Classical Concert

- Income from classical concerts rose by a third and the numbers of tickets sold rose by 8%.
- The main factors in the increase in income were more performances taking place in principally presenting theatres with a capacity of over 1,000 (b) and a rise in average price paid of 24%.

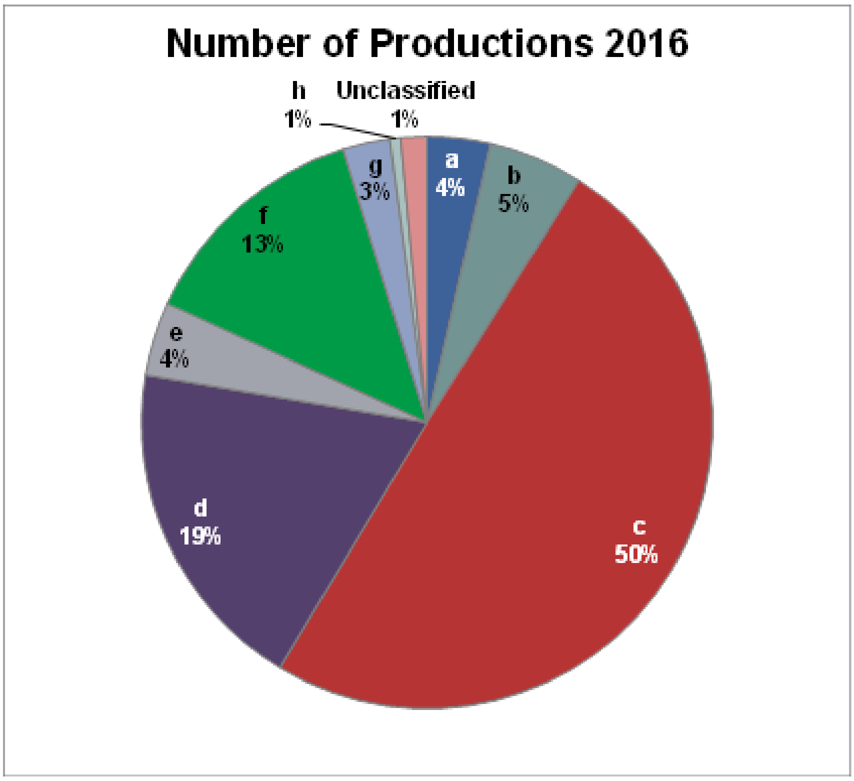
	Number of productions	Number of performances	Total tickets sold	Total Box Office Income	%age capacity achieved	%age cash value achieved	Average ticket price asked	Average ticket price achieved
2013	385	574	327,078	£6,025,011	56%	54%	£19.37	£18.42
2014	377	608	308,046	£5,965,084	54%	52%	£20.24	£19.36
2015	309	527	307,385	£6,550,314	56%	54%	£22.08	£21.31
2016	336	619	352,609	£8,036,221	55%	52%	£24.24	£22.79
Change 2013-16	-49	+45	+25,531	+£2,011,210	-1.14%	-1.68%	+£4.87	+£4.37
Change 2015-16	+27	+92	+45,224	+£1,485,907	-1.17%	-2.49%	+£2.16	+£1.48

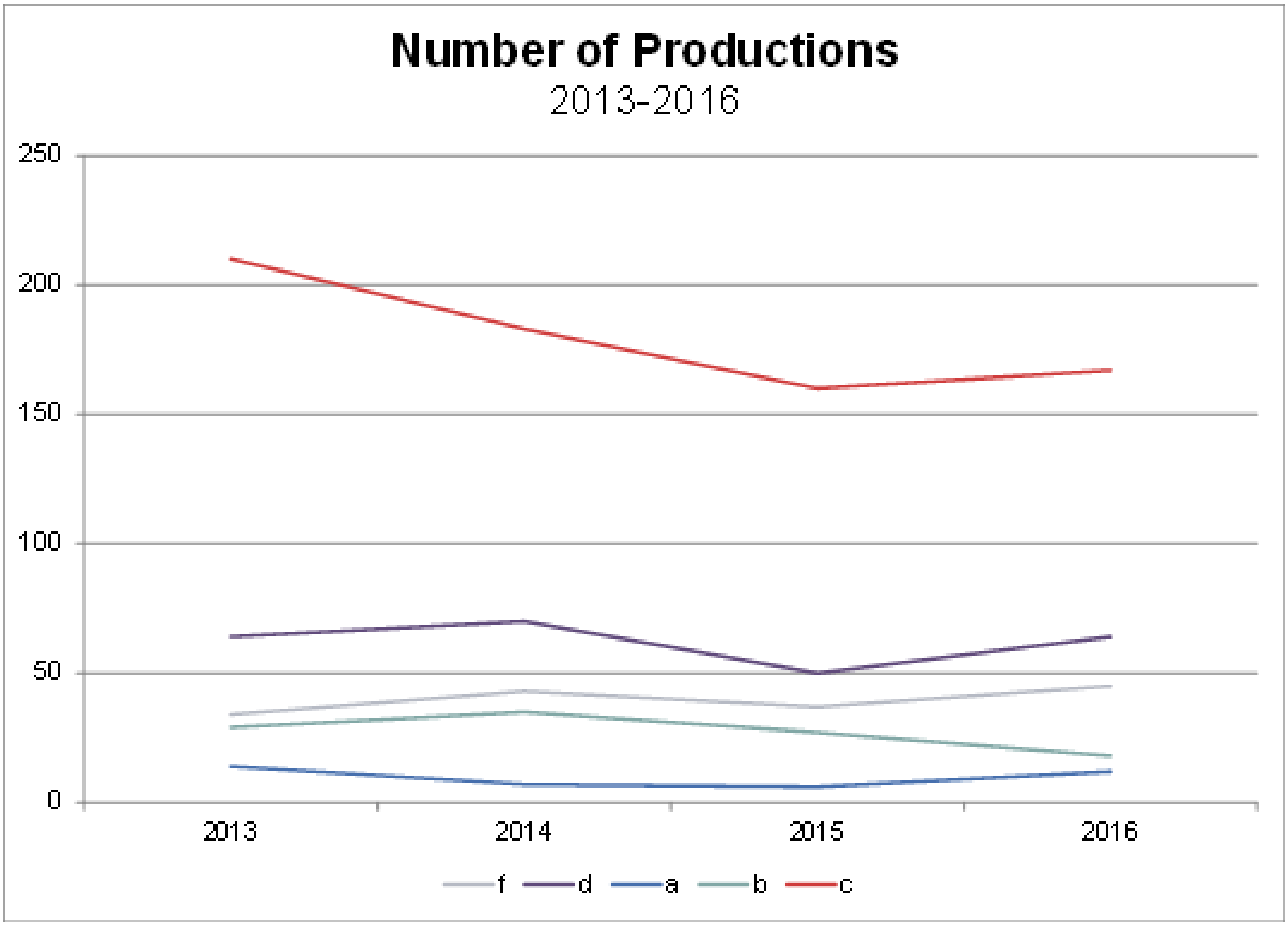
Across the study period, the number of Classical Concert productions declined while performances rose. Despite the decline in productions ticket sales and revenue increased across the study period. Average yield has risen by £4.37 and cash value achieved has decreased by 1.68%.

