THE DEMOGRAPHICS OF THE BROADWAY AUDIENCE

2022–2023

The Broadway League®

THE DEMOGRAPHICS OF THE BROADWAY AUDIENCE 2022–2023

THE BROADWAY LEAGUE
KAREN HAUSER

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November 2023

Dear Colleague,

As you know, before COVID, we annually published this report, profiling the demographics of the Broadway theatregoer. Our industry shut down in 2020 due to the pandemic, making the 2018-2019 season the last full season for which we collected audience data.

The 2022-2023 season was the first complete season since Broadway re-opened and we are pleased to share with you the information we gathered from those theatregoers.

While not yet back to pre-pandemic levels of attendance, we are welcoming audiences back to Broadway from across the globe. The 2022-2023 season sold 12.3 million tickets. This was a decrease of 17% from 14.8 million in 2018-2019, but it's important to remember that the season of 2018-2019 had the highest attendance in history.

We would like to point out that we are seeing some notable changes in post-COVID audiences.

The number of theatregoers from the NYC suburbs was the lowest ever reported, totaling 1.7 million admissions and representing 14% of total attendances. Also, both the average age and the number of admissions by senior citizens were lower than usual.

One of the positive signs was that this season attracted a relatively diverse audience. The season saw the highest percentage of admissions by people of color. This is likely a combination of outreach efforts and large number of plays written by and/or starring people of color.

A final observation is that the average date of ticket purchase was 34 days before the performance, down from 47 days in 2018-2019.

We hope this analysis is helpful to you in the marketing of your shows and planning future productions.

Sincerely,

Charlotte St. Martin

Charlotte St. Martin
President

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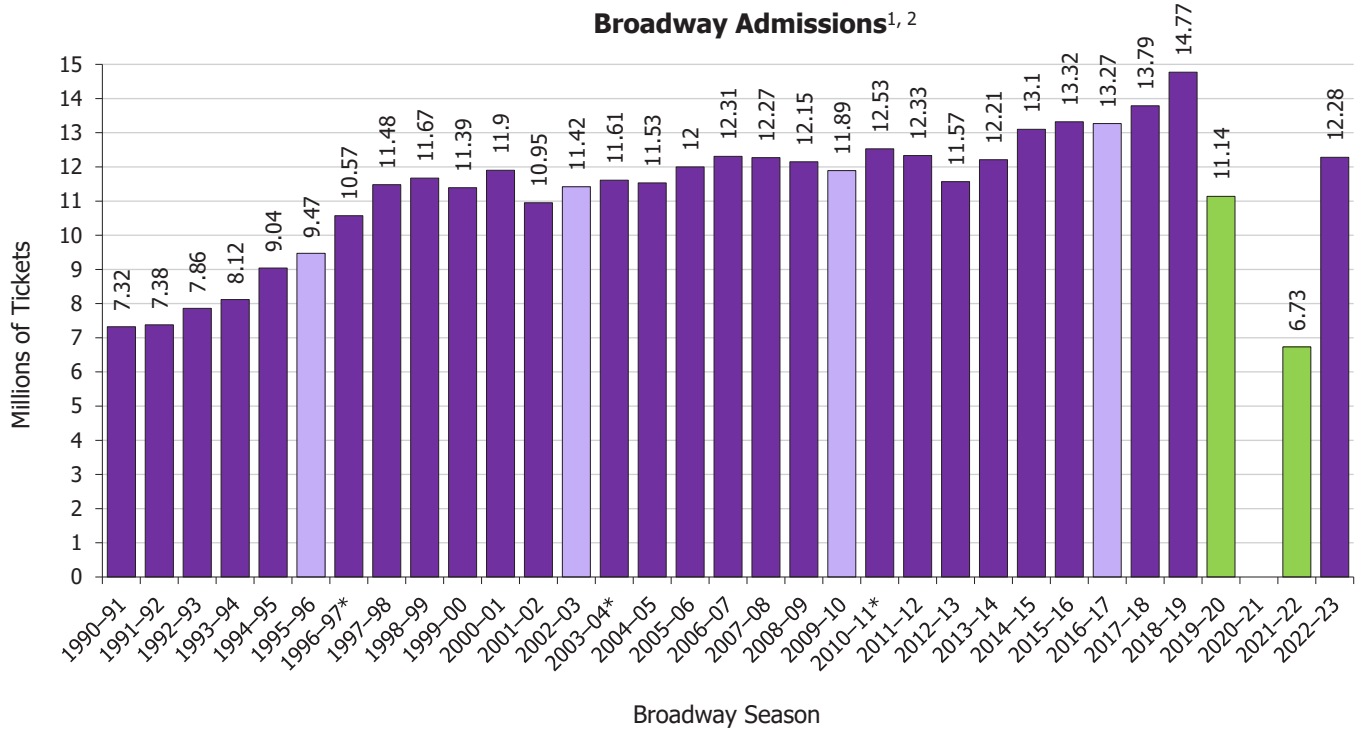
FOREWORD

The Broadway industry was upended due to the COVID-19 pandemic. All shows shut down in March of 2020 and the industry began to slowly re-open in August of 2021. The shortened 2021–2022 season was disrupted by COVID concerns and unexpected performance cancellations.

The Broadway League resumed audience surveying with the 2022–2023 season, the first complete season since our re-opening.

The industry has not yet rebounded completely, but audiences have returned, reaching 12.3 million admissions this past season.

This report profiles theatregoers and their demographic changes, both over the long-term as well as since COVID.



1. Source: The Broadway League collects admissions data on a weekly basis from the theatre owners. Because the Broadway season is a 52-week period, running approximately from the beginning of June through end of May, it is comprised of 364 days, as opposed to the 365-day calendar year. Therefore, every seven years, we must add a week to the Broadway season in order to keep consistent with the calendar. On the above graph, all 53-week seasons are marked with an asterisk and a lighter shade of purple.

2. The 2019-2020 season was cut short by the onset of the COVID-19 pandemic which led to a complete shutdown of Broadway in March 2020. The season tallies for the 2019-2020 season reflect 41 weeks of the season. Broadway re-opened partway through the 2021-2022 season, for a 42-week season. Openings/re-openings were staggered, and the season was disrupted with numerous COVID-related cancellations of performances. The 2022-2023 season was the first full season since Broadway came back from the COVID-19 pandemic shutdown. Shows and tourism continued to be affected by COVID; however, the industry did not experience the extensive illness-related cancellations of the prior season.

EXECUTIVE SUMMARY

- The 2022–2023 season was the first complete season after the Broadway industry had to shutter in March 2020 due to the COVID-19 pandemic.
- This season garnered 12.3 million admissions, 16.8% shy of the record-breaking 2018–2019 season pre-COVID (the last complete season before the shutdown).
- Approximately 35% of attendances were by people from the New York City metropolitan area (21.7% from New York City and 13.6% from the surrounding suburbs).
- Another 47.5% were by theatregoers from the United States (but outside New York City and its suburbs).
- Seventeen percent of theatregoers (or 2.1 million admissions) were from other countries. This was comparable with pre-COVID seasons.
- Sixty-five percent of the audiences identified as female.
- The average age of the Broadway theatregoer was 40.4 years old. That was the youngest in the past twenty seasons.
- Twenty-nine percent of attendees identified themselves as BIPOC (Black, Indigenous, or People of Color), the highest percentage to date.
- Of theatregoers aged 25 or older, 85.8% had completed college and 43.0% had earned a graduate degree.
- The average annual household income of the Broadway theatregoer was $271,277.
- The average number of attendances by the Broadway theatregoer was four in the past year. The group of devoted fans who attended 15 or more performances comprised only 4.9% of the audience but accounted for 30.2% of all tickets (3.7 million admissions).
- The strongest motivating factors for show selection were the music and personal recommendation.
- The average reported date of ticket purchase for a Broadway show was 34 days before the performance, compared to 47 days in the 2018–2019 season.
- Most theatregoers attended in pairs or small groups of family or friends.
- Respondents reported having paid an average of $161.20 per ticket.
- Ninety-five percent of attendees said they plan to see another Broadway show in the future.
- Twenty percent of theatregoers worked in New York City.

THE DEMOGRAPHICS OF THE BROADWAY AUDIENCE 2022–2023

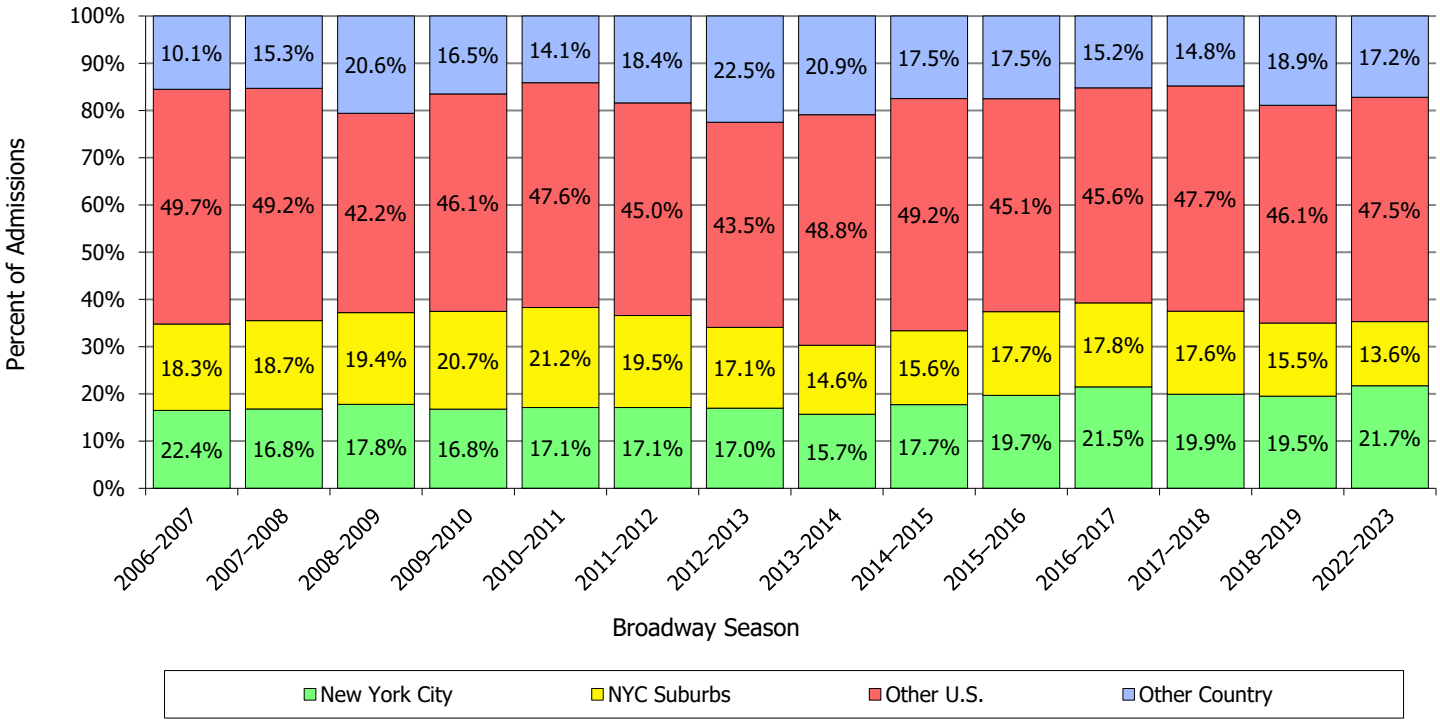
PLACE OF RESIDENCE

In the 2022–2023 season, 12.3 million tickets were sold to Broadway shows. This was the first full season since Broadway came back from the COVID-19 shutdown. While shows continued to be affected by COVID, the industry did not experience the extensive illness-related cancellations of the prior season and attendances began to rebound.

This season was comprised of 35.3% locals (people who lived in New York City or the surrounding suburbs) and 64.6% tourists (people who lived elsewhere in the United States or in other countries).

The percentage of theatregoers from the suburbs was lower than previous seasons. Since the overall number of attendances was also relatively low after COVID, the real number of attendances by suburbanites only reached 1.7 million.

Place of Residence of the Broadway Audience[3]



3. The industry shut down due to the COVID-19 pandemic in March 2020, therefore the partial seasons of 2019–2020 and 2021–2022 are not included. We resumed data collection for this project at the start of the 2022–2023 season.

PLACE OF RESIDENCE

	% of Admissions
New York City	**21.7%**
Manhattan	12.3%
Other NYC Borough	9.4%
NYC Suburbs	**13.6%**
Long Island	4.3%
Westchester / Rockland County	2.7%
Northern New Jersey (Bergen, Essex, Hudson, Middlesex, Morris, Passaic, Somerset, Union)	6.7%
Domestic	**47.5%**
Other New York	2.7%
Other New Jersey	3.2%
Other U.S. State	41.6%
International	**17.2%**
Canada	3.8%
United Kingdom	3.0%
Other Europe	4.7%
Asia	1.3%
Central or South America	2.3%
Australia or New Zealand	1.0%
Other	0.9%

PLACE OF RESIDENCE

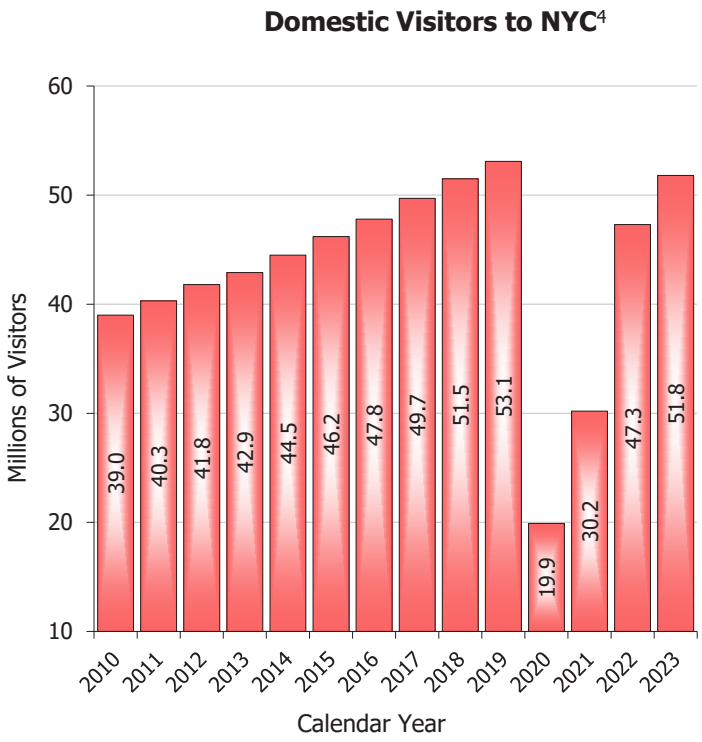
According to NYC & Company, in 2022, New York City welcomed 56.7 million visitors, up from 32.9 million in 2021.

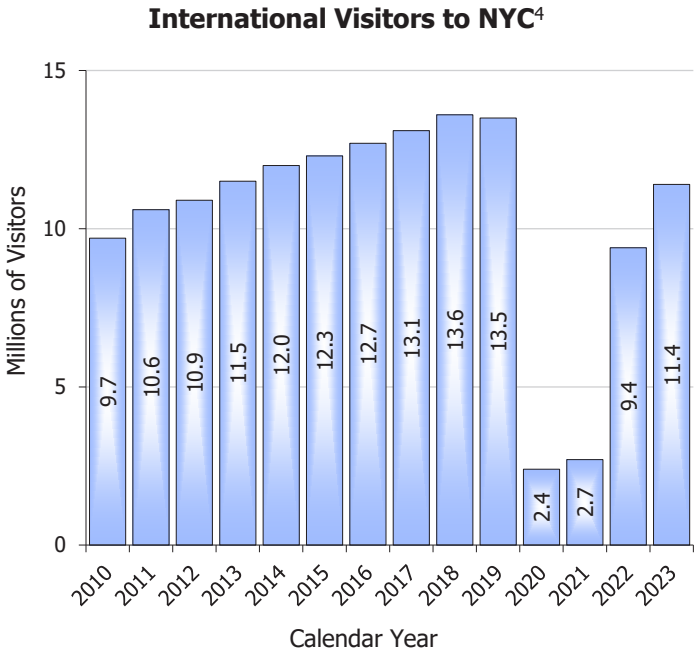
Domestic travel has mostly recovered since the start of COVID, but 2022 was still down by 11% from its 2019 level.

International visitation has also been improving, welcoming 9.4 million visitors in 2022. This was more than triple the number in 2021 but still a decrease of 30% from the 2019 volume.

The trend was similar in the theatres, as audiences from other countries were returning to Broadway. While not reaching the record-breaking level of the 2018–2019 season, the numbers were comparable with pre-COVID years.

