

## Comedy

- After rises in the two previous years, 2016 saw a dip in ticket sales and income for Comedy, bringing it back to figures similar to 2013.
- The average price paid for a ticket rose by 9%.
- Principally presenting theatres with a capacity of over 1,000 (b) and concert halls (c) accounted for 50% of ticket sales for comedy in 2016, although both venue types saw substantial drops in sales compared to previous years.

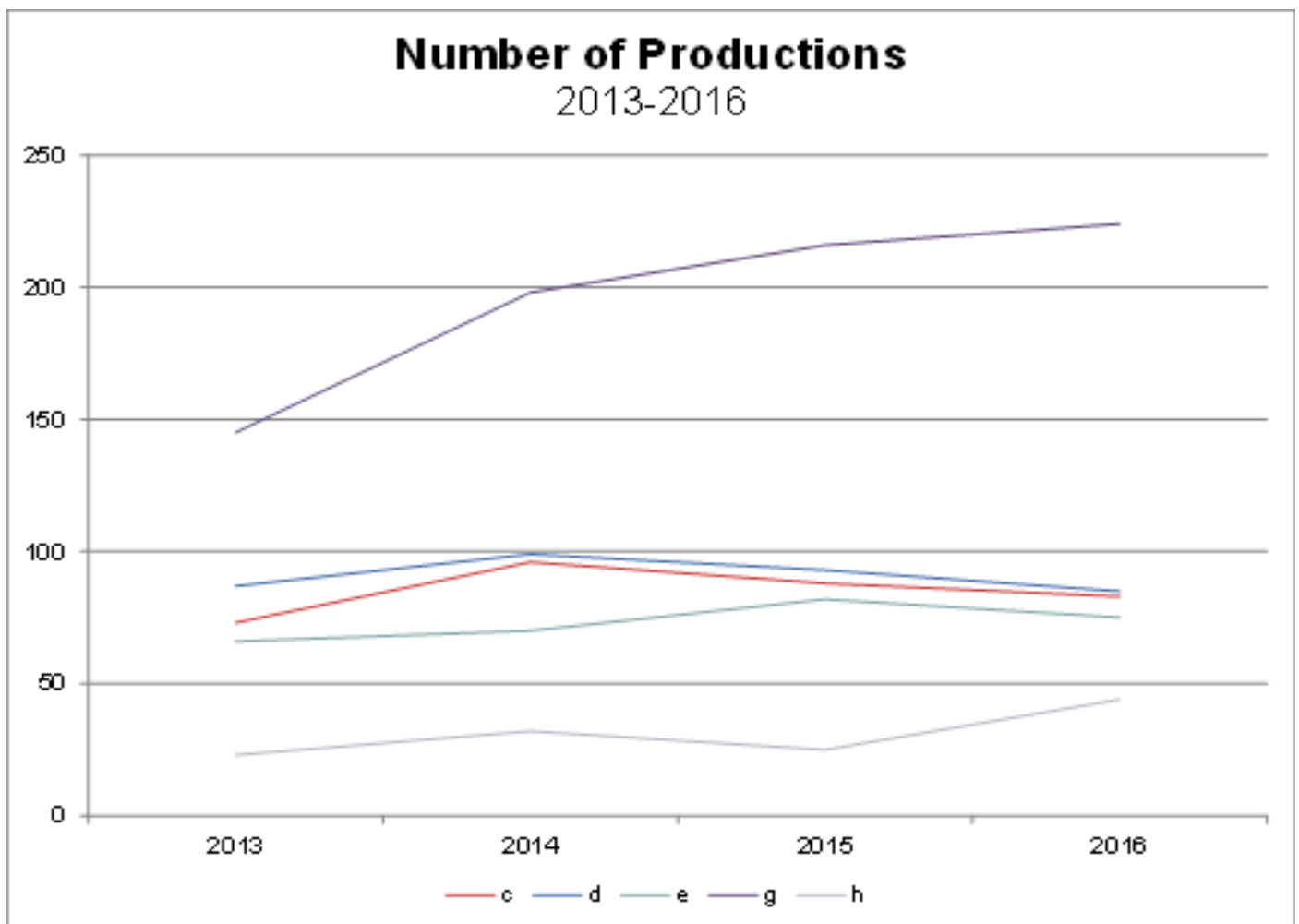
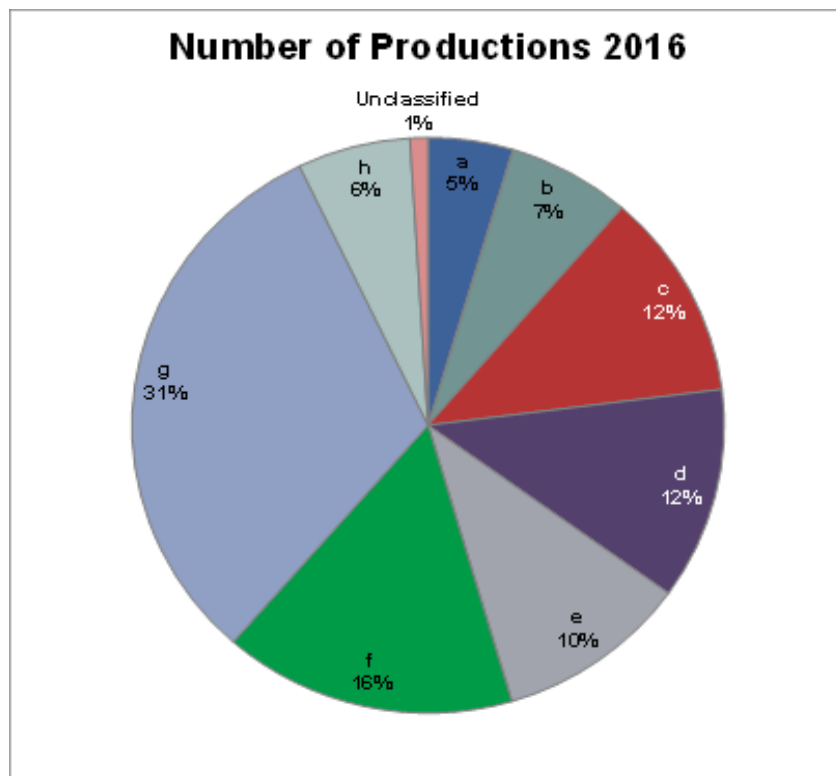
	Number of productions	Number of performances	Total tickets sold	Total Box Office Income	%age capacity achieved	%age cash value achieved	Average ticket price asked	Average ticket price achieved
2013	595	1,887	782,781	£15,172,922	72%	73%	£19.15	£19.38
2014	713	2,325	878,442	£19,809,112	73%	75%	£22.05	£22.55
2015	709	2,478	947,603	£20,008,291	74%	76%	£20.55	£21.11
2016	713	2,431	780,906	£16,427,435	73%	74%	£20.76	£21.04
Change 2013-16	+118	+544	-1,875	+£1,254,513	+0.51%	+0.63%	+£1.60	+£1.65
Change 2015-16	+4	-47	-166,697	-£3,580,855	-1.24%	-2.29%	+£0.20	-£0.08

Across the study period, the number of Comedy productions and performances has risen, but have ticket sales and revenue decreased from 2015 to 2016. Average yield has risen by £1.65 and cash value achieved has grown by 0.63%.