The five most financially important venues for Classical Concert were

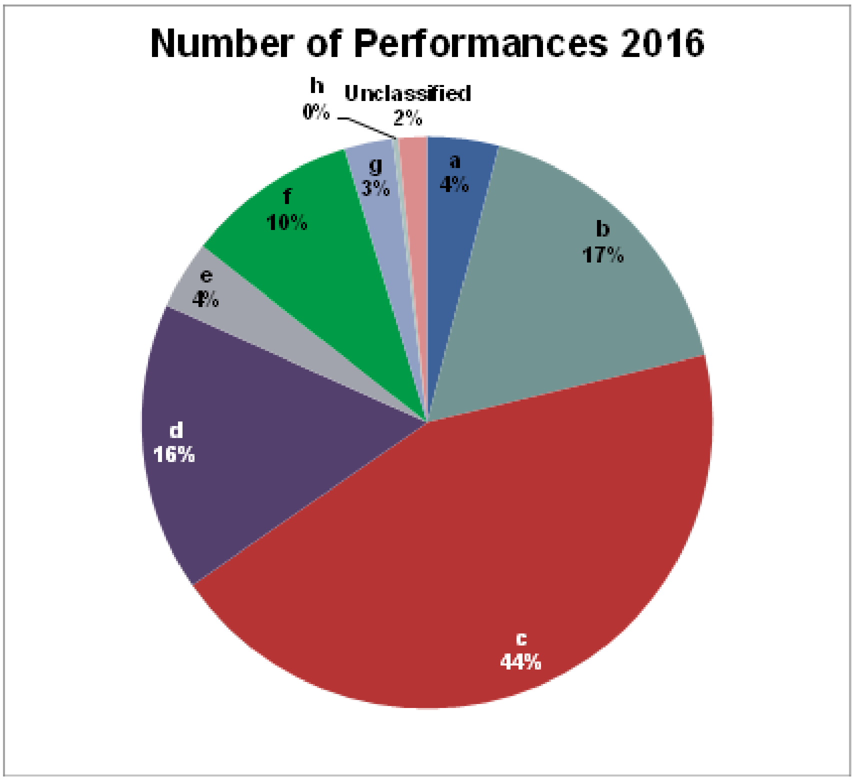
1. Concert Halls (c)
2. Principally presenting theatres with a capacity of over 1,000 (b)
3. Auditoria of principally presenting theatres with a capacity between 500-1,000 (d)
4. Main Auditoria of larger producing theatres (a)
5. Auditoria of principally presenting theatres with a capacity between 200 and 500 (f)

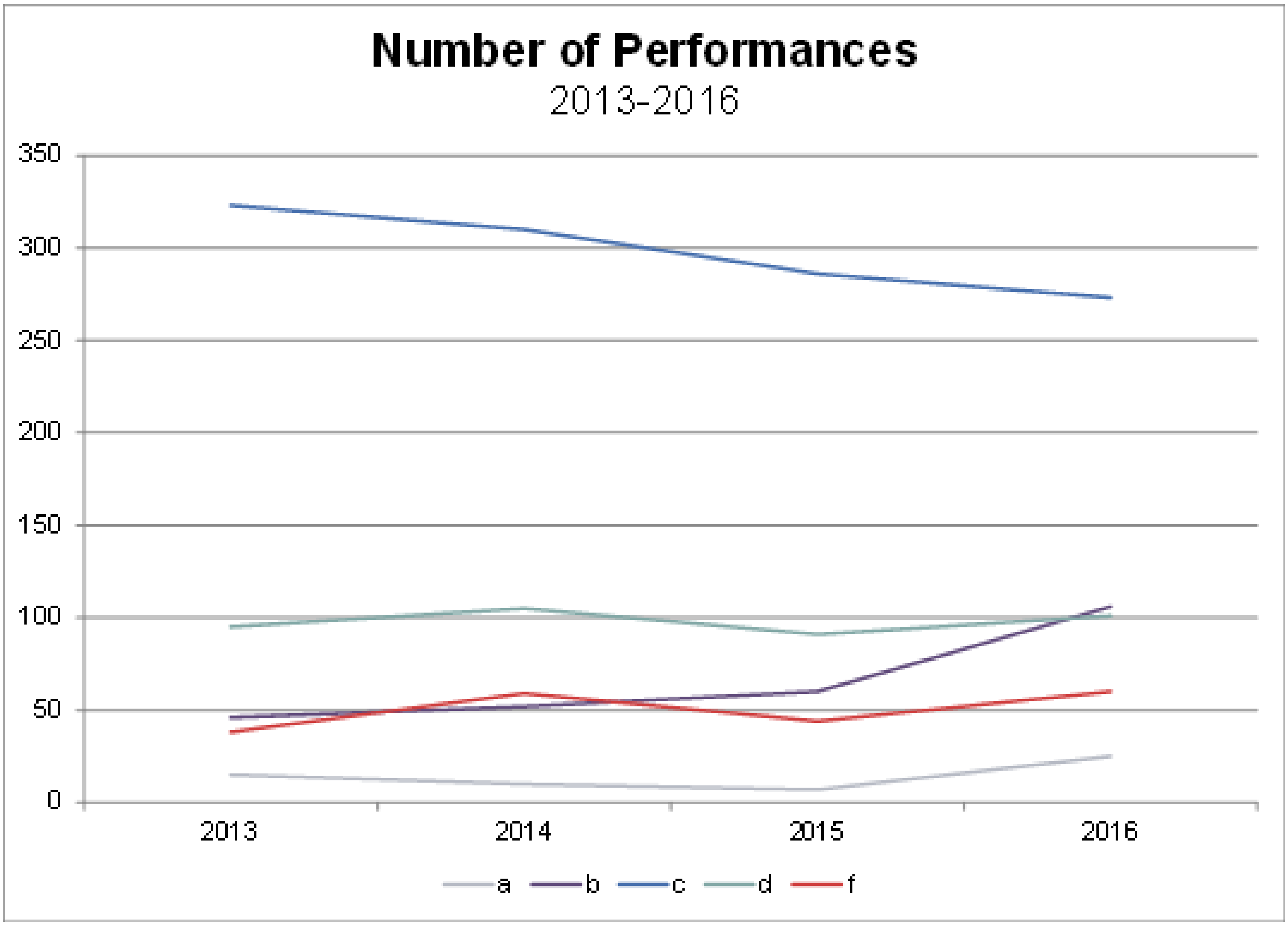
Together they accounted for 99% of total box office income.



