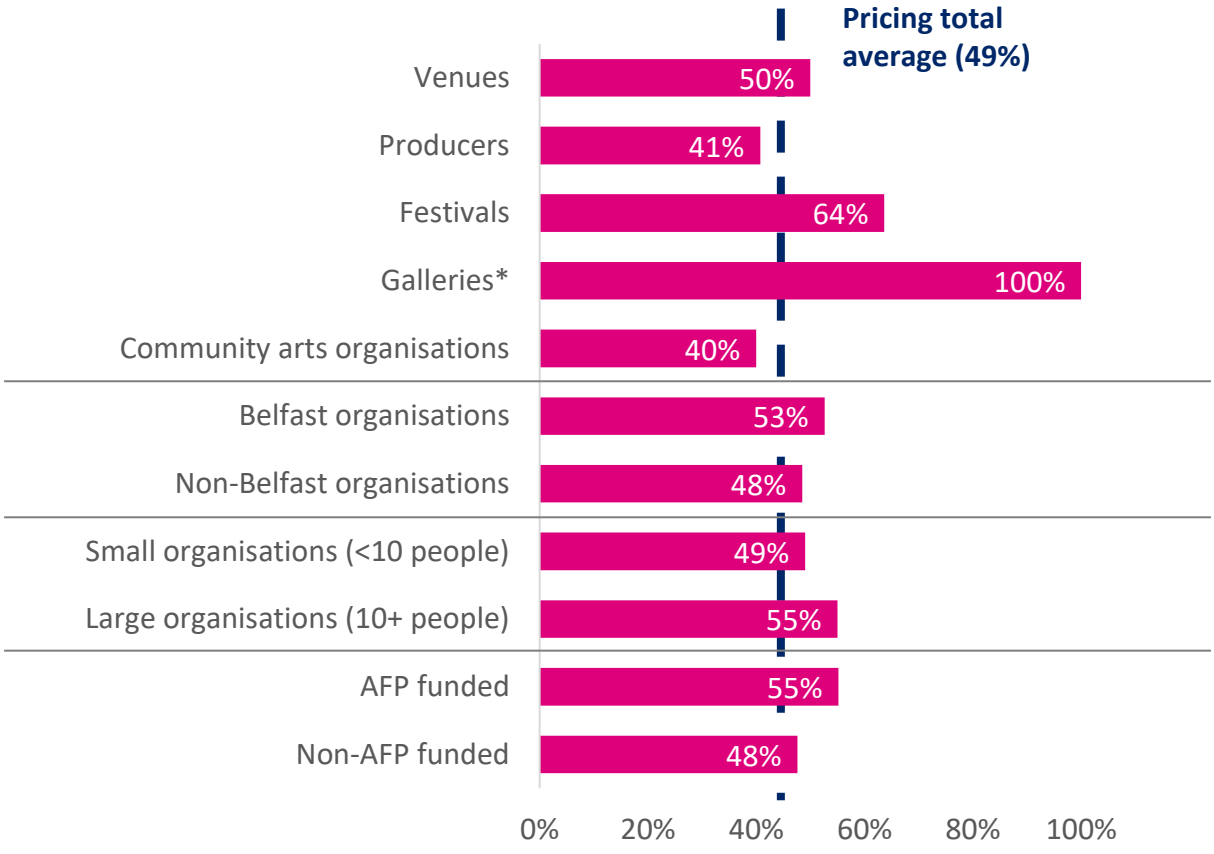
Yes ■ No

Does your organisation have a pricing strategy for tickets? A pricing strategy is a defined plan for setting prices that balances generating income with your strategic goals



Yes ■ No

Percent of organisations that have a pricing strategy
(Among those who charge ticket prices)



**Note: Of the 6 galleries responding to the survey, 2 charge ticket prices. Of these, one answered the question about having a pricing strategy.*

DECIDING WHAT TO CHARGE

When asked more about their pricing strategies, most organisations prioritised accessibility and affordability for audiences, or cost recovery. Others talked about a bit of both, striking a balance between financial pressures and what the market can afford to pay.

Only one organisation talked about audience development goals. None highlighted in their strategies the necessity to set prices that reflect value. Several organisations outlined marketing or promotional tools like tiered pricing or concessions, not strategies.

You mentioned that your organisation has a pricing strategy. Please tell us about it below:

Accessibility and Inclusion

"We have a limited number of free tickets for people with low or no income. This is based on an honesty box system and can be booked the same as other tickets, no questions asked."

Cost Recovery

"When events are not funded we set our prices to reflect market rate, and to ensure the financial viability of the event. If the income from ticket sales is not predicted to cover artist, venue and tech costs, we do not proceed. We do not aim for full cost recovery. We aim for a small profit and at very least break even. We do not discount."

A bit of both

"We aim to keep tickets affordable, but cover an agreed percentage of the delivery cost."

Ticket levels are generally set based on an opinion as to our own ticket pricing history and what we think our audience would consider 'fair' given that tickets are bought for a 'family' (ie. 2-3 individual tickets per purchase) balanced against total income that we need to generate to meet our budget targets.

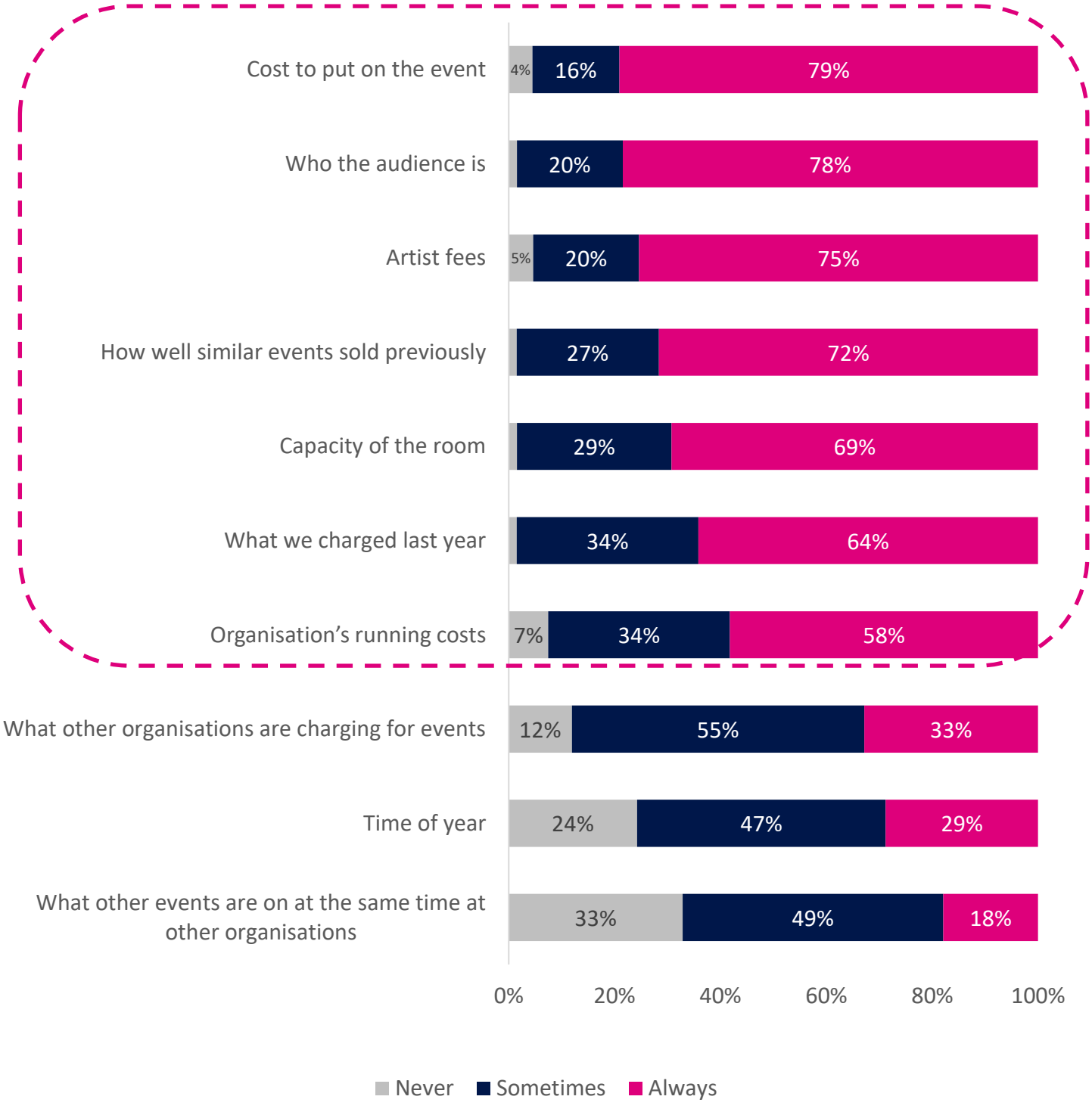
WHAT AFFECTS OUR PRICES?

If ticket prices are not guided by a strategy, what other factors play a part?

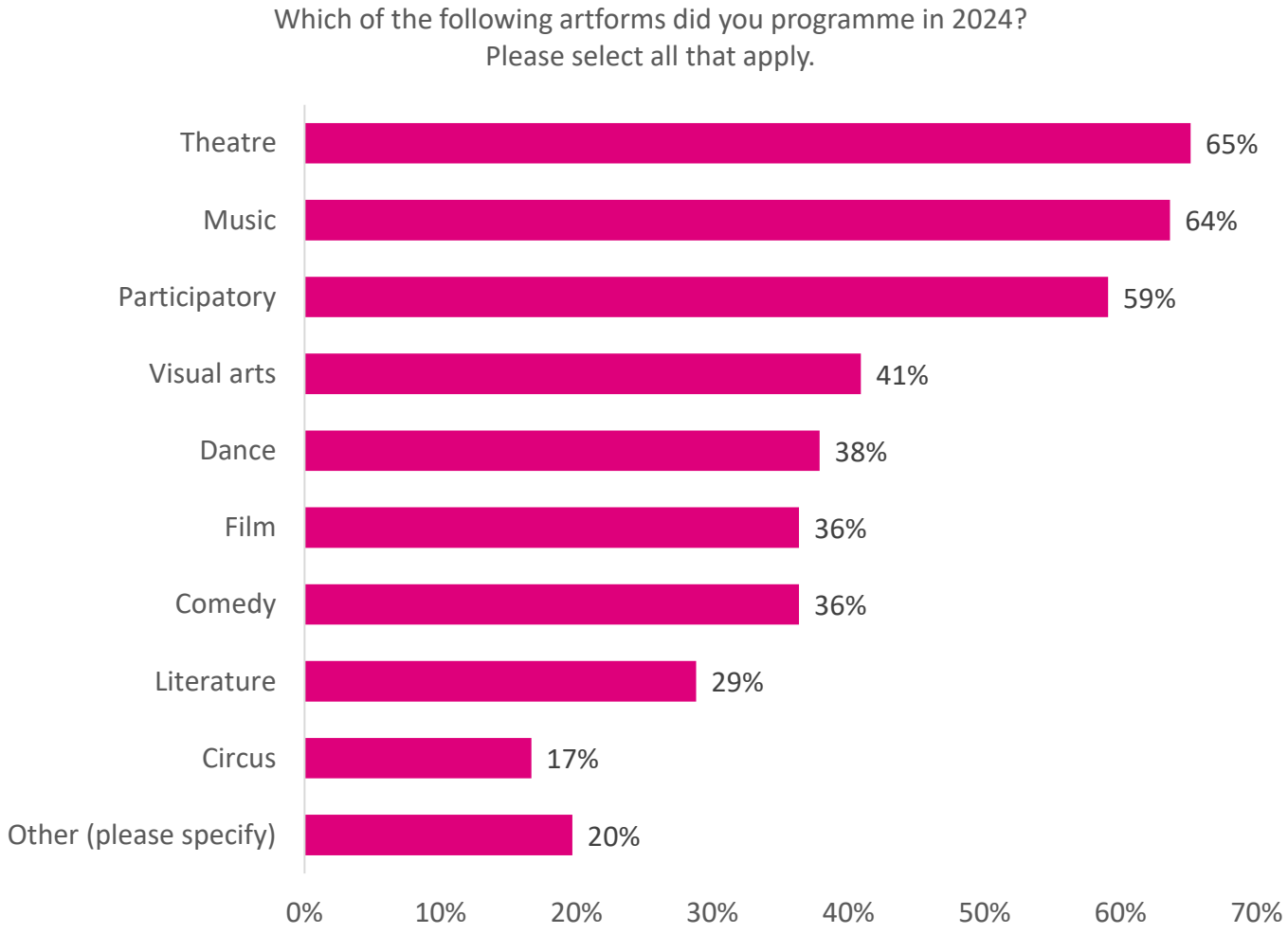
When setting ticket prices, over half of respondents always think about internal factors like cost, audiences, and past history.

External considerations like what other organisations were charging, other events on at the same time, or seasonality (time of year) were not a factor for between 12% and 33% of organisations.

How often do you consider each of the following factors when setting ticket prices?