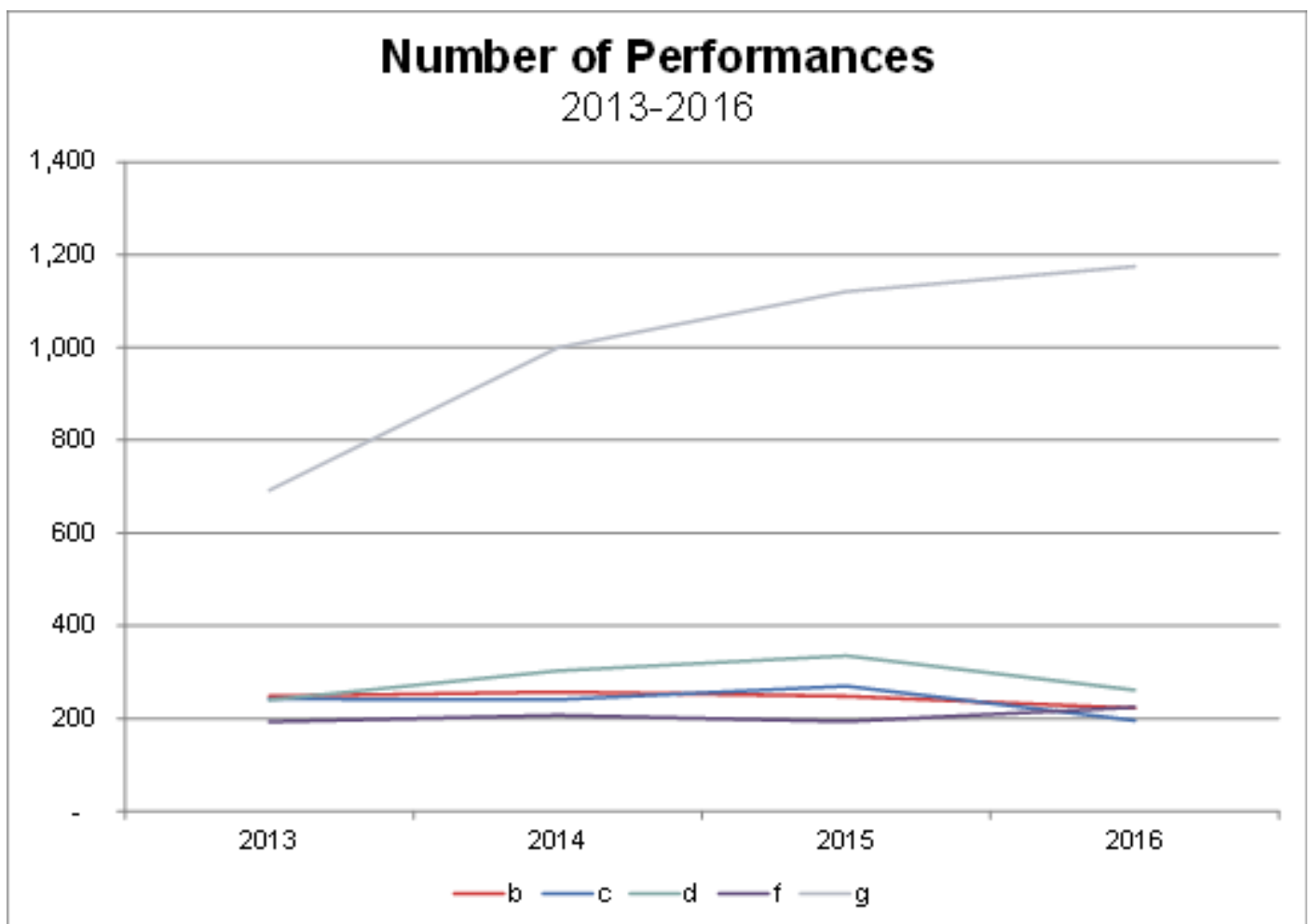
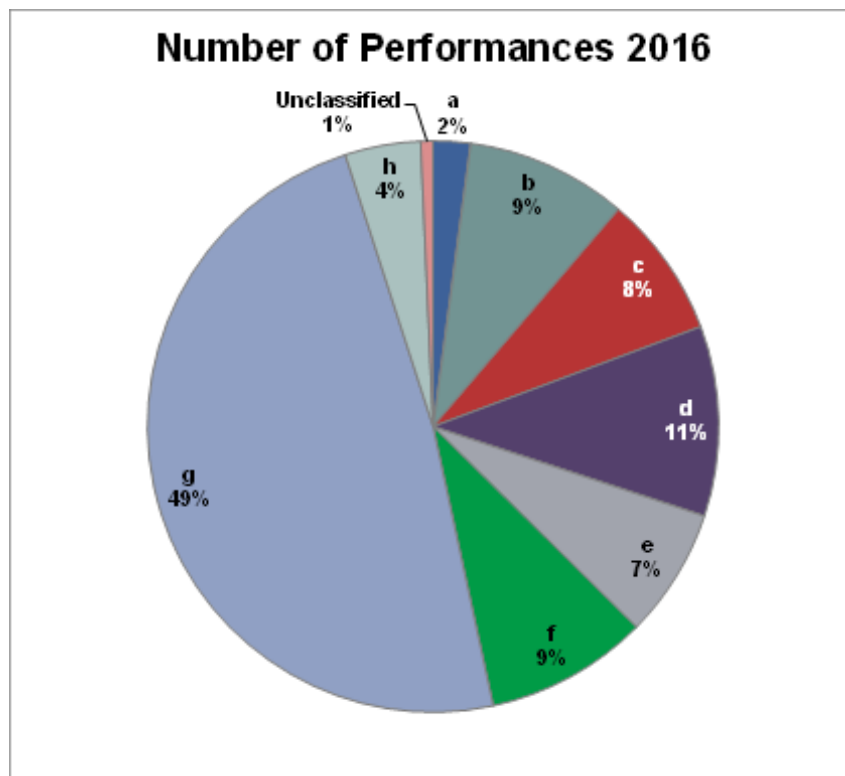
The five most financially important types of venue for Comedy were

1. Principally presenting theatres with a capacity of over 1,000 (b)
2. Concert Halls (c)
3. Auditoria of principally presenting theatres with a capacity between 500-1,000 (d)
4. Smaller space, programmed frequently (g)
5. Auditoria of principally presenting theatres with a capacity between 200 and 500 (f)