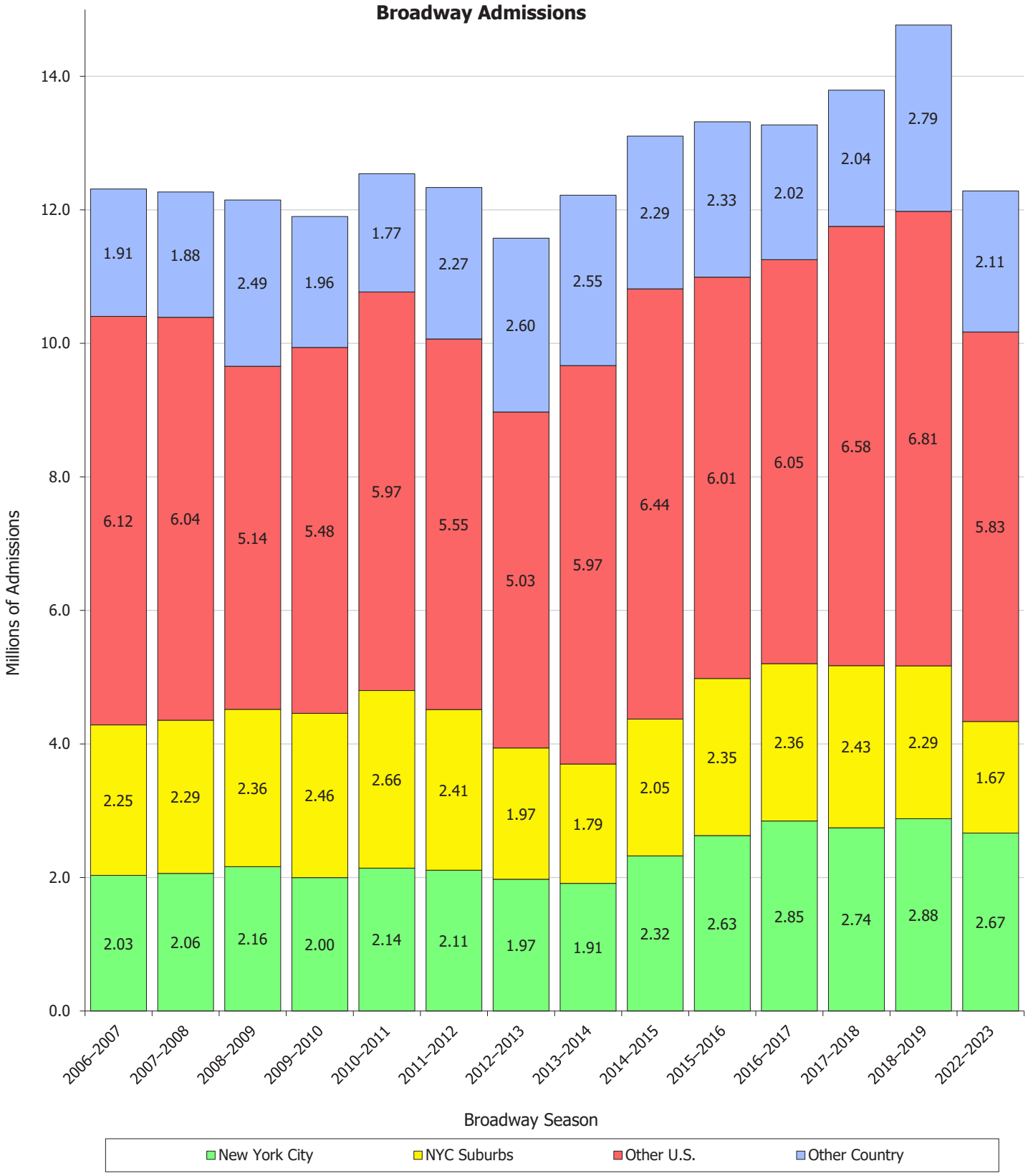
In comparison, admissions by New Yorkers were down 7% from the 2018–2019 season; admissions by NYC suburbanites were down 27%; admissions by domestic tourists were down 14%; and those by international visitors, down 24%.





4. Source: NYC & Company (2023 forecasted)

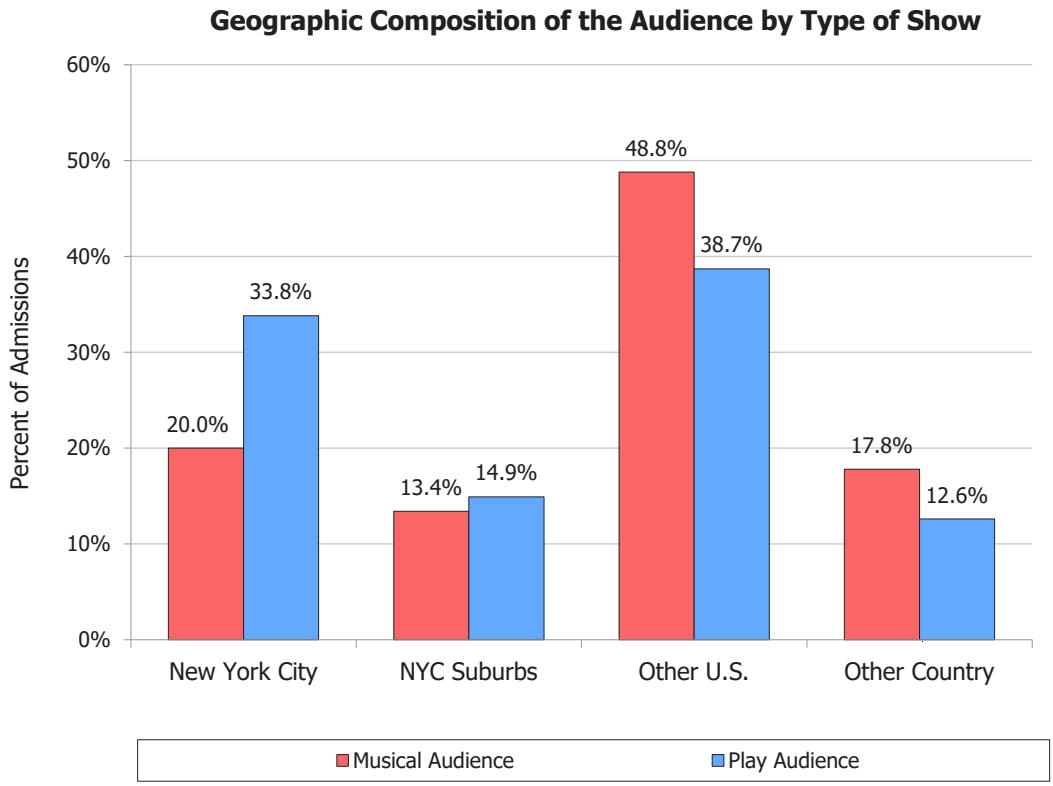
PLACE OF RESIDENCE



PLACE OF RESIDENCE

Musical audiences attracted a larger portion of tourists than plays.

Locals (theatregoers from New York City and the suburbs) comprised 48.7% of attendees at plays, but 33.4% at musicals.



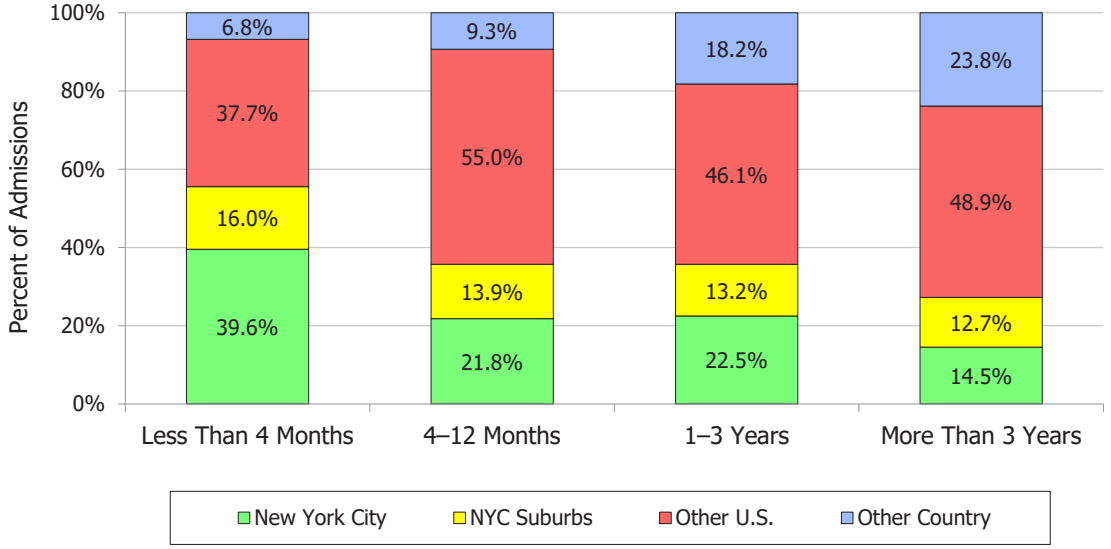
PLACE OF RESIDENCE

The geographic composition of the audience varied depending upon length of a show's run, time of year, and performance time.

Audiences at new shows were more local than at long-running productions.

This is not surprising, as it takes time for people to make travel plans and/or obtain theatre information.

Geographic Composition of the Audience by Length of Show's Run[5-8]



5. Productions "Less Than 4 Months (as of survey date)" included: *1776; A Christmas Carol; A Doll's House; American Buffalo; Bad Cinderella; Between Riverside and Crazy; Bob Fosse's Dancin'; Cost of Living; Death of a Salesman; Fat Ham; Kimberly Akimbo; Leopoldstadt; Life of Pi; Macbeth; Paradise Square; Peter Pan Goes Wrong; Pictures From Home; POTUS: Or, Behind Every Great Dumbass are Seven Women Trying to Keep Him Alive; Shucked; Some Like It Hot; Take Me Out* (return engagement)*; The Collaboration; The Kite Runner; The Piano Lesson; The Thanksgiving Play;* and *Topdog / Underdog*

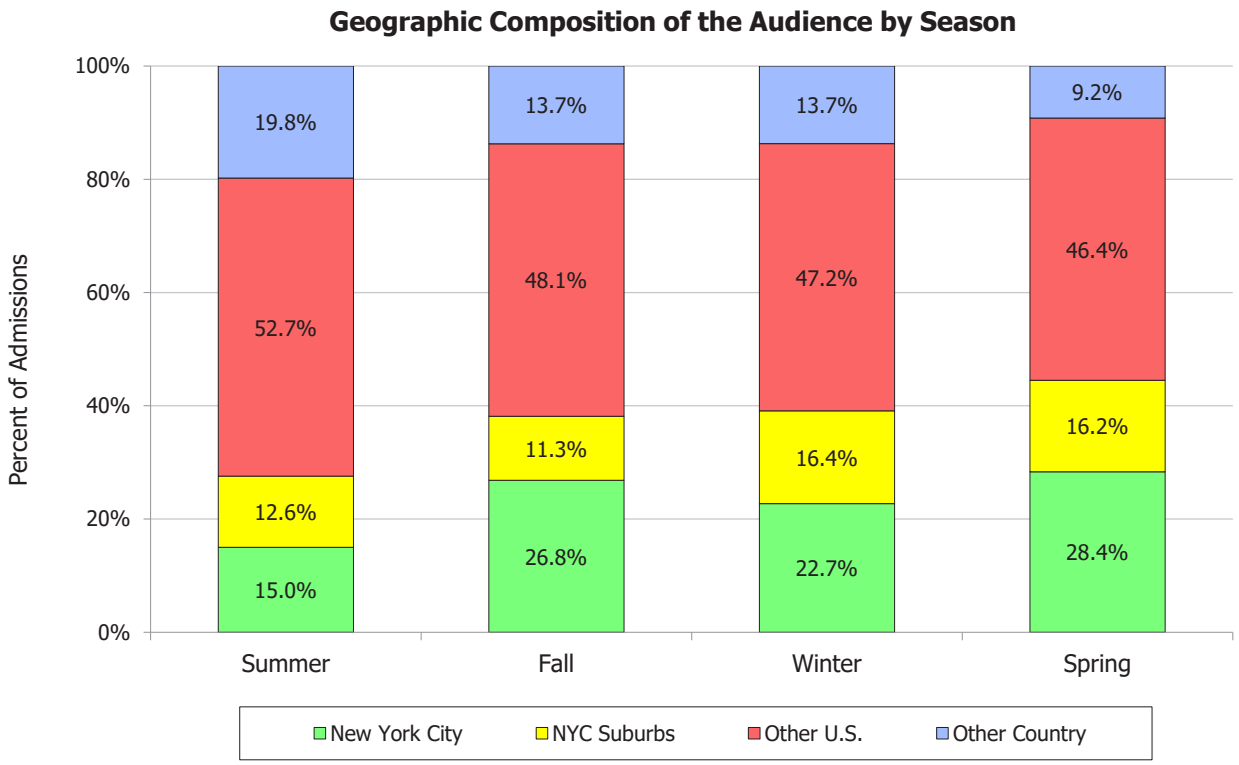
6. Productions "4–12 Months" included: *& Juliet; A Beautiful Noise, The Neil Diamond Musical; A Strange Loop; Company; Funny Girl; Into the Woods; Mr. Saturday Night;* and *The Music Man*

7. Productions "1–3 Years" included*: Beetlejuice; Hadestown; Harry Potter and the Cursed Child; MJ The Musical; Moulin Rouge! The Musical; Six;* and *Tina - The Tina Turner Musical*

8. Productions "More Than 3 Years" included: *Aladdin; Chicago; Come From Away; Dear Evan Hansen; Hamilton; The Book of Mormon; The Lion King; The Phantom of the Opera;* and *Wicked*

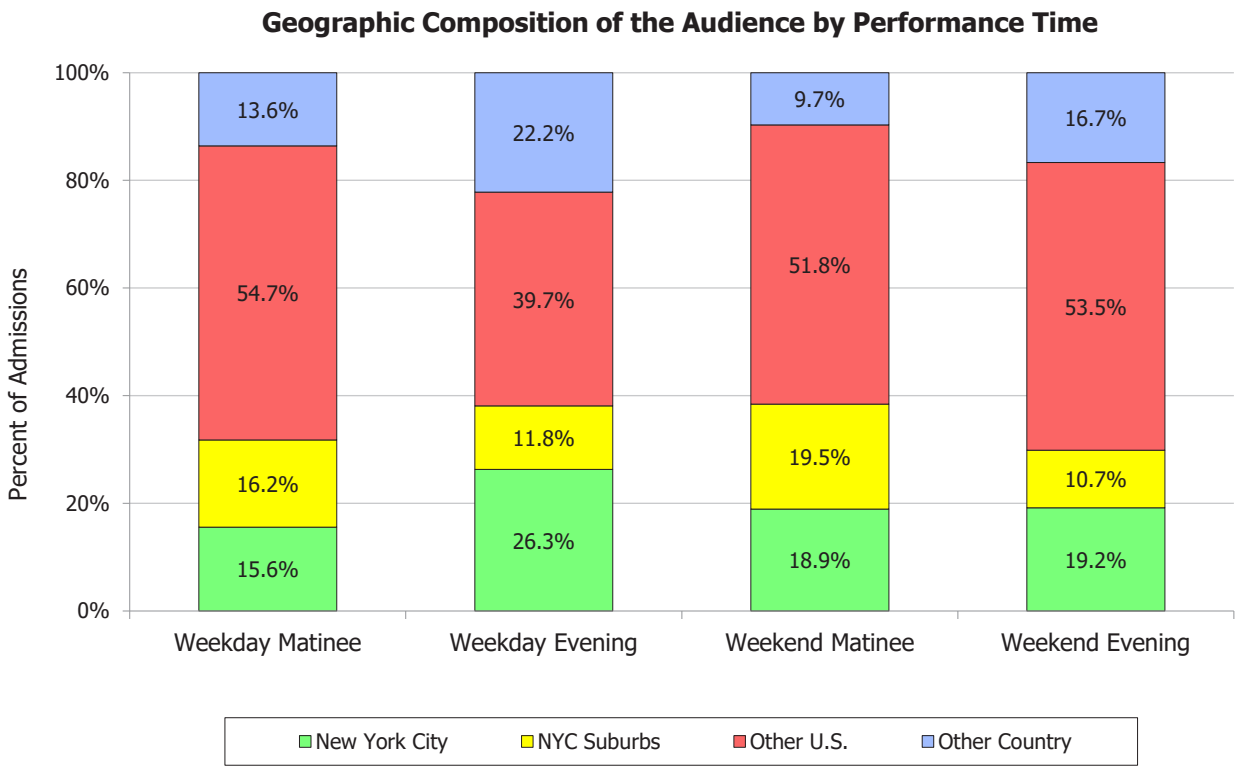
PLACE OF RESIDENCE

Both domestic and international tourists were more likely to attend in the summer months.