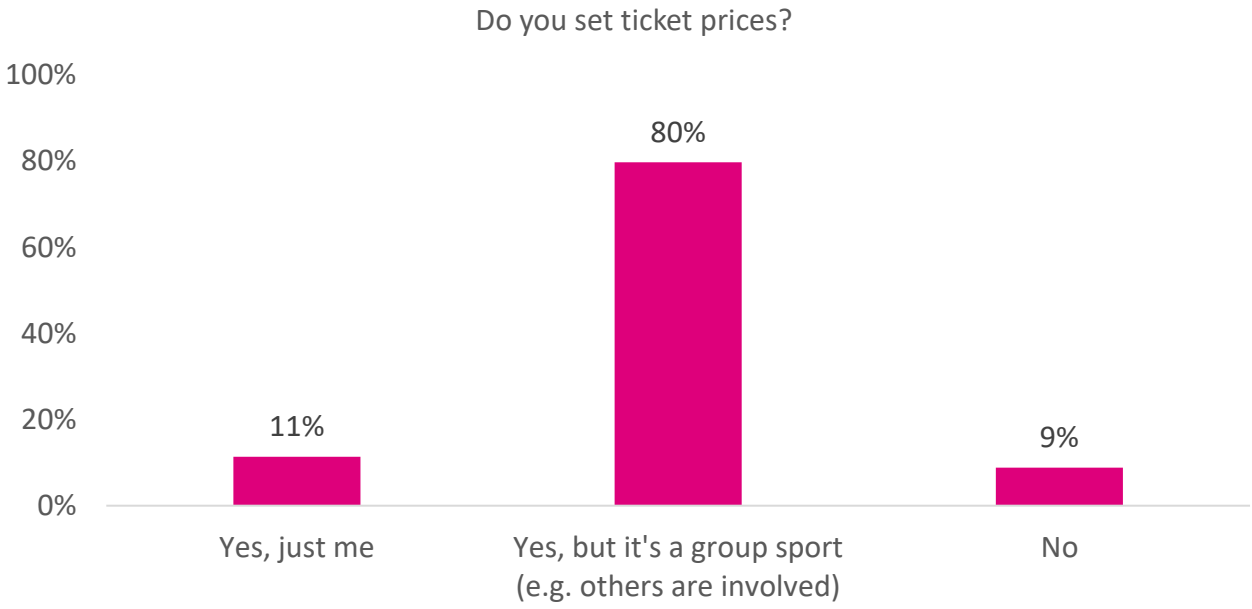


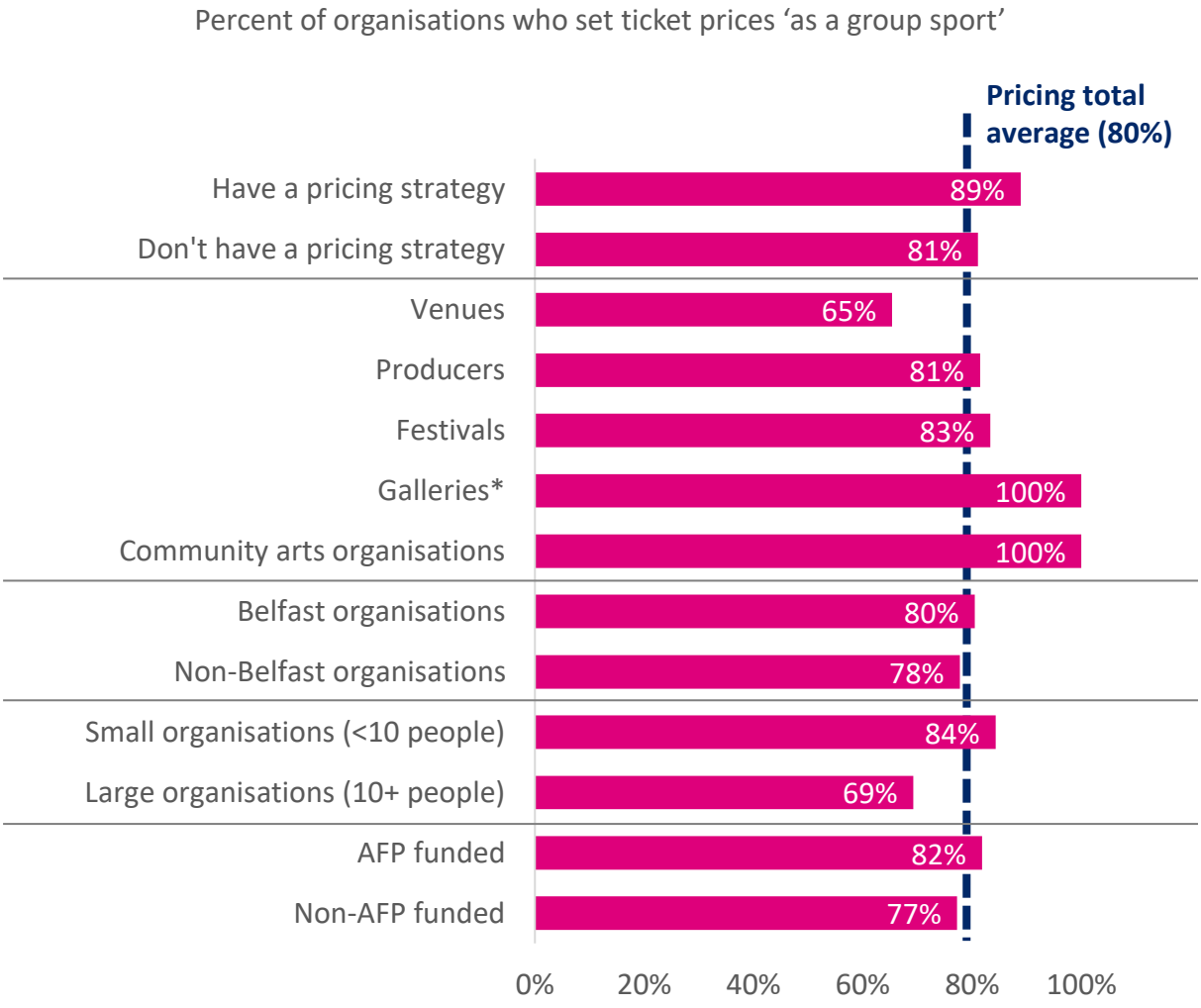
The most widely programmed artforms were theatre, music, and participatory work, with over half of all organisations programming those artforms. A smaller percent of organisations programmed literature (29%) or circus (17%).



HOW TICKET PRICES ARE SET

For 80% of organisations, **setting ticket prices is a group sport.** It varies by organisation size, with smaller organisations saying it's more of a group sport. Those with a pricing strategy were also more likely to say it was a group sport. Geography and AFP funding were less likely to have an impact.





**Note: Of the 6 galleries responding to the survey, 2 charge ticket prices and answered the question about how they set ticket prices.*

HOW MUCH ARE TICKETS?

Organisations charged the highest prices for participatory classes/workshops and music events. Visual arts and participatory had the widest range: visual arts tickets ranged from £1 to £23, while participatory ranged from £7 to £29.

For each of the following, please tell us the lowest/highest price you charged in 2024, before any concessions or discounts
(average per artform)

	Lowest Price	Highest Price	Average Range (Across Organisations)
Participatory	£7	£29	£27
Music	£9	£24	£15
Visual arts	£1	£23	£55
Theatre	£7	£22	£14
Comedy	£13	£22	£9
Dance	£9	£20	£12
Film	£5	£15	£11
Literature	£6	£13	£8
Circus	£5	£10	£6
Other	£6	£32	£32

We looked at several cuts of data to see if certain factors would affect average ticket prices, first looking at organisations who have or don't have a pricing strategy in place.

Organisations with a pricing strategy were more likely to charge higher average prices across 7 out of 9 artforms listed.

Looking at the lowest prices, however, there was a roughly even split – organisations with a pricing strategy had lower average prices across certain artforms but not others.

	Average HIGHEST prices	
	Have a pricing strategy	Don't have a pricing strategy
Participatory	£36 ↑	£23
Music	£29 ↑	£19
Visual arts*	£33 ↑	£7
Theatre	£27 ↑	£17
Comedy	£24 ↑	£19
Dance	£25 ↑	£13
Film	£21 ↑	£8
Literature	£11	£15 ↑
Circus	£8	£12 ↑

	Average LOWEST prices	
	Have a pricing strategy	Don't have a pricing strategy
Participatory	£5 ↓	£8
Music	£10	£9 ↓
Visual arts	£1 ↓	£2
Theatre	£8	£7 ↓
Comedy	£14	£11 ↓
Dance	£8 ↓	£9
Film	£5	£5
Literature	£6 ↓	£7
Circus	£5 ↓	£6

We then calculated the average range of prices (highest minus the lowest price, within artform and within each organisation)e found that **organisations with a pricing strategy charge a wider range of prices compared to those without a pricing strategy** across 6 of the 9 artforms listed.

	Average RANGE of prices	
	Have a pricing strategy	Don't have a pricing strategy
Participatory	£41	£16
Music	£18	£12
Visual arts*	£90	£11
Theatre	£19	£10
Comedy	£9	£9
Dance	£17	£5
Film	£17	£3
Literature	£7	£9
Circus	£5	£8

**Note: a few organisations gave high prices for visual arts tickets in excess of £100. This may include participatory visual arts tickets due to the high numbers.*

When we look at the price data cut by organisations who are part of the ACNI Annual Funding Programme and those who aren't, we see a similar pattern. Organisations who are AFP-funded are more likely to have higher prices across 5 of the 9 artforms, but also have lower prices across the same number of artforms.

	Average HIGHEST prices	
	ACNI AFP-Funded	Non-AFP Funded
Participatory	£33 ↑	£24
Music	£26 ↑	£22
Visual arts*	£33 ↑	£7
Theatre	£20	£24 ↑
Comedy	£21	£23 ↑
Dance	£26 ↑	£15
Film	£19 ↑	£10
Literature	£10	£17 ↑
Circus	£10	N/A

	Average LOWEST prices	
	ACNI AFP-Funded	Non-AFP Funded
Participatory	£6 ↓	£8
Music	£8 ↓	£11
Visual arts	£1 ↓	£2
Theatre	£8	£7 ↓
Comedy	£13	£13
Dance	£8 ↓	£10
Film	£6	£4 ↓
Literature	£5 ↓	£8
Circus	£5	N/A

AFP-funded organisations were also more likely to have a wider range of prices across most artforms listed.

	Average RANGE of prices	
	ACNI AFP-Funded	Non-AFP Funded
Participatory	£35	£20
Music	£20	£9
Visual arts*	£113	£9
Theatre	£12	£16
Comedy	£8	£10
Dance	£21	£5
Film	£16	£6
Literature	£7	£9
Circus	£6	N/A

**Note: a few organisations gave high prices for visual arts tickets in excess of £100. This may include participatory visual arts tickets due to the high numbers.*

Looking at the price data cut by geography, we see Belfast organisations charging higher prices on average across the majority of the artforms. Belfast organisations, however, also have the lowest prices in three artforms.

	Average HIGHEST prices	
	Belfast Organisations	Non-Belfast Organisations
Participatory	£30 ↑	£27
Music	£26 ↑	£21
Visual arts*	£18	£29 ↑
Theatre	£25 ↑	£18
Comedy	£21	£22 ↑
Dance	£26 ↑	£13
Film	£19 ↑	£9
Literature	£11	£16 ↑
Circus	£11 ↑	£8

	Average LOWEST prices	
	Belfast Organisations	Non-Belfast Organisations
Participatory	£9	£5 ↓
Music	£10	£8 ↓
Visual arts	£0 ↓	£3
Theatre	£7	£7
Comedy	£12 ↓	£13
Dance	£10	£7 ↓
Film	£5	£5
Literature	£5 ↓	£8
Circus	£6	£0 ↓

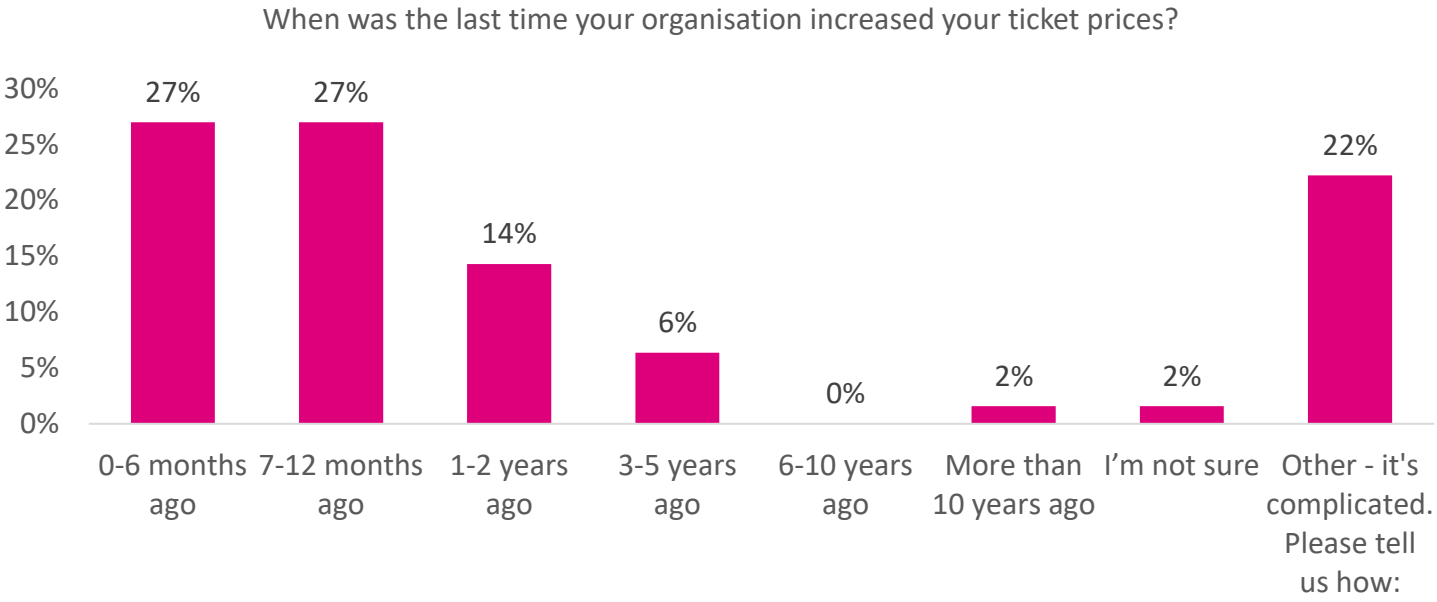
Again, range comes into play here. Belfast organisations are more likely to offer a wider range of prices across most artforms.