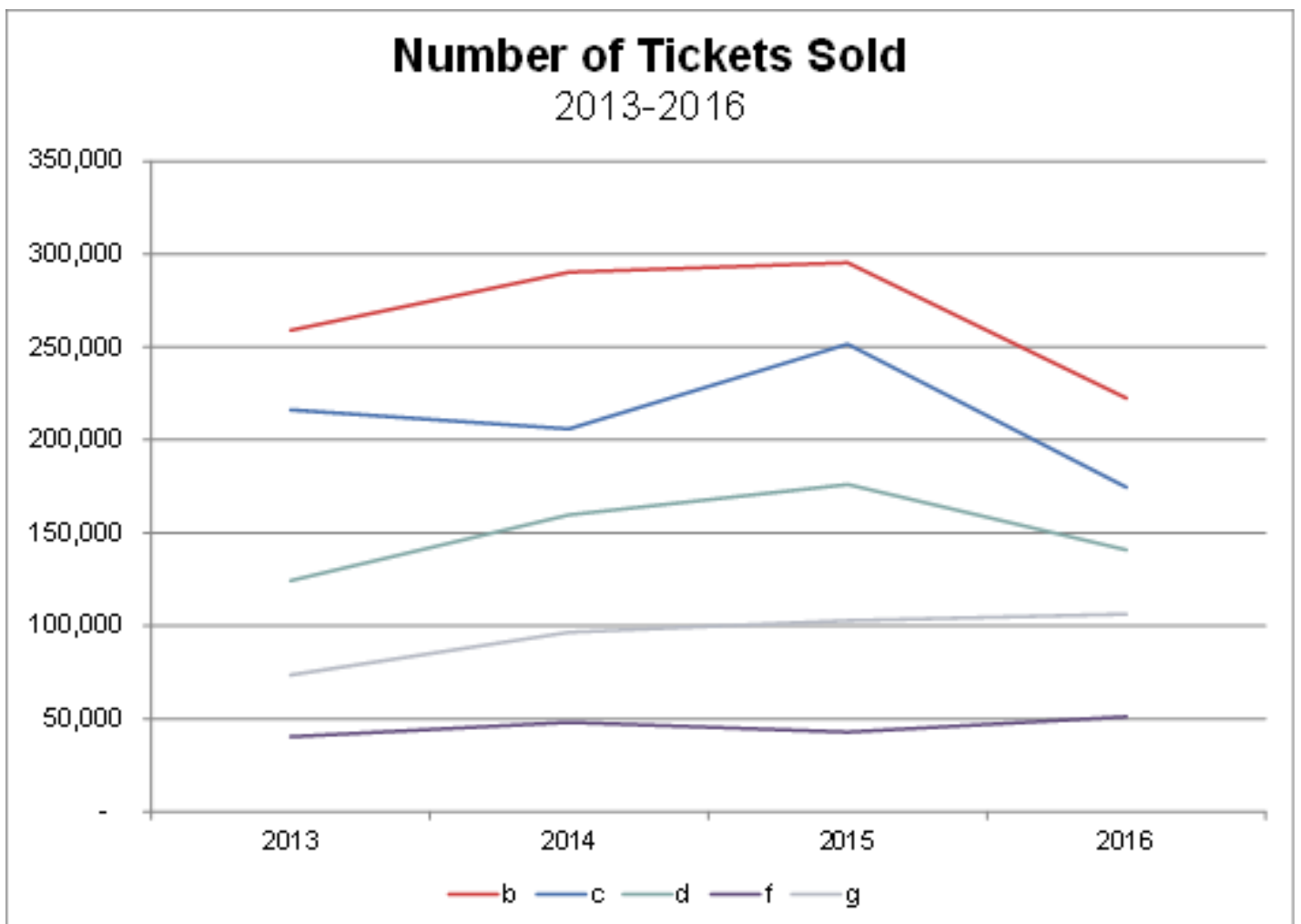
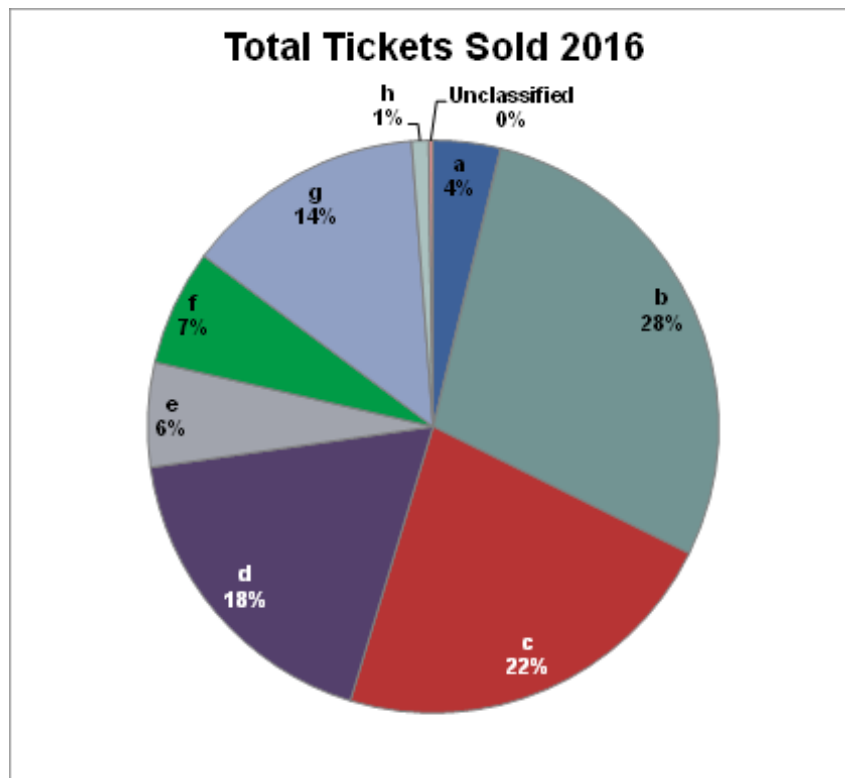
Together they accounted for 89% of total box office income.



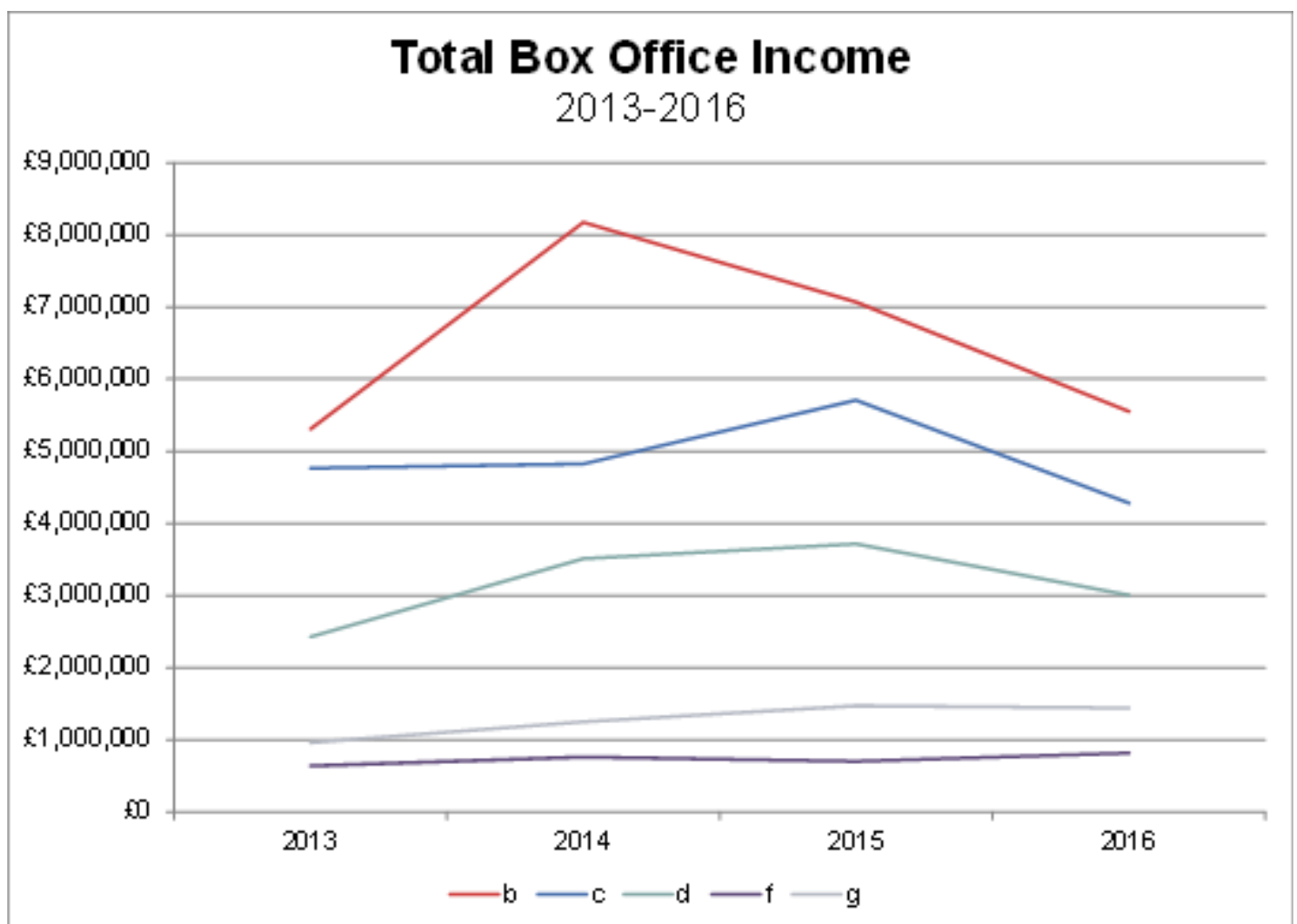
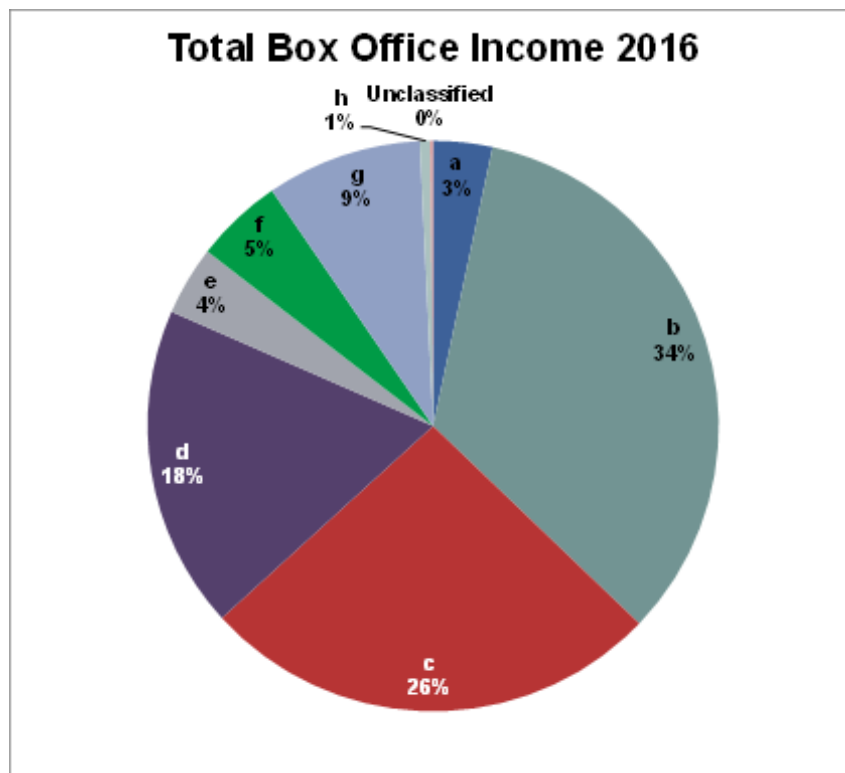
The increase in the number of productions across the period is entirely down to the growth seen by frequently programmed smaller spaces, who have staged around 75 more productions.