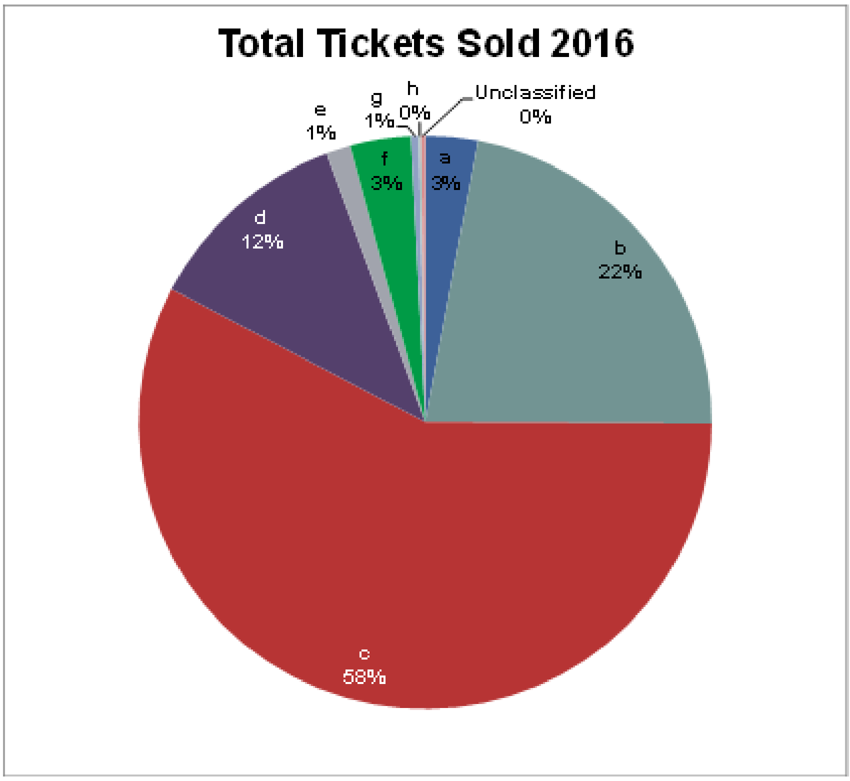


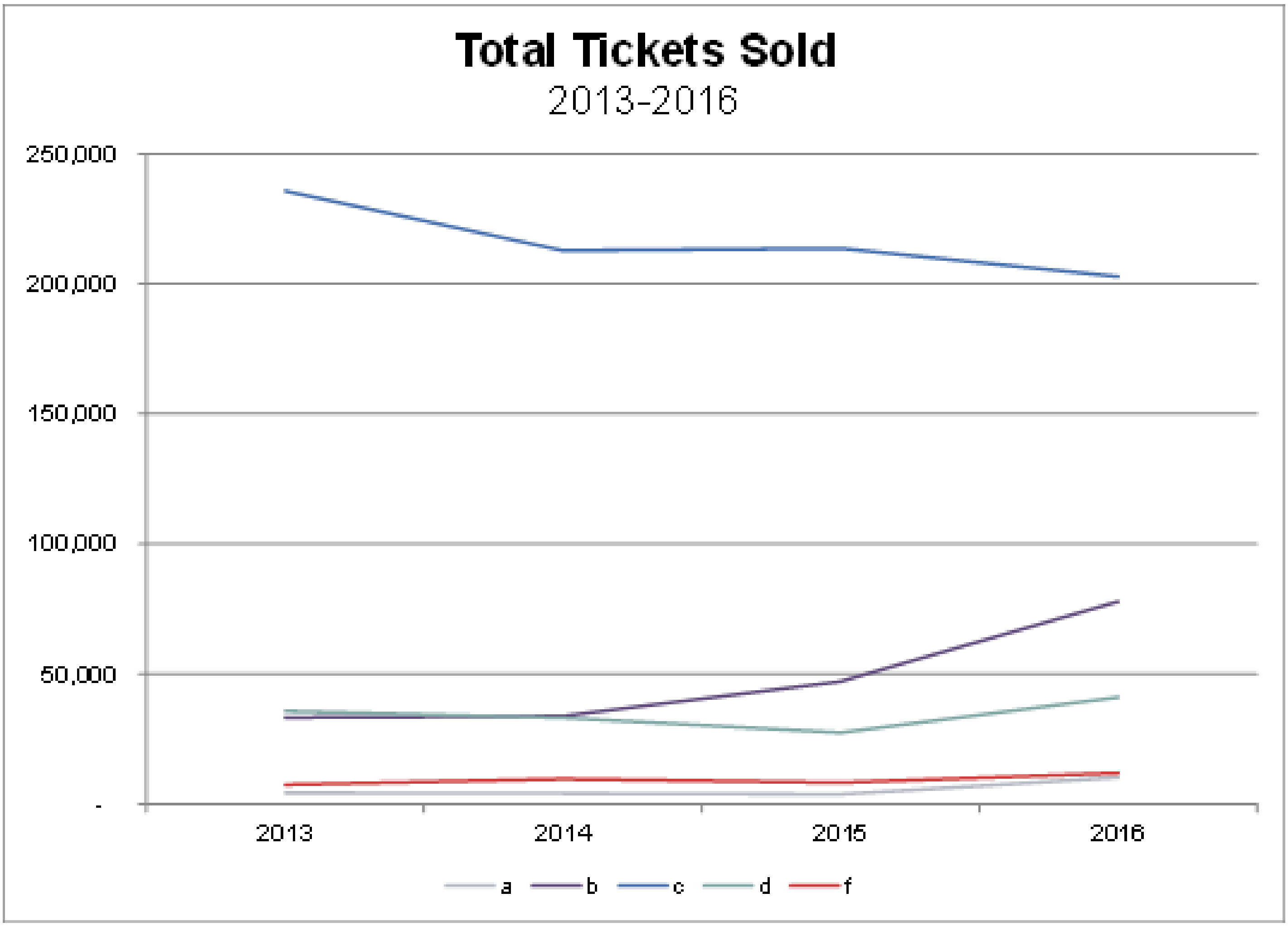
Almost half of classical productions took place in Concert Halls (c) in 2016. The steep decline in productions at these venues in 2014 and 2015 appears to have halted.



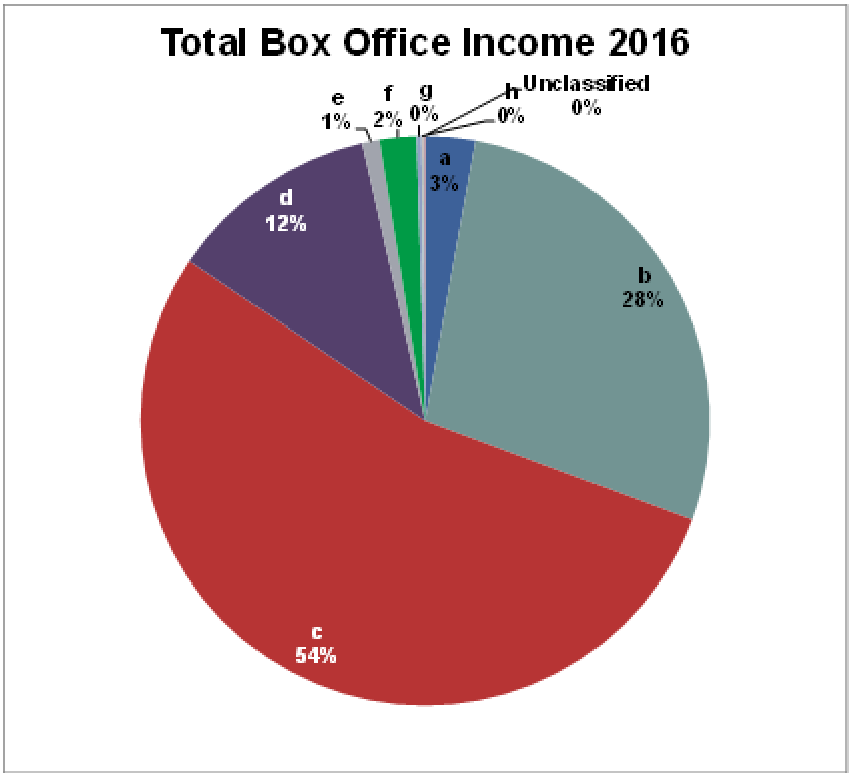


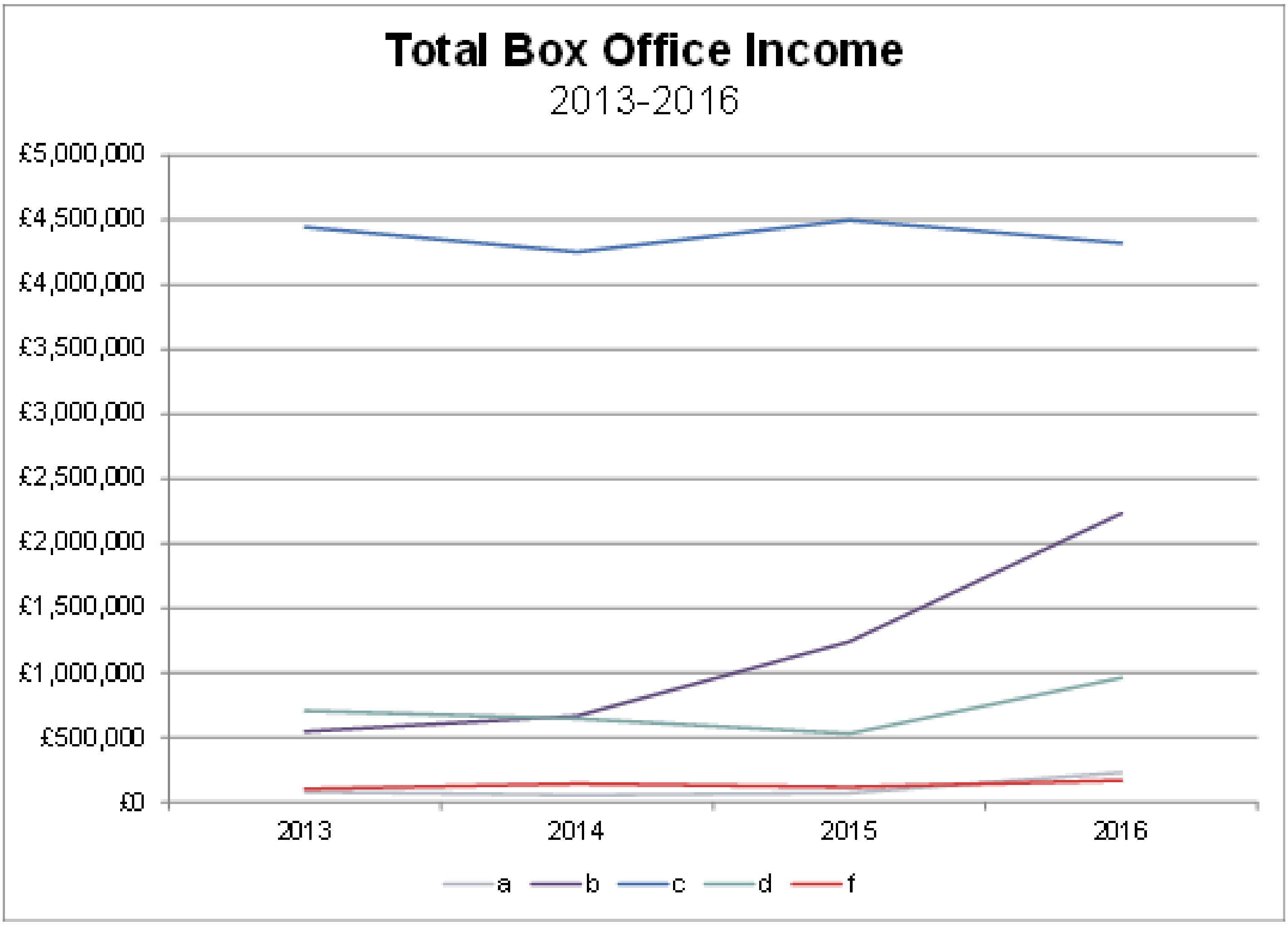
44% of Classical performances took place at Concert Halls (c) in 2016. 50 fewer Classical concerts took place in Concert Halls (c) 2016 compared to 2013 while there were more than 50 more at Principally presenting theatres with a capacity of over 1,000 (d).



