Other

- Despite overall growth in Box Office income across the study period, 2016 saw income dE-crease by almost £2M in comparison to 2015.
- There has been a growing number of 'Other' productions since the study began.
- Auditoria of principally presenting theatres with a capacity between 200 and 500 (f) now account for 45% of all 'Other' performances.

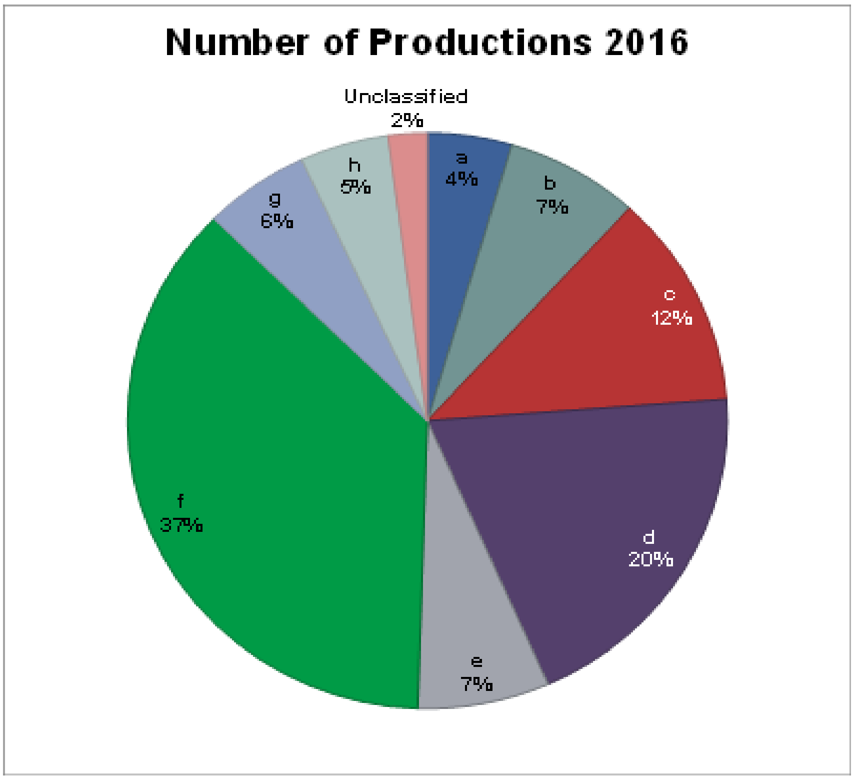
	Number of productions	Number of performances	Total tickets sold	Total Box Office Income	%age capacity achieved	%age cash value achieved	Average ticket price asked	Average ticket price achieved
2013	647	2,128	615,616	£12,528,127	47%	53%	£18.10	£20.35
2014	781	2,499	793,885	£16,435,846	48%	56%	£17.77	£20.70
2015	847	2,606	811,402	£15,590,216	50%	56%	£17.11	£19.21
2016	857	2,496	687,511	£14,433,191	48%	56%	£17.86	£20.99
Change 2013-16	+210	+368	+71,895	+£1,905,064	+0.66%	+3.20%	-£0.24	+£0.64
Change 2015-16	+10	-110	-123,891	-£1,157,026	-1.78%	+0.51%	+£0.75	+£1.78

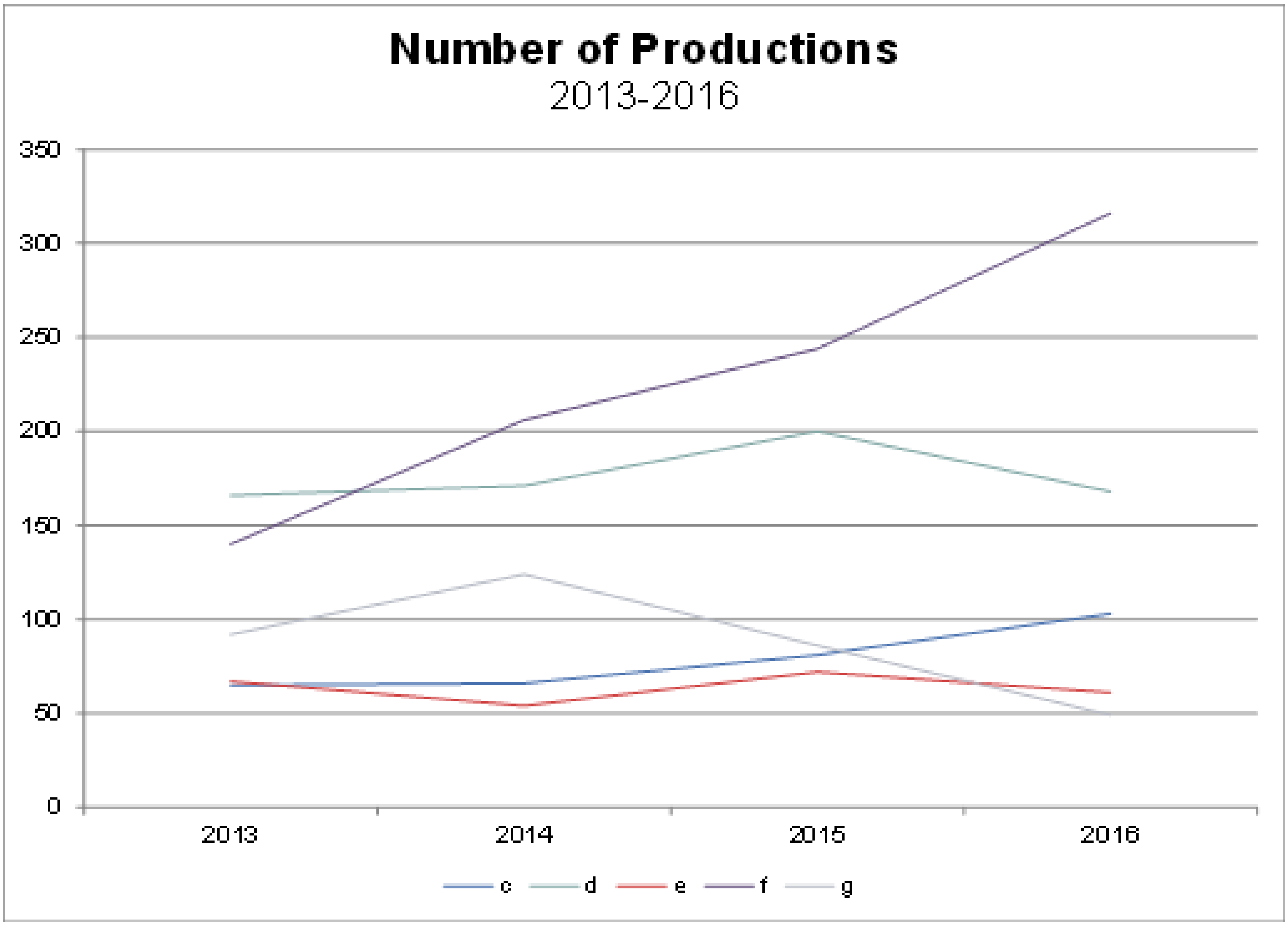
A drop in the number of performances this year combined with a decrease in Total Tickets Sold, resulted in a drop in Total Box Office Income of over £1M compared to the previous year.