The number of performances has remained fairly constant for most of the principal types of venue during the study period. Performances at Smaller space, programmed frequently (g) have grown every year, rising from just under 700 in 2013 to almost 1,200 in 2016.

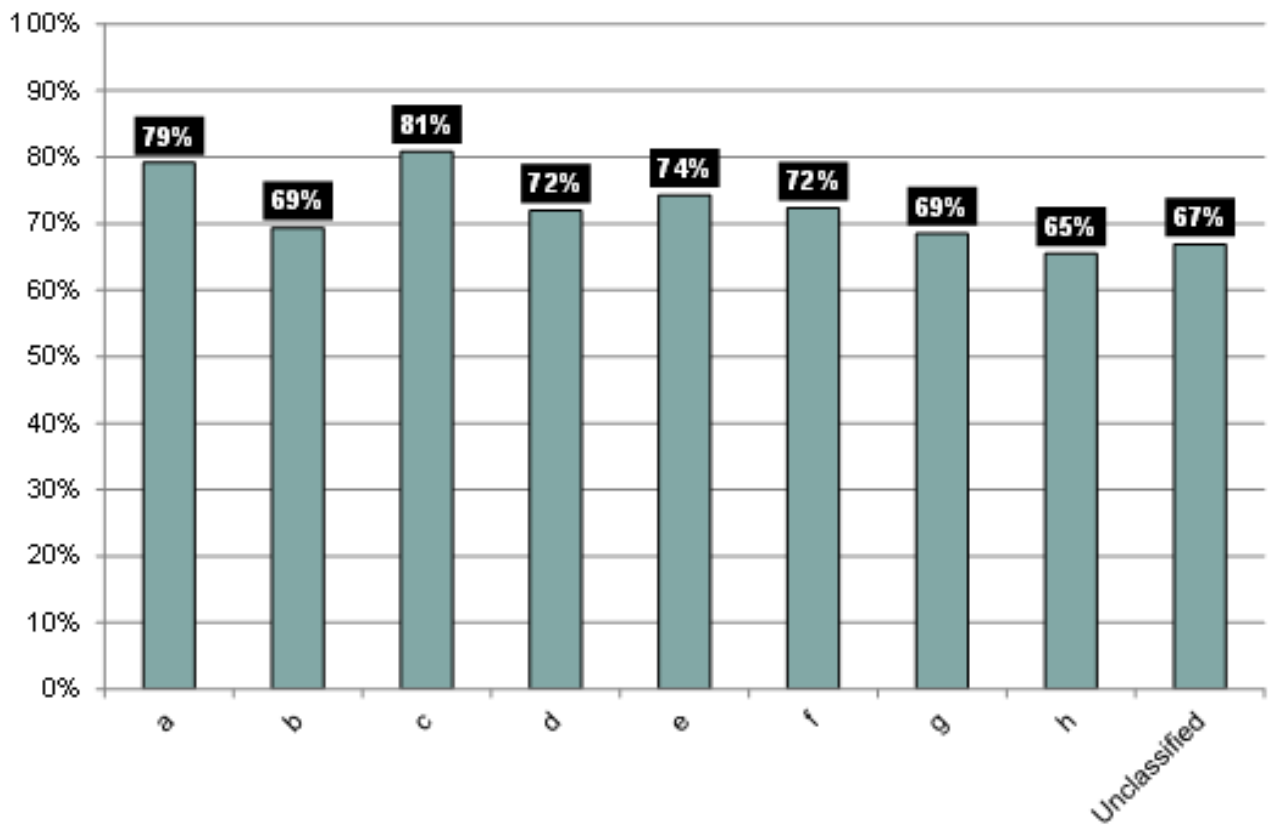


Principally presenting theatres with a capacity of over 1,000 (b) and Concert Halls (c) accounted for 50% of ticket sales for Comedy in 2016, although both venue types saw substantial drops on sales in 2016.