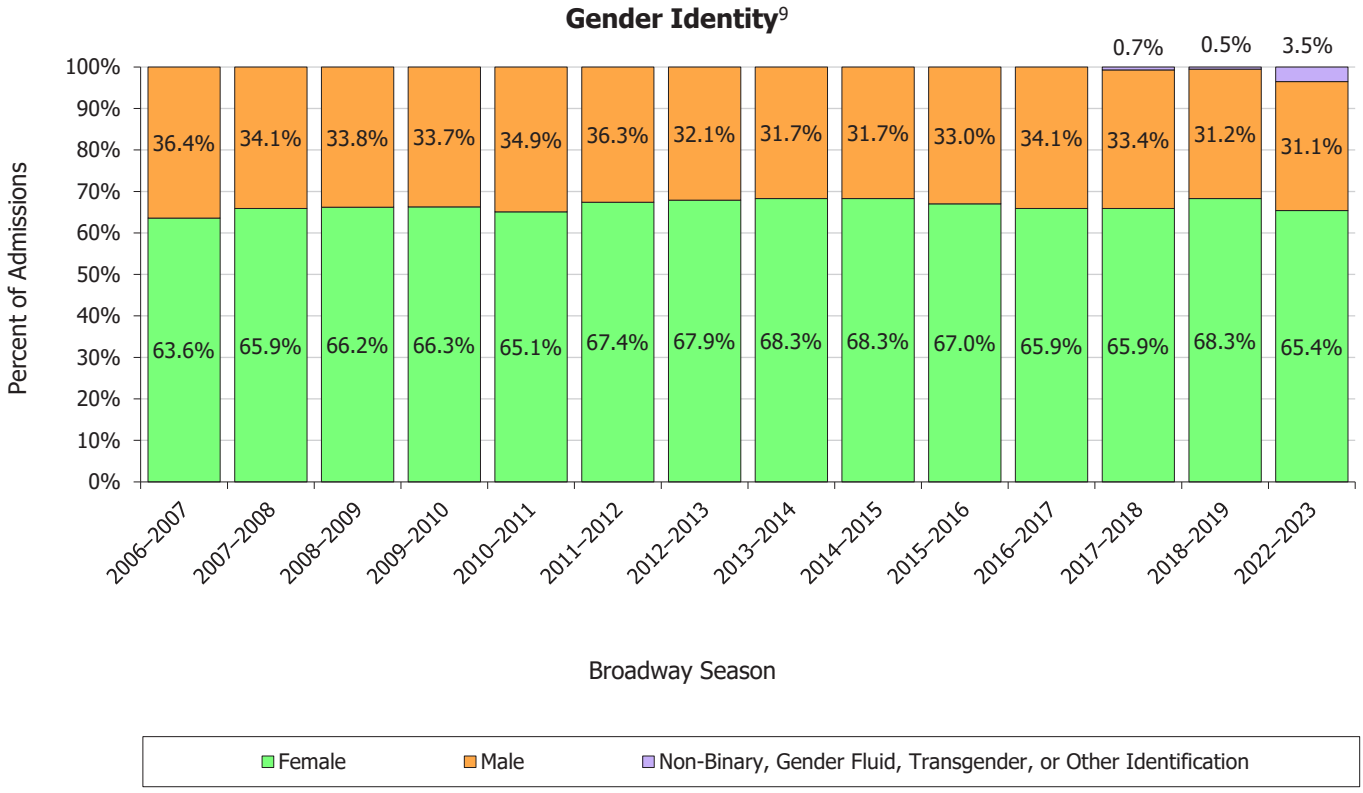
PLACE OF RESIDENCE

As far as performance time preference, New Yorkers and international visitors were more apt to attend on a weekday evening; suburbanites opted for matinees; and domestic tourists came on weekends or weekday matinees.



GENDER IDENTITY

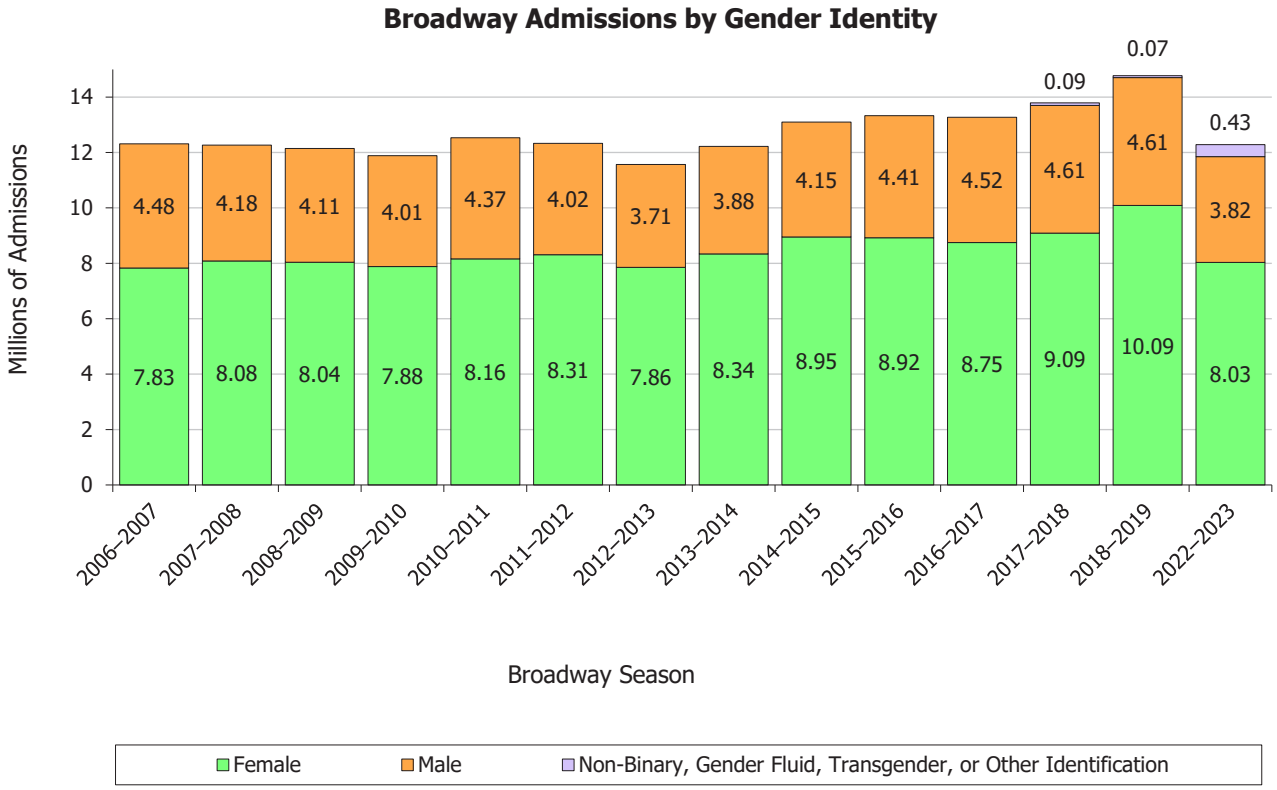
In the 2022–2023 season, 65.4% of the audience self-identified as female. Thirty-one percent identified as male and 3.5% reported that they were non-binary, gender fluid, transgender, other identification, or preferred not to say.



9. In the 2017–2018 season, additional categories were added besides "female" and "male."

GENDER IDENTITY

In real numbers, these percentages translated into eight million attendances by females; 3.8 million attendances by males; and 430,000 admissions by people who identified as non-binary, gender fluid, transgender, other, or preferred not to say.



GENDER IDENTITY

In relation to the United States population in general, women and people that identify as non-binary, gender fluid, transgender, or other identification were over-represented in the theatres.

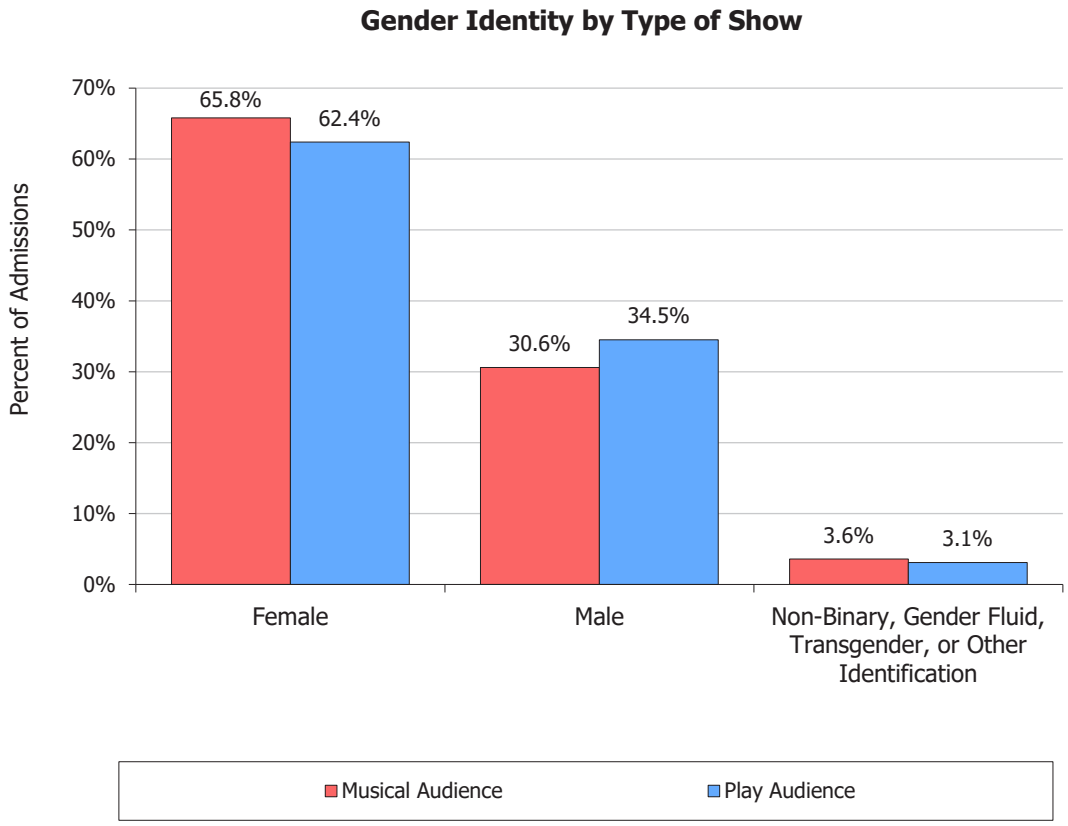
Broadway Audience vs. U.S. Census

Gender Identity	Broadway Audience	U.S. Population[10]	Audience/ Census Index
Female	65.4%	50.5%	129.5%
Male	31.1%	47.2%	65.9%
Non-Binary, Gender Fluid, Transgender, or Other Identification	3.5%	2.3%	152.2%

10. Source: *U.S. Bureau of the Census*

GENDER IDENTITY

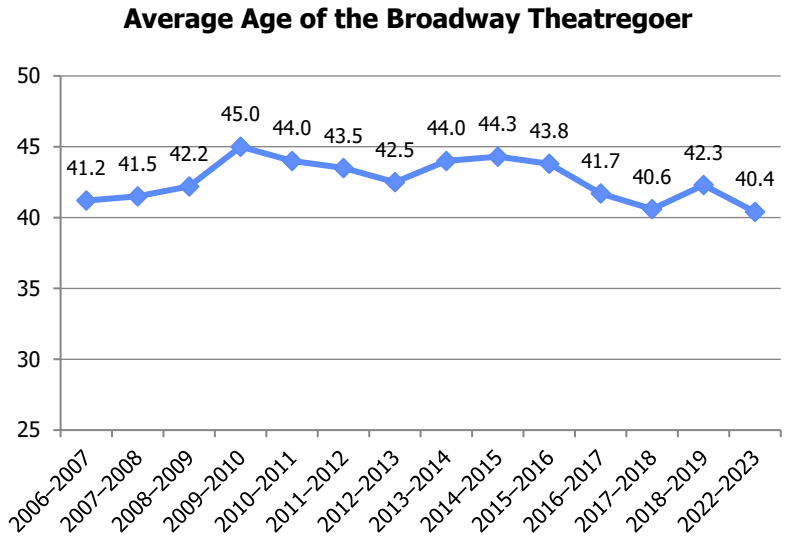
Musical audiences skewed even more female than play audiences.

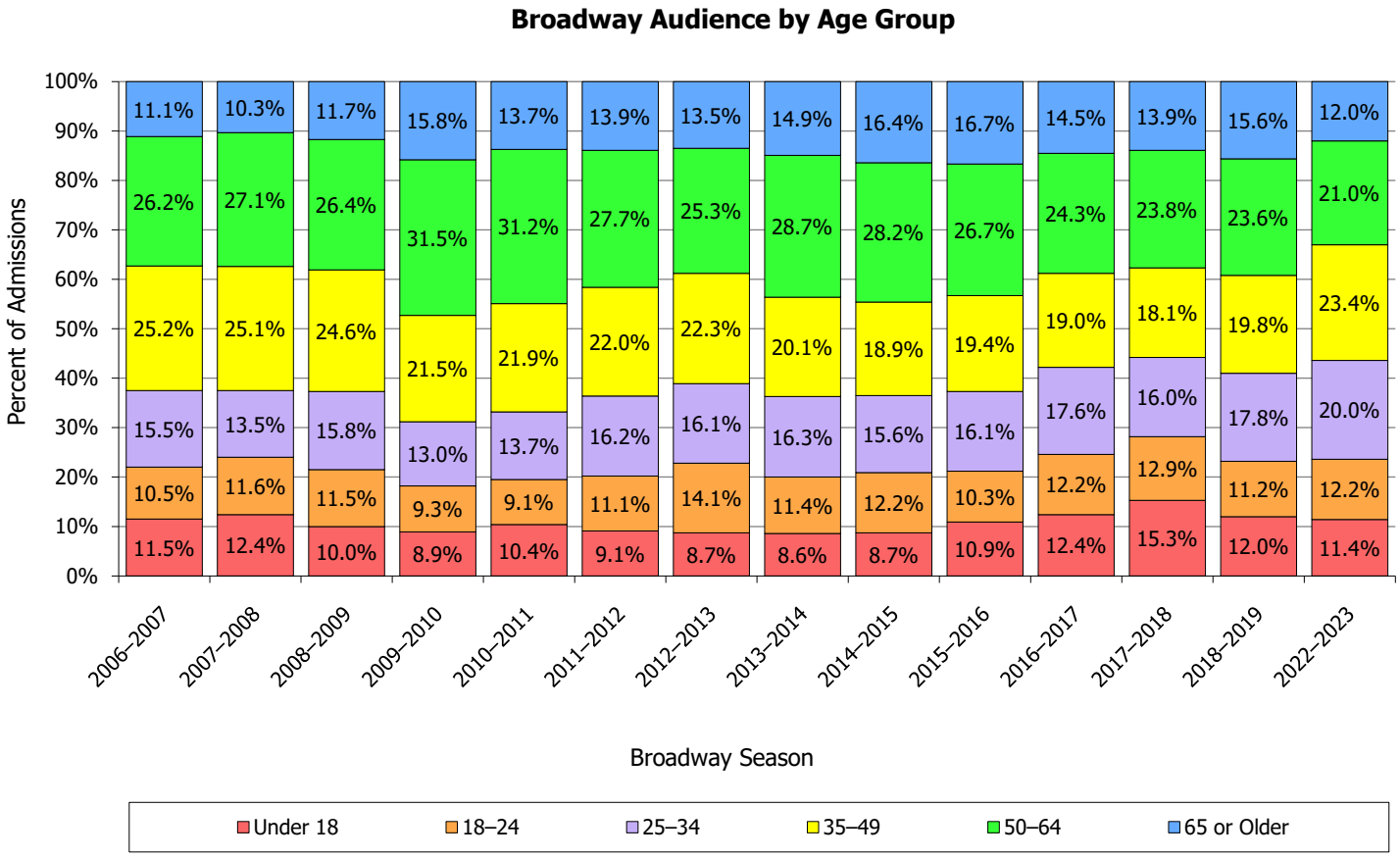


AGE

The average age of the Broadway theatregoer was 40.4 years.

This was two years younger than the average age in the 2018–2019 season.

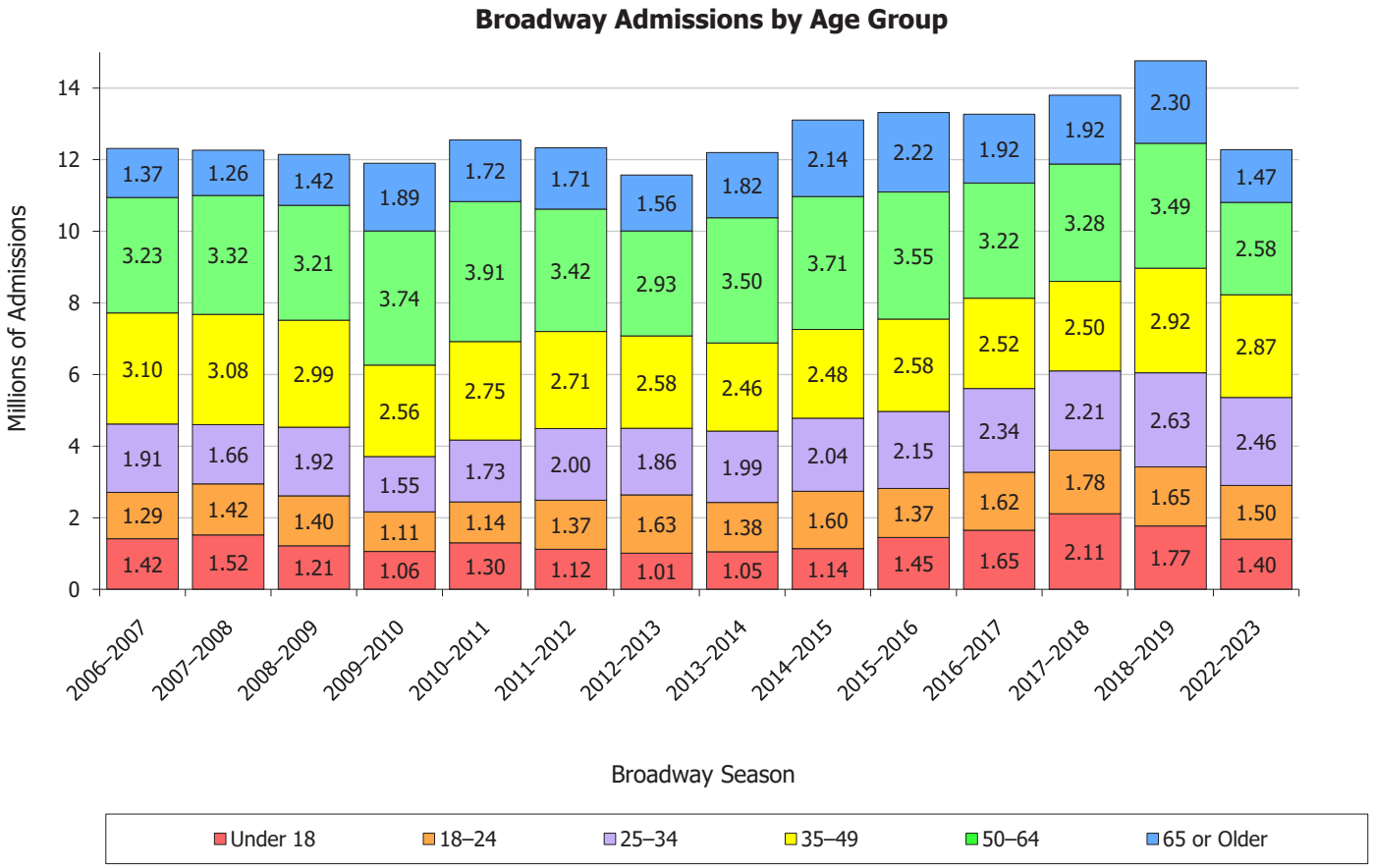




AGE

There were 1.4 million admissions by theatregoers under the age of 18 in the 2022–2023 season.