	Average RANGE of prices	
	Belfast Organisations	Non-Belfast Organisations
Participatory	£30	£24
Music	£16	£13
Visual arts*	£78	£44
Theatre	£17	£11
Comedy	£9	£9
Dance	£17	£7
Film	£15	£5
Literature	£8	£8
Circus	£6	£8

**Note: a few organisations gave high prices for visual arts tickets in excess of £100. This may include participatory visual arts tickets due to the high numbers.*

PRICING INCREASES

Over half of organisations increased ticket prices in the last year. 54% increased prices in the last year, a further 14% increased prices 1-2 years ago. 22% of organisations said said 'it's complicated' when it comes to increasing ticket prices. Some organisations mentioned how prices are set event to event, while others mentioned other forces influencing the cost such as promoters, councils, and funding.



It depends on the event

- *Prices go up and down depending on whether our project is funded or whether we are totally reliant on tickets*
- *It changes depending on production and venue, and which space in each venue*
- *Prices aren't fixed - set event to event*
- *We don't have a set fee as a baseline*
- *It's very much dependent on the event, target audience, etc, there therefore has been no set date or time when prices increased*

It's a deliberate response to what we can afford

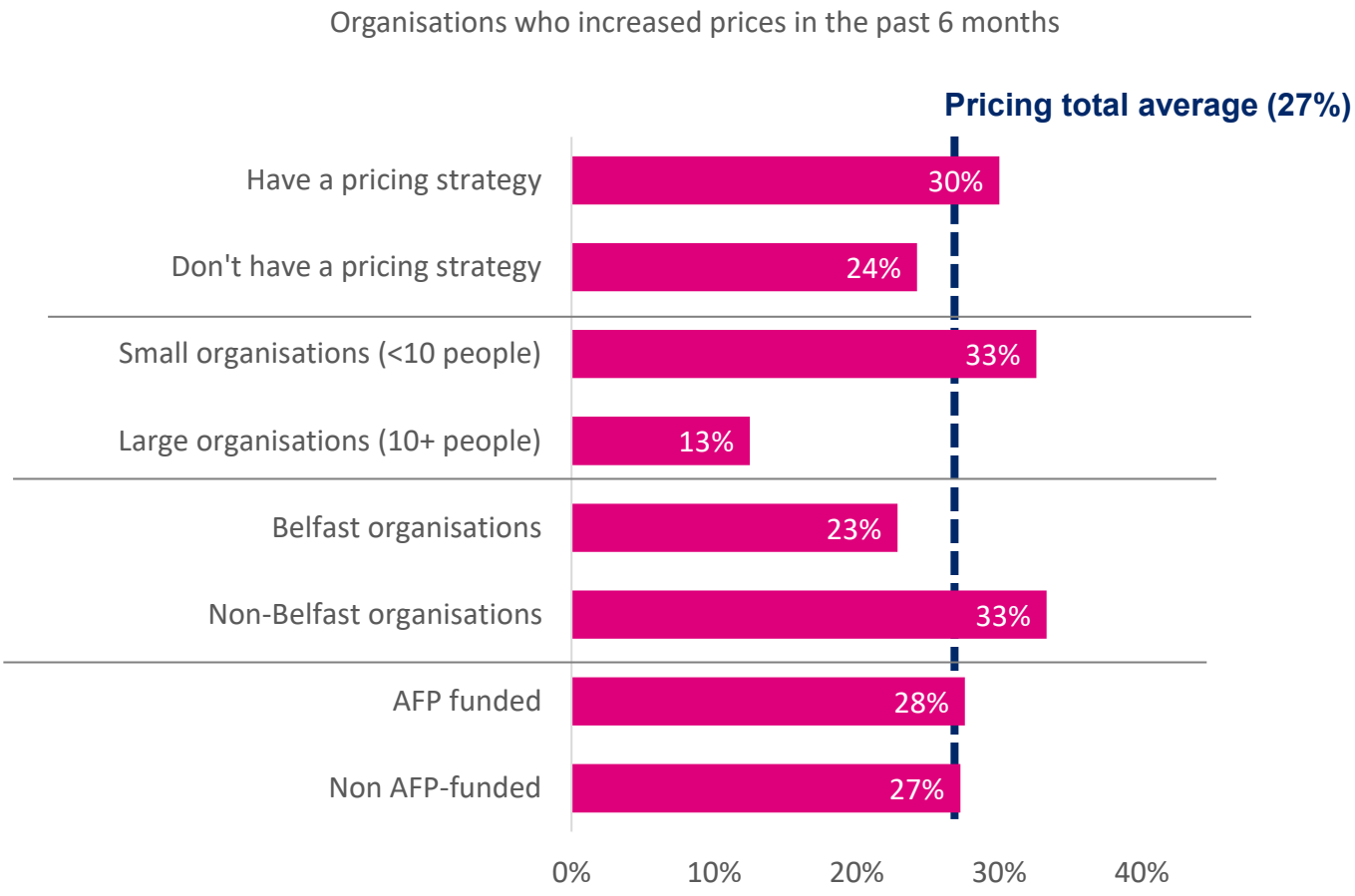
- *we have to raise overall ticket prices every year but we also raise them in year through tiered pricing*
- *We currently have product out in 2025 that can justify a higher ticket price of £16. Last year was a very challenging year so we didn't have a full scale show.*

Outside factors change the price

- *Pricing is completed in tandem with acts and promoters*
- *XX Council inputs into Ticket price however if the theatre is hired we need to go with the ticket price that the promoter recommends. If the performance is a Box Office split then XX has more influence on what the ticket price is.*
- *Sometimes pricing is set by our venues - we always try to offer value*
- *For theatre, the price is jointly decided with each venue (along with discounts, promo etc) so it's not simple. For the one-off event, the prices haven't been changed in at least 6 years but we have to balance the poor attendance so kept the prices to not lose participants*

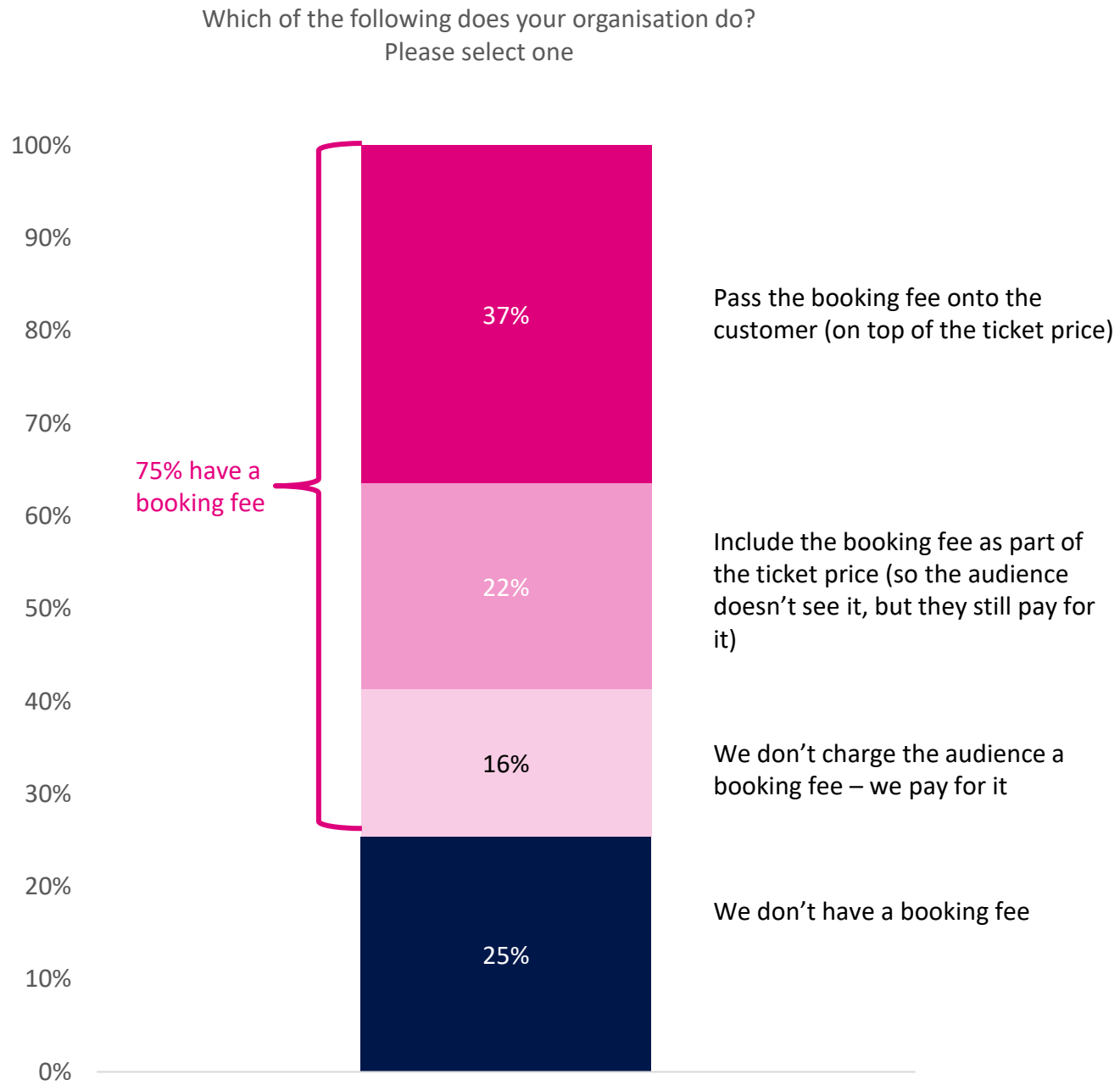
We cut the data to see what factors might have an impact on who was more likely to increase prices in the past 6 months.

Small organisations were more than twice as likely to have increased prices in last 6 months compared to larger organisations of 10+ people. Organisations outside of Belfast were much more likely to have increased prices in the last year compared to those based in Belfast, and those with a pricing strategy were more likely to increase their prices recently compared to those without a pricing strategy. AFP funding appeared to not have an impact on whether organisations increased their prices recently.

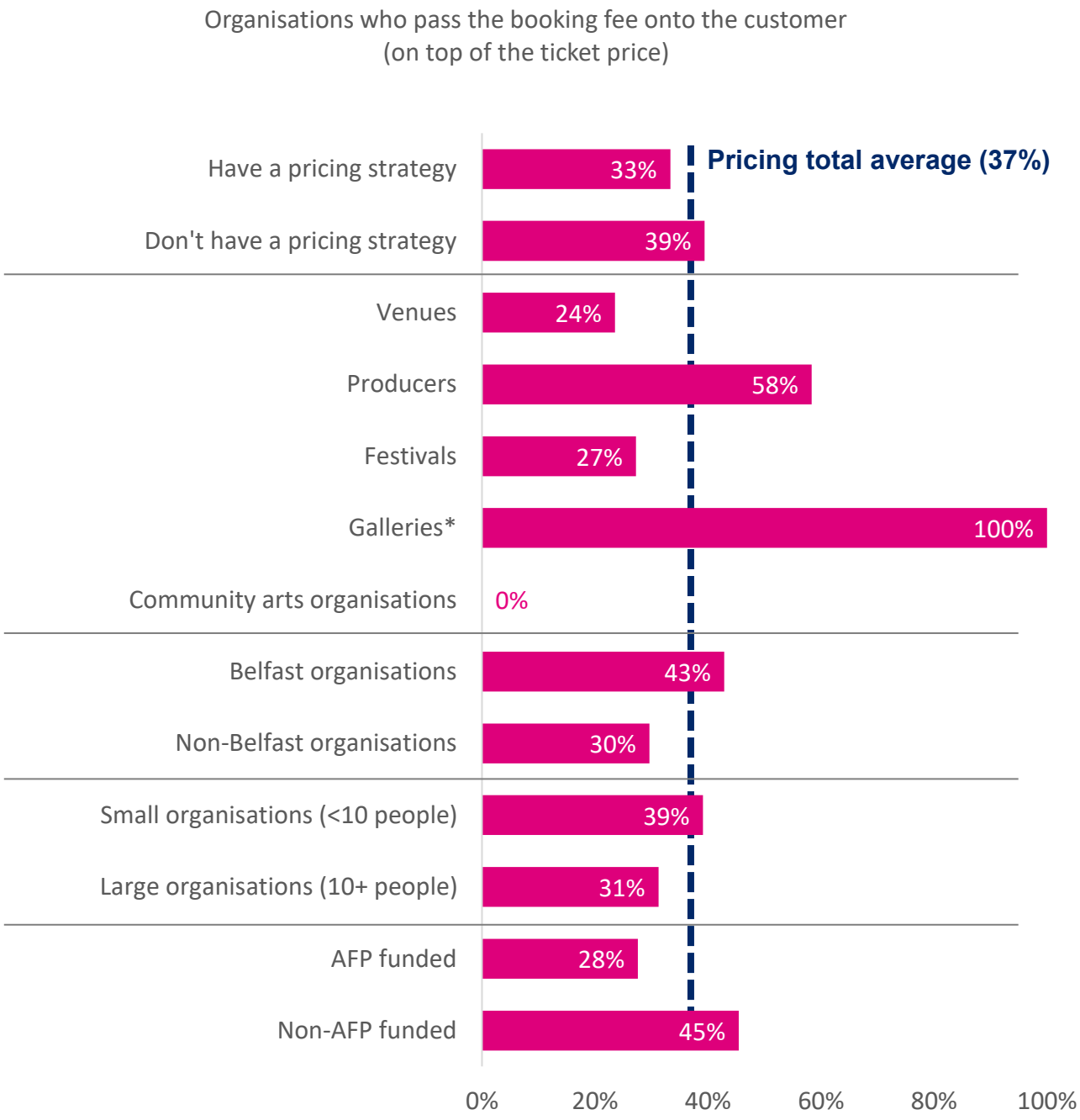


BOOKING FEES

We wanted to understand more about how booking fees are handled across the sector. Three-quarters of organisations have a booking fee, and most pass it on to the customer. 16% absorb these charges - which will have an impact on how much of the box office income impacts their bottom line. A quarter have no booking fee at all.