The five most financially important venues for Other were

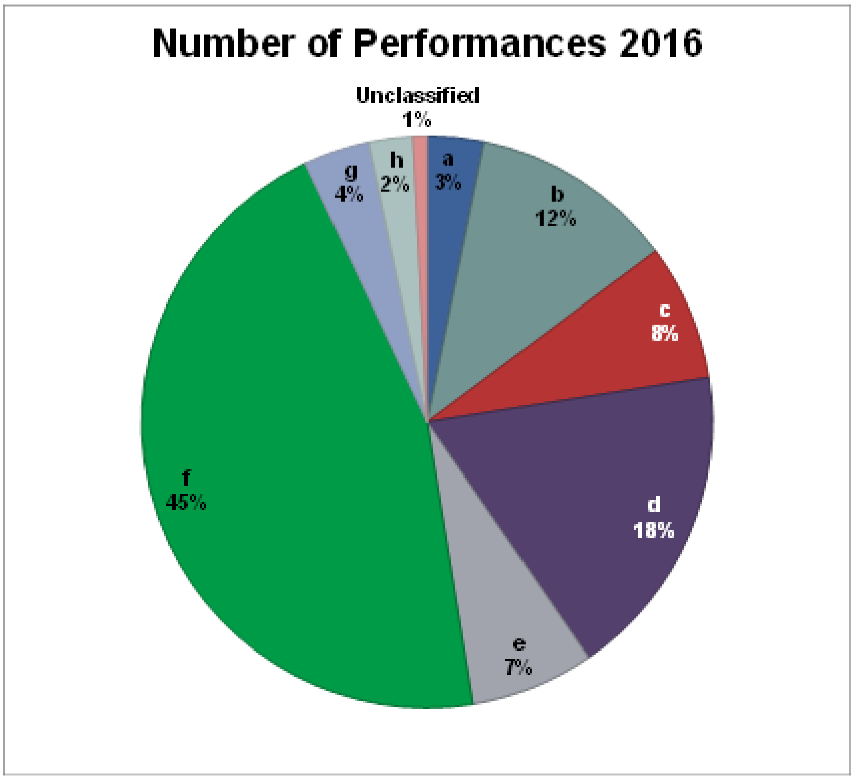
1. Principally presenting theatres with a capacity of over 1,000 (b)
2. Concert Halls (c)
3. Auditoria of principally presenting theatres with a capacity between 500-1,000 (d)
4. Auditoria of principally presenting theatres with a capacity between 200 and 500 (f)
5. Main Auditoria of principally producing theatres with capacity over 160 (e)

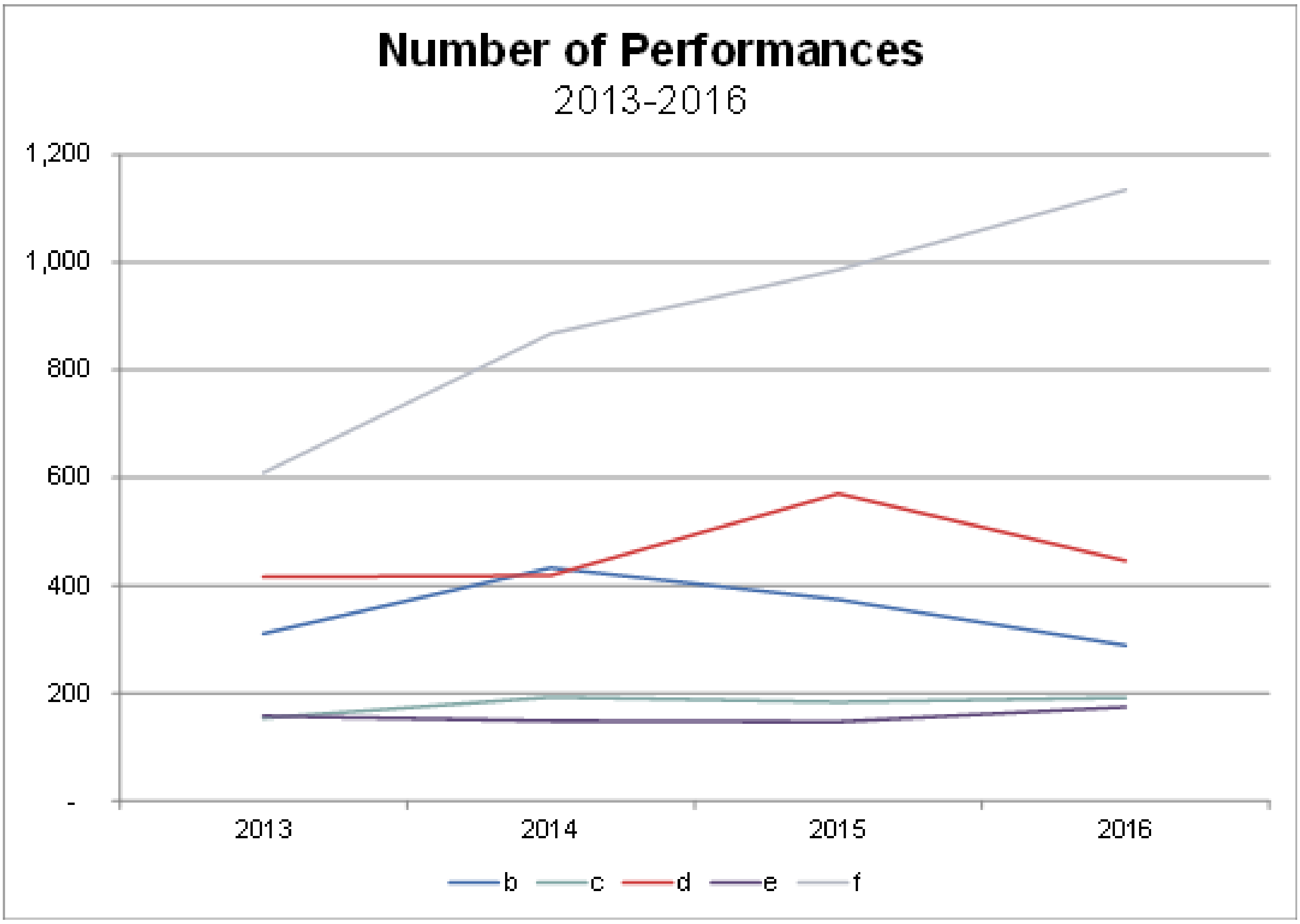
Together they accounted for 98% of total box office income.