There were the fewest number of seniors in the audiences since the 2008–2009 season.



AGE

Kids and teens were least represented in comparison to the population of the United States.

This may be due to the cost of tickets, late hours, or fact that not all shows are appropriate for children.

Broadway Audience vs. U.S. Census

Age Range	Broadway Audience	U.S. Population[11]	Audience/ Census Index
Under 18	11.4%	22.1%	51.5%
18–24	12.2%	9.1%	134.0%
25–34	20.0%	13.6%	147.2%
35–49	23.4%	19.1%	122.3%
50–64	21.0%	19.2%	109.4%
65 or older	12.0%	16.8%	71.3%

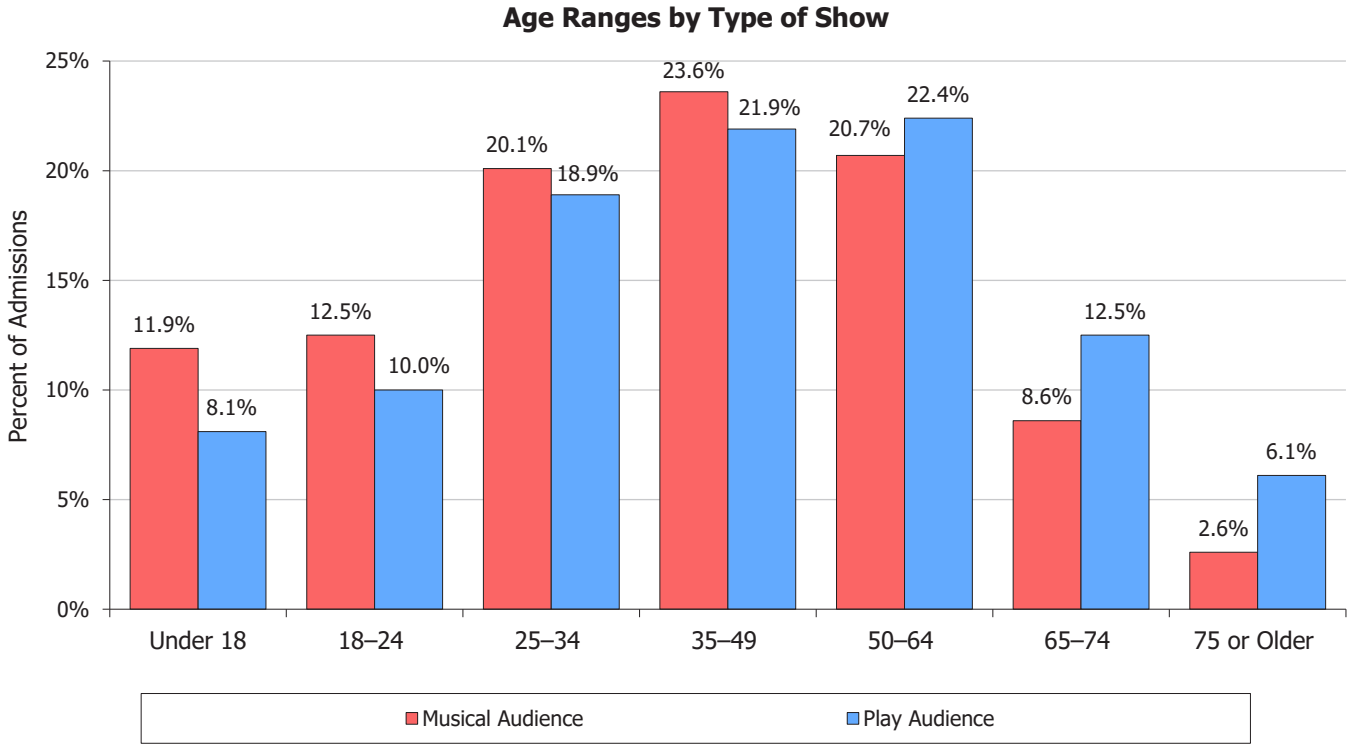
11. Source: *U.S. Bureau of the Census*

AGE

International theatregoers were younger than domestic patrons. Their average age was 35.7 years, versus 41.5 years for U.S. residents.

Place of Residence	Average Age
New York City	39.5
NYC Suburbs	42.5
Other U.S.	42.1
Other Country	35.7

Theatregoers at musicals were younger than playgoers. The average age of the musical attendee was 39.8 years, compared to 44.5 years for the play attendee.

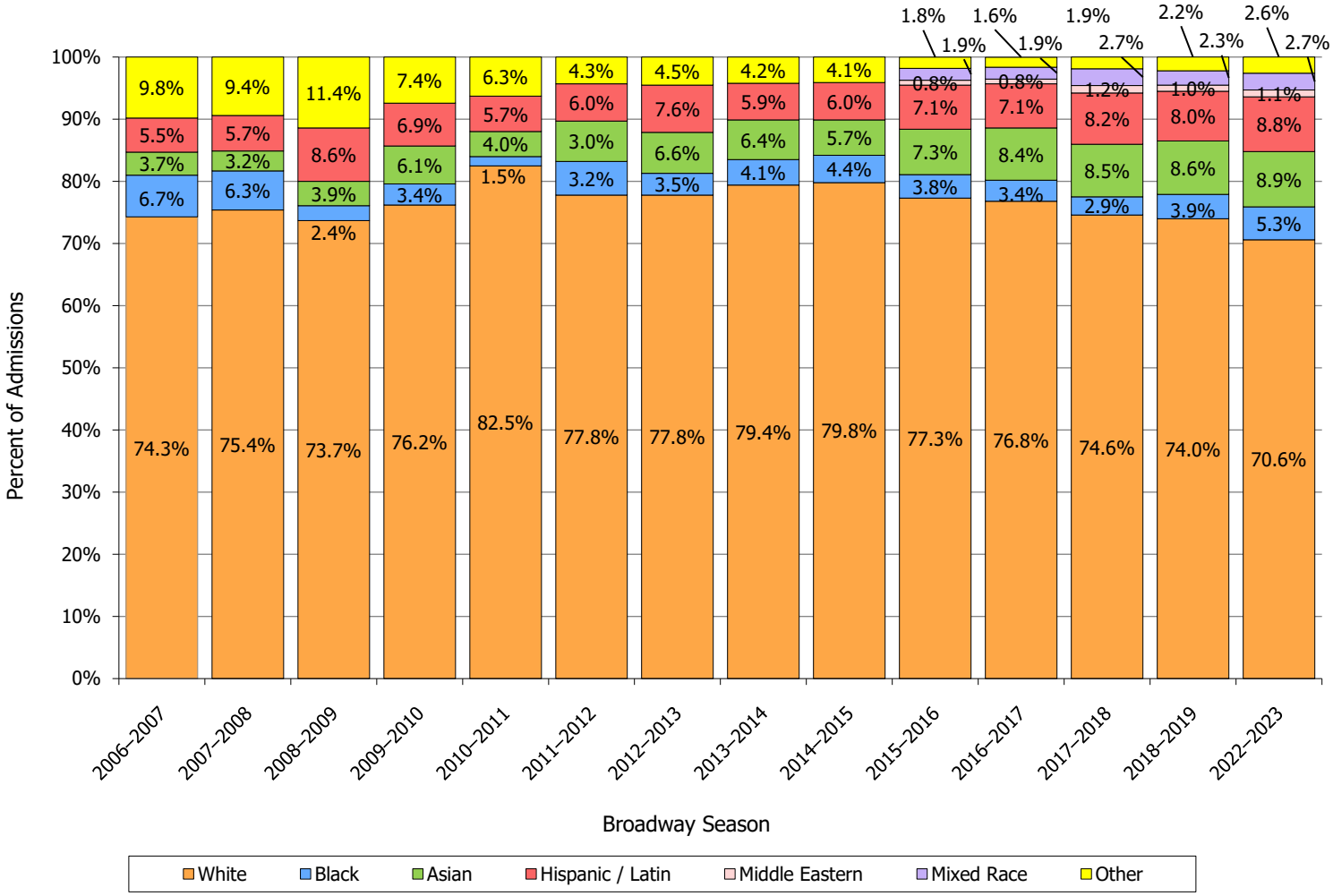


RACE / ETHNICITY

Twenty-nine percent of theatregoers were BIPOC (Black, Indigenous, and People of Color), the highest percentage to date.

Looking more closely at the BIPOC audience, Black theatregoers represented the largest percentage increase from the 2018–2019 season.

Race / Ethnicity of the Broadway Audience[12]

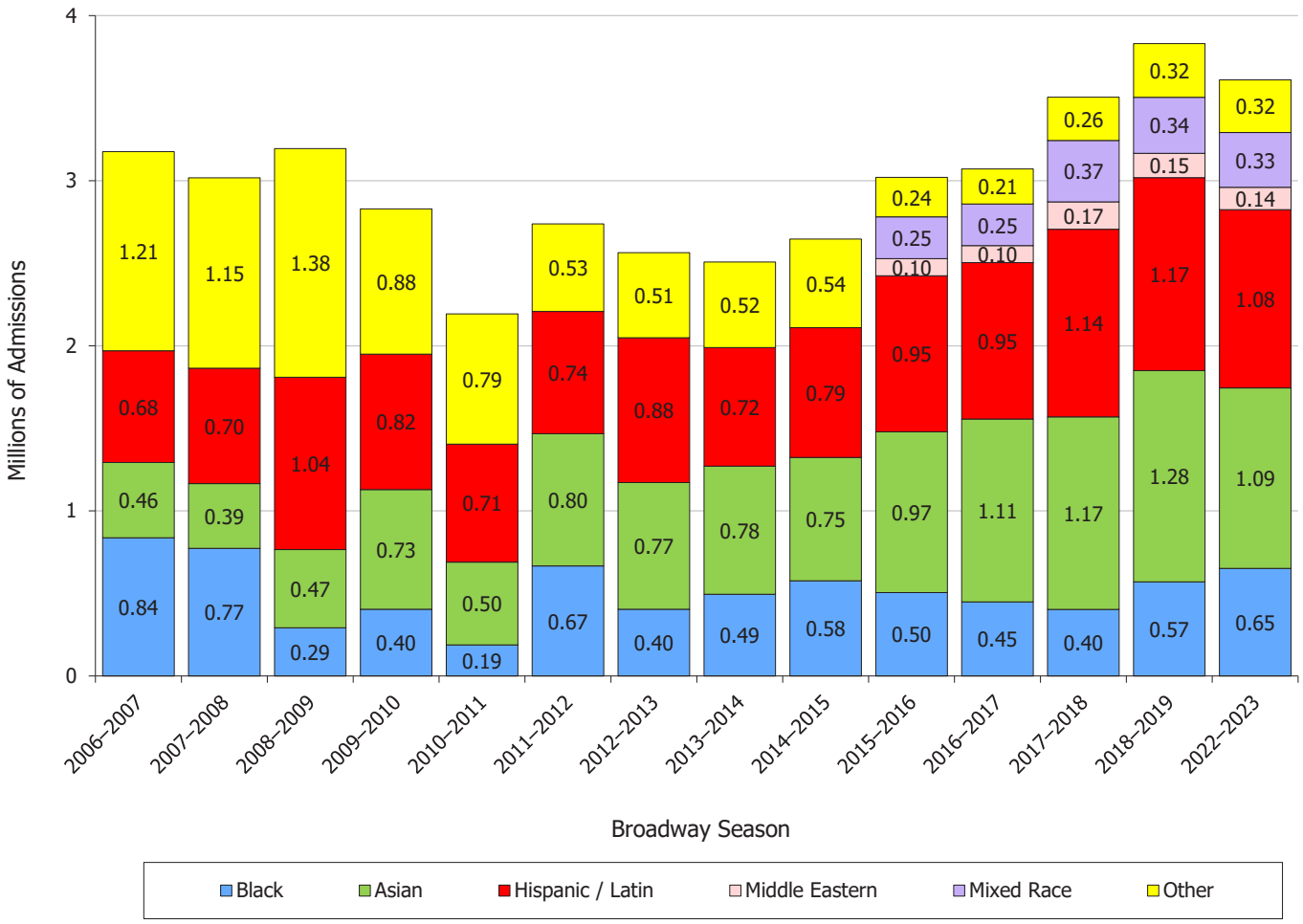


12. "Other" category before 2015–2016 season includes Middle Eastern, Mixed Race, and Other.

RACE / ETHNICITY

In terms of real numbers, 3.6 million attendances were by BIPOC theatregoers.

Broadway Admissions by BIPOC Theatregoers[13]



13. "Other" category before 2015–2016 season includes Middle Eastern, Mixed Race, and Other.

RACE / ETHNICITY

Theatregoers from New York City were more diverse than attendees from elsewhere.

In comparison to their respective proportions in the United States overall, the mixed race and Asian segments of the population were most over-represented in the Broadway audience.

Race / Ethnicity of the Broadway Audience by Place of Residence

Race / Ethnicity	New York City	NYC Suburbs	Other U.S.	Other Country
Asian	12.0%	10.1%	6.5%	10.8%
Black	8.4%	6.0%	5.2%	1.2%
Hispanic / Latin	10.6%	9.3%	7.1%	10.8%
Middle Eastern	1.3%	0.8%	0.6%	2.0%
Mixed Race	3.3%	2.5%	2.2%	3.2%
Other	2.7%	2.0%	2.2%	3.8%
White	61.6%	69.3%	76.1%	68.2%

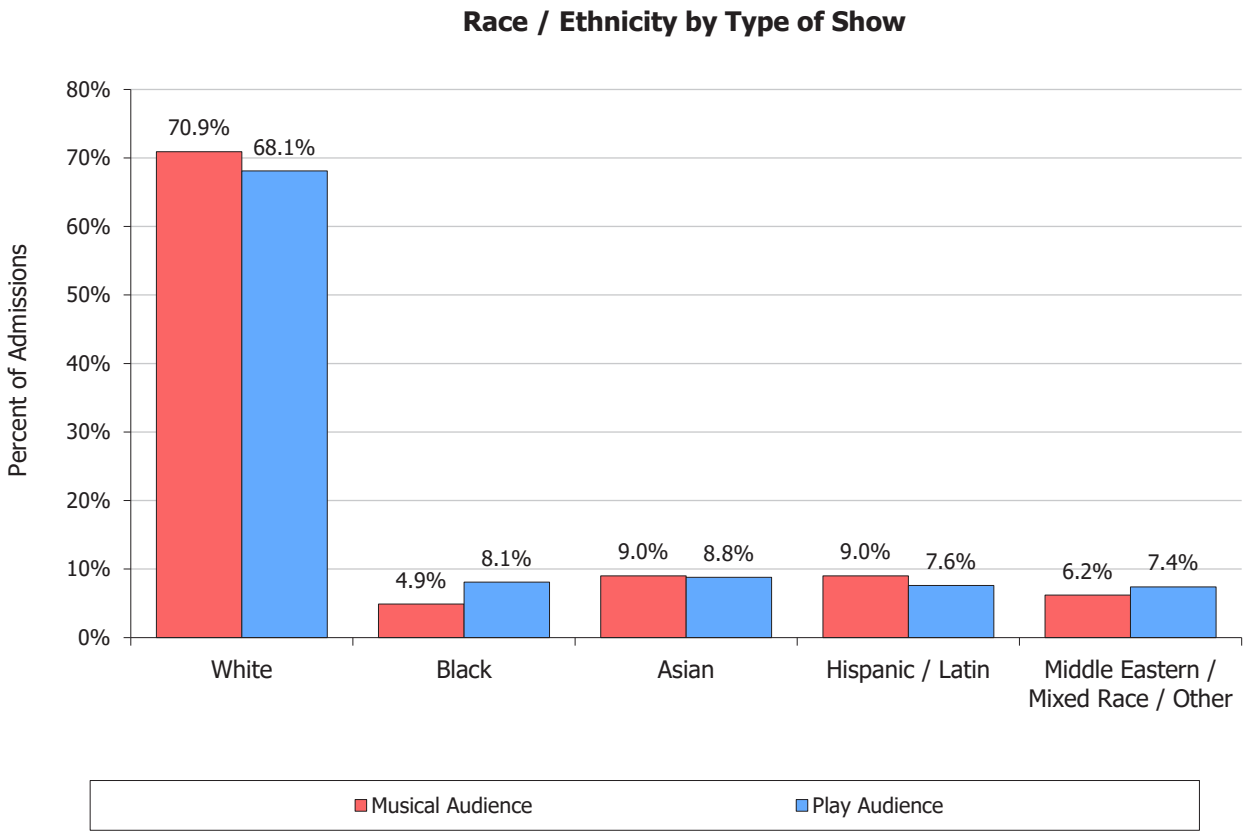
Race / Ethnicity of the Broadway Audience vs. U.S. Census

Race / Ethnicity	Broadway Audience	U.S. Population[14, 15]	Audience/ Census Index
Asian	8.9%	6.2%	143.3%
Black	5.3%	11.9%	44.6%
Hispanic / Latin	8.8%	23.8%	37.0%
Mixed Race or Other (non Hispanic)	5.3%	3.4%	156.5%
White (includes Middle Eastern)	71.7%	54.7%	131.0%

14. Source: *U.S. Bureau of the Census*
15. Census Data includes Middle Eastern and North African People in the "white" category.