We cut the data by a variety of factors to unearth any trends in who is more likely to pass on the booking fee costs to customers. ACNI AFP Funded organsations were more likely to absorb the costs than those without subsidy.



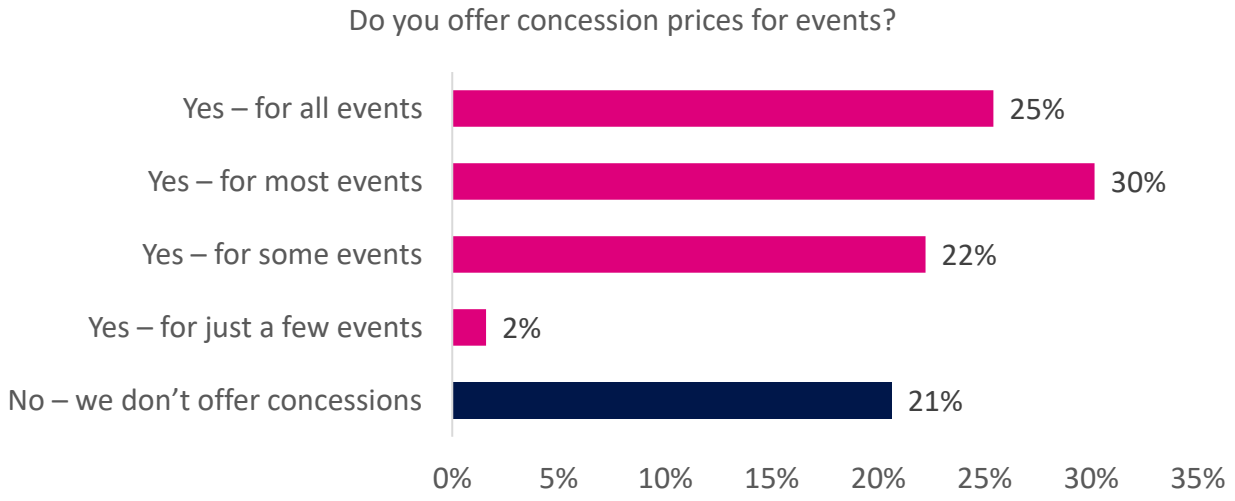
**Note: Of the 6 galleries responding to the survey, 2 charge ticket prices. Of these, one answered the question about booking fees.*

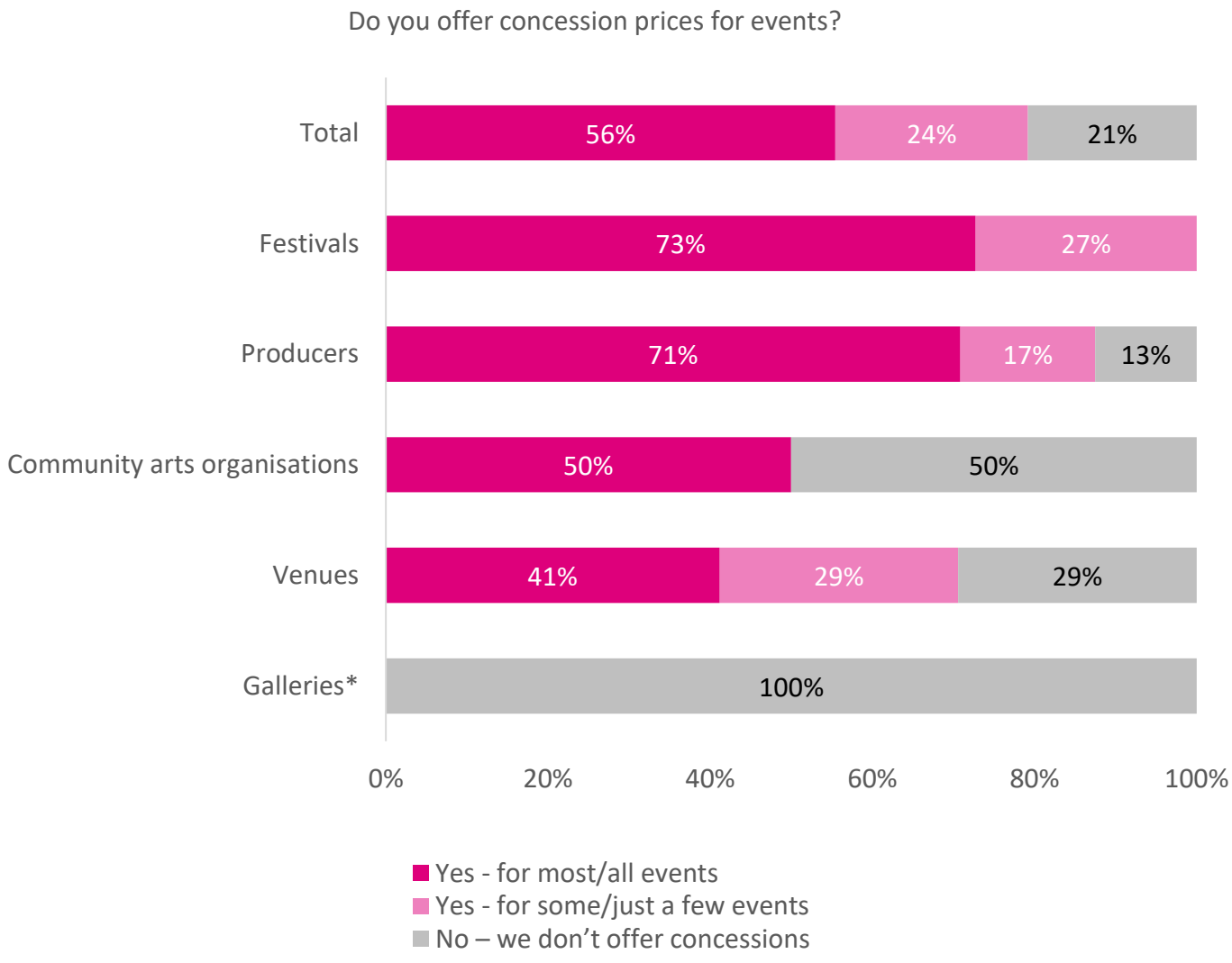
SECTION 2

DISCOUNT DECISIONS

CONCESSIONS

One fifth (21%) of organisations don't offer any concession prices for events. Those who do are selective – 52% offer concessions for some or most events. Only a quarter (25%) offer concessions across all events. The organisations most likely to offer concessions across most or all events were festivals and producers.



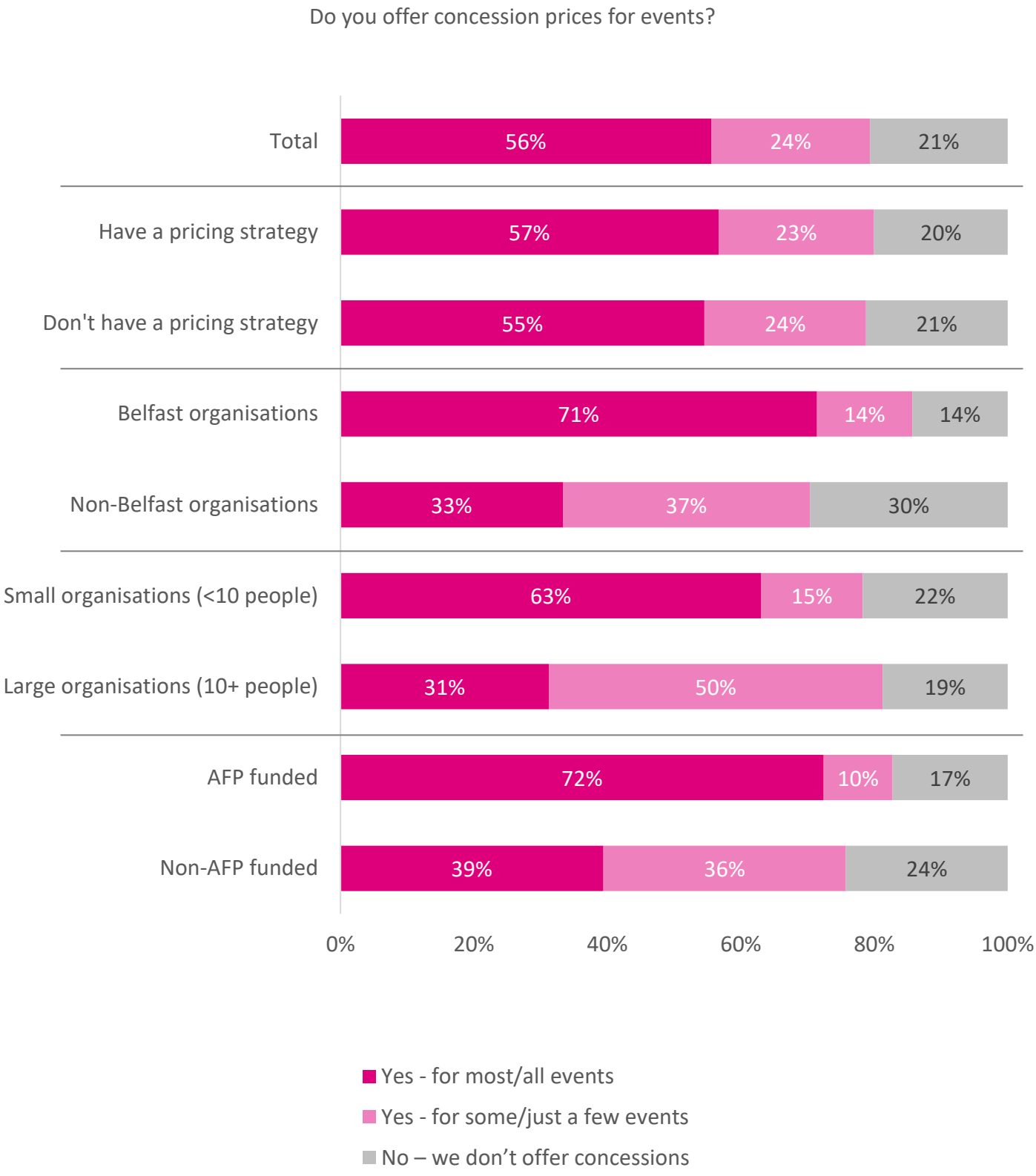


**Note: Of the 6 galleries responding to the survey, 2 charge ticket prices. Of these, one answered the question about concessions.*

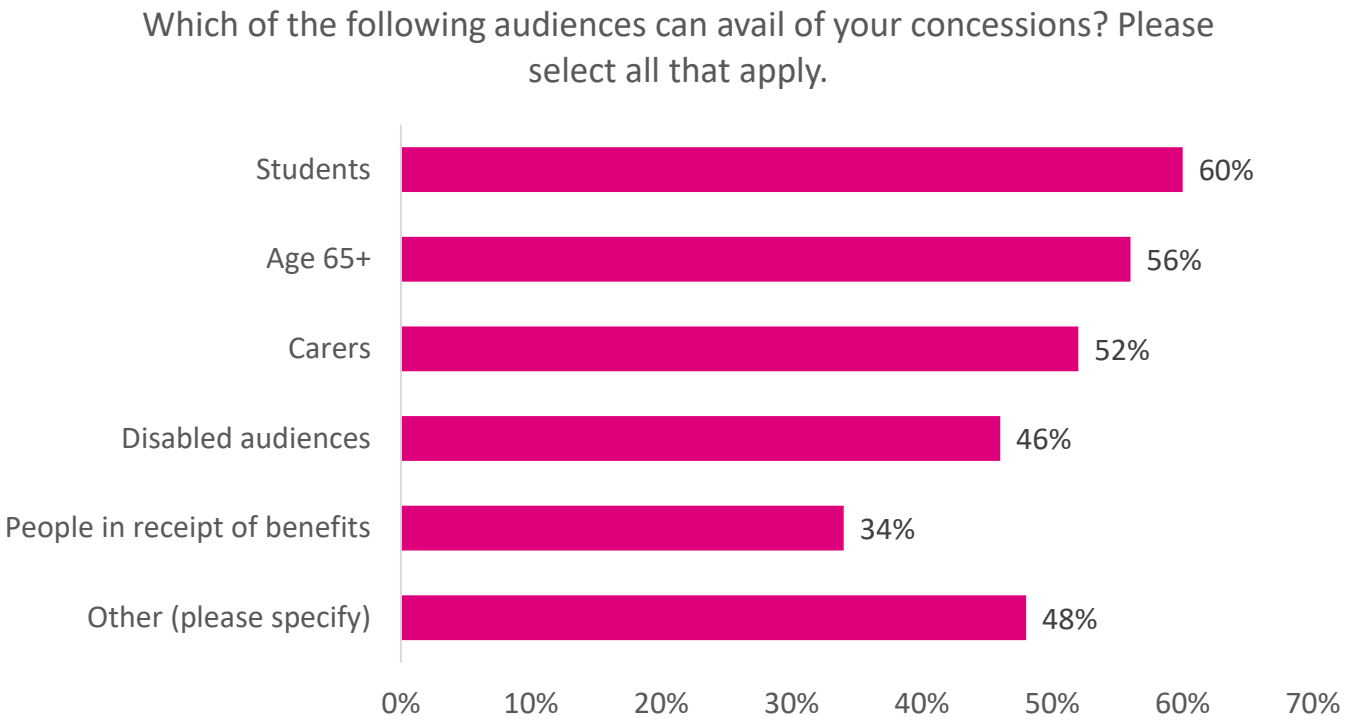
We looked at other factors affecting an organisation's likelihood to offer concessions.