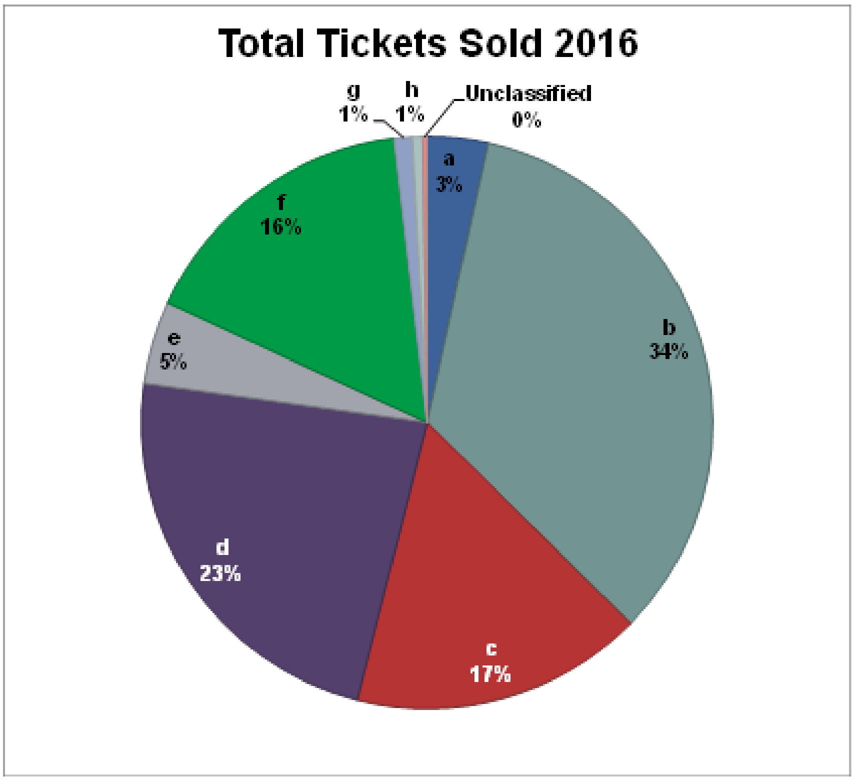


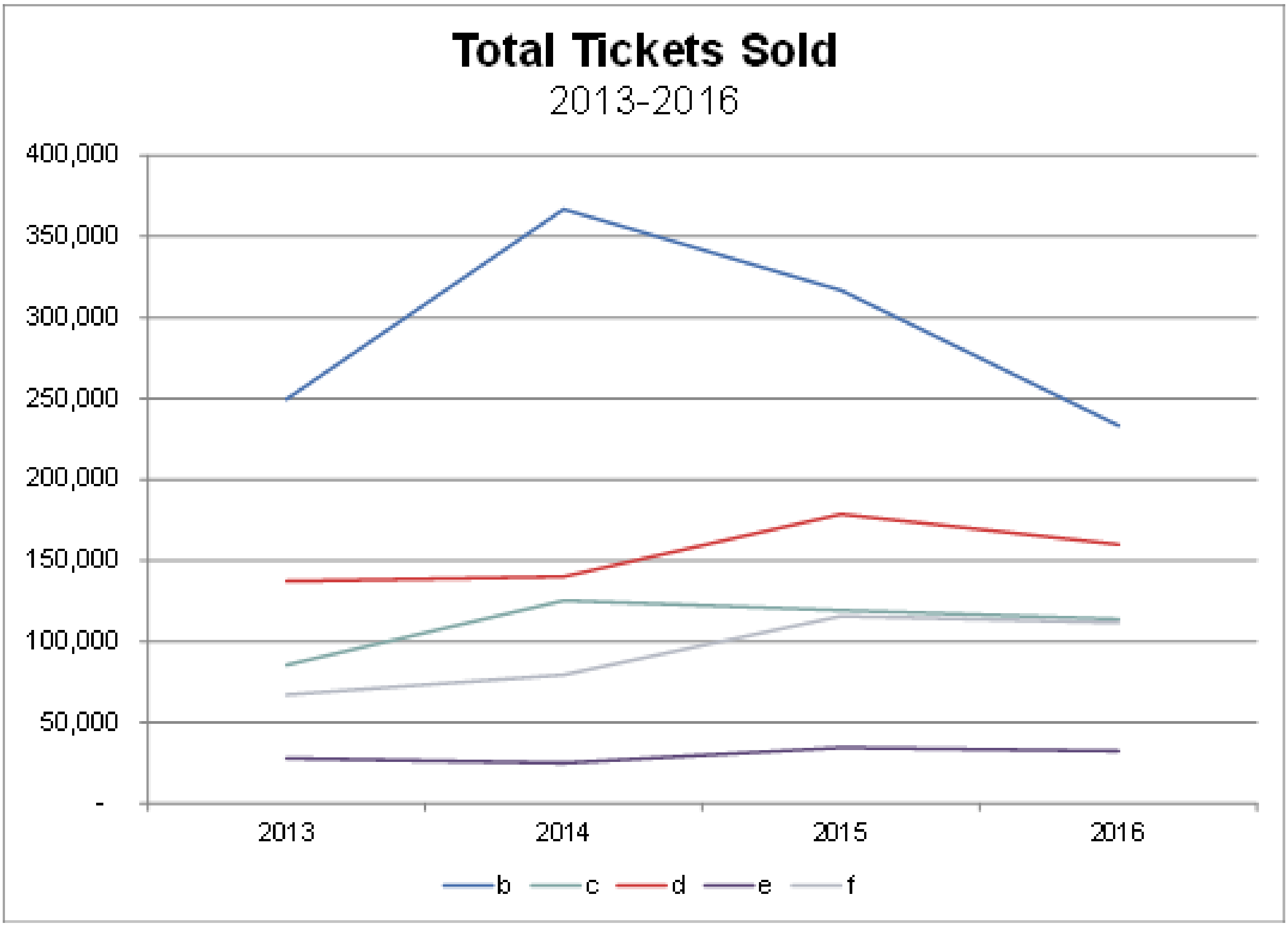
Auditoria of principally presenting theatres with a capacity between 200 and 500 (f) recorded a sharp increase in the number of productions and performances falling into the category 'Other'.