RACE / ETHNICITY

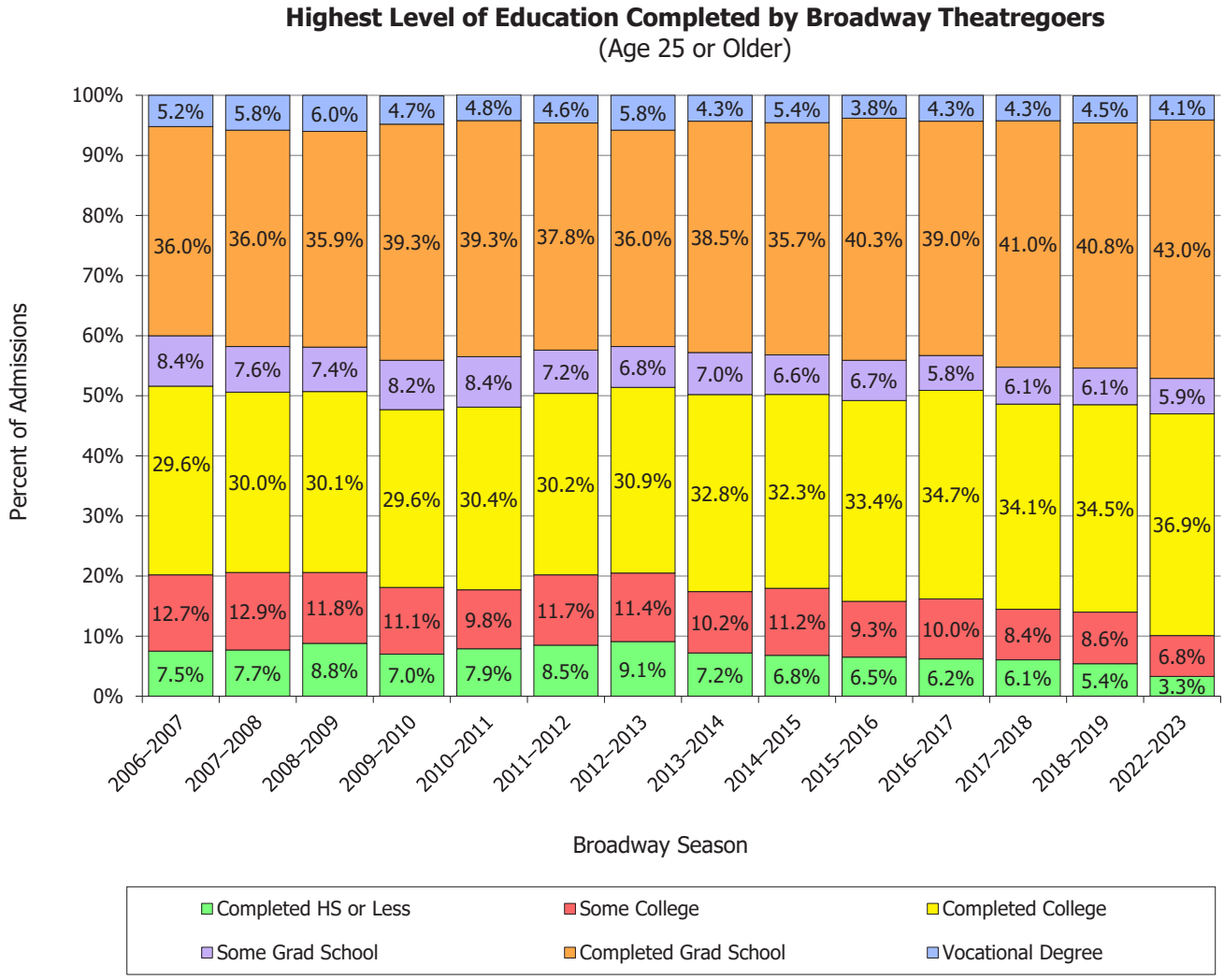
During the 2022–2023 season, Black audiences were notably more prevalent at plays than at musicals.



EDUCATION

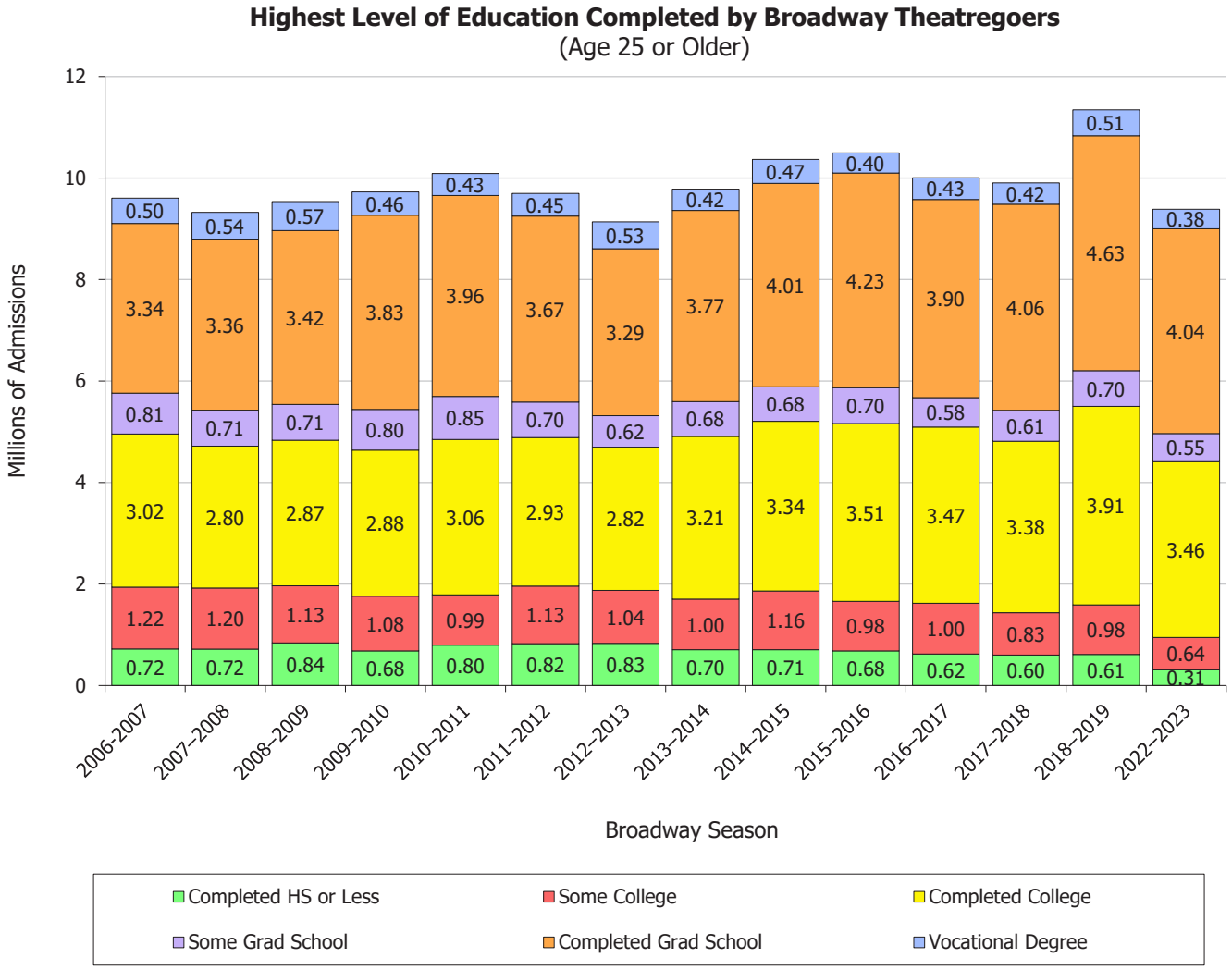
In the 2022–2023 season, educational attainment levels of Broadway theatregoers were higher than in previous years.

Eighty-six percent of those aged 25 or older had completed college and 43% had completed graduate school.



EDUCATION

Just over eight million admissions were by college graduates.



EDUCATION

Broadway theatregoers had attained higher levels of education than the United States public in general.

Broadway Audience vs. U.S. Census

Highest Level of Education Completed (Age 25 or older)	**Broadway Audience**	**U.S. Population**[16]	**Audience/ Census Index**
Some High School or Less	0.9%	8.8%	10.2%
Completed High School	2.4%	28.5%	8.4%
Some College	6.8%	14.6%	46.6%
Completed College	36.9%	23.4%	157.7%
Advanced Education[17]	48.9%	14.2%	344.4%
Vocational Degree	4.1%	10.5%	39.0%

16. Source: *U.S. Bureau of the Census*
17. "Advanced Education" includes graduate studies and post-college degrees.

EDUCATION

Local theatregoers reported having attained higher levels of education than tourists.

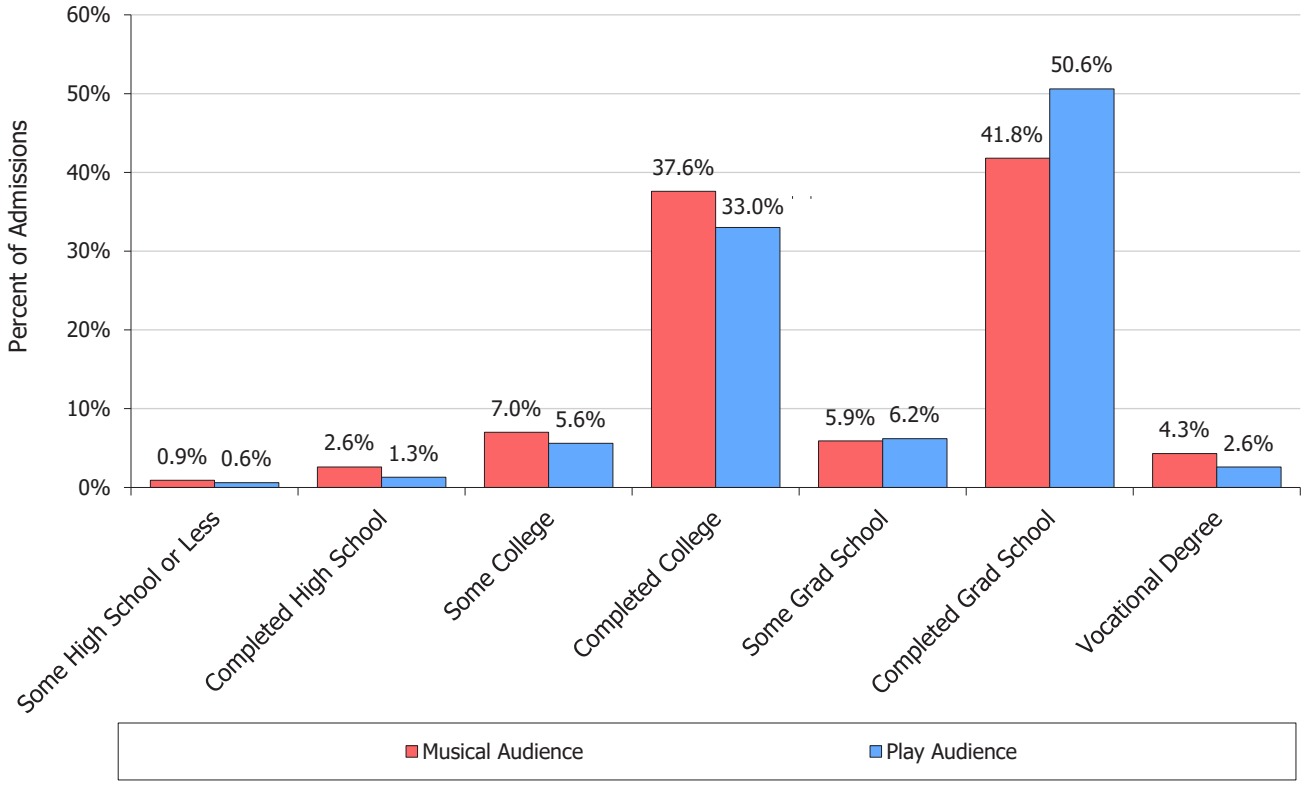
Theatregoers Holding a College Degree
(Age 25 or Older)

Place of Residence	Broadway Theatregoers
New York City	89.5%
NYC Suburbs	88.2%
Other U.S.	86.6%
Other Country	75.3%

Theatregoers at plays had completed more schooling than those at musicals.

At plays, 89.8% of audience members held a college degree and 50.6% held a graduate degree, compared to 85.3% and 41.8% at musicals.

Educational Attainment by Type of Show
(Age 25 or Older)

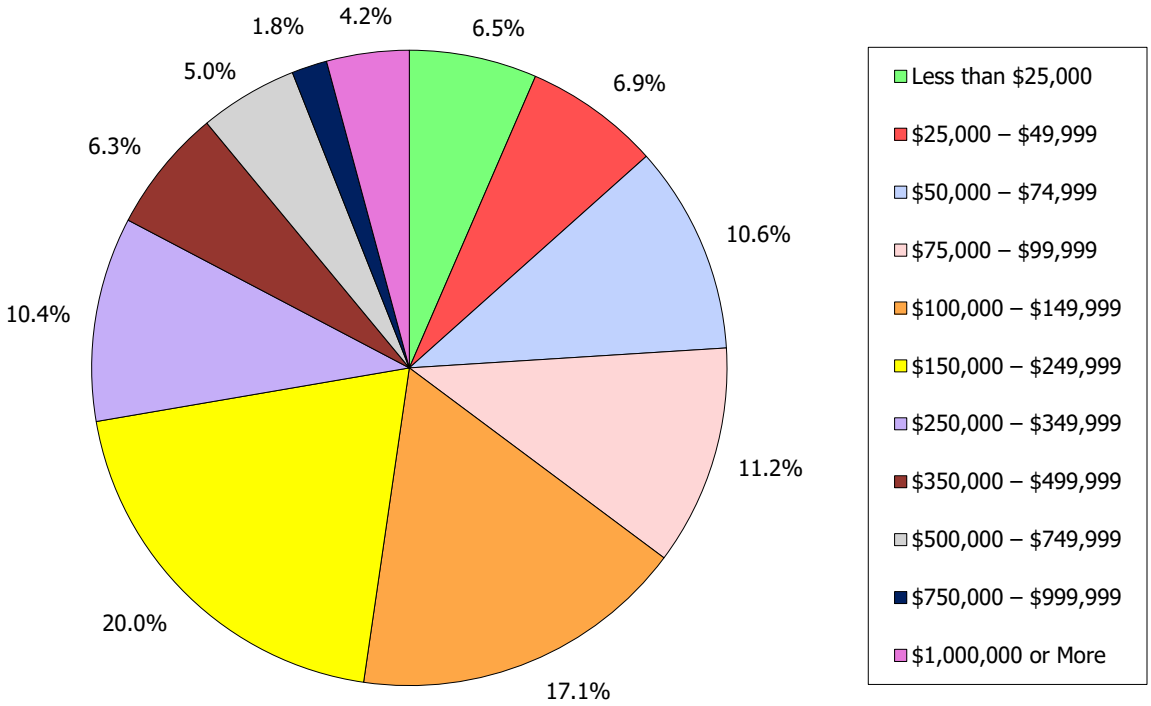


ANNUAL HOUSEHOLD INCOME

The average annual household income of the Broadway theatregoer was approximately $271,277.

Adjusted for inflation, this was $37,000 less than in 2019.