Geography and funding did seem to have a part to play, with Belfast based organisations and those receiving AFP funding were most likely to offer concessions for most or all events. Small organisations were nearly twice as likely to offer concessions to all or most events compared to large organisations of 10+ people.

Having a pricing strategy seems not to affect an organisation's likelihood to offer concessions.



Over half of those offering concessions offer them to **students, older audiences or carers.** In comparison, concessions for disabled audiences and people on benefits were offered by fewer organisations. It's worth noting that two organisations specifically mentioned not policing or asking questions at the door for those who need concessions.



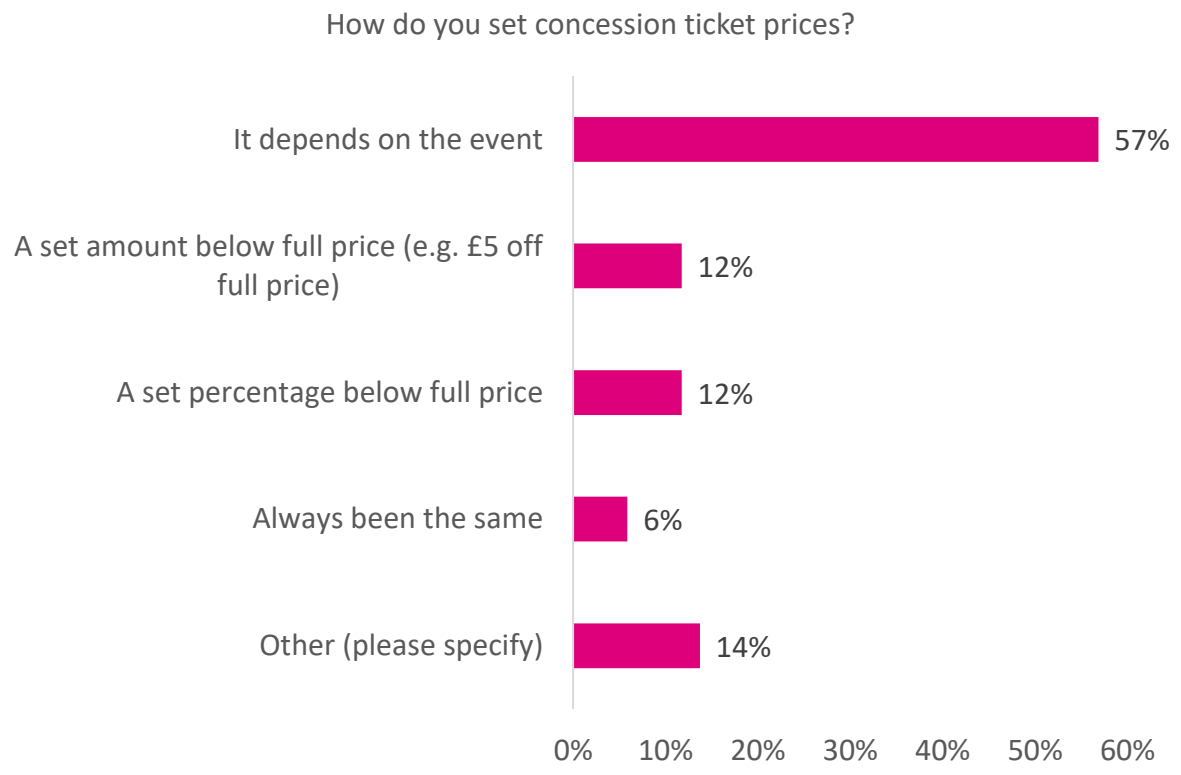
Other responses included:

- Schools
- Community groups
- Families
- Artists
- Members

"If we are ticketing ourselves, rather than through a venue, we offer a concession price and let people self select if they feel they need it. We don't police it at the door…"

"£5 ticket for classical events no questions asked"

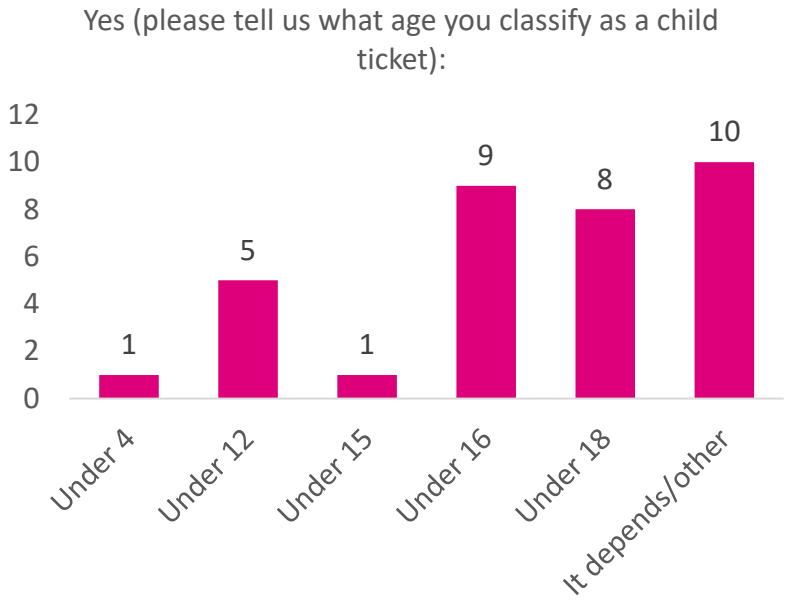
Over half of organisations said setting concession ticket prices "depends on the event." A small portion either chose a set amount below full price, or a set percentage below full price.



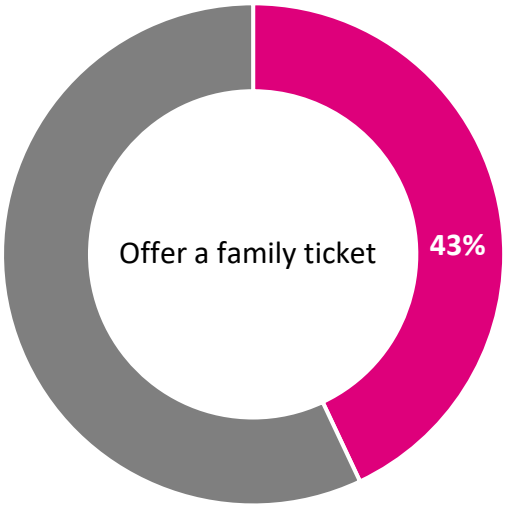
Other responses included:

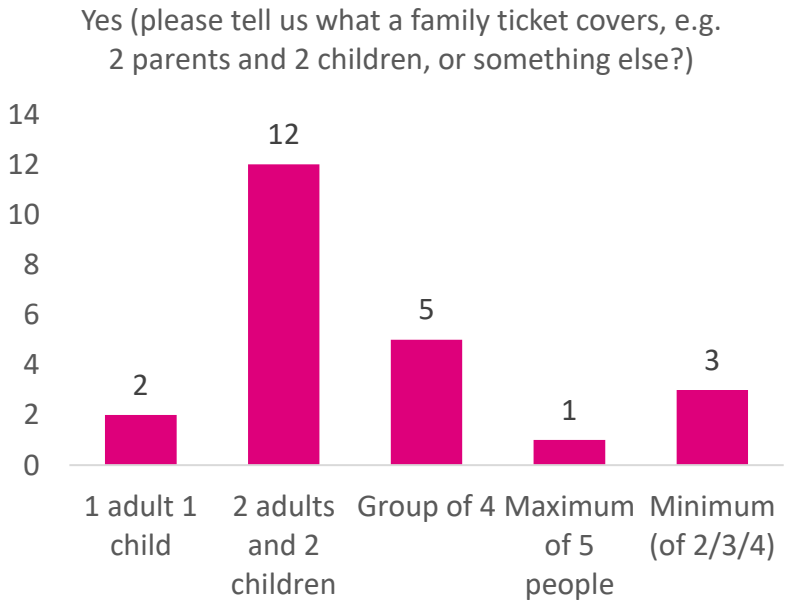
"A set amount, which has increased regularly"
"£5 ticket to encourage uptake"
"it depends on the ticket. For example set price for children's tickets but set amount below full price for senior tickets"

While the majority (59%) of organisations offer discounts for children. There was little consistency as to what age constitutes a child. 17 organisations mentioned age cutoffs of 16 or 18, and 5 organisations having a cutoff of 12 years of age.

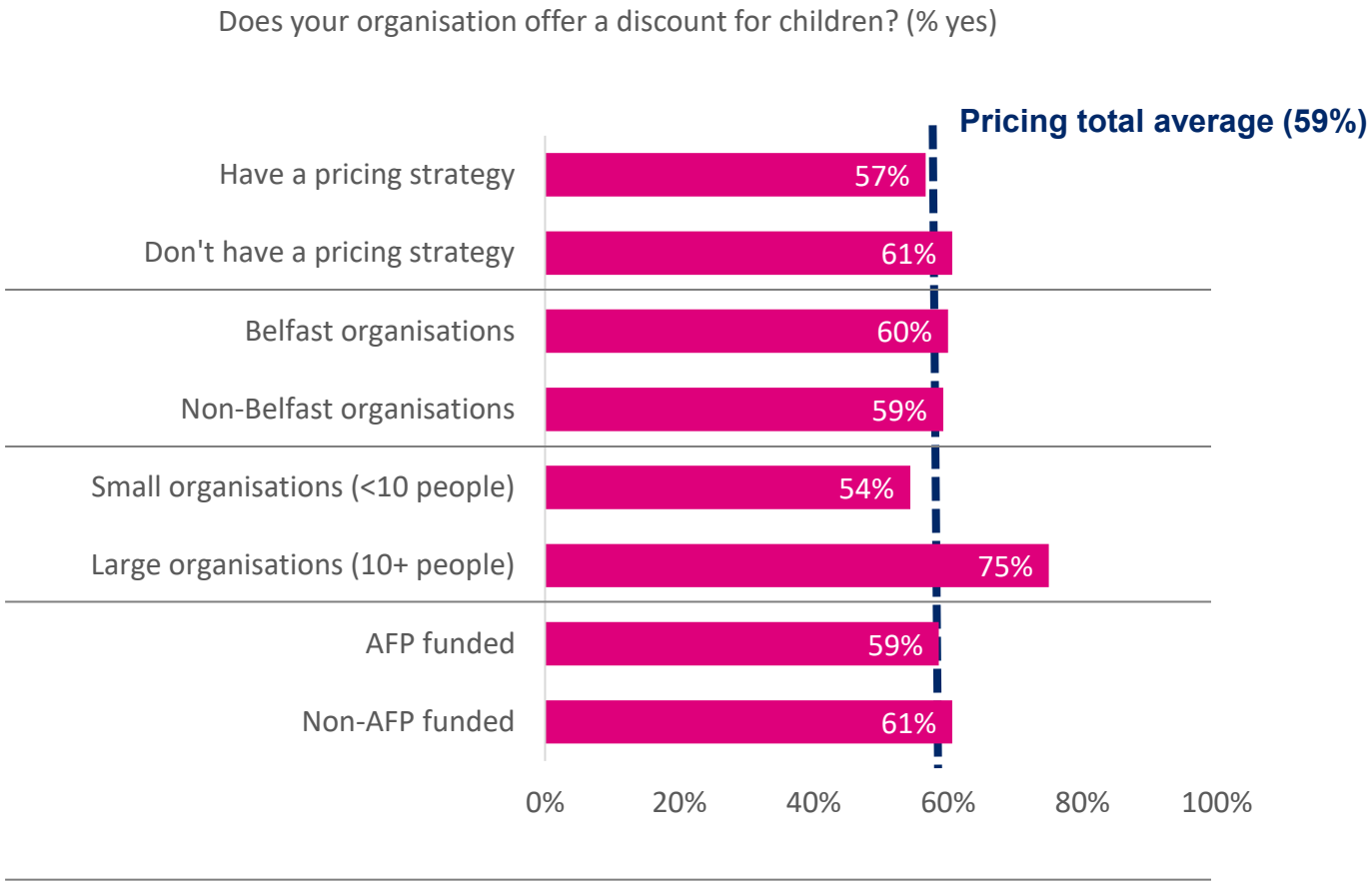


Under half (43%) of organisations offer a family ticket. Of these, most organisations were fairly prescriptive – 12 organisations classified family tickets as having two parents and two children. A further 5 organisations simply said a group of 4 people qualifies for a family ticket. Just two organisations mentioned their family ticket includes one adult attending with one child. Considering that in Northern Ireland, 39% of households with dependent children have exactly two children (and this figure is likely smaller given that not every family has two parents), offering a family ticket of 2 adults and 2 children may not be sending an inclusive message to families.