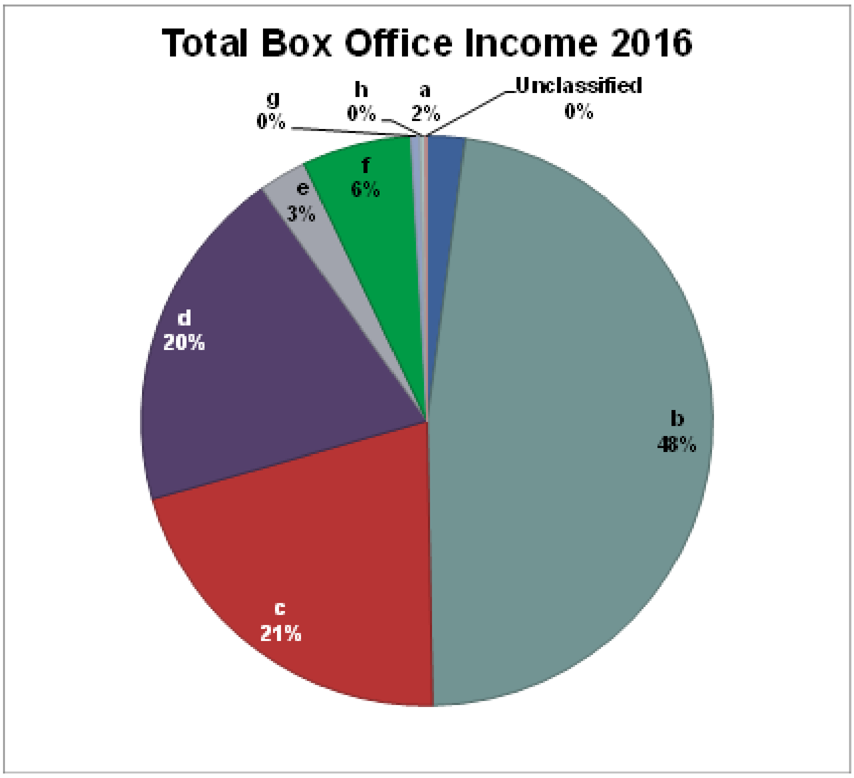


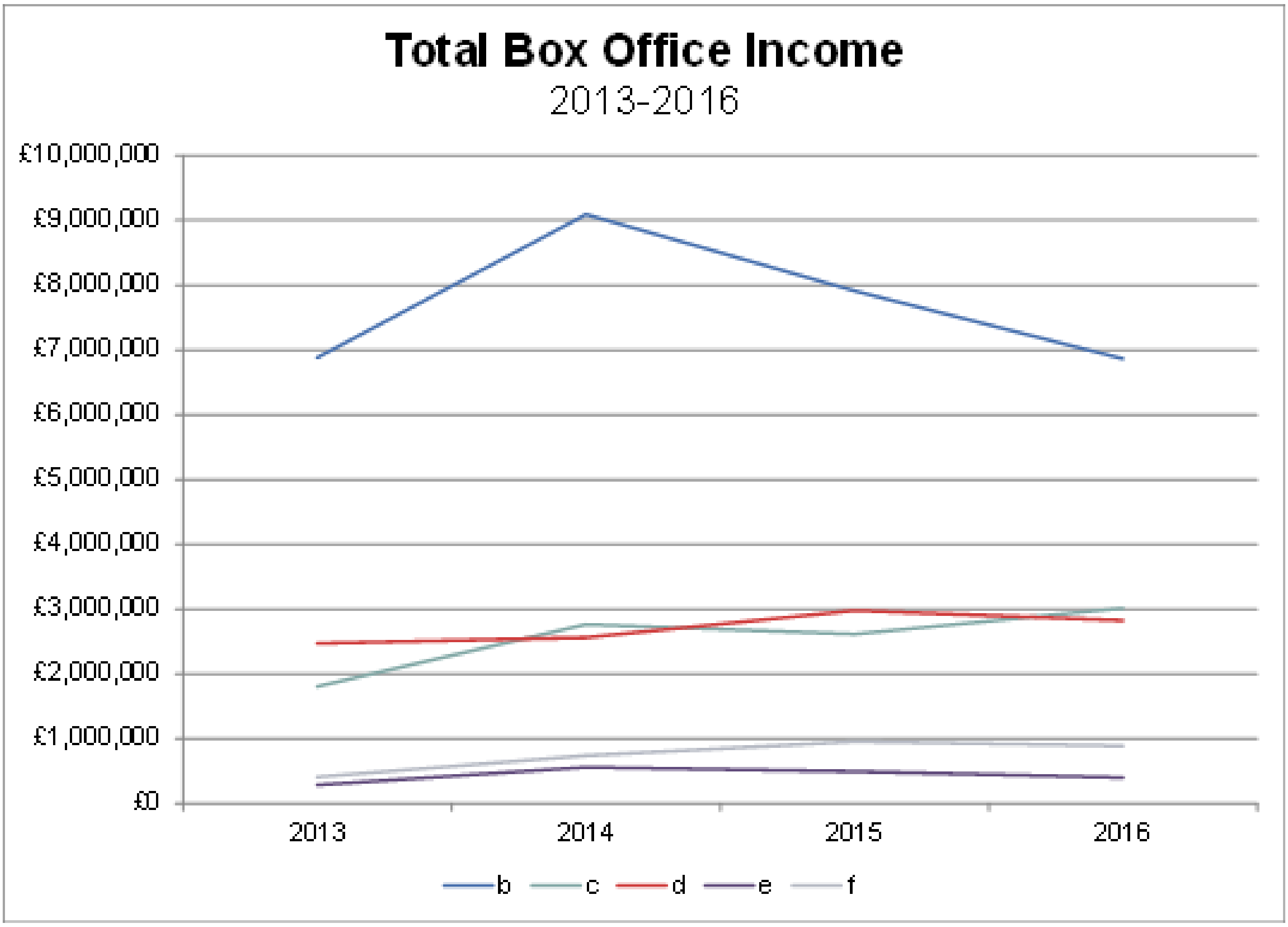
After three years of increasing numbers of performances, 2016 was the first year to see a decline overall. With the greatest proportion of all performances (45%), Auditoria of principally presenting theatres with a capacity between 200 and 500 (f) staged substantially more performances than any other venue type, and had around 200 more performances that the previous year, a number that has doubled since the study began.