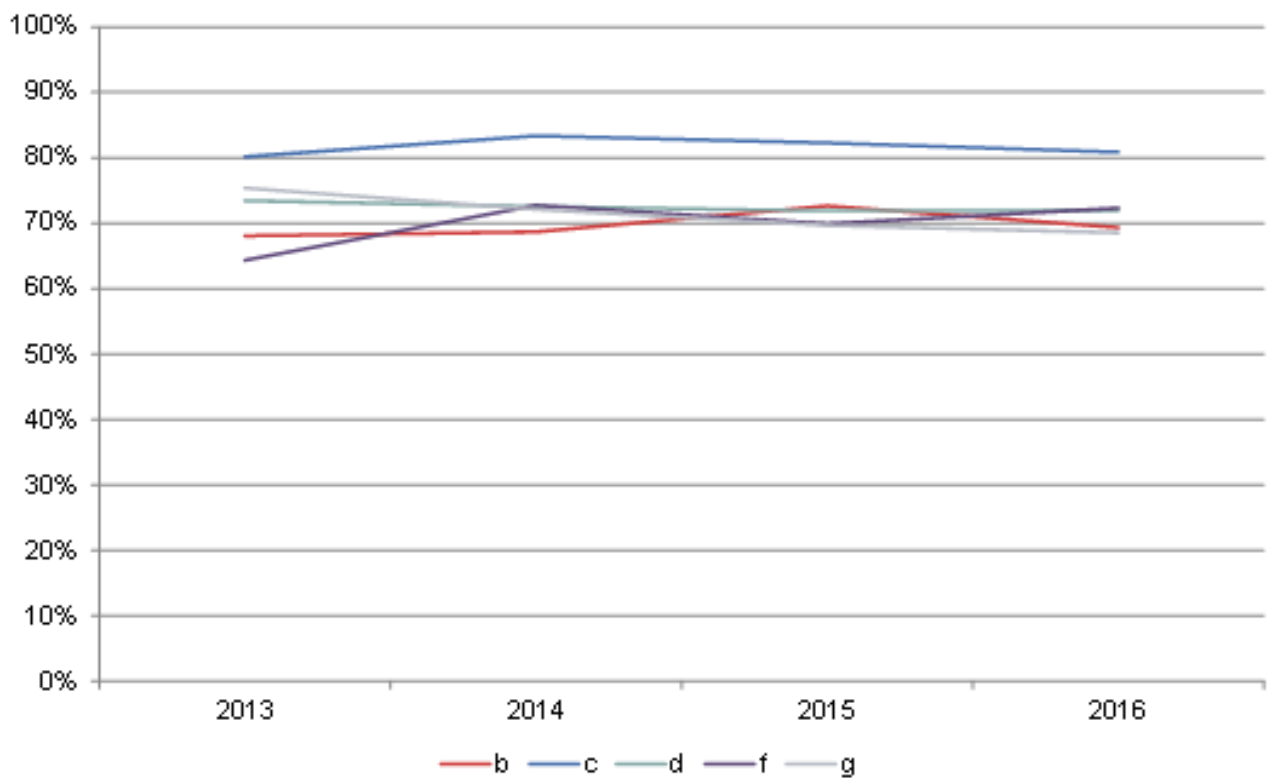


Principally presenting theatres with a capacity of over 1,000 (b) and Concert Halls (c) accounted for 60% of ticket sale revenue for Comedy in 2016, although both venue types saw substantial drops in income 2016. Income at Principally presenting theatres with a capacity of over 1,000 (b) also dropped by over £1M in 2015.