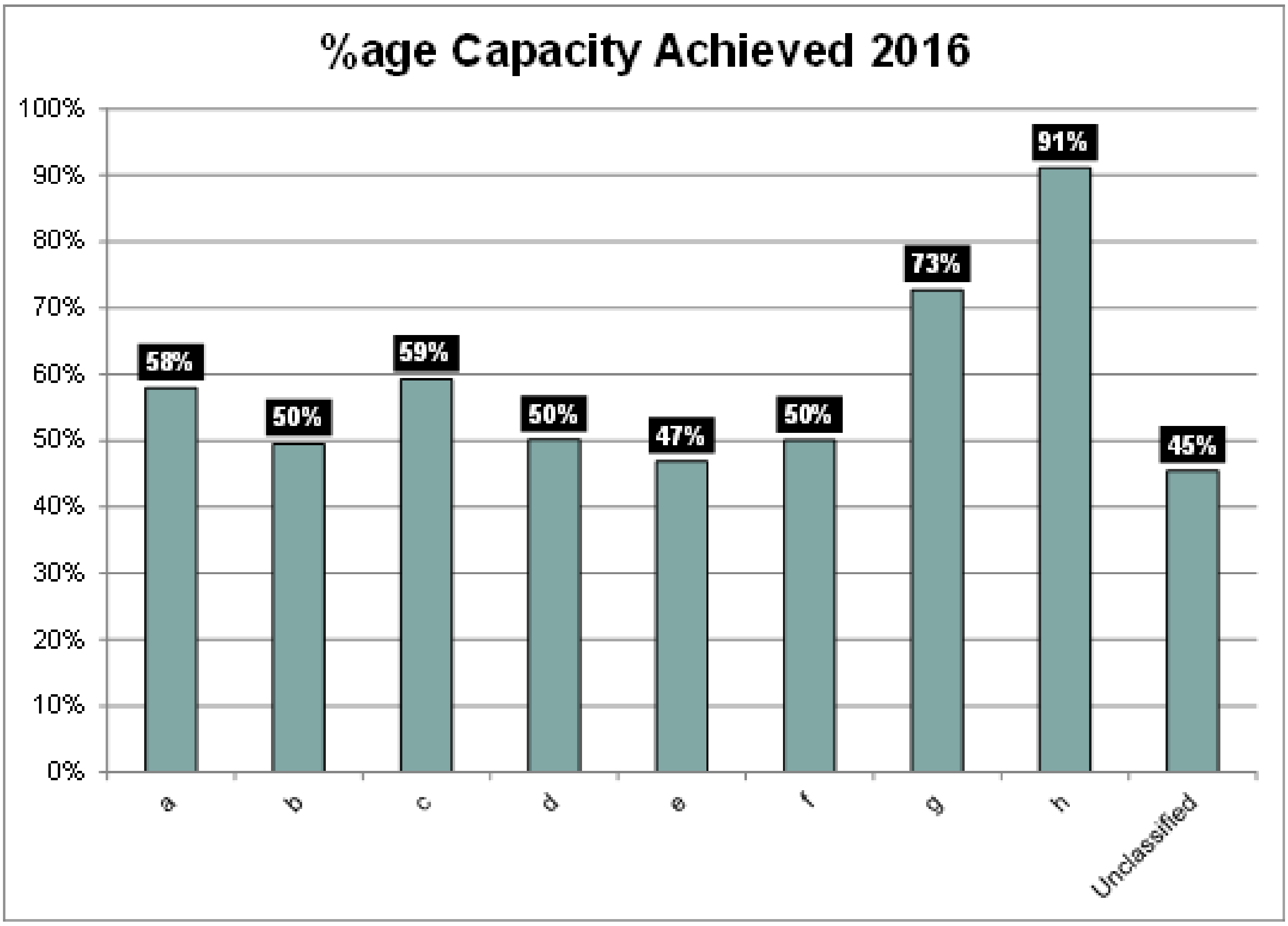


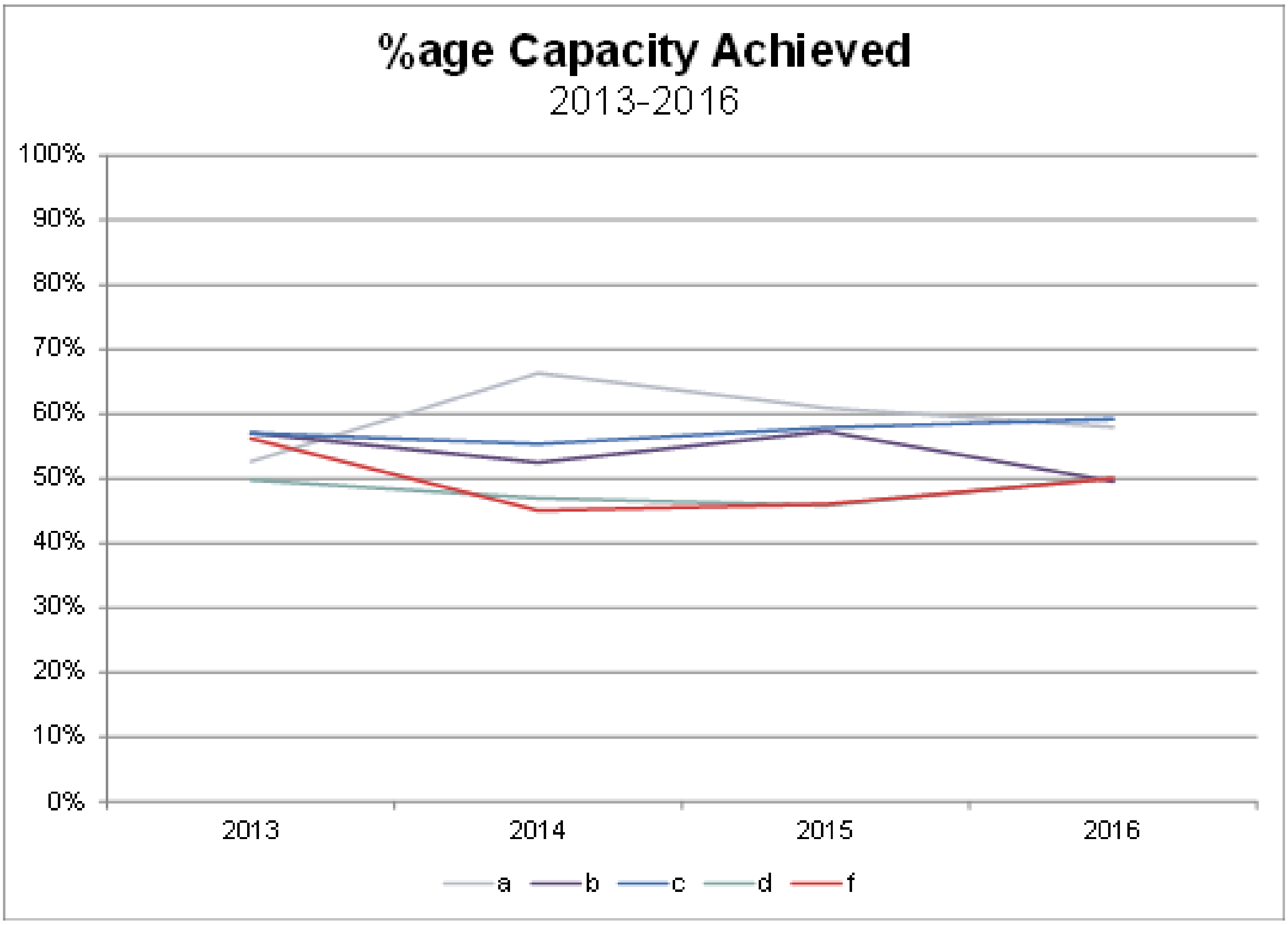
Concert Halls (c) accounted for 58% of all tickets sold in 2016. Despite accounting for the lion's share of sales, they have reported a decline over the study period, which has been mirrored by growth from Principally presenting theatres with a capacity of over 1,000 (b) and Auditoria of principally presenting theatres with a capacity between 500-1,000 (d).