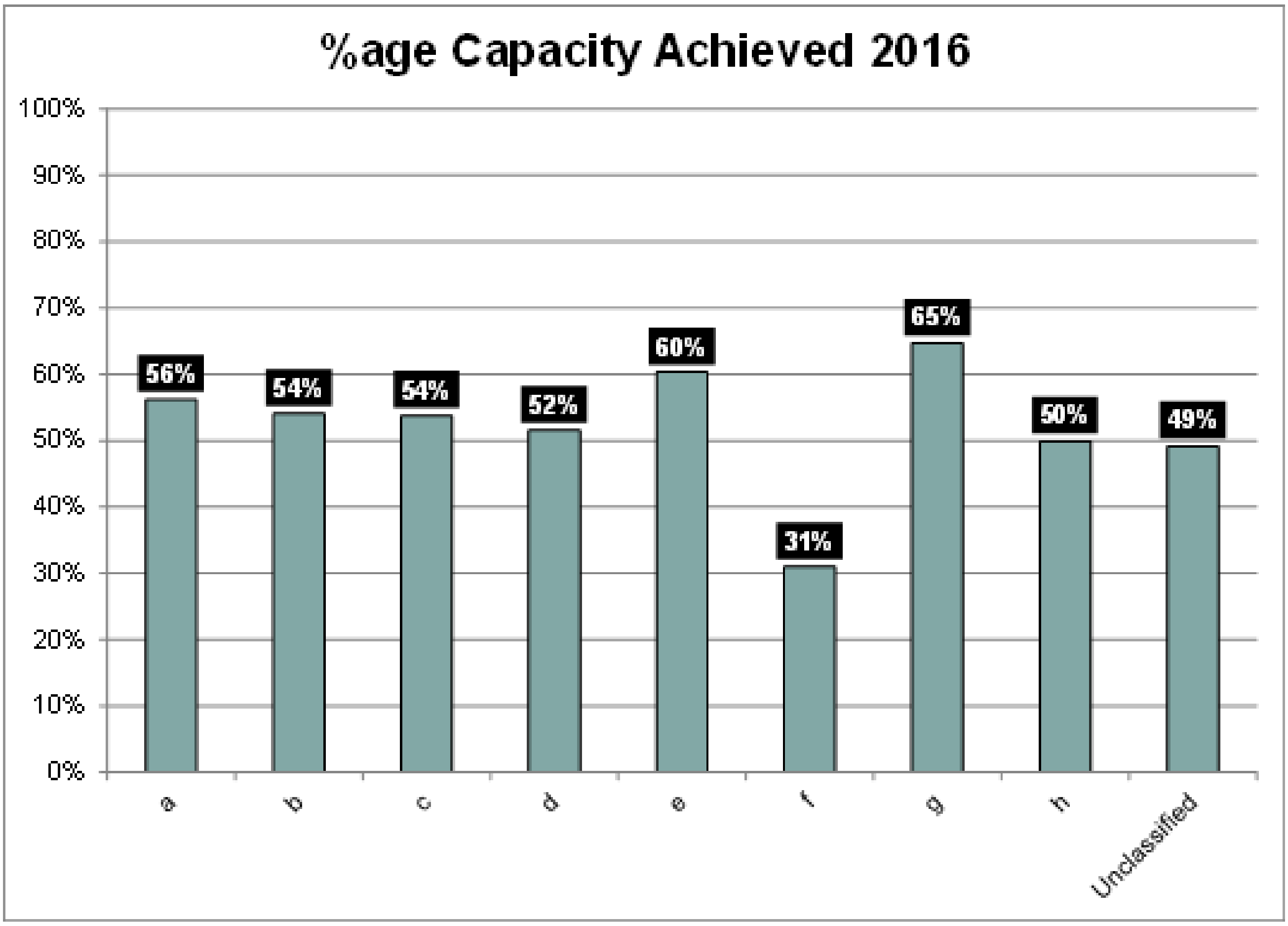


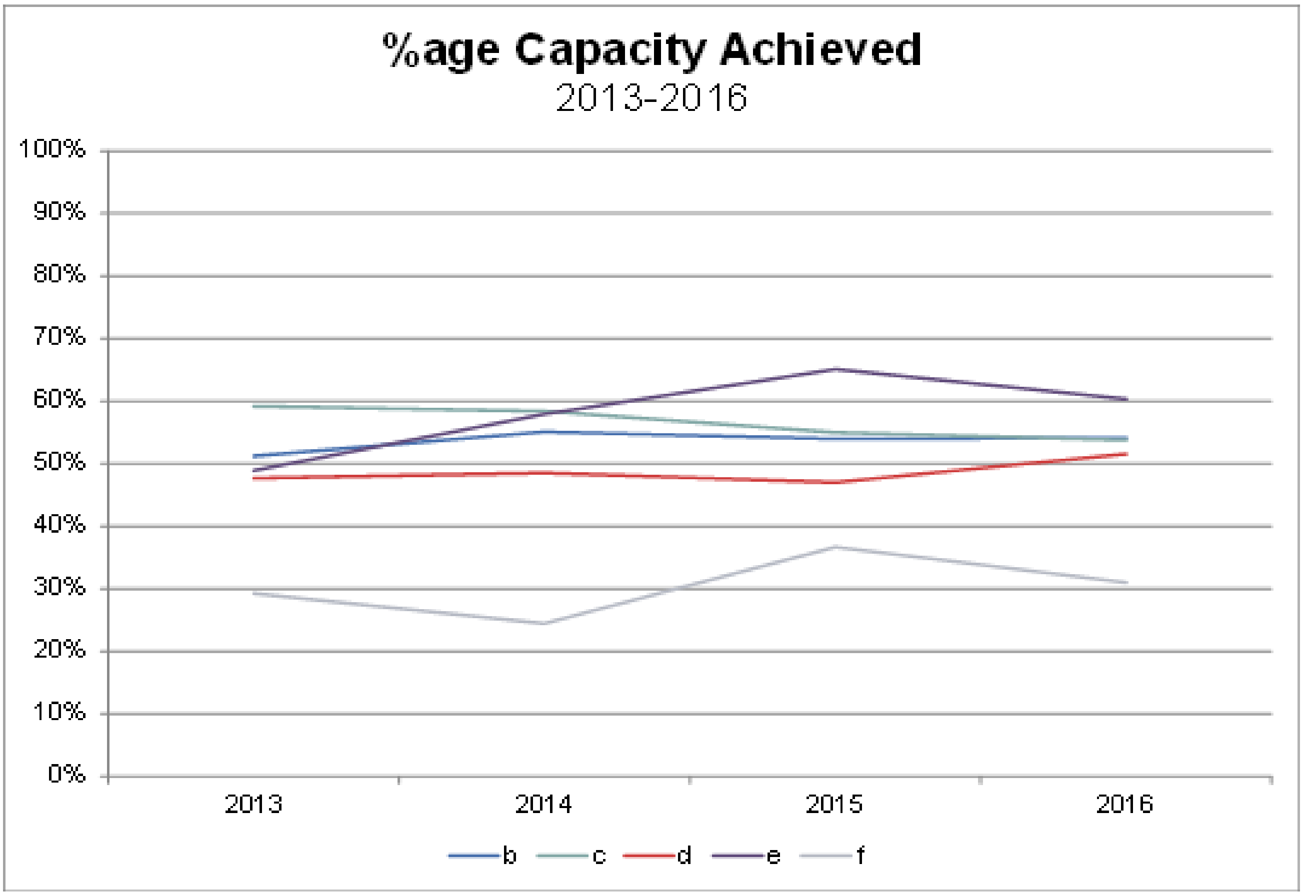
Principally presenting theatres with a capacity of over 1,000 (b) reported a drop of around 80,000 in the number of tickets sold, and in 2016 accounted for just over a third of all Tickets Sold. Other venue types also recorded a slight decline in sales.