## %age Capacity Achieved 2016

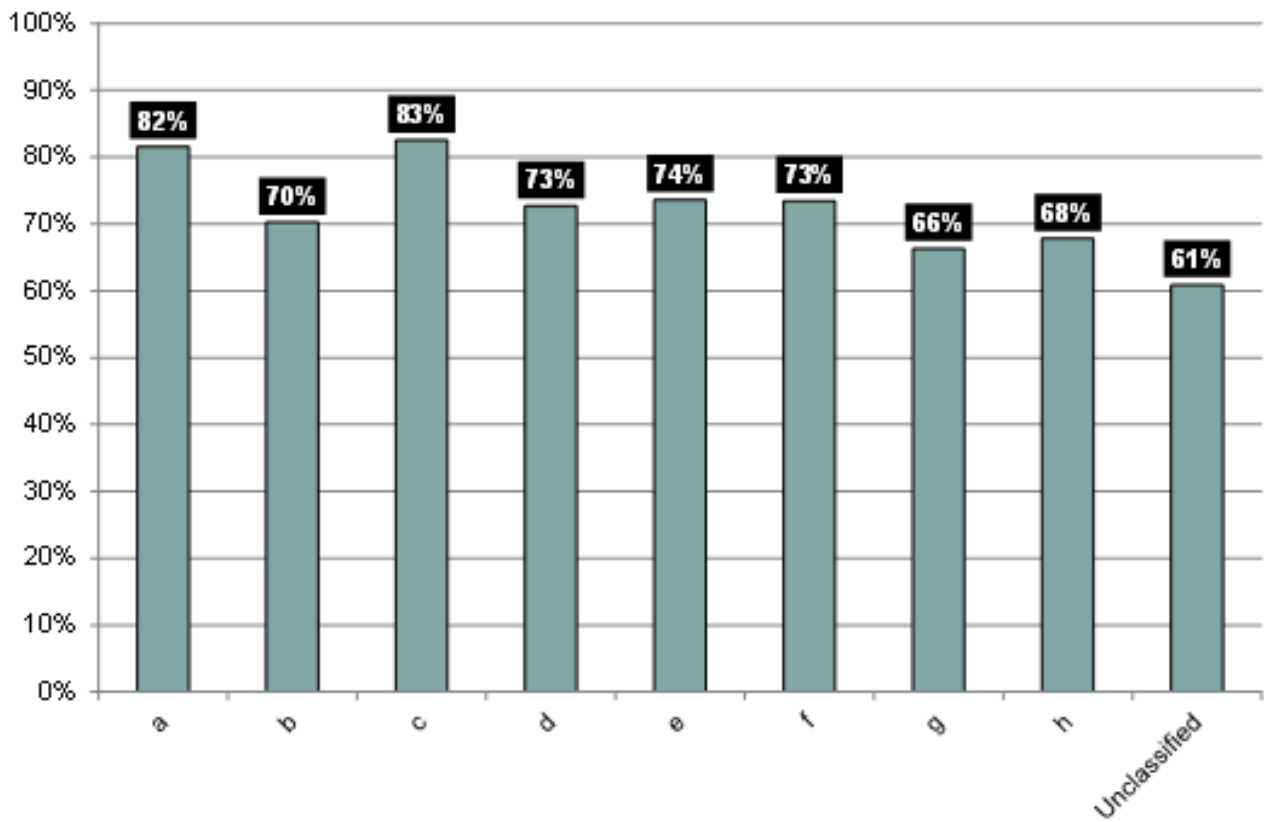


## %age Capacity Achieved 2013-2016

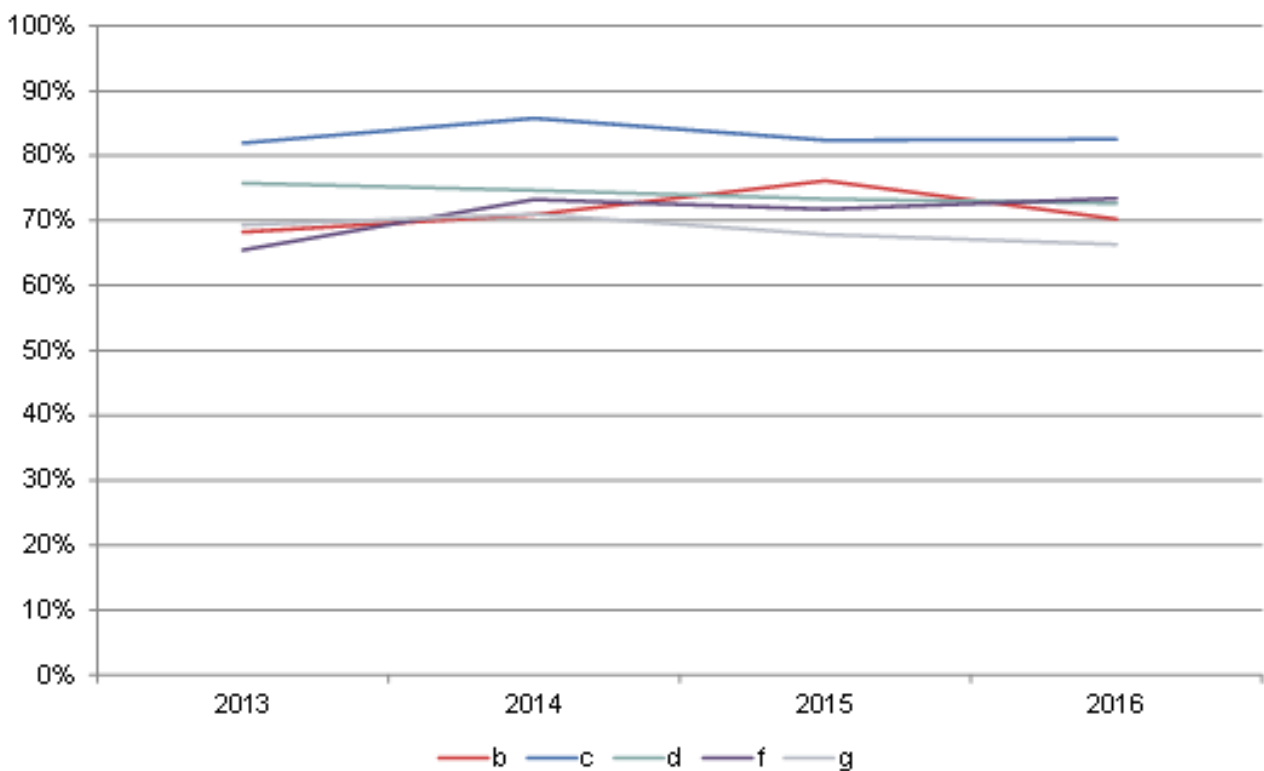


Comedy programming filled at least two-thirds of seats with paying customers in 2016. Concert Halls (c) achieved over 80% capacity in every year of the study period.

### %age Cash Value Achieved 2016

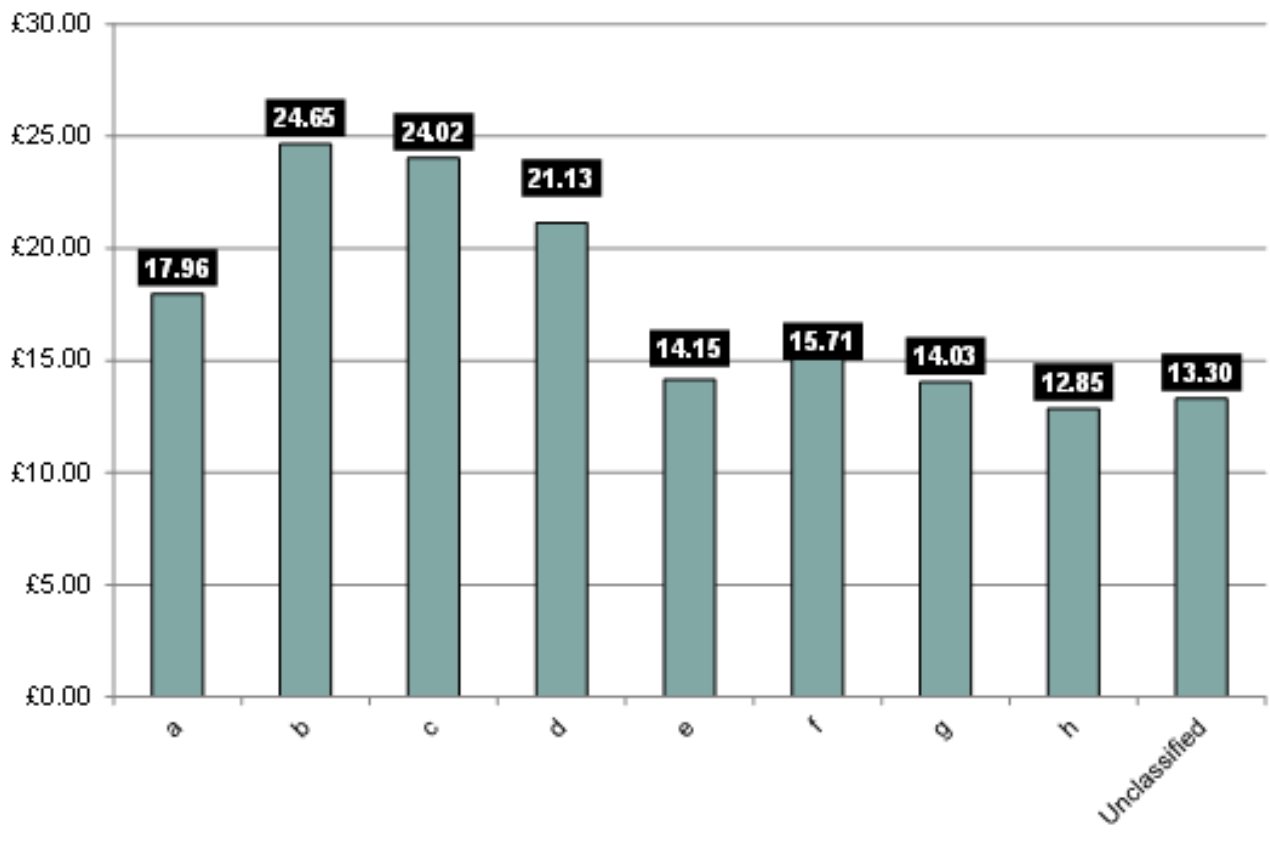


### %age Cash Value Achieved 2013-2016

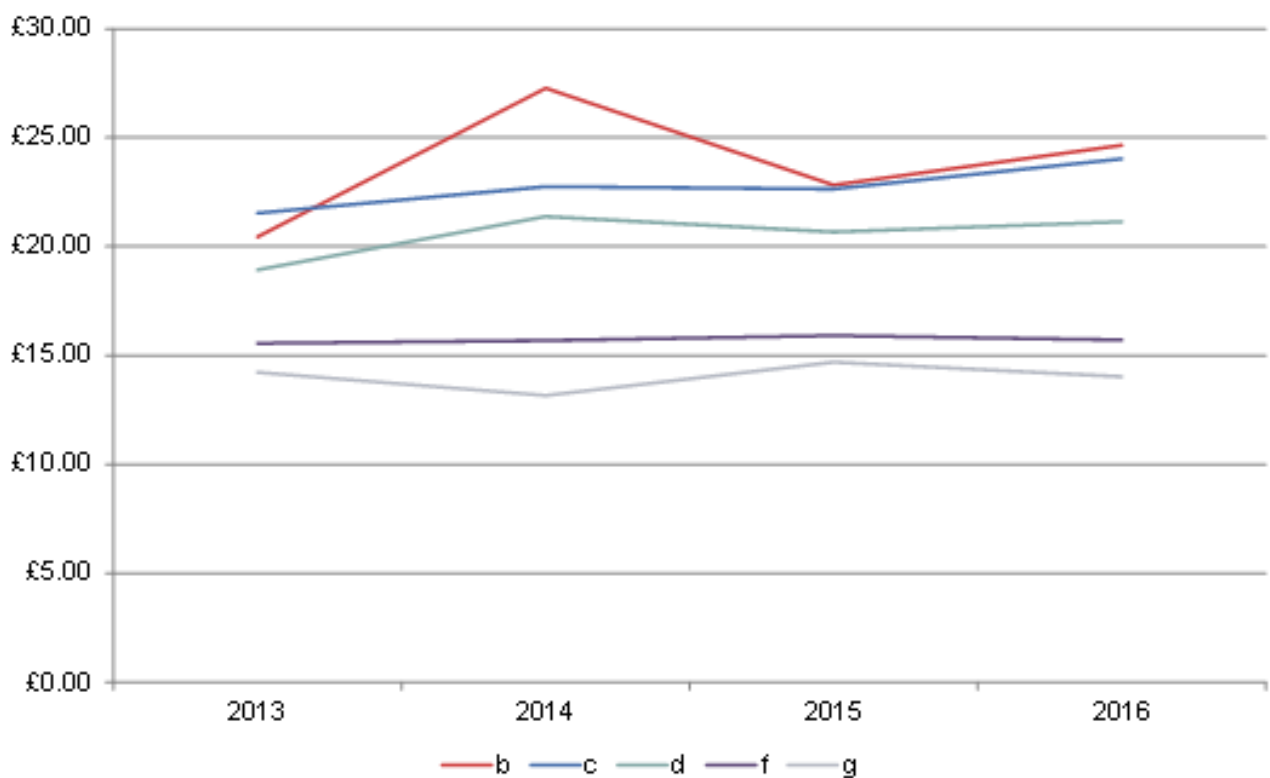


All classified venue types achieved at least two-thirds of financial capacity in 2016. Over the study period Concert Halls (c) out performed all other principal venue types.