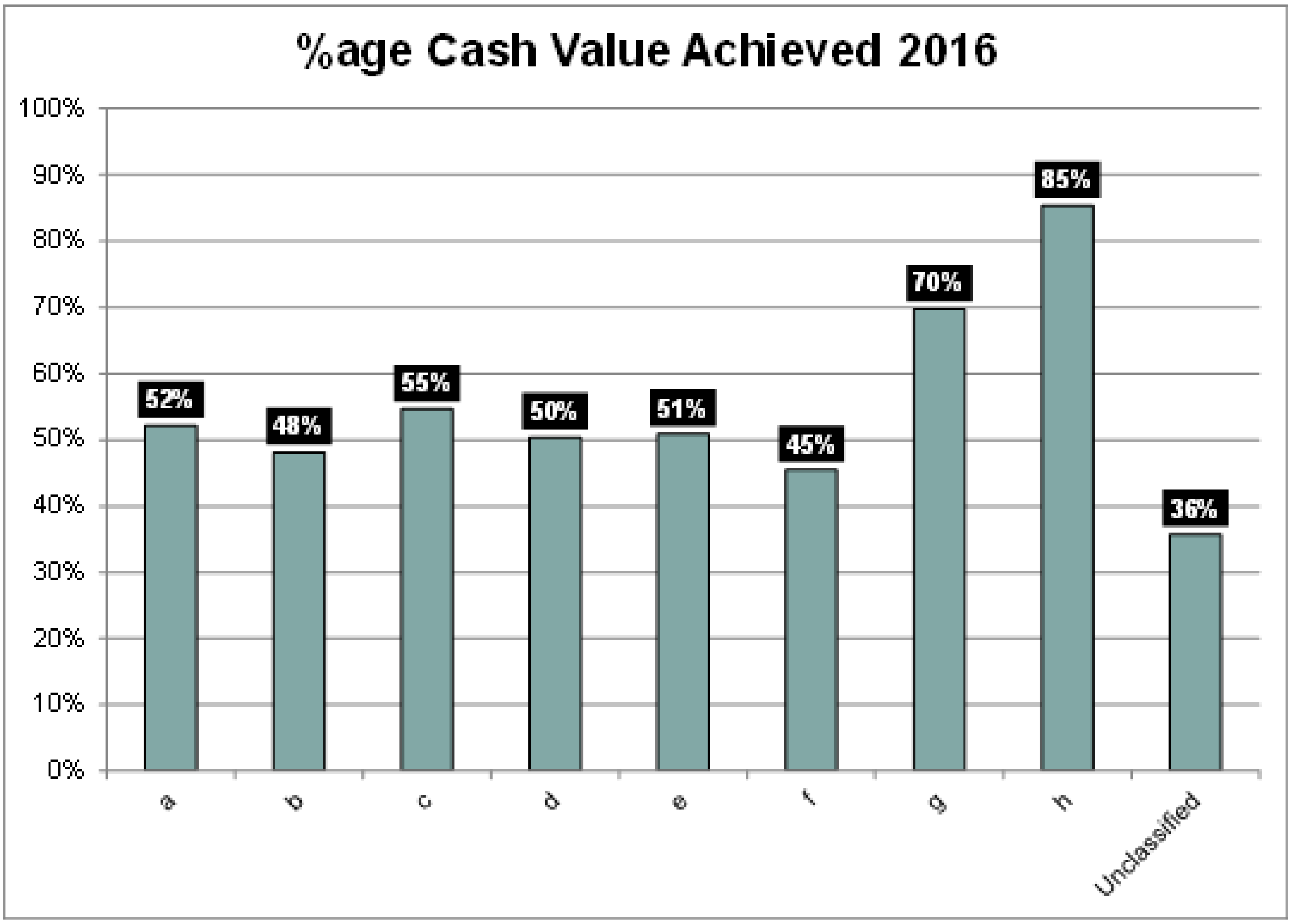


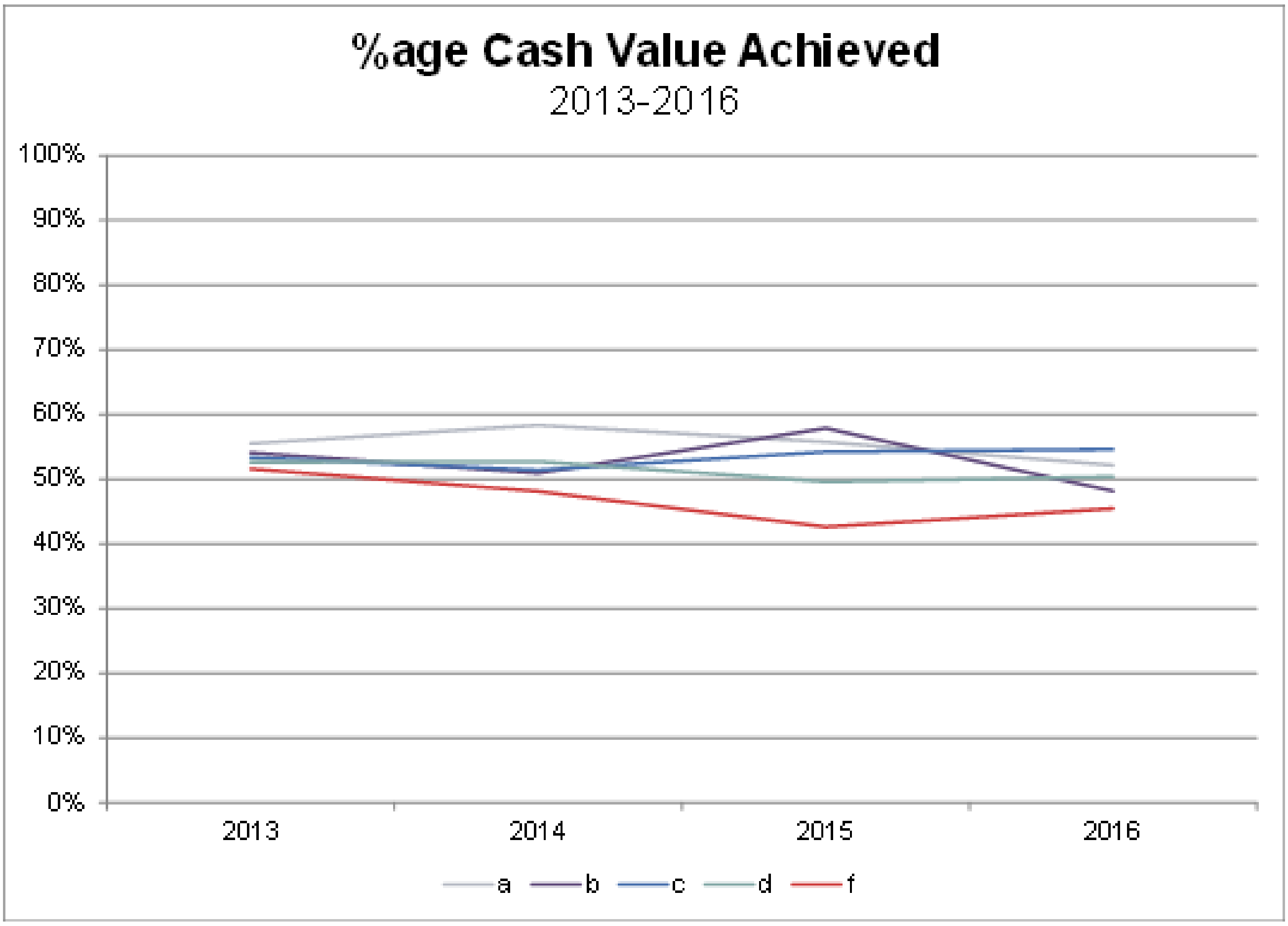
94% of income in 2016 came from Concert Halls (c), Principally presenting theatres with a capacity of over 1,000 (b) and Auditoria of principally presenting theatres with a capacity between 500-1,000 (d). While income has remained flat for Concert Halls (c) since 2013, it has more than quadrupled for Principally presenting theatres with a capacity of over 1,000.