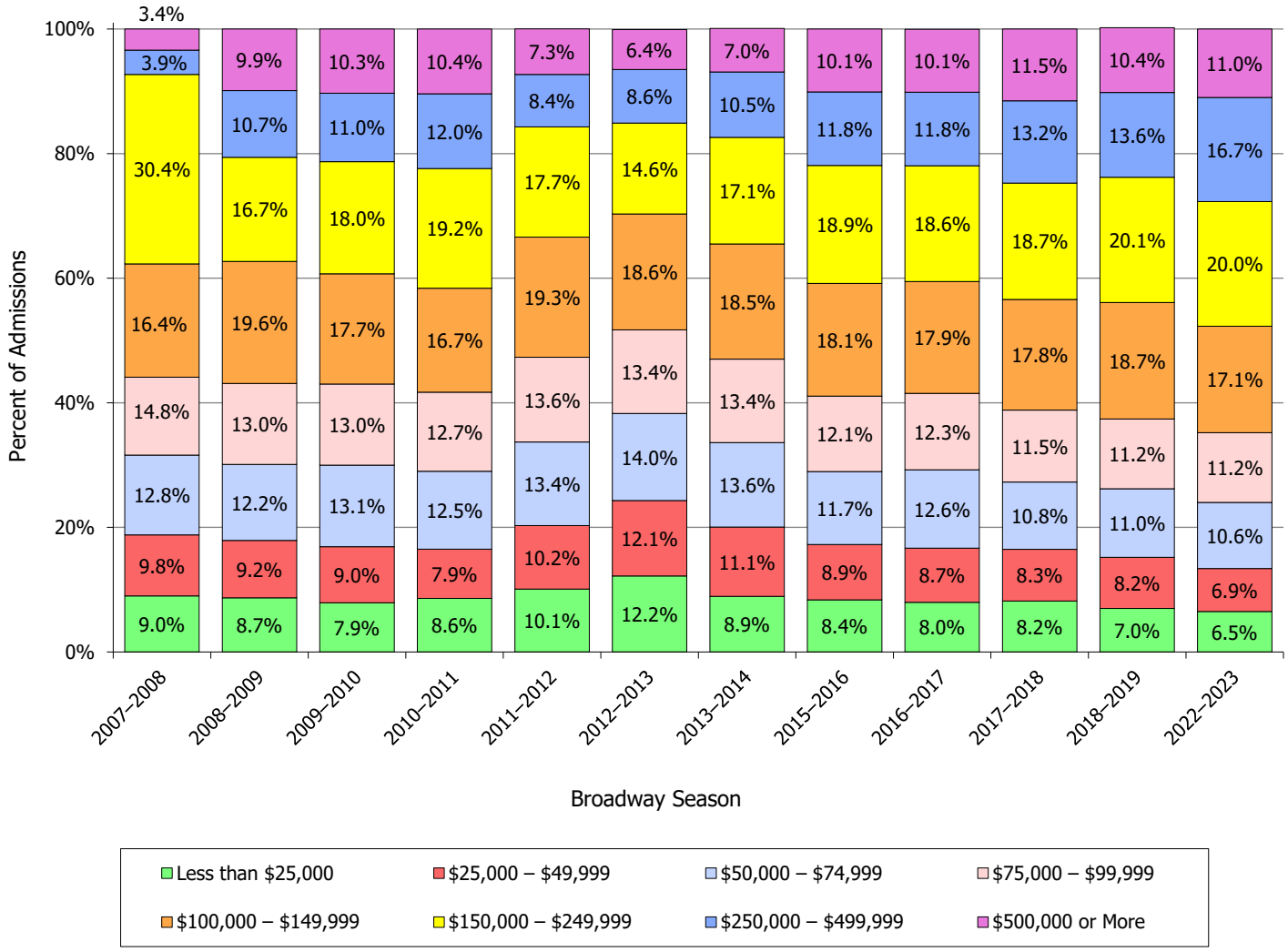
Annual Household Income of the Broadway Audience



ANNUAL HOUSEHOLD INCOME

Eleven percent of respondents said that their annual household income was above $500,000 and 4% reported $1,000,000 or more.

Annual Household Income of the Broadway Audience[18]



(unadjusted for inflation)

18. Income question was not asked in 2014–2015.

ANNUAL HOUSEHOLD INCOME

Theatregoers from the suburbs of New York City continued to report higher annual household income levels than theatregoers from other places.

Broadway theatregoers were more affluent than the United States population in general. Twenty-eight percent of the audience reported an average annual household income of $250,000 or above, compared to seven percent of the U.S. population.

Annual Household Income of the Broadway Theatregoer

Place of Residence	Average Annual Household Income
New York City	$251,986
NYC Suburbs	$294,224
Other U.S.	$287,639
Other Country	$224,425

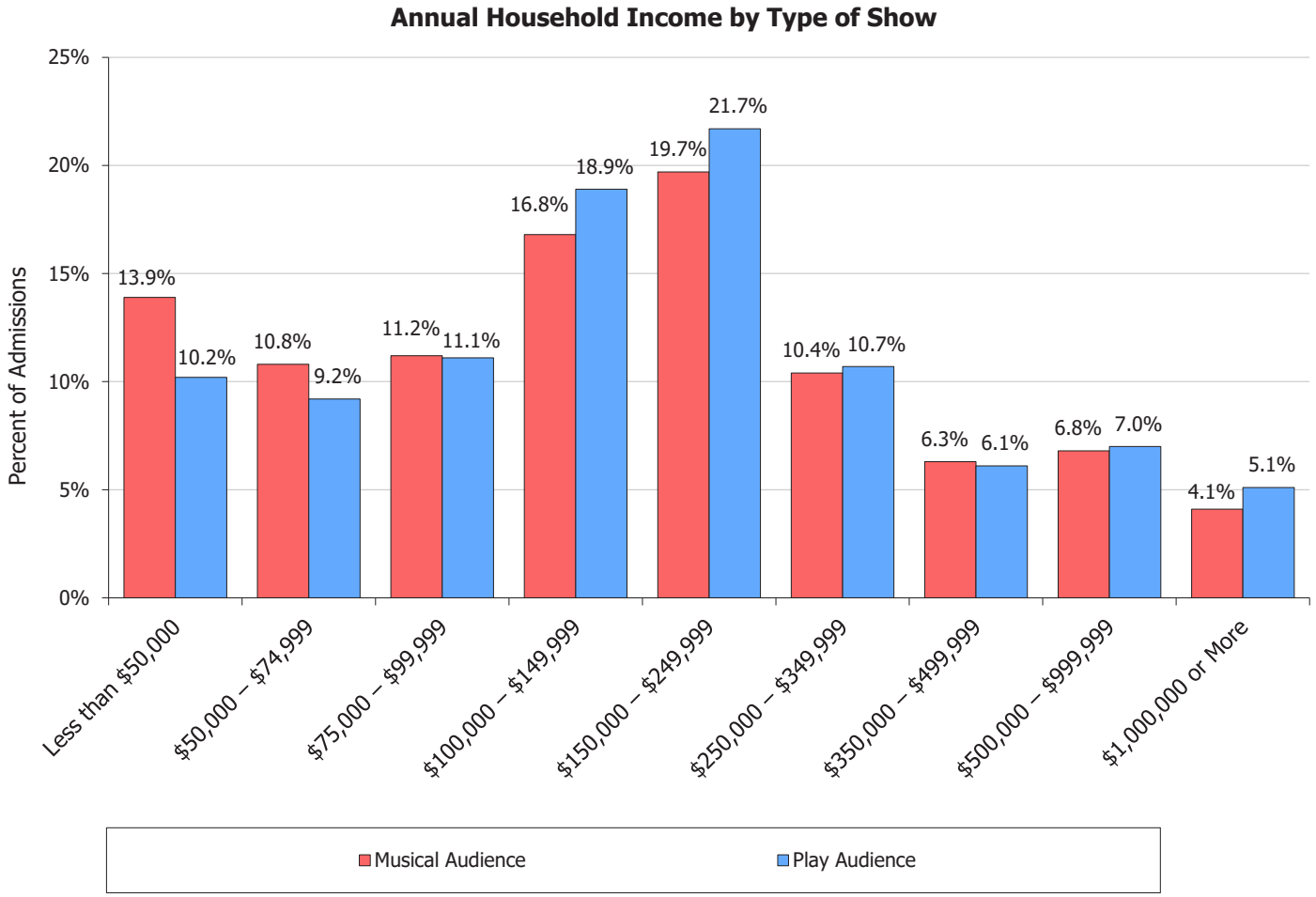
Broadway Audience vs. U.S. Census

Annual Household Income	Broadway Audience	U.S. Population[19]	Audience/ Census Index
Less than $25,000	6.5%	17.4%	37.3%
$25,000 – $49,999	6.9%	18.8%	36.8%
$50,000 – $74,999	10.6%	16.2%	65.5%
$75,000 – $99,999	11.2%	11.9%	94.4%
$100,000 – $149,999	17.1%	15.9%	107.6%
$150,000 – $249,000	20.0%	12.9%	155.0%
$250,000 or more	27.7%	7.0%	395.7%

19. Source: *U.S. Bureau of the Census*

ANNUAL HOUSEHOLD INCOME

Playgoers were reportedly more affluent than musical attendees. They reported average annual household incomes of $292,835 and $268,023, respectively.



FREQUENCY OF ATTENDANCE

The average Broadway theatregoer attended four shows in the prior 12 months.

The core group of dedicated fans who attended 15 or more performances in the past year comprised only 4.9% of all theatregoers but accounted for 30.2% of all theatre visits. This represented 3.7 million attendances by 148,000 people.

Theatregoers who lived closer to the theatres attended Broadway more frequently than those who lived farther away. Those from New York City reported having seen an average of seven shows in the past year; those from the NYC suburbs, five; and tourists, three.

Number of Shows Seen in Past Year	Percent of Theatregoers	Percent of Theatre Visits
1	44.6%	11.0%
2–4	33.7%	24.9%
5–9	12.7%	21.9%
10–14	4.1%	12.1%
15–24	2.4%	11.8%
25 or more	2.5%	18.4%

Number of Shows Seen in Past Year	Number of Theatregoers*	Number of Theatre Visits*
1	1,346,705	1,346,705
2–4	1,017,578	3,052,733
5–9	383,479	2,684,351
10–14	123,800	1,485,603
15–24	72,468	1,449,369
25 or more	75,488	2,264,638

*estimated

Residence of Theatregoer	Average Number of Shows Seen in Past Year
New York City	7.4
NYC Suburbs	5.1
Other U.S.	3.1
Other Country	2.3

FREQUENCY OF ATTENDANCE

There was a noticeable drop in attendance for playgoers. On average, theatregoers at plays reported having seen 5.5 shows in the past year, down from 6.8 shows in the 2018–2019 season.

On the other hand, musical attendance was similar. At musicals, the average attendee saw 4.0 shows in the past season, compared to 3.9 shows in the 2018–2019 season.

In general, the frequent theatregoer (who saw at least 10 shows in the past year) was older, more educated, and wealthier than the less frequent theatregoer.

Type of Attendee	Average Number of Shows Seen in Past Year
Musical Attendee	4.0
Play Attendee	5.5

Number of Shows Seen in Past Year	Average Age
1–4	39.5 years
5–9	43.2 years
10 or more	44.3 years

Profile of the Frequent Theatregoer
(10 or more shows per year)

- Saw 20 Shows in the Past Year
- 51% Live in New York City
- Average Age of 44.3 Years Old
- Average Annual Household Income of $275,891
- Female
- White
- Paid $128.10 Per Ticket

MAKING THE PURCHASING DECISION

The average decision-maker when it came to purchasing Broadway tickets was female, 42 years old, well-educated, white, and a regular theatregoer.

Fifty-four percent of female respondents said they made the buying decision, as opposed to 45% of male respondents.

Similarly, 28% of male respondents said their spouse made the decision, compared to 8% of women in the audience.

Profile of the Typical Decision-Maker

- Female
- 42.1 Years Old
- Attended 5 Broadway Performances in the Past Year
- Completed College
- White

Decision-Maker	Female	Male	Non-Binary, Gender Fluid, Transgender, or Other
Self	54.2%	45.4%	43.7%
Friend	11.3%	7.6%	10.2%
Parent	9.9%	8.7%	15.3%
Spouse/Partner	8.4%	27.7%	11.6%
Child	6.6%	4.3%	2.2%
Sibling(s)/Other Relative(s)	5.3%	3.2%	3.7%
Someone Else	1.3%	0.9%	3.9%
Group Leader	1.1%	1.0%	3.9%
Teacher	1.0%	0.6%	1.9%
Business Associate	0.6%	0.4%	2.5%
Part of Subscription	0.3%	0.3%	1.0%

MOTIVATING FACTORS

Motivating Factor for Show Selection	Total	Decision Maker
Like the Music	29.2%	32.2%
Personal Recommendation	28.2%	24.2%
Saw the Movie	21.2%	20.9%
To See Particular Performer in Show	20.9%	23.9%
Saw Show Before	12.9%	14.8%
It Received Tony Awards® or Nominations	10.6%	11.9%
Read Articles About the Show	9.3%	10.9%
Critics' Review	9.0%	10.0%
Like the Author	8.9%	10.7%
Instagram	6.3%	7.3%
Received or Found a Discount	4.3%	4.9%
Internet Advertisement	3.5%	3.9%
Saw Scene of Show on Tony Awards® Telecast	3.2%	3.7%
TV Advertisement	3.0%	2.9%
On TKTS Board	2.8%	2.7%
Facebook	2.3%	2.5%
Saw Interview on Television	2.2%	2.6%
Outdoor Advertisement (Billboard)	1.9%	2.0%
Customer Review (Yelp, TripAdvisor, etc.)	1.7%	1.7%
Twitter	1.5%	1.8%
Print Advertisement	1.4%	1.5%
Heard Interview on Radio	1.2%	1.3%
Received an E-mail About the Show	1.1%	1.5%

MOTIVATING FACTORS

Motivating Factor for Show Selection	New York City	NYC Suburbs	Other U.S.	Other Country
Like the Music	23.2%	28.0%	33.0%	27.4%
Personal Recommendation	30.8%	27.1%	28.3%	25.6%
Saw the Movie	15.1%	18.3%	22.9%	26.1%
To See Particular Performer in Show	24.7%	17.7%	22.4%	14.6%
Saw Show Before	13.8%	14.5%	14.1%	7.3%
It Received Tony Awards® or Nominations	11.7%	9.5%	11.1%	8.9%
Read Articles About the Show	10.1%	7.9%	9.8%	7.6%
Critics' Review	11.2%	7.0%	8.7%	8.2%
Like the Author	11.1%	8.6%	8.6%	6.9%
Instagram	8.5%	6.6%	5.3%	6.0%
Received or Found a Discount	8.7%	6.0%	2.1%	3.2%
Internet Advertisement	3.2%	4.2%	3.3%	3.7%
Saw Scene of Show on Tony Awards® Telecast	3.4%	3.1%	3.6%	1.7%
TV Advertisement	4.3%	5.5%	2.0%	1.9%
On TKTS Board	2.3%	2.0%	2.7%	4.6%
Facebook	2.2%	2.7%	2.4%	1.8%
Saw Interview on Television	2.4%	2.1%	2.3%	1.5%
Outdoor Advertisement (Billboard)	1.8%	1.6%	1.8%	2.6%
Customer Review (Yelp, TripAdvisor, etc.)	1.7%	1.7%	1.4%	2.2%
Twitter	1.8%	1.5%	1.2%	2.1%
Print Advertisement	1.6%	1.4%	1.1%	1.9%
Heard Interview on Radio	1.3%	1.7%	1.2%	0.7%
Received an E-mail About the Show	2.3%	1.5%	0.8%	0.5%

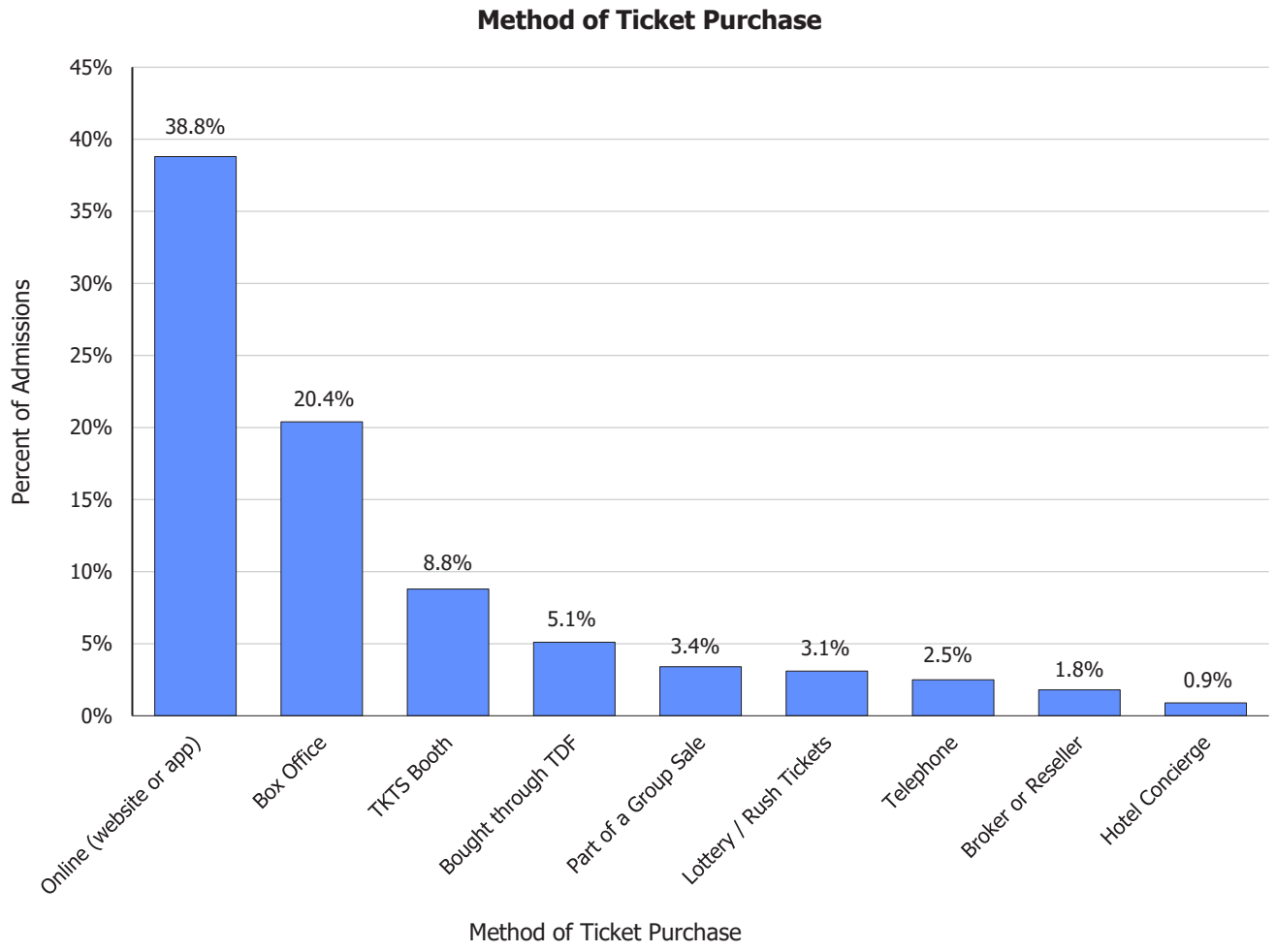
MOTIVATING FACTORS

Motivating Factor for Show Selection	Less Than 25 Years Old	25–49 Years Old	50 Years or Older
Like the Music	34.6%	28.7%	26.6%
Personal Recommendation	28.6%	27.9%	28.3%
Saw the Movie	26.1%	23.4%	14.9%
To See Particular Performer in Show	18.1%	21.0%	22.6%
Saw Show Before	10.2%	13.6%	13.8%
It Received Tony Awards® or Nominations	10.1%	10.6%	11.0%
Read Articles About the Show	7.7%	7.6%	12.2%
Critics' Review	5.1%	8.3%	12.3%
Like the Author	8.2%	8.3%	9.8%
Instagram	13.3%	6.5%	1.6%
Received or Found a Discount	4.4%	5.0%	3.2%
Internet Advertisement	5.4%	3.3%	2.6%
Saw Scene of Show on Tony Awards® Telecast	3.8%	2.6%	3.6%
TV Advertisement	3.3%	2.6%	3.2%
On TKTS Board	2.9%	2.6%	3.0%
Facebook	2.1%	2.5%	2.1%
Saw Interview on Television	1.3%	1.8%	3.3%
Outdoor Advertisement (Billboard)	3.6%	1.7%	1.0%
Customer Review (Yelp, TripAdvisor, etc.)	1.6%	1.7%	1.6%
Twitter	2.8%	1.8%	0.4%
Print Advertisement	1.2%	1.2%	1.8%
Heard Interview on Radio	1.1%	1.0%	1.5%
Received an E-Mail About the Show	0.8%	1.2%	1.3%

METHOD OF TICKET PURCHASE

Thirty-nine percent of respondents said they purchased their tickets online.