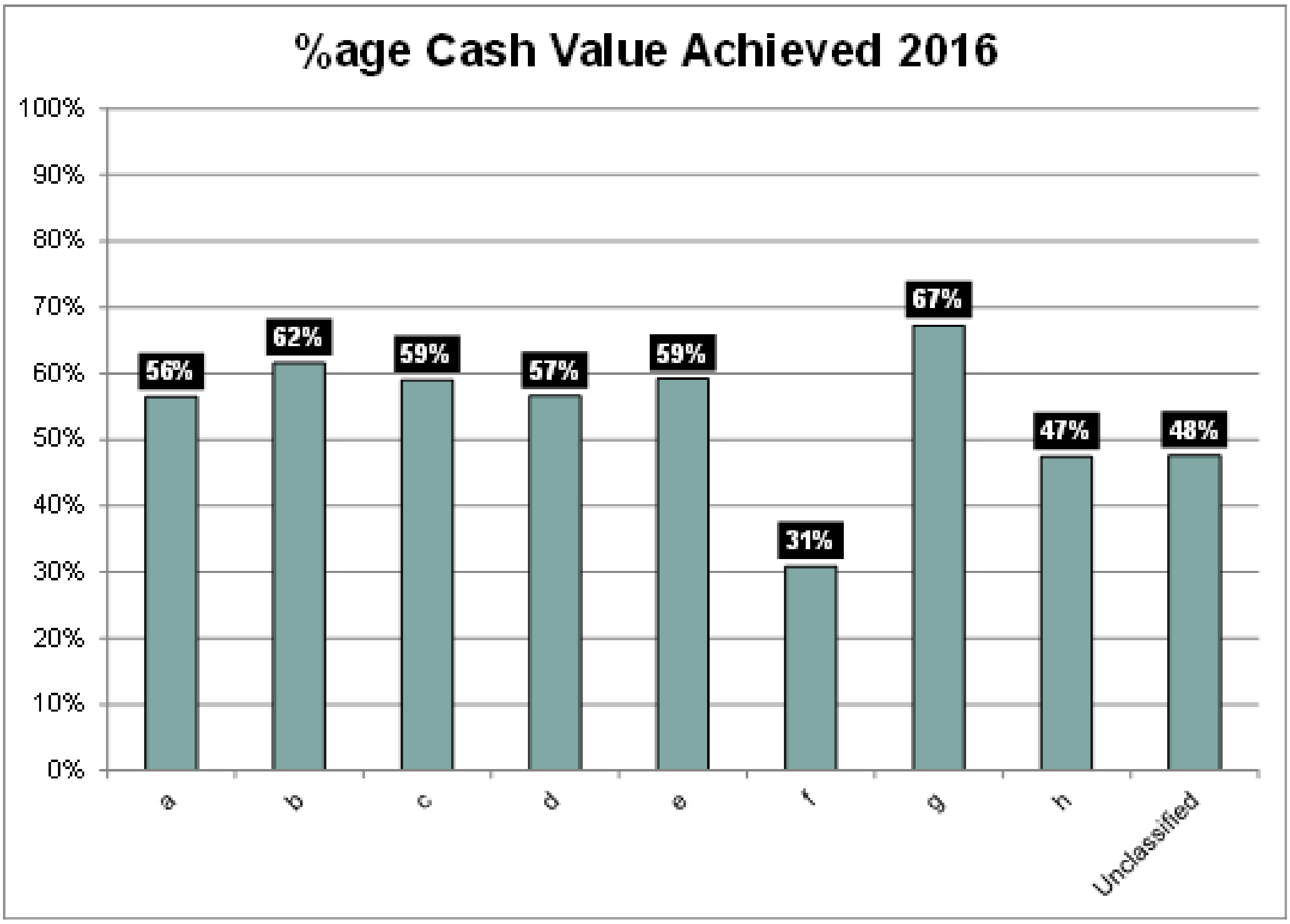


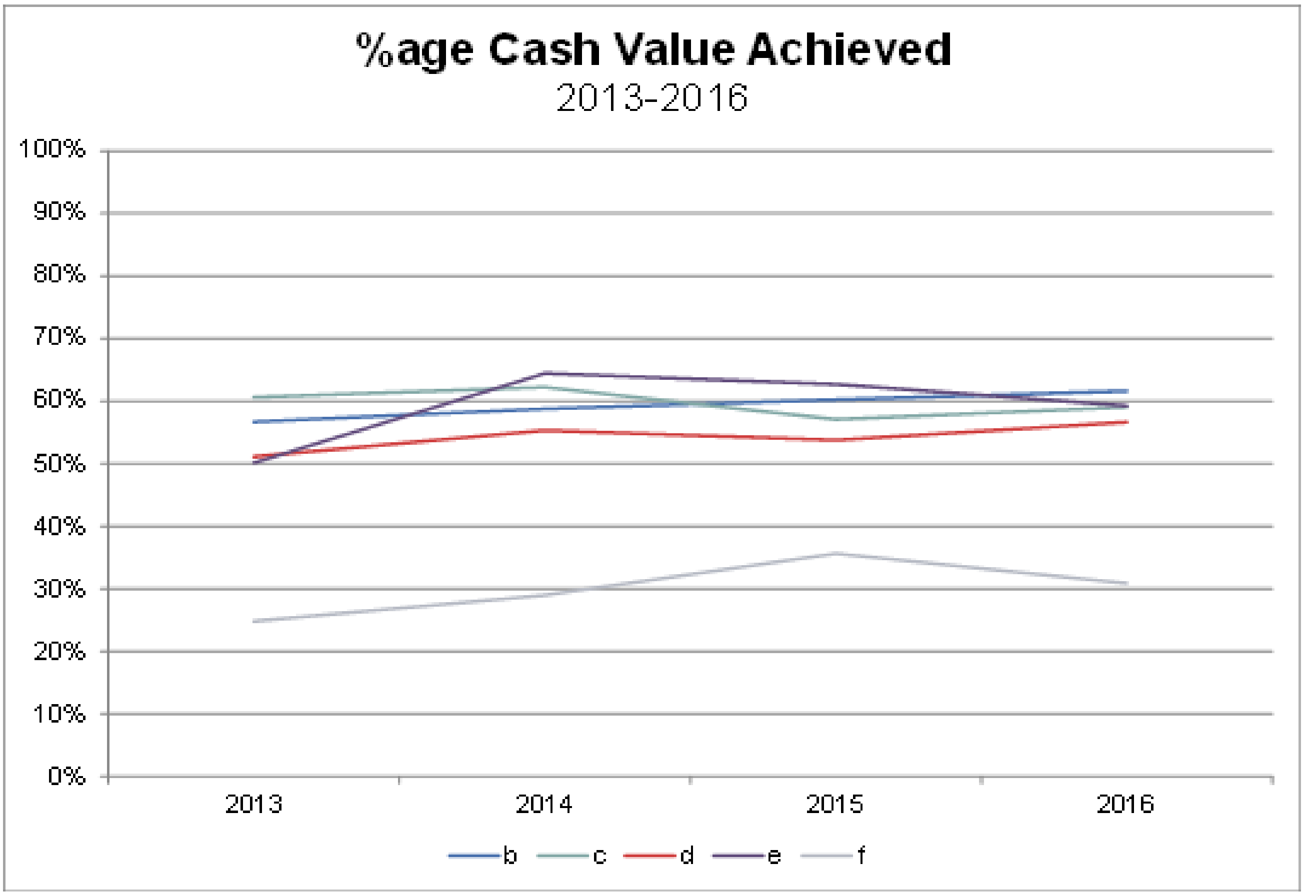
Principally presenting theatres with a capacity of over 1,000 (b) accounted for under 50% of Total Box Office Income in 2016, with the decline in Number of Tickets Sold contributing to a drop of over £1M in income.