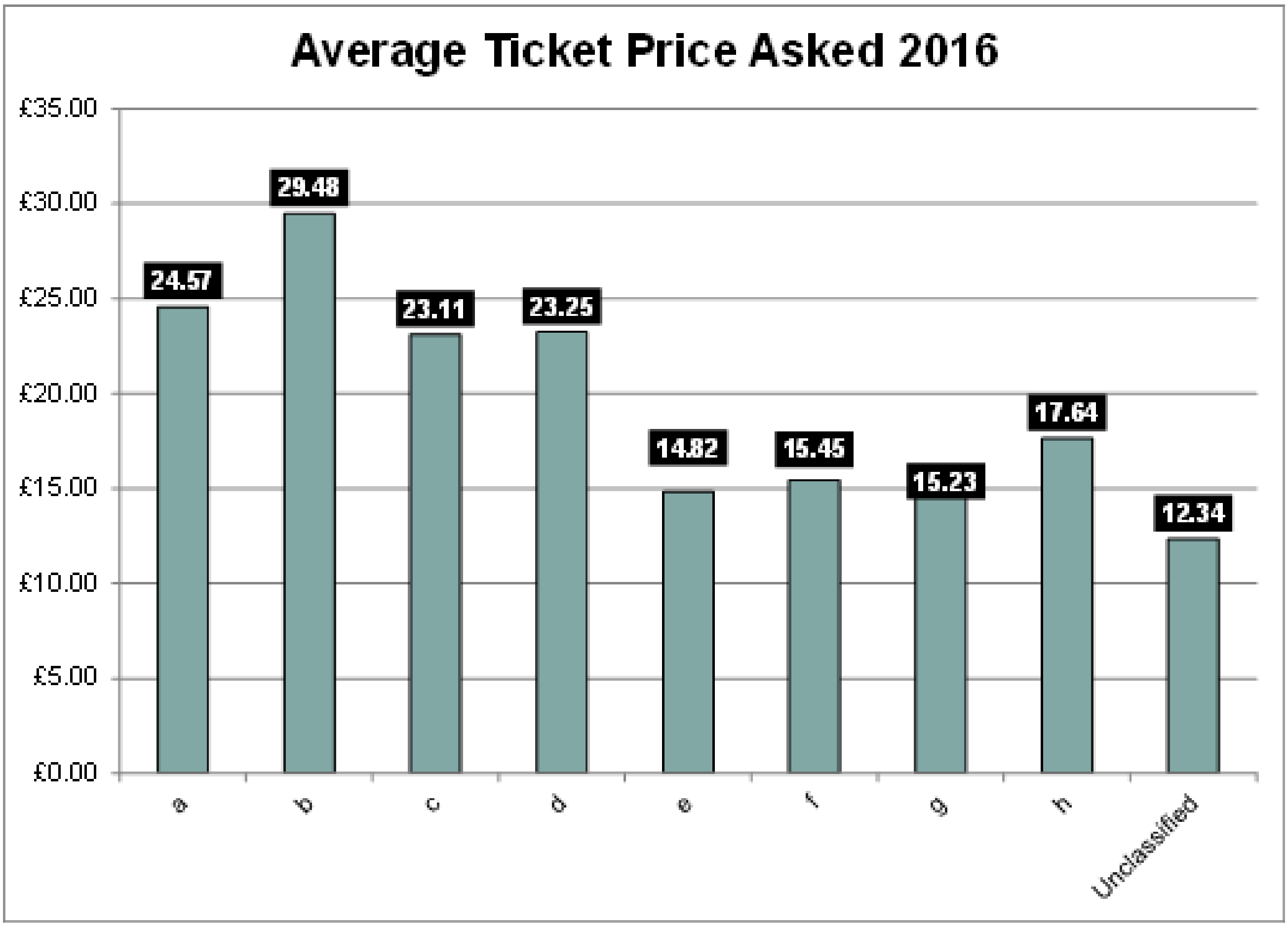


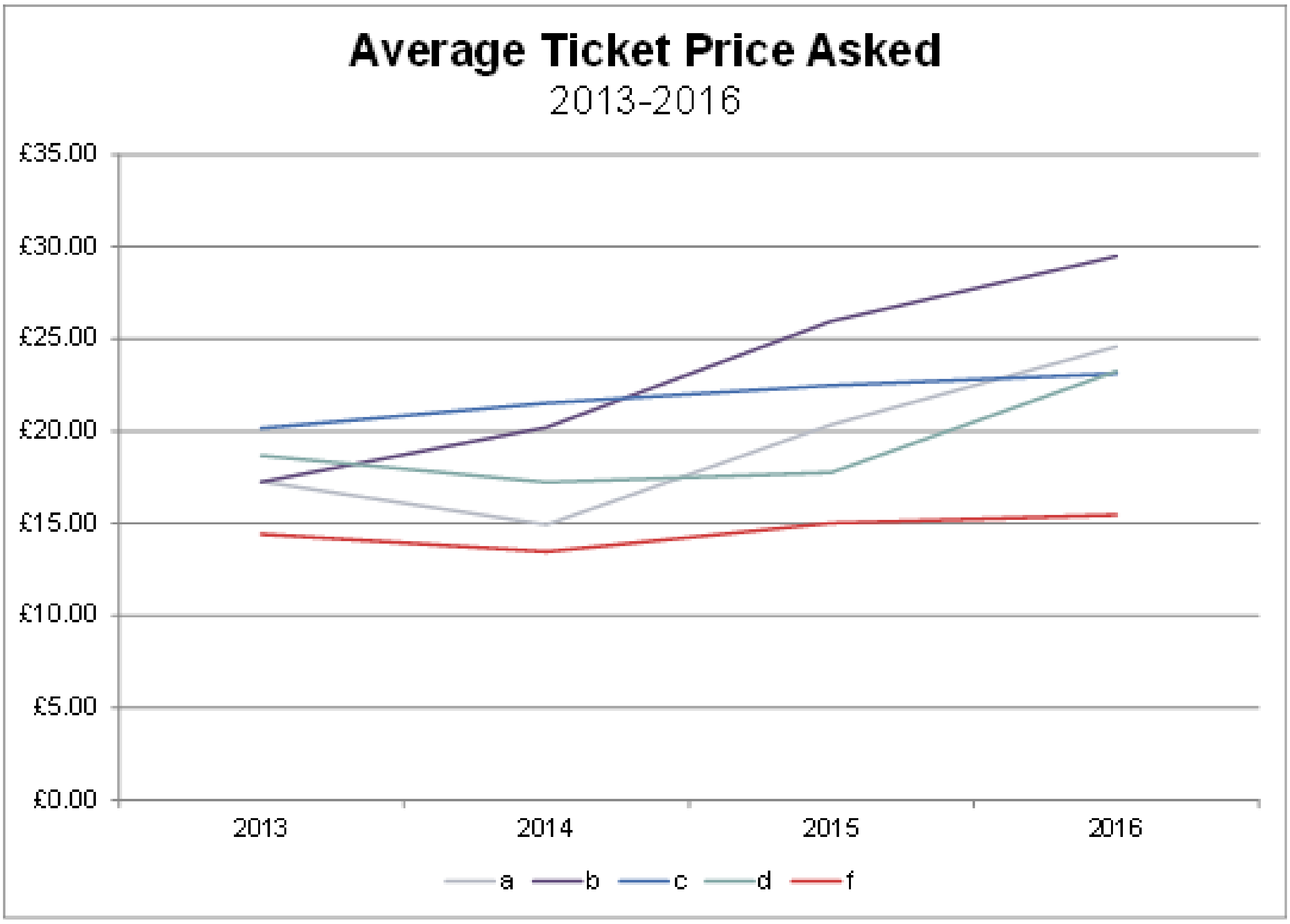
%age Capacity Achieved by principal venue types was generally between 50-60%. There has been very little change in the number of full ticket paying patrons during the period. Main Auditoria of larger producing theatres (a) have seen the biggest change, with the number of full paying patrons dropping from 66% in 2014 to 58% in 2016.