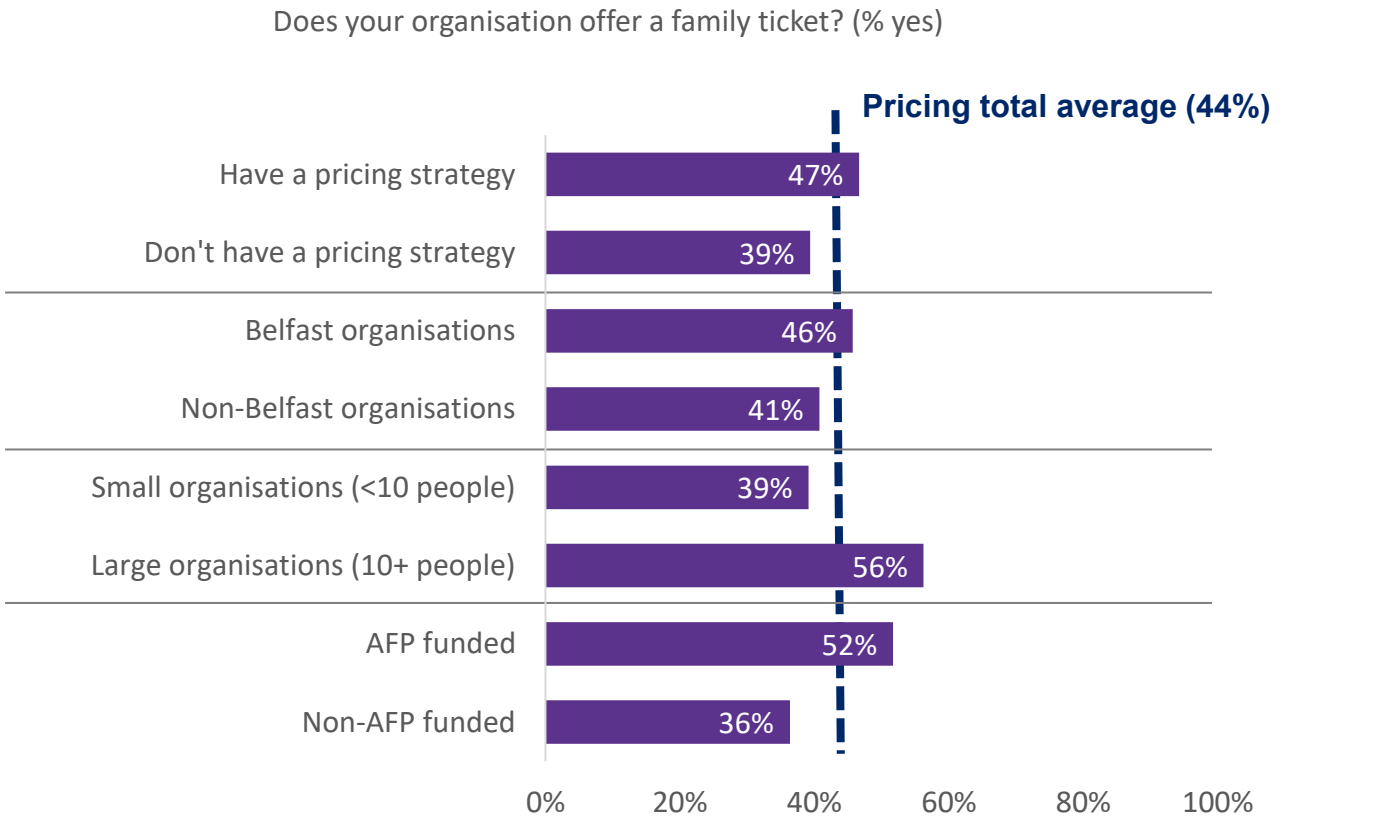




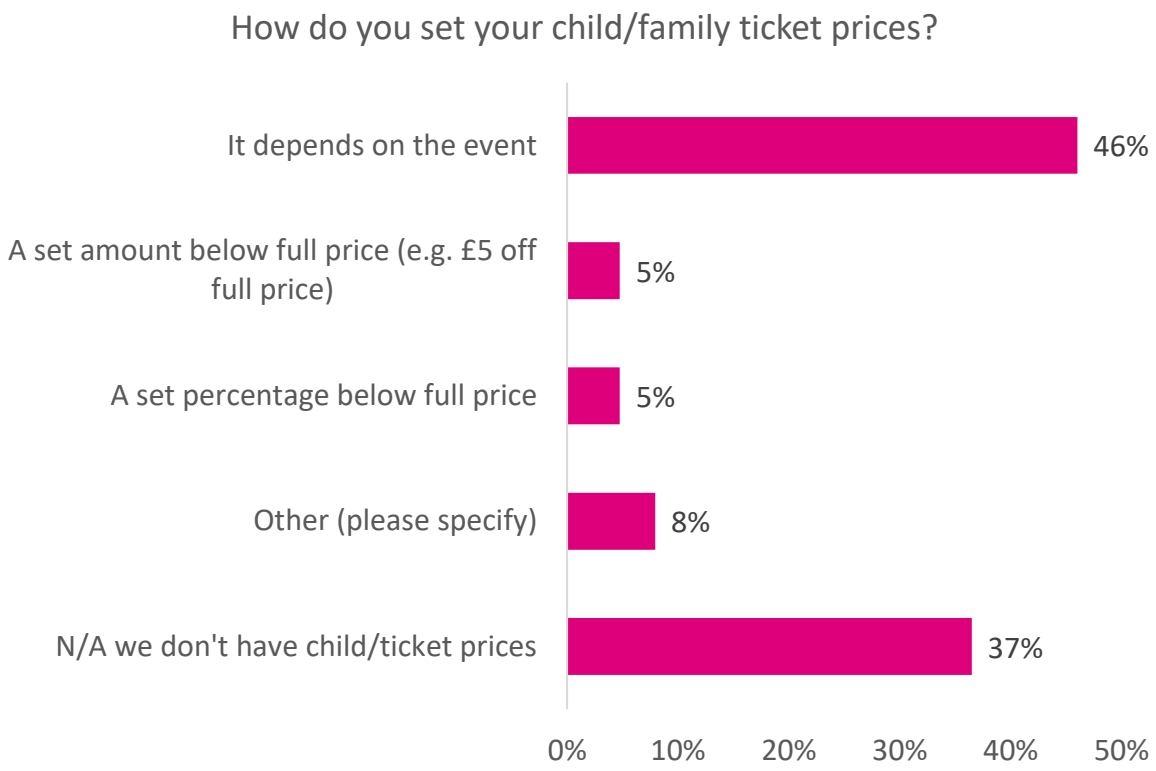
Large organisations in particular were most likely to offer a child discount.



There was also little variation when it comes to the types of organisations offering a family ticket, between 36%-56% of organisations offer it. Large organisations and AFP-funded organisations were more likely to offer a family ticket.



Of those who set child or family ticket prices, most say the process of setting those prices 'depends on the event.' Just a small percent of organisations used a set percent below full price (5%) or set amount below full price (5%).



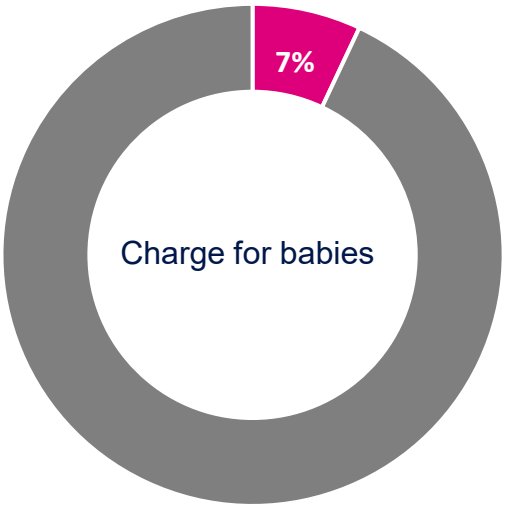
Other responses included:

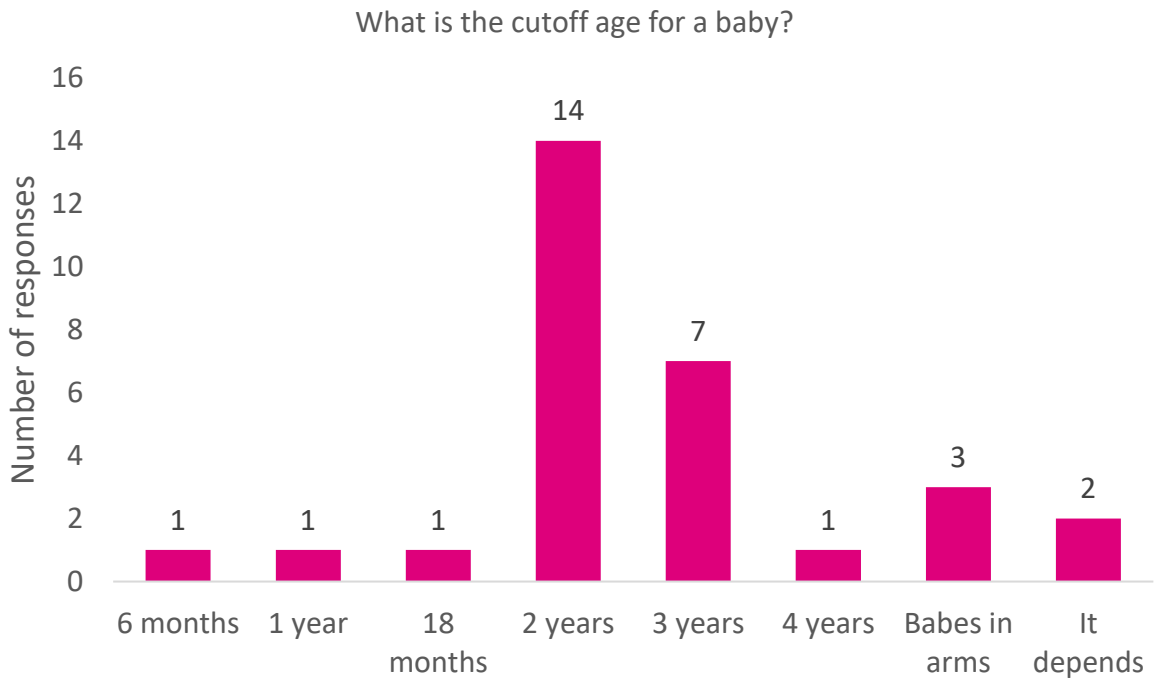
"Essentially its the same price as 2 general adult tickets meaning that the kids go free"

"For pantos, children ticket prices are £2 less, to keep the cost low for families with more than two children"

"We don't have child prices. For a children's festival, their ticket is the same price as an adult."

Just 7% of organisations charged for babies to attend. We also asked organisations what they considered to be the cutoff age for a baby, whether they charged or not. Of those responding, most organisations (14) gave a cutoff age of 2 years, and a further 6 gave 3 years as their age cutoff. A few organisations mentioned babies were required to sit on parents' laps to go free.





PROMOTIONAL SCHEMES

The most popular promotional schemes were group discounts, early bird booking, and offering cheaper tickets for certain audiences.

Instalments and pay it forward schemes were least mentioned and only selected by a small percent of organisations. 17% or organisations offered none of the listed promotional schemes.

Looking across different types of organisations, venues were the most likely to offer a wide range of promotional schemes. Festivals were more likely to offer early bird discounts, buy-one-ticket- get-one-free offers or pay it forward.

When organisations were asked why they offered discounts, three themes came to the fore: to improve **access and inclusion** by removing cost as a barrier, to be used as a tool in **marketing and generating sales**, and as a way to engage in **audience development**.

Access is important to many organisations, with some mentioning discounts as a way to lower the barrier for certain groups of audiences such as families, disabled audiences and marginalised communities. Because concessions for disabled audiences and people on benefits were offered by fewer organisations, discounts could possibly be the favoured way to increase accessibility for these groups.

But discounts were also used as a marketing lever to generate interest, increase sales, and encourage early purchasing and larger group bookings.

Why do you offer these discounts?

Accessibility and Inclusion

"To ensure everyone has the best chance to get involved"

"To make the activities and events accessible to every child/family."

Marketing/ Generating sales

"Generate sales and interest."

"To entice early purchasing"

"To encourage larger group bookings"

Audience Development

"To support those who give a lot to our organisation."

"Democratization of access & audience development. Younger people generally have less disposable income, but have more time to attend events. We're keen to establish a theatre-going relationship with them to form habits."

SECTION 3

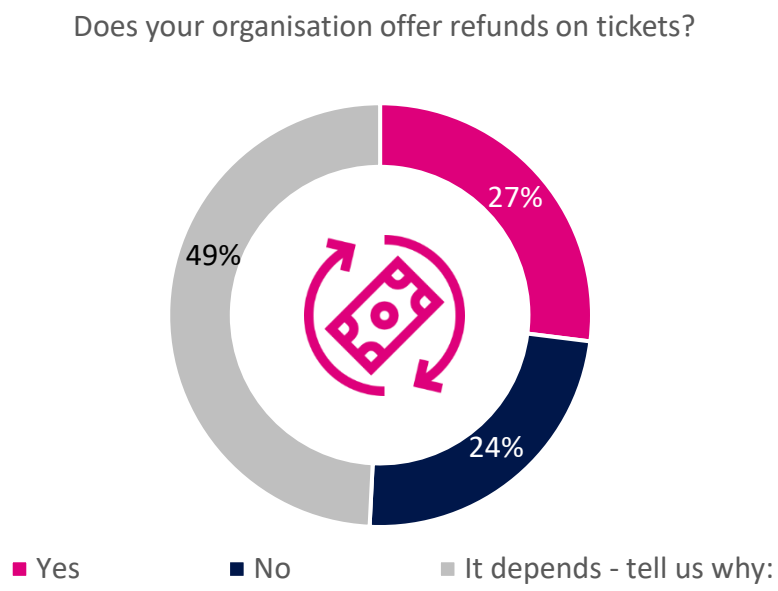
REFUNDS

Photo by Jakub Żerdzicki on Unsplash

CAN AUDIENCES CHANGE THEIR MIND?

Arts and culture organisations in Northern Ireland are **very hesitant when it comes to refunds** – just 27% of organisations said they offer refunds, and a large 49% saying 'it depends.'