Another 20% said they went to the box office in person.



METHOD OF TICKET PURCHASE

Theatregoers from other countries were more likely to purchase their tickets in person at the box office or at the TKTS booth than those from the United States.

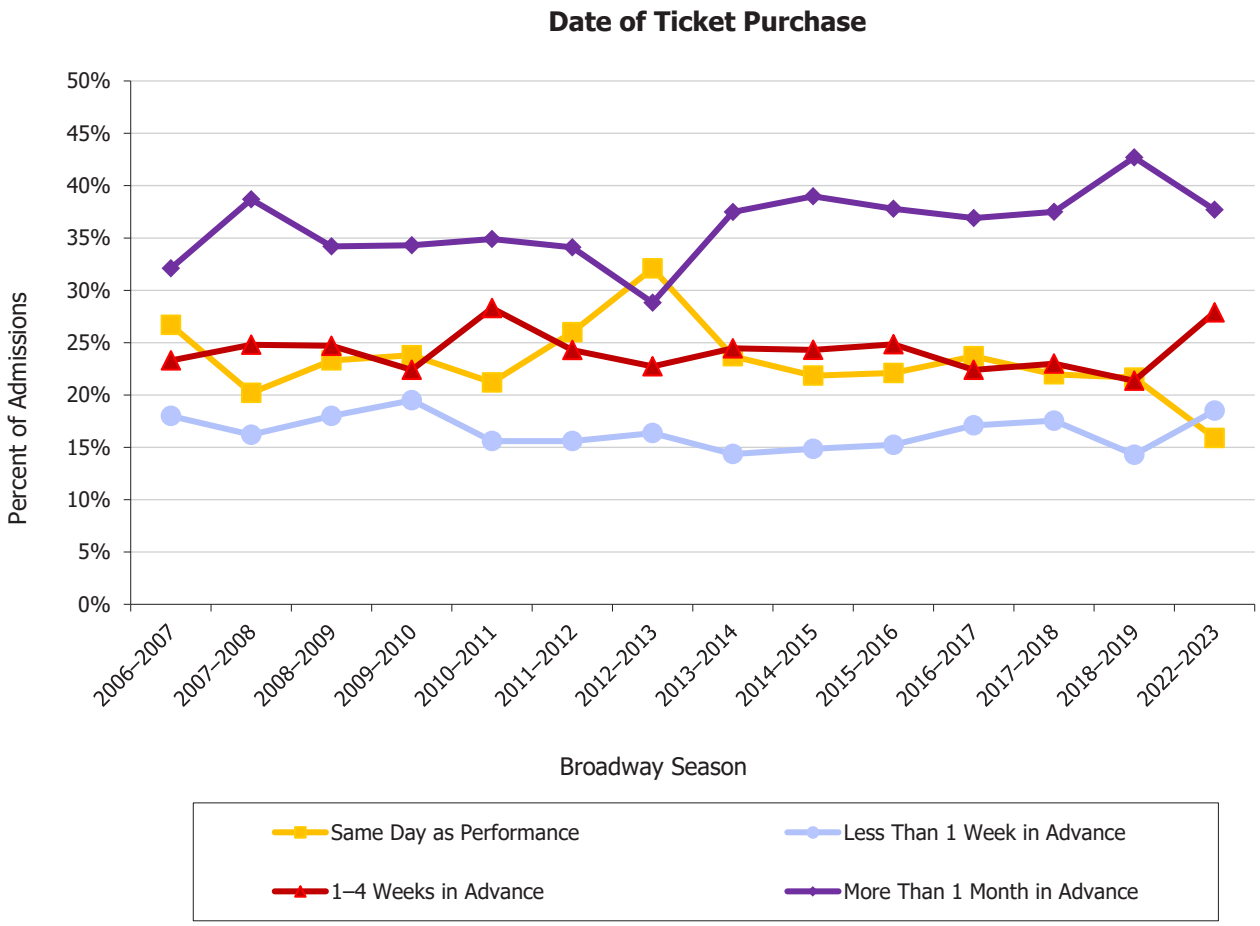
Method of Ticket Purchase	New York City	NYC Suburbs	Other U.S.	Other Country
Online (website or app)	34.5%	32.6%	46.7%	34.8%
Box Office	16.0%	19.0%	11.1%	30.1%
TKTS Booth	3.6%	5.5%	7.9%	12.2%
Bought through TDF	9.5%	6.5%	5.3%	3.0%
Part of a Group Sale	4.6%	2.9%	4.7%	1.9%
Lottery / Rush Tickets	5.8%	4.8%	2.3%	2.5%
Telephone	1.6%	2.6%	2.7%	2.6%
Broker or Reseller	1.2%	2.4%	1.1%	2.4%
Hotel Concierge	0.0%	2.4%	0.4%	1.3%

DATE OF TICKET PURCHASE

In the 2022–2023 season, theatregoers were less likely to have planned in advance than in the 2018–2019 season.

Although same-day purchases were down, purchases between one and 30 days showed an increase and purchases made over one month in advance fell.

The average theatergoer reported having bought tickets 34 days in advance, down from 47 days in the 2018–2019 season.



DATE OF TICKET PURCHASE

Domestic tourists planned farther ahead than local theatregoers and visitors from other countries.

International tourists were more likely to purchase on the same day of the show than other theatregoers.

Perhaps they wait until arrival due to lack of awareness of shows or purchase methods in foreign countries.

Date of Ticket Purchase

Residence of Theatregoer	Average Number of Days Before Performance
New York City	24
NYC Suburbs	36
Other U.S.	39
Other Country	29

Date of Ticket Purchase	Total	New York City	NYC Suburbs	Other U.S.	Other Country
Same Day as Performance	15.9%	14.5%	8.4%	14.6%	27.8%
Less Than 1 Week in Advance	18.5%	25.2%	19.4%	14.3%	20.9%
1–2 Weeks in Advance	12.8%	18.0%	14.5%	11.3%	9.2%
2–4 Weeks in Advance	15.1%	17.6%	16.2%	15.0%	11.5%
1–2 Months in Advance	21.0%	16.6%	25.6%	23.4%	15.6%
2–4 Months in Advance	11.9%	5.7%	11.4%	15.7%	9.7%
4–6 Months in Advance	3.5%	1.7%	2.8%	4.3%	3.9%
More Than 6 Months in Advance	1.3%	0.7%	1.7%	1.3%	1.4%

SOURCES OF THEATRE INFORMATION

When looking for theatre information, people turned to multiple places. The most commonly reported sources were Broadway.com, Google, and Ticketmaster.com.

Twenty-one percent of respondents also said they relied on personal recommendations.

Source	Total	Decision Maker
Broadway.com	29.5%	32.6%
Google	26.4%	26.4%
Ticketmaster.com	23.9%	23.8%
Personal Recommendation	20.8%	21.3%
Instagram	18.3%	20.1%
The New York Times	18.2%	19.5%
Playbill.com	17.3%	21.0%
TodayTix	17.0%	20.6%
TKTS	15.9%	18.3%
Telecharge.com	13.4%	16.4%
BroadwayWorld.com	12.8%	15.4%
Facebook	10.2%	11.5%
Broadway Direct	8.5%	9.5%
TDF	7.7%	9.3%
BroadwayBox.com	6.7%	7.8%
Twitter	6.0%	7.0%
Television	5.3%	5.1%
Broadway.org	5.1%	5.9%
Theatermania.com	4.9%	6.1%
The New Yorker	4.4%	4.8%
Time Out New York	4.1%	5.0%
Radio	2.6%	2.4%
New York Magazine	2.5%	2.5%
The New York Post	2.3%	2.4%
Wall Street Journal	2.2%	2.3%

SOURCES OF THEATRE INFORMATION

Source	Female	Male	Non-Binary, Gender Fluid, Transgender, or Other
Broadway.com	31.0%	26.6%	28.4%
Google	25.6%	28.4%	26.8%
Ticketmaster.com	25.4%	20.7%	19.1%
Personal Recommendation	21.3%	20.1%	21.7%
Instagram	19.1%	15.6%	30.7%
The New York Times	17.6%	20.4%	15.9%
Playbill.com	17.3%	18.0%	23.9%
TodayTix	16.9%	15.9%	20.1%
TKTS	16.2%	15.7%	16.9%
Telecharge.com	13.6%	12.9%	13.6%
BroadwayWorld.com	12.7%	12.5%	16.5%
Facebook	9.8%	10.8%	14.2%
Broadway Direct	8.8%	8.0%	6.8%
TDF	7.6%	7.9%	9.2%
BroadwayBox.com	6.9%	6.1%	7.7%
Twitter	5.1%	7.4%	13.8%
Television	5.0%	5.6%	6.7%
Broadway.org	5.0%	5.0%	8.0%
Theatermania.com	4.6%	5.0%	10.1%
The New Yorker	4.1%	4.9%	6.4%
Time Out New York	4.0%	4.2%	5.0%
Radio	2.4%	2.5%	5.4%
New York Magazine	2.4%	2.6%	1.5%
The New York Post	1.9%	2.9%	4.4%
Wall Street Journal	1.8%	2.8%	2.7%

SOURCES OF THEATRE INFORMATION

Source	New York City	NYC Suburbs	Other U.S.	Other Country
Broadway.com	25.4%	27.9%	34.6%	21.8%
Google	22.1%	20.0%	27.2%	34.4%
Ticketmaster.com	21.4%	32.6%	23.9%	20.5%
Personal Recommendation	29.0%	24.8%	18.9%	12.2%
Instagram	26.0%	19.1%	15.5%	15.5%
The New York Times	31.8%	19.6%	15.7%	6.5%
Playbill.com	25.7%	19.6%	16.5%	7.3%
TodayTix	32.4%	21.0%	11.2%	10.6%
TKTS	21.0%	17.4%	13.7%	14.4%
Telecharge.com	19.8%	21.4%	11.5%	3.8%
BroadwayWorld.com	15.9%	13.5%	12.6%	9.0%
Facebook	10.4%	11.7%	11.1%	6.2%
Broadway Direct	10.7%	11.6%	7.6%	5.8%
TDF	18.3%	13.6%	3.4%	1.4%
BroadwayBox.com	6.4%	9.2%	6.9%	4.3%
Twitter	8.4%	6.6%	5.0%	5.3%
Television	7.0%	8.3%	4.6%	2.5%
Broadway.org	4.3%	4.5%	6.0%	4.2%
Theatermania.com	8.3%	7.7%	3.7%	1.5%
The New Yorker	9.3%	3.3%	3.4%	1.7%
Time Out New York	8.5%	4.5%	2.5%	2.7%
Radio	3.3%	5.7%	2.1%	0.9%
New York Magazine	5.4%	2.8%	1.6%	0.8%
The New York Post	3.3%	3.0%	1.8%	1.8%
Wall Street Journal	3.3%	2.1%	2.2%	0.6%

SOURCES OF THEATRE INFORMATION

Source	Less Than 25 Years Old	25–49 Years Old	50 Years or Older
Broadway.com	30.3%	29.4%	29.2%
Google	30.9%	29.8%	19.1%
Ticketmaster.com	26.1%	24.0%	22.6%
Personal Recommendation	15.7%	19.7%	25.5%
Instagram	30.8%	21.5%	6.7%
The New York Times	12.4%	13.9%	27.3%
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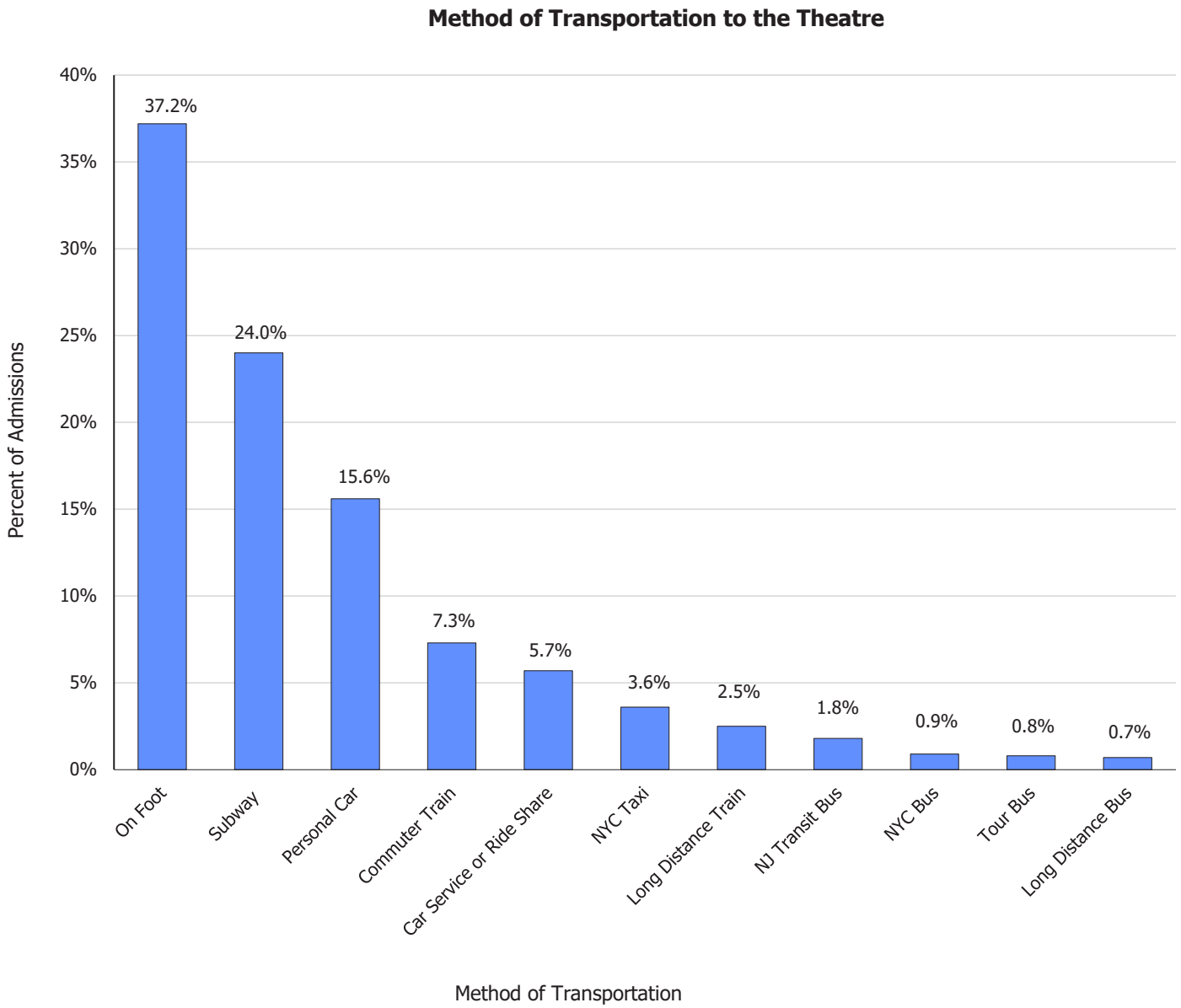
BroadwayBox.com	5.6%	4.9%	9.7%
Twitter	9.4%	6.8%	3.0%
Television	4.8%	3.5%	7.8%
Broadway.org	5.8%	4.6%	5.4%
Theatermania.com	4.4%	4.3%	5.9%
The New Yorker	2.3%	3.1%	7.3%
Time Out New York	2.1%	4.8%	4.7%
Radio	2.6%	1.9%	3.5%
New York Magazine	1.4%	1.9%	3.8%
The New York Post	3.4%	1.9%	2.1%
Wall Street Journal	1.9%	1.3%	3.4%

METHOD OF TRANSPORTATION

Sixty-one percent of respondents said they traveled to the theatre either on foot or by subway.