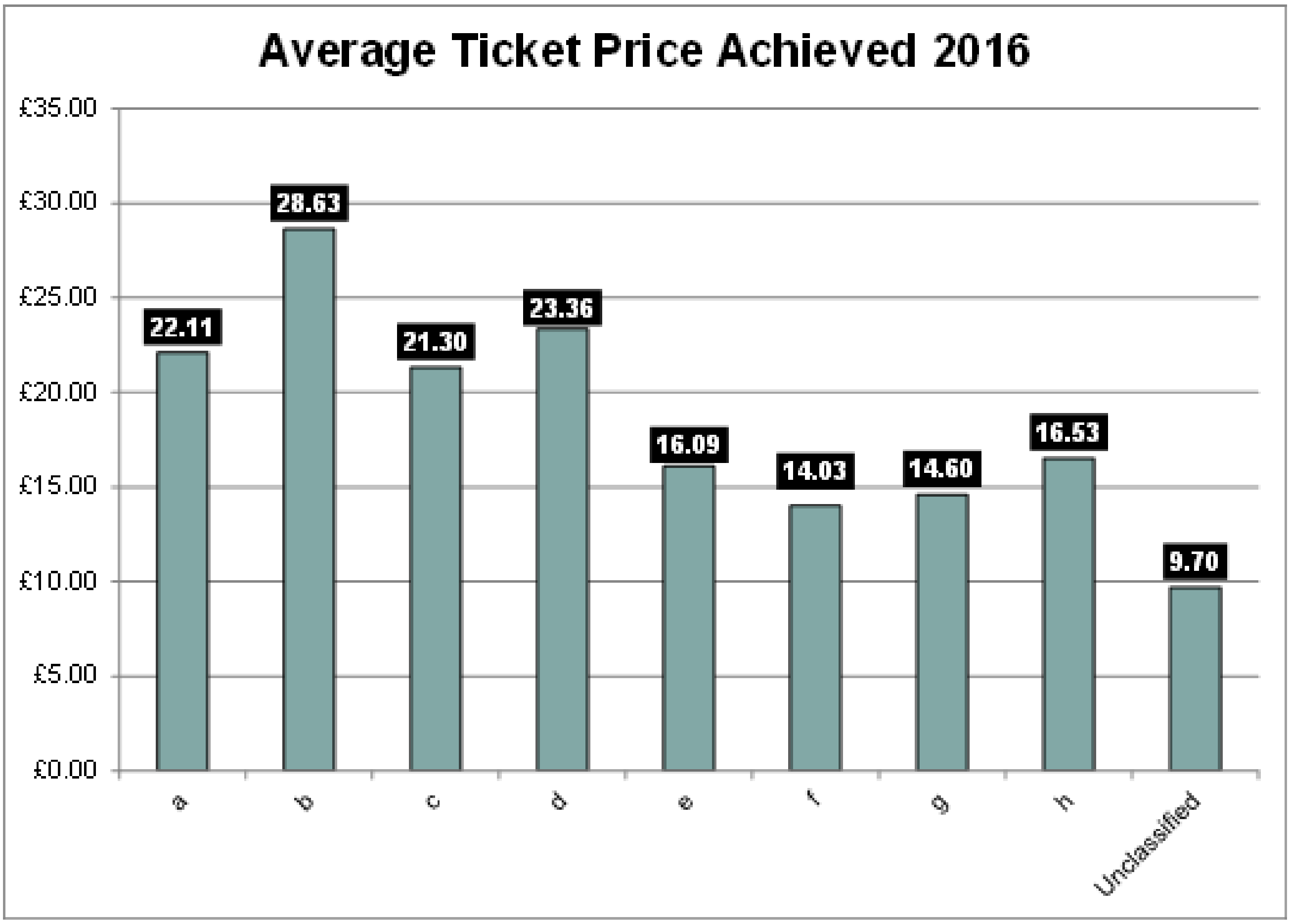


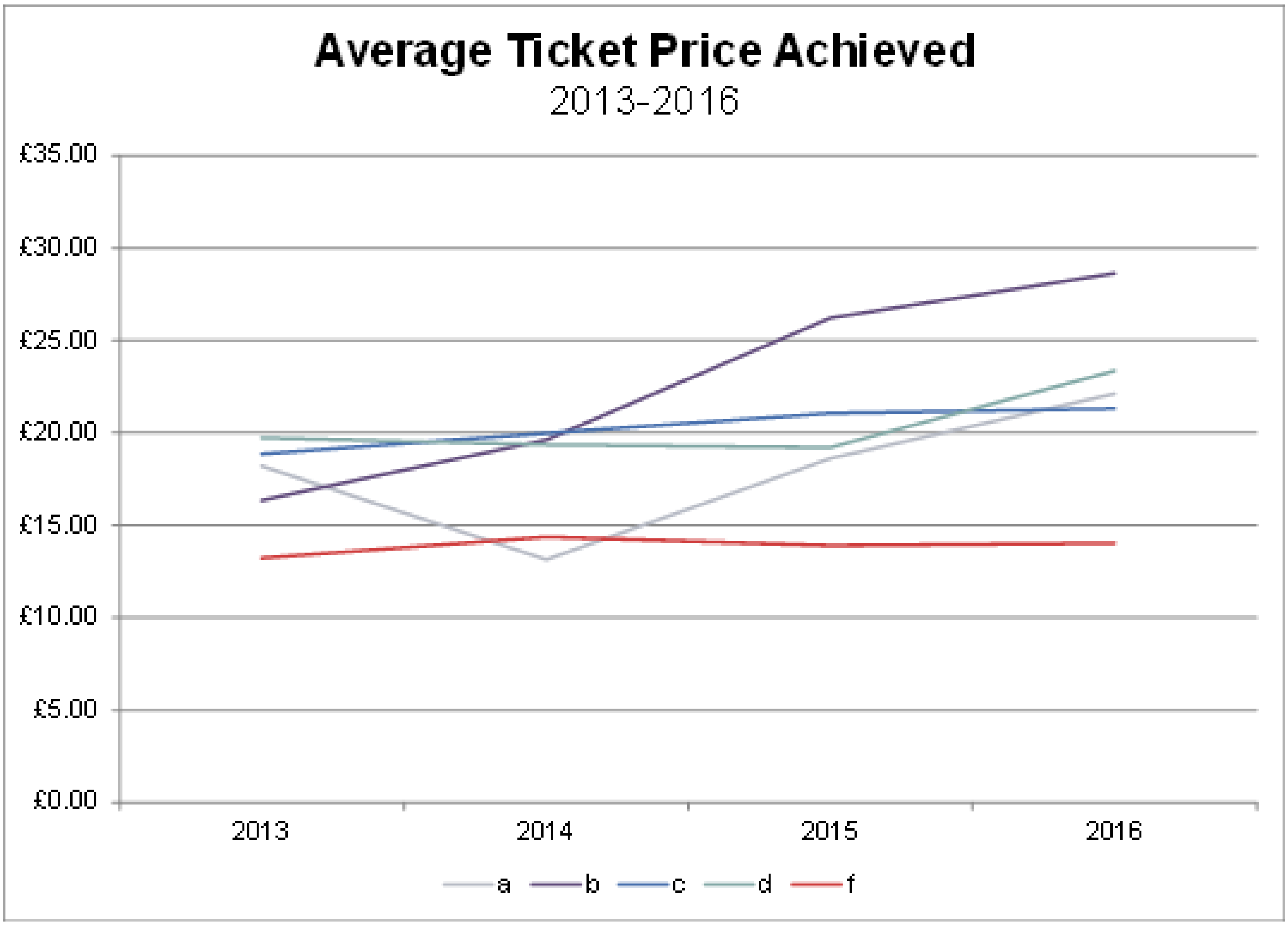
Cash value achieved for all the principal types of venue was in the range of 45%-55% and most had seen a decrease since 2013.