## Average Ticket Price Asked 2016



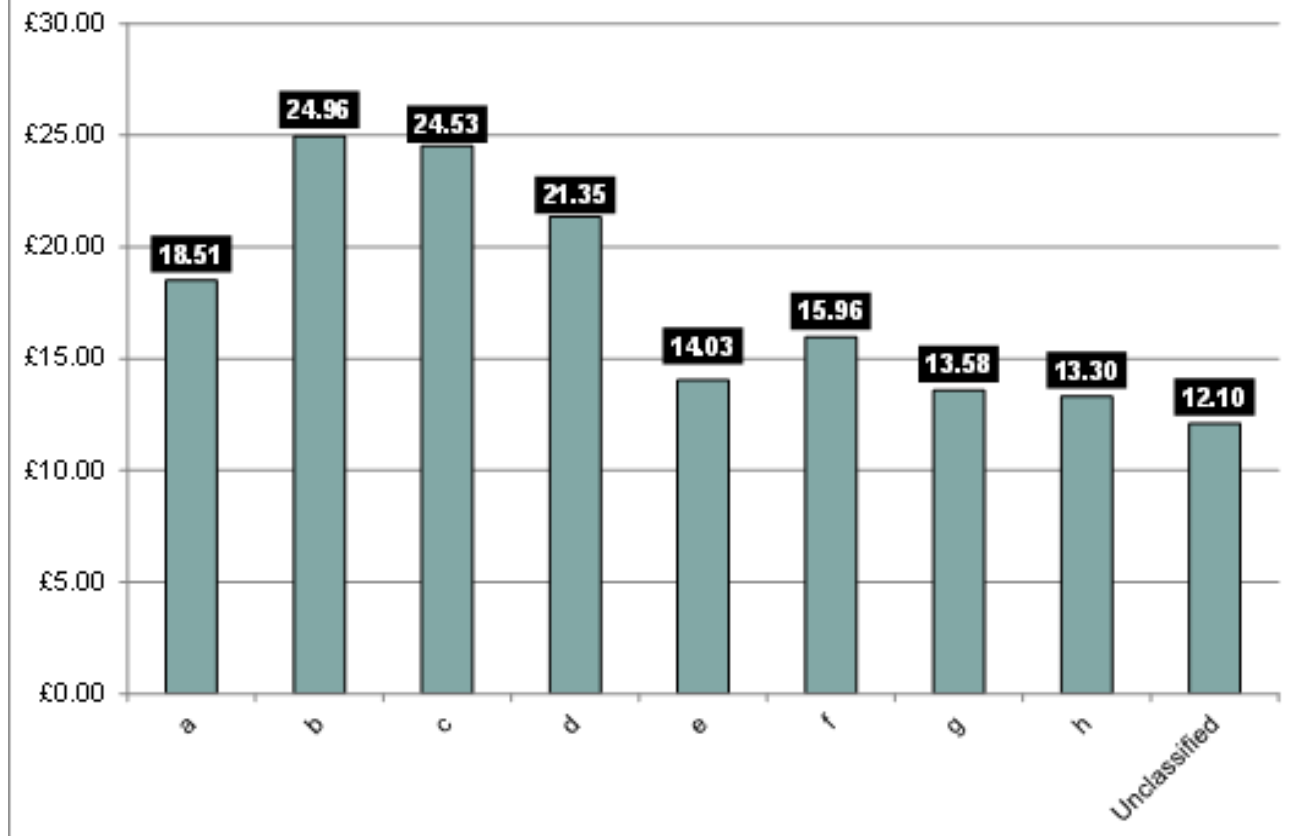
## Average Ticket Price Asked 2013-2016



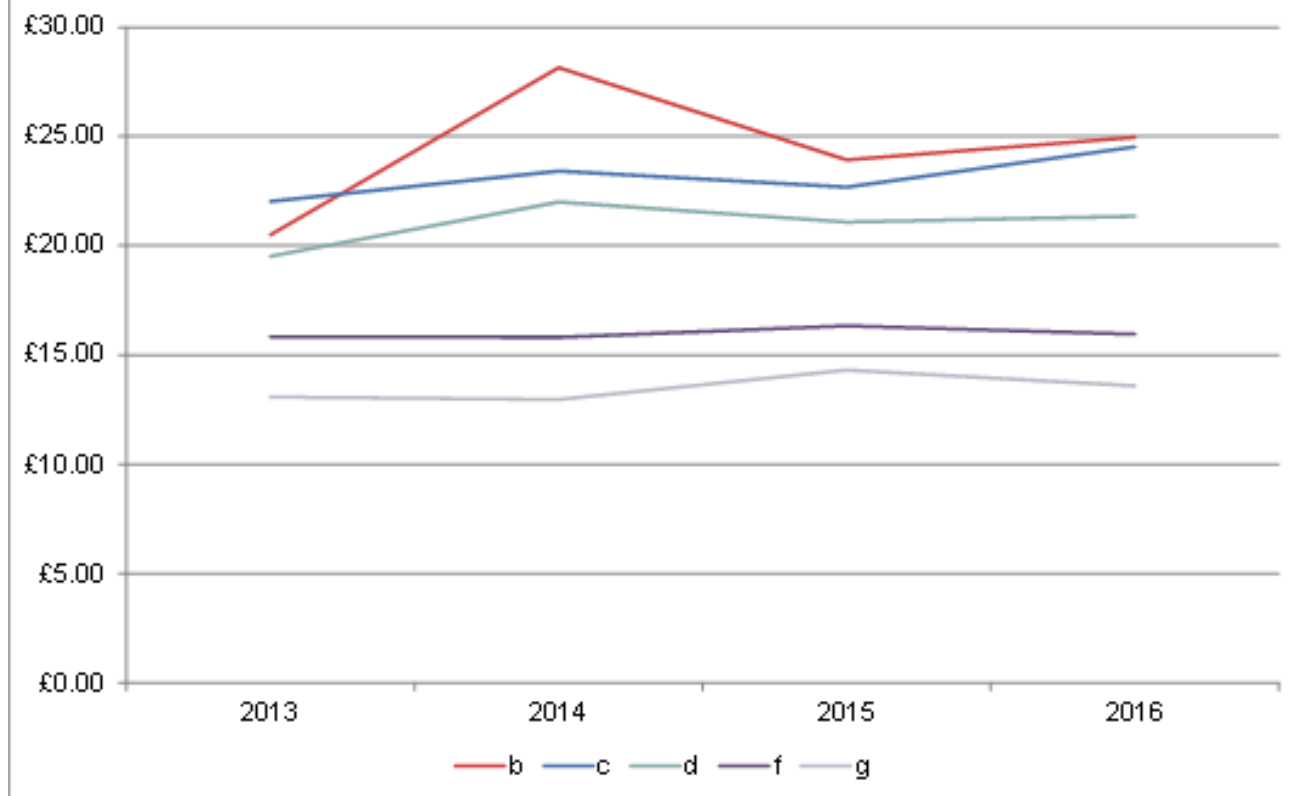
There was a significant difference in the price asked in 2016 between larger and smaller venues. Across the study period the average price asked for comedy has risen for the larger principal venues but has not risen for the smaller.



