LIVE Audience Research (wave VI) in partnership with Skiddle

What's Inside

Methodology

The LIVE Insights audience research programme draws on a **nationally representative survey of 2,000 people from across the UK**. Instigated as we came out of lockdown to identify changes in audience behaviour, this research identified and quantified issues such as increased no-show rates, later ticket purchasing and the lagging of younger cohort relative to their older counterparts.

By supplementing a common core of questions with topical subjects, LIVE is able to both build a trended picture of audience behaviour and take a snapshot of current concerns. This latest wave is delivered alongside Skiddle, a committed LIVE partner and supporter of venues, promoters and events across the country. LIVE and Skiddle share a desire to ensure the maximum potential attendance for live music gigs, festivals and events. The insights from this report will help us all to shape our offer to appeal to the broadest possible audience.

Overview & Key Takeaways

There are lots of positives in this latest research, with **just 10% of the population not thinking about attending live music**. While financial pressures and post-lockdown habits continue to shape a small minority of respondents (but an important minority nonetheless), it is clear that gig, concert and festival attendance is a much loved and ingrained habit for the UK population in general.

Encouragingly, this sixth wave of research saw our **strongest numbers post-lockdown for those buying earlier** to ensure attendance (12%). With this important marker rising to 1 in 5 for 18-34s and Londoners, and, when looking at this by genre, a very significant 29% of house music fans.

Similarly, **the number of respondents going out more often has hit double figures for the first time** since the research began (10%) and is now a very promising 22% of 18-24s and House fans lead the way by genre (also 22%).

The tough economic climate continues to impact ticket purchasing.

· 1 in 4 (27%) respondents feel everything is expensive, the joint highest result on record

· 1 in 4 18-24s say they have less disposable income

· 1 in 3 (33%) stating that live music is expensive is the highest recorded across all waves

But just 9% say they are going to fewer live music events

· Though that rises to 18% for 18-24s

A consistent 15-20% of respondents see barriers to attending as many shows as they would like

· 19% not got as much energy

o 29% Blues and Folk

o A concern that this figure rises to 25% for 18-24s

· 16% feel travel is too much effort

o Rises to 21% for Londoners which might be a reflection of the size of the city given the excellent public transport options relative to the wider UK

The post-lockdown challenges with no shows have receded and there is a pretty settled picture of ticket usage

· 62% always use their tickets, pretty consistent across all waves

o Drops to 42% amongst 18-24s, rises to 75% for people in Liverpool

· 22% do not always use their tickets, also pretty consistent across all waves

o *Rises to 39% for 18-24s, 38% in London*

Reasons for non-usage are spread across a few factors (all of which are more prevalent amongst 18-24s and, for the most part, Londoners)

· Sold them on: 8% national 14% 18-34, 15% London, 26% Metal

· Forgot: 6% national, 15% 18-34s, 14% London, 17% House

· Could not be bothered: 8% national, 15% 18-34s, 15% London, 21% House

· Whole night out too expensive: 4% national, 12% 18-24s, 10% House

The same groups outperform the national average when it comes to buying later which sits at just 85% of the total population

· I am buying later so I know I can afford to attend 9% national

o 27% Hip Hop, 19% 18-34, 19% London

· I am buying later as I know there will be tickets available 7% national

o 14% 18-34, 17% London, 18% House

All in all, a positive picture that, despite ongoing challenges posed by the tough economic climate, shows gig going remains strong.

Secondary Ticketing

With the Government committed to removing touts from the UK ticketing scene, LIVE & Skiddle felt it timely to measure public understanding of the primary and secondary markets and their opinion on the need for Government action.

It is highly encouraging that **just 12% of the public want no cap on resale prices** (a price cap being the Government's preferred mechanism for removing the incentive to tout tickets). **A significant 57% of respondents feel the cap should sit somewhere between 0-10%** of the original price paid.

This support for action comes at a time of some consumer confusion about where best to buy tickets – a confusion no doubt fuelled by the ability of uncapped ticket resale sites to buy a place at the top of search results. This can mean that ticket buyers are often steered to pay inflated prices through uncapped resellers when there are still tickets available at the original price from primary sellers.

While a net 20% of respondents say they have knowingly used resale sites, it is a similar percentage (18%) who wrongly believe Viagogo is a primary seller .

The table below shows the percentage of respondents who identified resale sites as either a primary ticketing provider, a secondary ticketing provider, both, or indicated that they didn't know.

Company	Primary	Secondary	Both	Don't Know
Viagogo	8%	22%	10%	60%
Stub Hub	8%	18%	8%	66%
Twickets	5%	12%	6%	77%
fanSALE	5%	12%	5%	78%

A word from Skiddle

As a long-standing partner to event organisers and venues across the UK, Skiddle is acutely aware of the challenges and behaviours highlighted in this report. From affordability concerns to shifts in ticket-buying habits, these are trends we regularly observe in our own data and hear echoed in conversations with promoters and industry professionals.

We know that one in three people now say live music is too expensive - the highest level since tracking began. While just 9% of the general population report attending fewer events, that figure doubles among 18–24 year olds - a key audience we are committed to supporting through affordable access and flexible payment solutions.

We are also seeing clear changes in purchasing behaviour, with 19% of 18–34 year olds delaying ticket purchases to manage costs. These insights closely align with our own experience and reinforce our focus on making ticketing fair, transparent and easy to use.

With only 12% of the public backing uncapped ticket resale, it's clear that trust in ticketing platforms matters more than ever. At Skiddle, we provide fans with a secure platform where tickets are always sold at face value, with the option to resell responsibly if plans change.

We're proud to support LIVE in driving a deeper understanding of audience attitudes and behaviours, and in shaping a future where live events remain accessible, inclusive, and enjoyable for all.

Contact

For questions and data requests please email: **jon@livemusic.biz**

Website: www.livemusic.biz

Cutting the results by genre/region is always enlightening:

26%

have sold tickets on

Metal fans are the most entrepreneurial

House fans are the most forgetful

17%

have forgotten to use a ticket

27%

buy tickets later to ensure they can afford the night out

Hip Hop fans are most financially aware

Scousers are the most committed to a night out

75%

always use their ticket