The tone of the open-ended responses ranged from some organisations who had a near-resounding no, to organisations who offered alternatives (e.g. offering transfers to another date or performance) and those who said they don't offer refunds, but do. "Exceptional circumstances" included if a show is cancelled or rescheduled, if they can resell the tickets, if there is illness or death in the family or "perhaps if a group had transport issues." Many also mentioned it was on a case-by-case basis at the discretion of the manager.



Responses to 'it depends' included:

"Only in VERY extreme circumstances"

"We say we don't buy in reality we usually do!!"

"It says on the conditions of sale that we don't, but if people contact us directly we always offer refunds as we think if people contact us, it will make a difference to their every day life and I prefer to be nice than take their money."

The open-ended responses suggest that **refunds are a pain point for organisations**. Of the organisations who said they don't offer refunds, financial stability was a recurring reason why. Some organisations said that they are stretched so thin that offering refunds (especially last-minute ones) would affect their financial stability due to the loss of ticket income.

Some organisations mentioned that refunds pose other problems, such as creating administrative hassle, creating a loss of confidence in pre-sales figures, and because refunds are "not sustainable."

Again, a few organisations mentioned offering alternatives to refunds, such as offering a credit voucher or exchanging tickets for another show. One theatre organisation simply mentioned "Subject to Theatre Box Office T&Cs" and another commented that "It is standard in the theatre industry to not offer refunds."

You mentioned your organisation doesn't offer refunds. Please tell us why below:

Impact on financial stability

"Our ticket income is so essential to our financial stability that we cannot adjust for refunds."

Our non-refund policy is in our agreements with production companies and helps us with a minimum of financial stability, as for some shows we can receive 10 refund requests on the day of (and with audiences booking later, we'd be unlikely to sell those tickets again)."

Refunds pose other problems

"Administrative hassle, loss of confidence in pre-sales figures, lack of pricing strategy for ad-hoc events"

"Because it is not sustainable"

The organisation offers other options

"Venue policy to offer a credit voucher in lieu of refunds"

SECTION 4

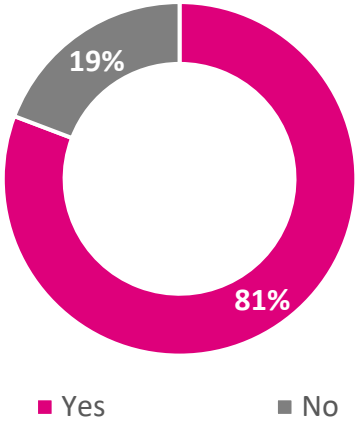
FREE EVENTS

WHAT WE DON'T CHARGE FOR AND WHY

The majority of organisations (81%) also programme free events. When asked why, organisations said they programmed free events to promote access and inclusion (by removing cost as a barrier), used free events for education purposes (to host school children and community groups), for wider community engagement and for audience development purposes. A few organisations mentioned that they offered free events for specific artforms such as visual arts and outdoor events, and there were a few mentions of free events being those that are in partnership with other organisations.

Several organisations also mentioned programming free events to support their organisation's mission and values as well as fulfil other strategic aims – "It's a main part of our mission and values - to create art experiences that a free at the point of access" and "They support our wider aims for community engagement, civic pride, economic impact etc."

Does your organisation programme free events?



Why do you offer free events?

Key Themes

- To promote access/inclusion
- For community engagement or education purposes (e.g. free events for school children and community groups)
- To cater to specific events/artforms such as visual arts or outdoor events
- Because a funder requires it or it's a sponsored event (and therefore can be free)
- For audience development purposes (to attract new audiences, to remove the cost barrier to encourage people to go to different/new events, hosting regular free events to encourage repeat attendance, etc.)
- Free events are held to support an organisation's mission, values and strategic aims

In addition to the themes listed previously, there were some nuances to the responses. One organisation acknowledged that cost was just one barrier to access, so they provide other ways to improve access such as free carer tickets and a BYOB option as a "conscious decision of where we are and who we are trying to attract."

Other organisations had mentioned that free events were specifically programmed to "fulfil our obligations" to funders and to "comply with specific funding or event conditions" and one went so far as to say "funders often demand" free events.

Lastly, two organisations had slightly negative views of free events due to public perception of value. One organisation mentioned that funders require free events as a "non-negotiable" and that funders don't see art as something "people will value enough to pay for." Another organisation mentioned that they tend not to programme free events as "people do not value them" and results in lower attendance on the day.

Why do you offer free events?
Additional insights

Cost is just one barrier

"…We run these events for free to alleviate financial barriers, but also acknowledge that sometimes this is not enough - and we need to make an extra effort to encourage people through our wide open doors. We also offer free carer tickets to anyone who wishes to attend an event, but needs assistance. In some circumstances we also offer pay-what you-can or a tiered approach. Our centre is also BYOB - so we feel that the experience as a whole is very affordable for attendees - More so than city centre venues or centres where audiences have to purchase food/drink from a bar."

For funders

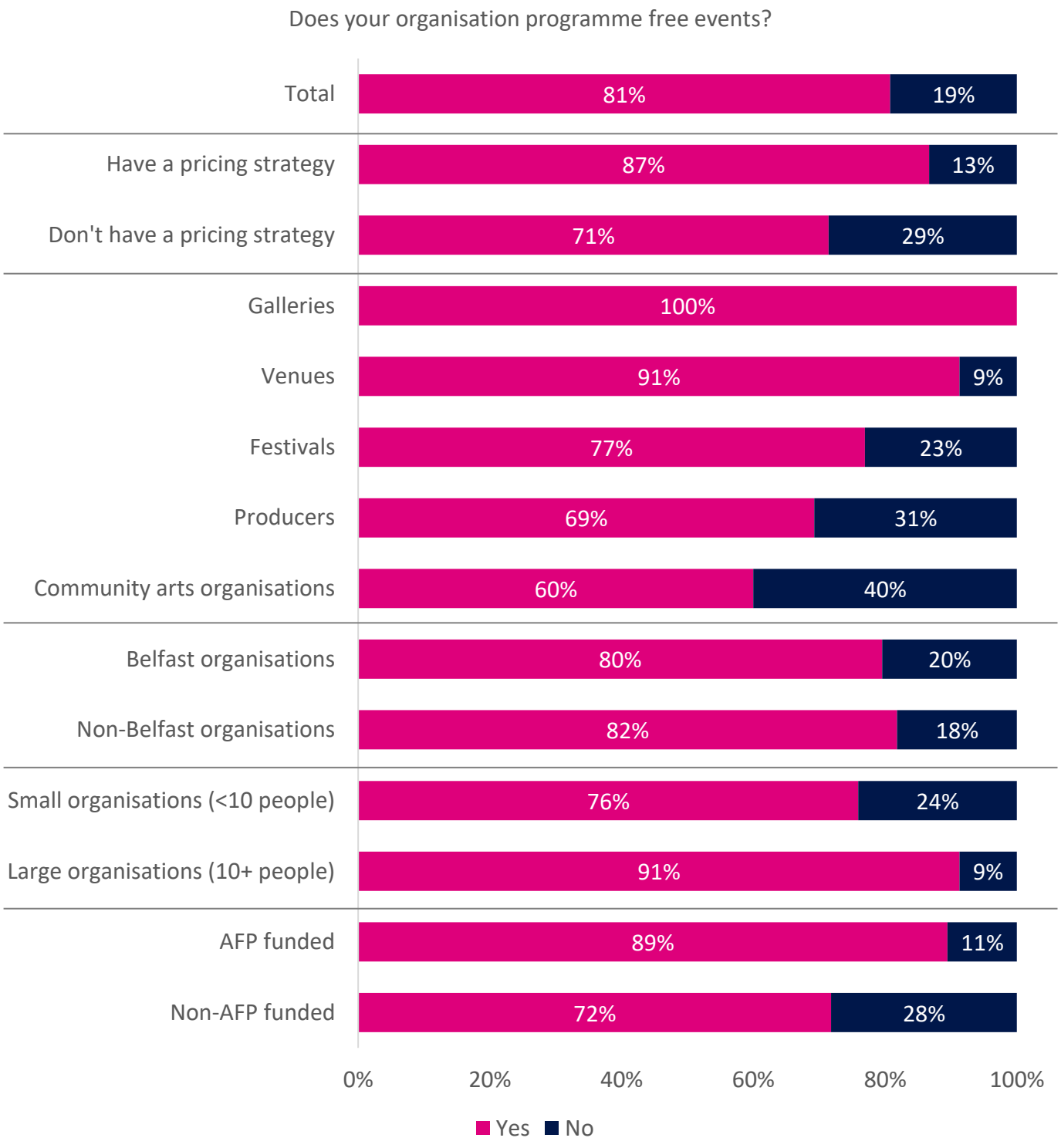
"Funders often demand it - even though we have sought to talk to them about the problems associated with 'free' - it can be a non-negotiable stance - we believe it is because funders have instrumentalised art, rather than seeing it as something people will value enough to pay for."

Problems with free events

"Often working with partners who request it. We tend to try to not programme them as people do not value them and only a 50% of those who book actually attend."

FREE EVENTS

Looking across different organisation types, most organisations do choose to offer free events. Certain types of organisations were more likely to programme free events – this includes those with a pricing strategy, galleries and venues, large organisations and AFP funded organisations.



SECTION 5

ATTITUDES TOWARDS PRICING

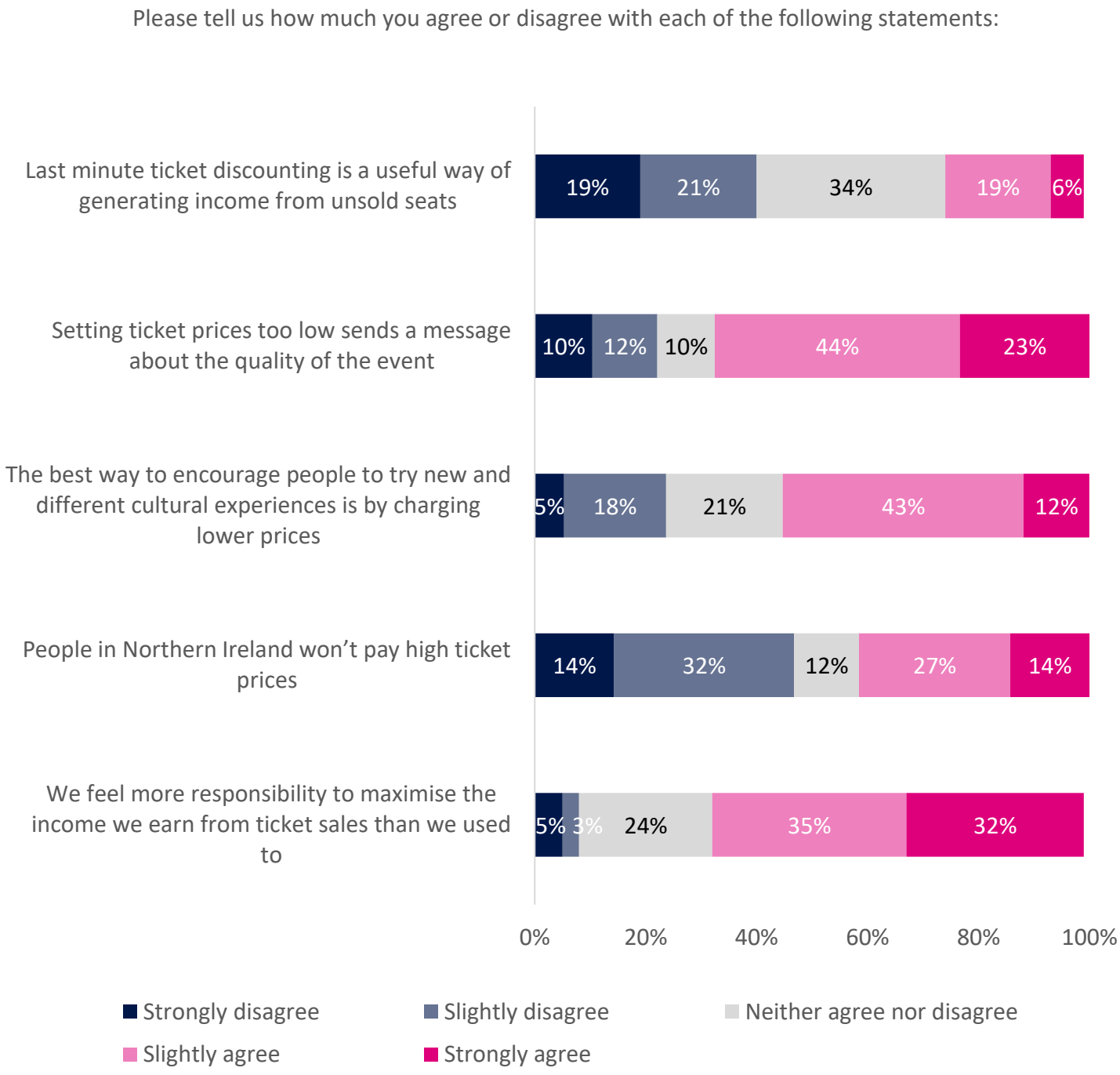
THE BIG CONVERSATIONS ABOUT VALUE

When it comes to big conversations about value there is no one size fits all, and very little agreement.

While two thirds (67%) of organisations agree that setting ticket prices too low sends a message about the quality of the event, 55% agree that price is the best lever to encourage people to try new/different cultural experiences.

Organisations are more divided on the statement 'people in NI won't pay high ticket prices' with 46% disagreeing and 37% agreeing with the statement.

Organisations are more likely to **disagree that last minute discounting** of tickets is a useful way of generating income.