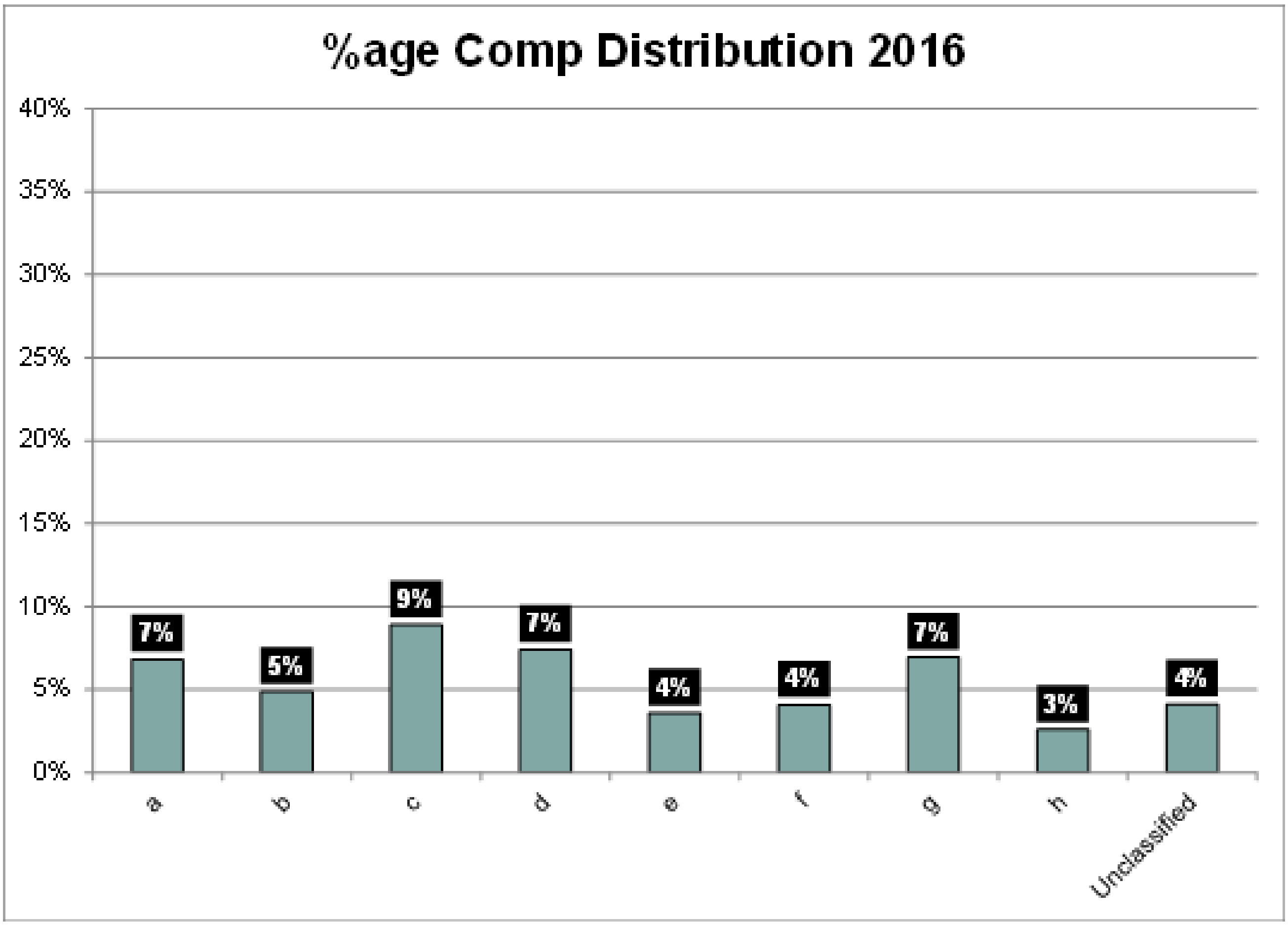


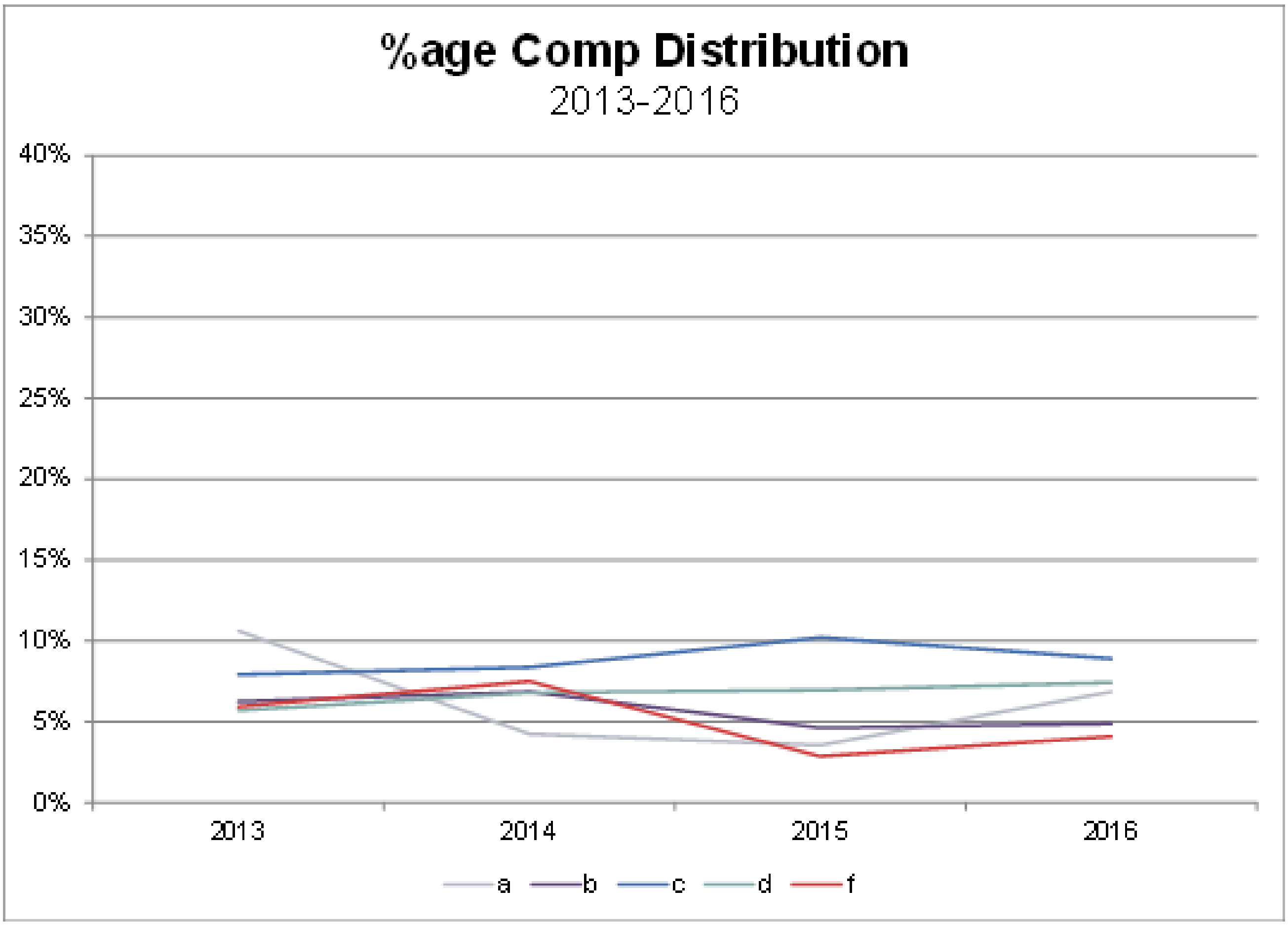
Principally presenting theatres with a capacity of over 1,000 (b) sought the highest ticket price in 2016, but that was not the case in 2013 when Concert Halls (c) asked the most on average for tickets. Average ticket prices for Classical concerts at Principally presenting theatres with a capacity of over 1,000 have almost doubled since 2013.





The average price achieved at principally presenting theatres with a capacity of over 1,000 rose by around £13 between 2013 and 2016 while yields at other venue types have only grown marginally.





Concert Halls (c) distributed a higher proportion of complimentary tickets than any other venue type in 2016 and the proportion of comps has grown since 2013.