## Average Ticket Price Achieved 2016

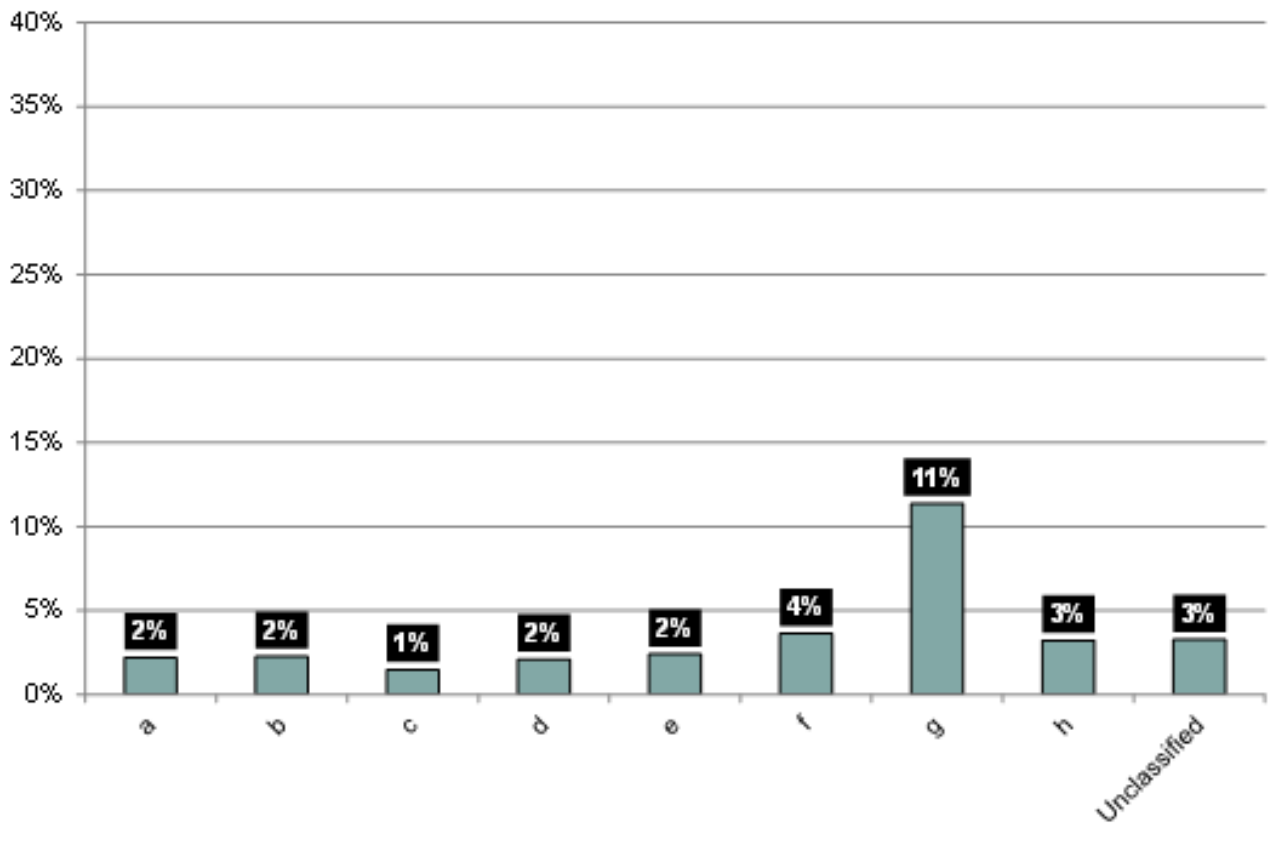


## Average Ticket Price Achieved 2013-2016

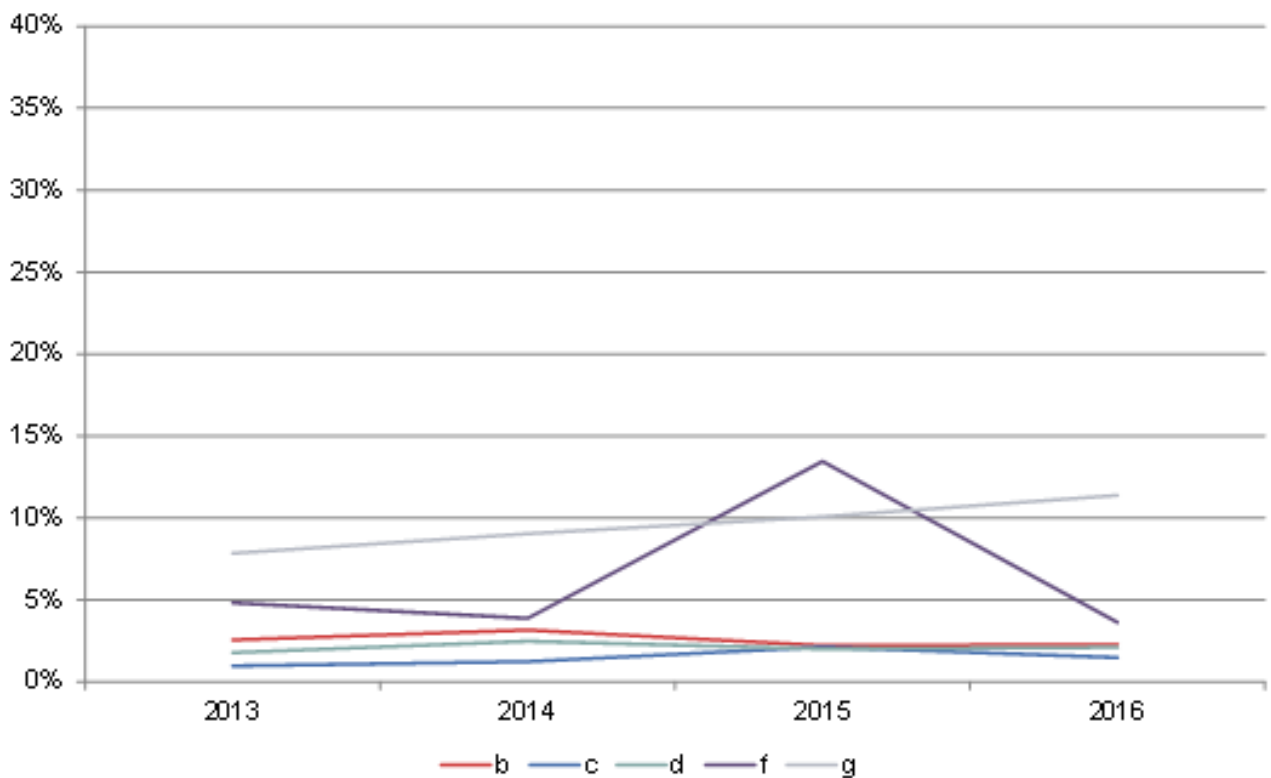


There was a significant difference in the yield achieved in 2016 between larger and smaller venues. Across the study period the average price paid for comedy has risen by over £1 for the larger principal venues but has hardly changed for the smaller.

## %age Comp Distribution 2016



## %age Comp Distribution 2013-2016



In 2016 only Smaller space, programmed frequently (g) saw a substantial proportion of comps being distributed and the proportion of comps for this type of venue has been rising throughout the study period. After leaping to 14% in 2015, in 2016 comps at Auditoria of principally presenting theatres with a capacity between 200 and 500 (f) returned to a similar figure to 2012 and 2013.