SECTION 6

METHODOLOGY

METHODOLOGY

The survey was hosted on thrive's Surveymonkey account and data was collected from 24 February – 26 March 2025. They survey was sent via email to over 100 arts and culture organisations across various artforms. This includes organisations who have signed up to the thrive mailing list and those who have engaged with thrive in the past (including organisations who have attended a thrive event, participated in a free ACNI-funded project or paid client project).

In total, 86 organisations responded to the survey. Participating organisations include:

Accidental Theatre, Allegri, Amadan Ensemble, An Droichead, Antrim and Newtownabbey Borough Council, Beat Carnival, Belfast Exposed, Belfast Film Festival, Belfast International Arts Festival, Belfast Music Society, Belfast XR Festival, Belvoir Studio Theatre, Brassneck Theatre Company, Bruiser Theatre Company, Burnavon Theatre, c21 Theatre Company, CAHOOTS, Cast CIC, Cathedral Quarter Arts Festival, CCA Derry~Londonderry, Celtronic Derry Ltd, Circusful, Class Act Theatre Group, Comedy Live NW, Commedia of Errors, Community Arts Partnership, Craft Northern Ireland, Craic Theatre Coalisland, Crescent Arts Centre/Belfast Book Festival, Cultúrlann Uí Chanáin, Derry City and Strabane District Council, DIGITAL ARTS STUDIOS, Down Arts Centre, EastSide Arts, Echo Echo Dance Theatre Company, F.E. McWilliam Gallery & Studio, Feis Dhoire Cholmcille, Flowerfield Arts Centre & Roe Valley Arts Centres, Foyle Pride Festival, Gasyard Development Trust, Golden Thread Gallery, Greater Shantallow Community Arts/ Studio2 Derry, Hard Rain Soloist Ensemble, High Points Youth Ballet CIC, ICC Belfast | Waterfront Hall | Ulster Hall, IMBOLC International Music Festival, In Your Space Circus, Kabosh, Kids in Control, Lyric Theatre Belfast, Millennium Court, Music Capital, Music Kin CIC, New Gate Arts and Culture Centre, NI Opera, Oh Yeah Music Centre, Oh Yeah Music Centre, Open Arts, Open House Festival, Outburst Arts, Partisan Productions, Peter Corry Productions, Platform Arts, Portico of Ards, Positive Carrickfergus, Queen's Film Theatre, Replay theatre company, Seacourt Print Workshop, Seamus Heaney HomePlace, Stage Beyond Theatre Company, Stendhal Festival, Sticky Fingers Arts, Strabane VIC and The Alley Theatre, Strand Arts Centre, Terra Nova Productions, The Black Box Trust, The Duncairn, The Linen Hall, The MAC Belfast, The Market Place Theatre & Arts Centre, The Odyssey Trust, The Playhouse, Tumble Circus, Ulster Orchestra, University of Atypical for Arts and Disability, VERBAL, Young at Art.

Organisations were categorised by organisation type, size, location, and if they were part of the ACNI Annual Funding Programme (AFP):

Organisation type:
- Venues (27)
- Producers (28)
- Festivals (13)
- Galleries (6)
- Community arts organisations (7)

Size:
- Small organisations with less than 10 people (59)
- Large organisations with 10+ people (27)

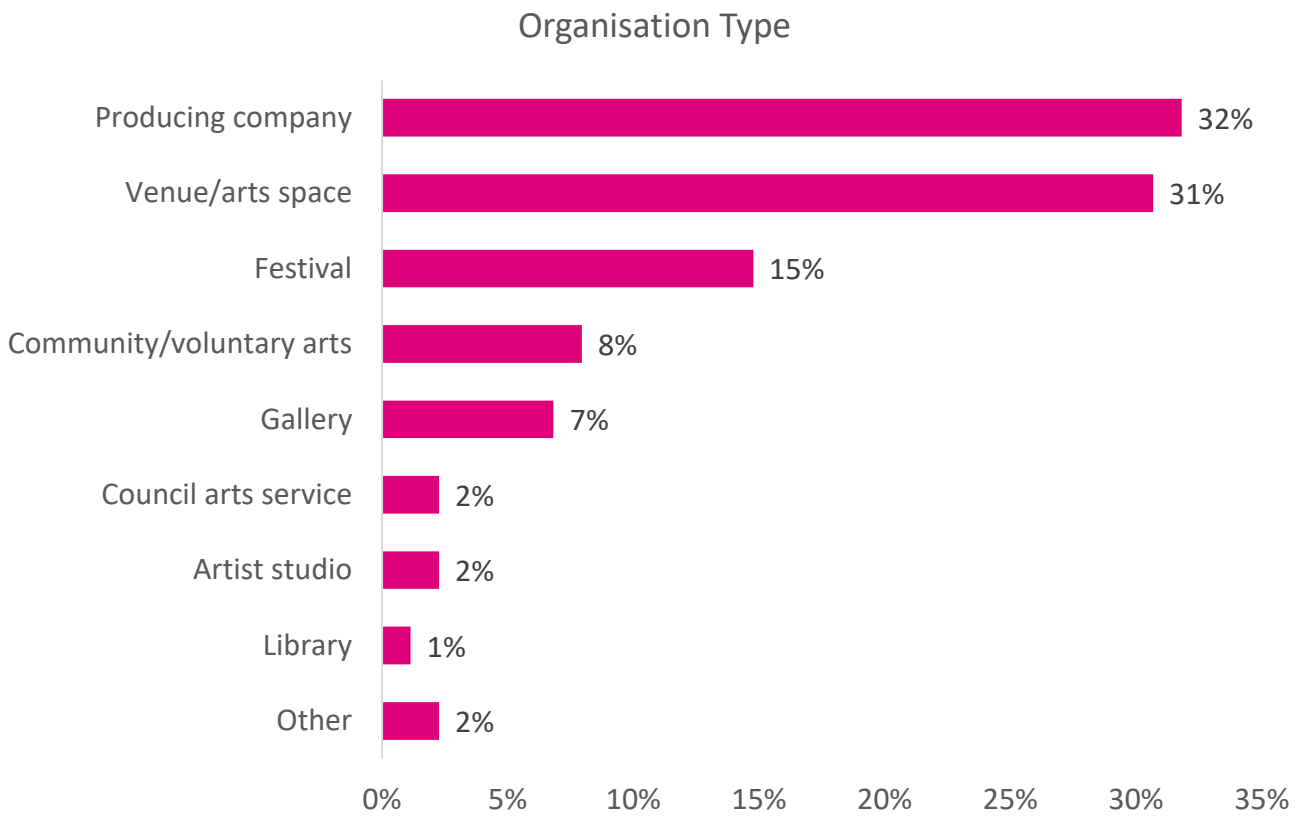
Location:
- Belfast organisations (47)
- Non-Belfast based organisations (39)

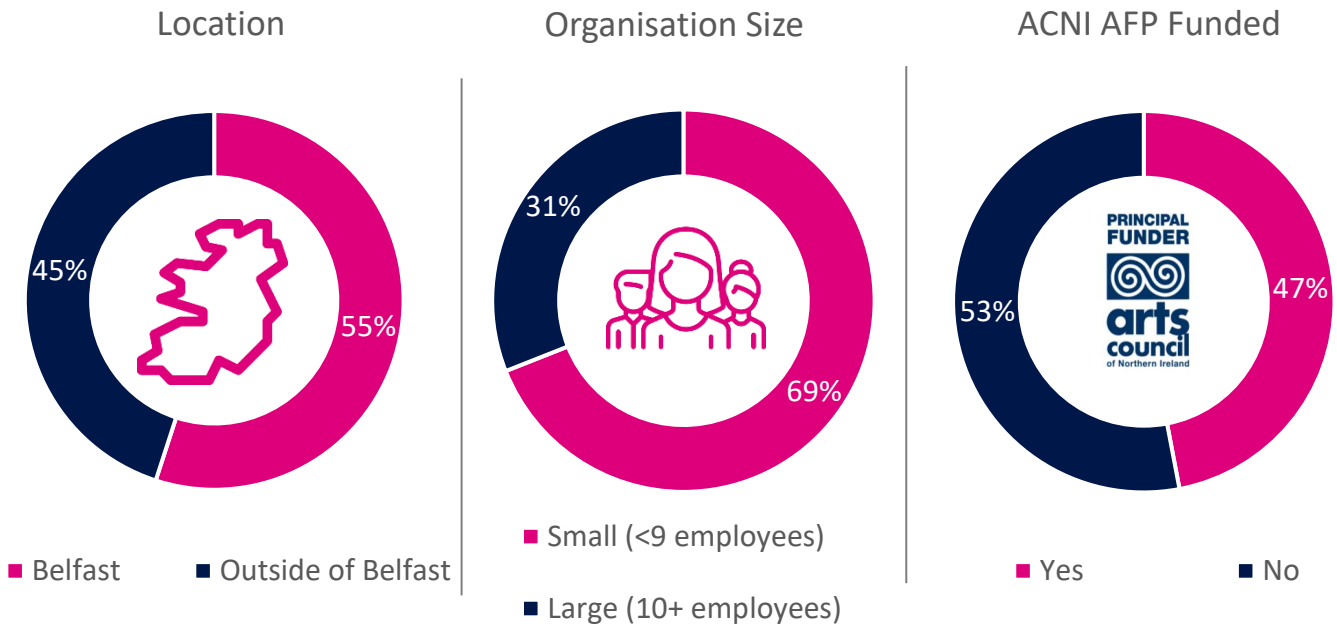
ACNI Annual Funding Programme:
- AFP-funded (40)
- Non-AFP funded (46)

THRIVE

Thrive are the research and evaluation people for arts and heritage. We uncover the real relationship between art, policy, people, and place. Our work doesn't just capture numbers, it helps organisations and policymakers understand what those numbers mean and how to act on them. To learn more or take part in our research visit at wewillthrive.co.uk.

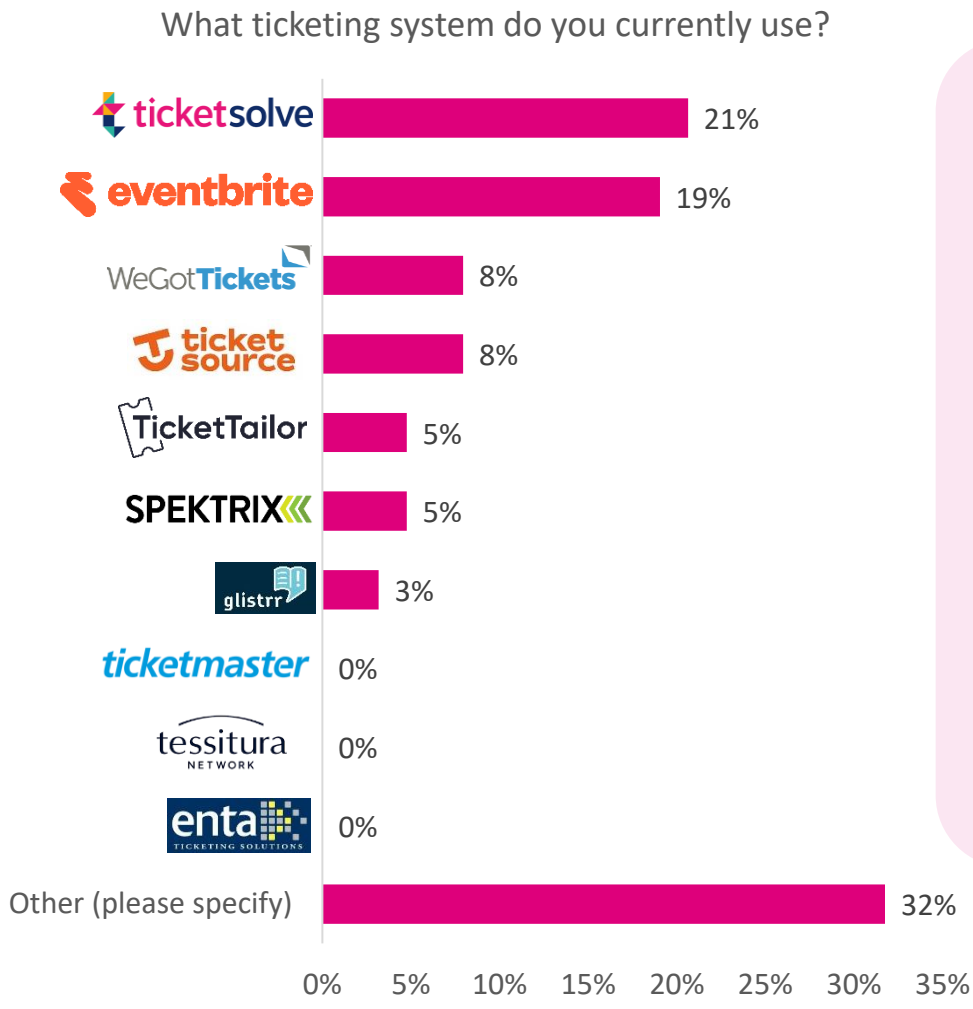
There was a good mix of organisations responding to the survey, including those by organisation type, size, location and presence of ACNI funding. While over half of organisations belonged to a venue/space or producing company, there were responses from across all types of organisations.





Most arts and culture organisations in Northern Ireland use either Ticketsolve (21%) or Eventbrite (19%). A smaller portion use We Got Tickets, Ticketsource, Ticket Tailor or Spektrix.

Of those who selected other, some organisations mentioned they didn't have their own ticketing system, but rather use a venue's own ticketing system. A few people mentioned having a bespoke ticketing system built into their website.



Other responses included:

Citizenticket
Eventive
Fareharbour
Jacro
Kaboodle
Skiddle
Wix

Organisations also mentioned specifics such as:

- Using venues' ticketing systems
- Having a bespoke ticketing system on their website

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making culture count

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