METHOD OF TRANSPORTATION

New York City dwellers were most likely to take a subway to the theatre.

Suburbanites were most likely to drive in a personal car or take a commuter train.

Both domestic and international tourists were more likely to walk.

Method of Transportation	New York City	NYC Suburbs	Other U.S.	Other Country
On Foot	16.1%	3.8%	46.8%	62.5%
Subway	58.3%	9.5%	13.0%	22.9%
Personal Car	10.5%	46.1%	13.9%	2.8%
Commuter Train	1.2%	24.2%	7.6%	1.1%
Car Service or Ride Share	6.6%	3.0%	6.8%	3.4%
NYC Taxi	4.1%	1.3%	3.5%	4.9%
Long Distance Train	0.3%	1.9%	4.5%	0.5%
NJ Transit Bus	0.0%	7.5%	1.3%	0.8%
NYC Bus	2.4%	0.9%	0.4%	0.5%
Tour Bus	0.3%	0.5%	1.3%	0.4%
Long Distance Bus	n/a	1.2%	1.0%	0.3%

THEATREGOING COMPANIONS

The majority of theatregoers attended with family or friends.

Men were more likely than women to attend with a spouse, whereas women were more likely than men to attend with friends or other family members.

Theatregoing Companions	Total	Female	Male	Non-Binary, Gender Fluid, Transgender, or Other
On My Own	8.5%	7.4%	10.6%	12.4%
Friend(s)	23.1%	25.7%	17.3%	25.6%
Spouse/Partner	40.3%	32.7%	57.0%	27.2%
Parent(s)	20.7%	22.8%	15.6%	30.1%
Child or Children	17.1%	18.7%	14.9%	6.8%
Grandparent(s)	2.1%	2.4%	1.2%	5.5%
Grandchildren	1.5%	1.7%	1.3%	1.1%
Sibling(s)/Other Relative(s)	13.8%	15.0%	10.8%	16.8%
Business Associate(s)/Client(s)	0.8%	0.7%	0.7%	1.9%
Tour Group	0.5%	0.4%	0.6%	2.9%
School Group	1.6%	1.7%	1.2%	2.8%
Other Organized Group	0.8%	0.7%	0.7%	3.3%

THEATREGOING COMPANIONS

Younger theatregoers were more likely to attend with family or school groups.

Theatregoing Companions	Under 18	18–34	35–49	50–64	65 or Older
On My Own	1.6%	10.6%	9.0%	8.0%	9.1%
Friend(s)	13.2%	28.0%	20.9%	22.7%	23.4%
Spouse/Partner	2.0%	33.2%	48.8%	52.8%	55.5%
Parent(s)	76.1%	27.4%	10.5%	4.4%	0.7%
Child or Children	1.7%	2.0%	34.6%	28.6%	16.8%
Grandparent(s)	10.3%	1.8%	1.0%	0.5%	0.6%
Grandchildren	0.0%	0.0%	0.1%	1.0%	10.0%
Sibling(s)/Other Relative(s)	37.4%	16.9%	8.1%	7.3%	6.1%
Business Associate(s)/Client(s)	0.0%	1.1%	1.1%	0.6%	0.3%
Tour Group	1.8%	0.5%	0.4%	0.3%	0.3%
School Group	7.6%	1.4%	0.7%	0.7%	0.1%
Other Organized Group	1.5%	0.6%	0.8%	0.7%	0.6%

PAYING FOR TICKETS

Respondents reported having paid an average of $161.20 per ticket to their Broadway shows. This amount was significantly higher than box office statistics, where the paid face value of a ticket averaged $128.43.

This was likely due to broker or service fees, which are not included in box office reports.

The average reported cost for a play was $130.00 and that of a musical, $165.90.

Domestic tourists reported to have paid more than other theatregoers, whereas New York City residents paid least.

Perhaps this was because domestic tourists were more likely than others to buy online through sellers with additional charges, whereas international visitors were most likely to go to the box offices in person (therefore avoiding service fees).

Furthermore, local theatregoers may have been more aware of discount opportunities.

Residence of Audience	Average Paid Admission
New York City	$130.70
NYC Suburbs	$151.00
Other U.S.	$182.80
Other Country	$144.30

AGE OF FIRST BROADWAY SHOW

The average Broadway theatregoer first attended a Broadway show (in New York City or on tour) at age 19. This was three years younger than the reported age in the 2018–2019 season.

Residence of Audience	Average Age for First Broadway Show
New York City	14.6
NYC Suburbs	14.1
Other U.S.	19.9
Other Country	25.8

LIKELIHOOD OF FUTURE ATTENDANCE

Ninety-five percent of respondents said they were likely to attend another show in the future.

Forty-two percent said they plan to see that show within the next three months.

Likelihood to See Another Show	Total
Yes, within 3 months	41.6%
Yes, in 3 – 6 months	13.8%
Yes, in 6 – 12 months	17.6%
Yes, but not until at least a year from now	21.6%
No, not likely	5.4%

WORKING IN NEW YORK CITY

Twenty percent of respondents worked in New York City.

Of those, two-thirds reported being in the office full time.

Days Per Week in NYC for Work	Total
1	8.3%
2	8.6%
3	9.1%
4	8.4%
5 (or more)	65.6%

APPENDICES

METHODOLOGY

From June 2022 through May 2023, the League's Research Department administered surveys at 50 different productions at 100 individual performance times.

We selected performances on a quarterly basis to represent what Broadway was offering that season (a proportionate number of musicals versus plays; revivals versus original works; new productions versus long-running shows; weekday versus weekend; and evening versus matinee).

In total, we distributed 25,624 paper questionnaires in person and 14,765 were returned, representing a 58% rate of return.

Audiences were also able to complete the survey online via a QR code at these performances. Furthermore, audiences at other shows could take the survey when they logged onto a theatre's WIFI. These electronic surveys added another 3,734 responses, bringing the total to 18,499.

We tabulated the completed questionnaires and weighted the data based upon the actual paid attendance for each show.

Totals in some charts may not add up exactly to 100%, due to rounding.

The following shows were surveyed in person:

1776; & Juliet; A Beautiful Noise, The Neil Diamond Musical; A Christmas Carol; A Doll's House; A Strange Loop; Aladdin; American Buffalo; Bad Cinderella; Beetlejuice; Between Riverside and Crazy; Bob Fosse's Dancin'; Chicago; Come From Away; Company; Cost of Living; Dear Evan Hansen; Death of a Salesman; Fat Ham; Funny Girl; Hadestown; Hamilton; Harry Potter and the Cursed Child; Into the Woods; Kimberly Akimbo; Leopoldstadt; Life of Pi; Macbeth; MJ The Musical; Moulin Rouge! The Musical; Mr. Saturday Night; Paradise Square; Peter Pan Goes Wrong; Pictures From Home; POTUS: Or, Behind Every Great Dumbass are Seven Women Trying to Keep Him Alive; Shucked; Six; Some Like It Hot; Take Me Out (return engagement)*; The Book of Mormon; The Collaboration; The Kite Runner; The Lion King; The Music Man; The Phantom of the Opera; The Piano Lesson; The Thanksgiving Play; Tina - The Tina Turner Musical; Topdog / Underdog; Wicked*

METHODOLOGY

Broadway Productions in the 2022—2023 Season

New Productions:

- *& Juliet*
- *1776*
- *A Beautiful Noise, The Neil Diamond Musical*
- *A Christmas Carol*
- *A Doll's House*
- *Ain't No Mo'*
- *Almost Famous*
- *Bad Cinderella*
- *Between Riverside and Crazy*
- *Bob Fosse's Dancin'*
- *Camelot*
- *Cost of Living*
- *Death of a Salesman*
- *Fat Ham*
- *Good Night, Oscar*
- *Grey House* (previews)
- *Into the Woods*
- *Jonas Brothers on Broadway*
- *Kimberly Akimbo*
- *KPOP*
- *Leopoldstadt*
- *Life of Pi*
- *Mike Birbiglia: The Old Man & The Pool*
- *New York, New York*
- *Ohio State Murders*
- *Once Upon a One More Time* (previews)
- *Parade*
- *Peter Pan Goes Wrong*
- *Pictures From Home*
- *Prima Facie*
- *Shucked*
- *Some Like It Hot*
- *Summer, 1976*
- *Sweeney Todd: The Demon Barber of Fleet Street*
- *Take Me Out* (return engagement)
- *The Collaboration*
- *The Kite Runner*
- *The Piano Lesson*
- *The Sign in Sidney Brustein's Window*
- *The Thanksgiving Play*
- *Topdog / Underdog*
- *Walking with Ghosts*

Continuing Productions:

- *A Strange Loop*
- *Aladdin*
- *American Buffalo*
- *Beetlejuice*
- *Birthday Candles*
- *Chicago*
- *Come From Away*
- *Company*
- *Dear Evan Hansen*
- *for colored girls who have considered suicide / when the rainbow is enuf*
- *Funny Girl*
- *Girl From The North Country*
- *Hadestown*
- *Hamilton*
- *Hangmen*
- *Harry Potter and the Cursed Child*
- *How I Learned to Drive*
- *Macbeth*
- *MJ The Musical*
- *Moulin Rouge! The Musical*
- *Mr. Saturday Night*
- *Mrs. Doubtfire*
- *Paradise Square*
- *Plaza Suite*
- *POTUS: Or, Behind Every Great Dumbass are Seven Women Trying to Keep Him Alive*
- *Six*
- *Take Me Out*
- *The Book of Mormon*
- *The Lion King*
- *The Minutes*
- *The Music Man*
- *The Phantom of the Opera*
- *The Skin of Our Teeth*
- *Tina - The Tina Turner Musical*
- *Wicked*

SAMPLE QUESTIONNAIRE

1. How many Broadway shows have you attended in New York City in the past year (including this one)?
   - ❒ 1
   - ❒ 2–4
   - ❒ 5–9
   - ❒ 10–14
   - ❒ 15–24
   - ❒ 25 or more

2. How old are you?
   - ❒ Under 13 years old
   - ❒ 13–17 years old
   - ❒ 18–24 years old
   - ❒ 25–34 years old
   - ❒ 35–49 years old
   - ❒ 50–64 years old
   - ❒ 65–74 years old
   - ❒ 75 or older

3. How do you identify your gender?
   - ❒ Female
   - ❒ Male
   - ❒ Transgender Female
   - ❒ Transgender Male
   - ❒ Non-Binary
   - ❒ Gender Fluid
   - ❒ Prefer Not to Say
   - ❒ Self-identify: _____

4. Where do you live?
   - ❒ Manhattan
   - ❒ Brooklyn
   - ❒ Queens
   - ❒ Bronx
   - ❒ Staten Island
   - ❒ Long Island
   - ❒ Westchester / Rockland
   - ❒ Other New York State county
   - ❒ Northern New Jersey (Bergen, Essex, Hudson, Middlesex, Morris, Passaic, Somerset, or Union counties)
   - ❒ Other New Jersey State county
   - ❒ Other U.S. State: _____
   - ❒ Canada
   - ❒ Mexico
   - ❒ United Kingdom
   - ❒ Other Europe: _____
   - ❒ Australia, New Zealand
   - ❒ Central or South America: _____
   - ❒ Asia: _____
   - ❒ Africa: _____
   - ❒ Other Country: _____

   U.S. Zip Code_____

5. With which race or ethnic background do you most closely identify?
   - ❒ Asian
   - ❒ Black
   - ❒ White
   - ❒ Hispanic/Latino
   - ❒ Middle Eastern
   - ❒ Mixed Race
   - ❒ Native American, Alaskan Native, or Hawaiian Native
   - ❒ Other

6. What is the last grade of school you completed?
   - ❒ Grade School
   - ❒ Some High School
   - ❒ Completed High School
   - ❒ Some College
   - ❒ Completed College
   - ❒ Some Graduate School
   - ❒ Completed Graduate School
   - ❒ Other Education Beyond High School (technical, nursing, etc.)

7. With whom are you attending this performance? PLEASE CHECK ALL THAT APPLY
   - ❒ I'm on my own
   - ❒ Friend(s)
   - ❒ Spouse/Partner
   - ❒ Parent(s)
   - ❒ Child or Children
   - ❒ Grandparent(s)
   - ❒ Grandchildren
   - ❒ Sibling(s)/Other Relative(s)
   - ❒ Business Associate(s)/Client(s)
   - ❒ Tour Group
   - ❒ School Group
   - ❒ Other Organized Group: _____

8. How far in advance did you purchase your ticket to this show?
   - ❒ Today
   - ❒ Less than 1 week ago
   - ❒ 1–2 weeks ago
   - ❒ 2–4 weeks ago
   - ❒ 1–2 months ago
   - ❒ 2–4 months ago
   - ❒ 4–6 months ago
   - ❒ More than 6 months ago

9. How did you purchase your ticket for this performance?
   - ❒ I bought online (website/app)
   - ❒ I went to the box office in person
   - ❒ Part of a Group Sale
   - ❒ I called on the telephone
   - ❒ I went to the TKTS booth
   - ❒ I bought through TDF
   - ❒ Part of a subscription
   - ❒ Lottery or Rush tickets
   - ❒ Hotel Concierge
   - ❒ Broker or Reseller
   - ❒ Someone else bought/did not pay
   - ❒ Other: _____

SAMPLE QUESTIONNAIRE

10. Who was the *primary* decision-maker to see this particular show?

- ❒ Yourself
- ❒ Friend
- ❒ Spouse/Partner
- ❒ Parent
- ❒ Child
- ❒ Group Leader
- ❒ Sibling(s)/Other Relative(s)
- ❒ Business Associate
- ❒ Part of subscription
- ❒ Teacher
- ❒ Someone Else: _____

11. What was the *primary* way you travelled to the theatre today?

- ❒ On Foot
- ❒ Subway
- ❒ Personal Car
- ❒ NYC Taxi
- ❒ Car Service
- ❒ Commuter Train
- ❒ Tour Bus
- ❒ NYC Bus
- ❒ NJ Transit Bus
- ❒ Long Distance Bus
- ❒ Long Distance Train

11. How much did you pay for your (ONE) theatre ticket? (in total, including fees) $_____._____

12. Please indicate your annual household income (before taxes).

- ❒ Less than $25,000
- ❒ $25,000–$49,999
- ❒ $50,000–$74,999
- ❒ $75,000–$99,999
- ❒ $100,000–$149,999
- ❒ $150,000–$249,999
- ❒ $250,000–$349,999
- ❒ $350,000–$499,999
- ❒ $500,000–$749,999
- ❒ $750,000–$999,999
- ❒ $1,000,000 or More

13. Where do you look for theatre information? PLEASE CHECK ALL THAT APPLY

- ❒ Telecharge.com
- ❒ The New York Post
- ❒ Radio
- ❒ BroadwayWorld.com
- ❒ The Daily News
- ❒ TodayTix
- ❒ Playbill.com
- ❒ Television
- ❒ TDF
- ❒ TKTS
- ❒ Instagram
- ❒ The New York Times
- ❒ BroadwayBox.com
- ❒ Wall Street Journal
- ❒ Newsday
- ❒ Facebook
- ❒ Twitter
- ❒ Agent
- ❒ Broadway Direct
- ❒ New York Magazine
- ❒ The Star-Ledger
- ❒ Time Out New York
- ❒ Personal Recommendation
- ❒ Ticketmaster.com
- ❒ Broadway.com
- ❒ Broadway.org
- ❒ IBDB.com
- ❒ Google
- ❒ Travel Website
- ❒ Show Score
- ❒ The New Yorker
- ❒ Theatermania.com
- ❒ Other: _____

14. What motivated you to see this show? PLEASE CHECK ALL THAT APPLY

- ❒ To See Particular Performer in Show
- ❒ Saw the Movie
- ❒ Like the Author
- ❒ It Received Tony Awards® or Nominations
- ❒ Saw Show Before
- ❒ Like the Music
- ❒ Personal Recommendation
- ❒ On "tkts" Board
- ❒ Outdoor Advertisement (Billboard)
- ❒ Received or Found a Discount
- ❒ Twitter
- ❒ Snapchat
- ❒ Facebook
- ❒ Instagram
- ❒ Heard Interview on Radio
- ❒ Saw Scene of Show on Tony Awards® Telecast
- ❒ TV Advertisement
- ❒ Saw Interview on Television
- ❒ Received Flyer or Postcard in the Mail
- ❒ Print Advertisement
- ❒ Critics Review
- ❒ Read Articles About the Show
- ❒ Internet Advertisement
- ❒ Received an E-mail About the Show
- ❒ Customer Review (Yelp, TripAdvisor, etc.)
- ❒ Other: _____

15. Are you likely to attend another Broadway show (in NYC or on tour) in the near future?

- ❒ Yes, within 3 months
- ❒ Yes, in 3-6 months
- ❒ Yes, in 6-12 months
- ❒ Yes, but not for more than one year
- ❒ No, not likely to attend another show at all

16. How old were you when you saw your first Broadway show (in NYC or on tour)? _____

17. Do you work in New York City? If so, how many days per week?

- ❒ Yes, once a week
- ❒ Yes, 4 days per week
- ❒ Yes, 2 days per week
- ❒ Yes, 5 or more days per week
- ❒ Yes, 3 days per week
- ❒ No, do not work in NYC

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THE BROADWAY LEAGUE

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