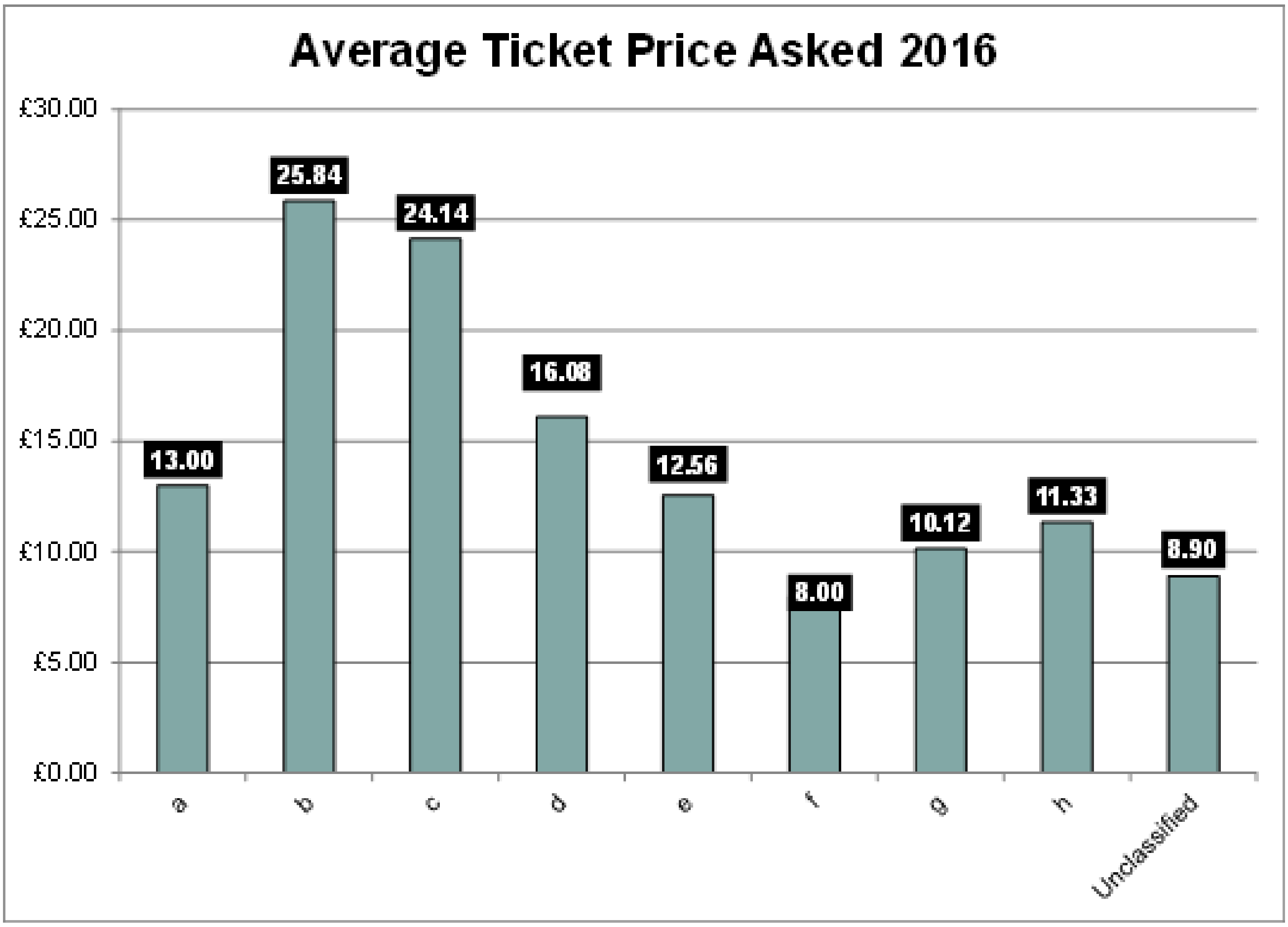


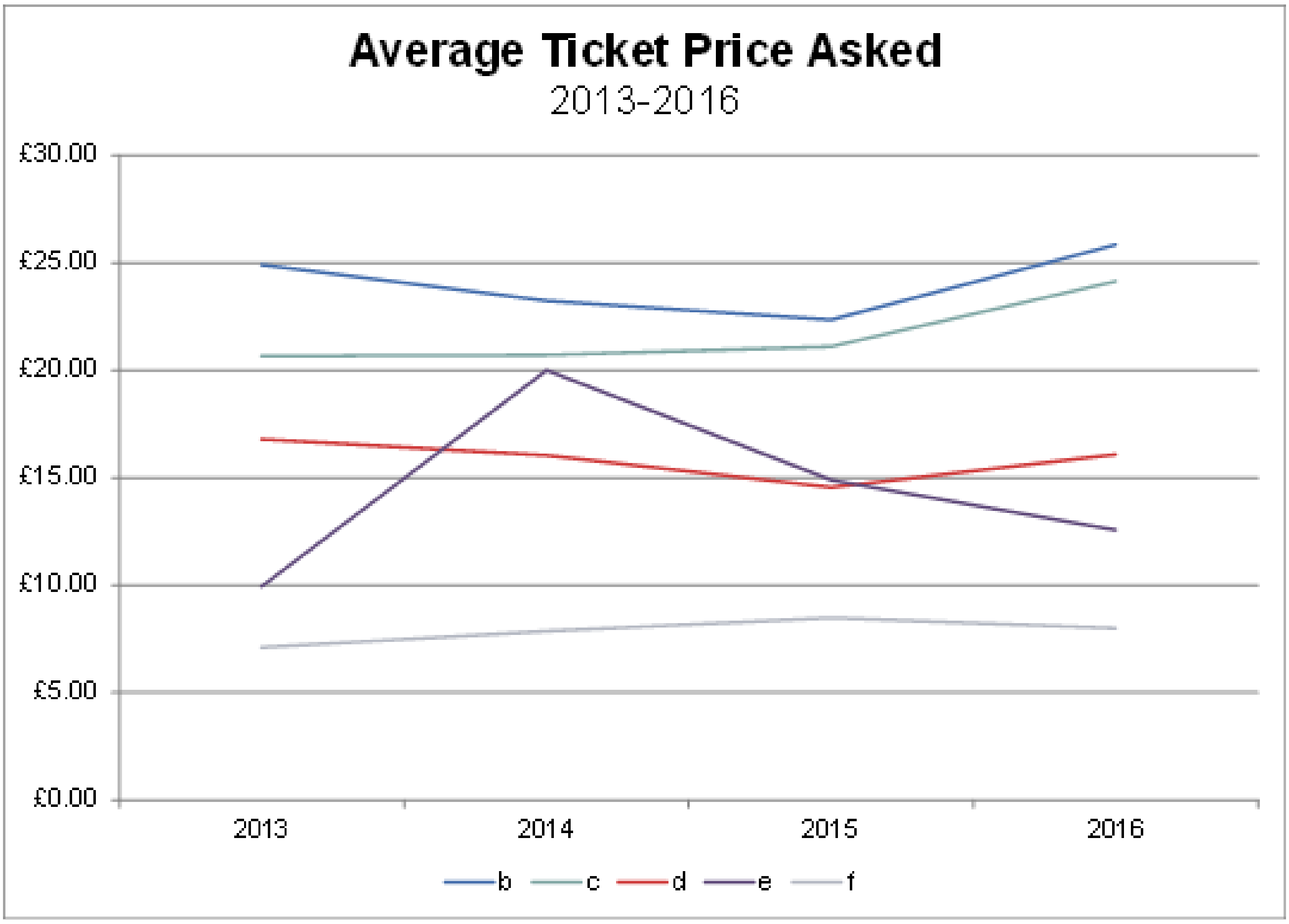
Despite having the highest number of performances, Auditoria of principally presenting theatres with a capacity between 200 and 500 (f) played to the smallest audiences, averaging only 31%. Other venue types reached at least 50% capacity.



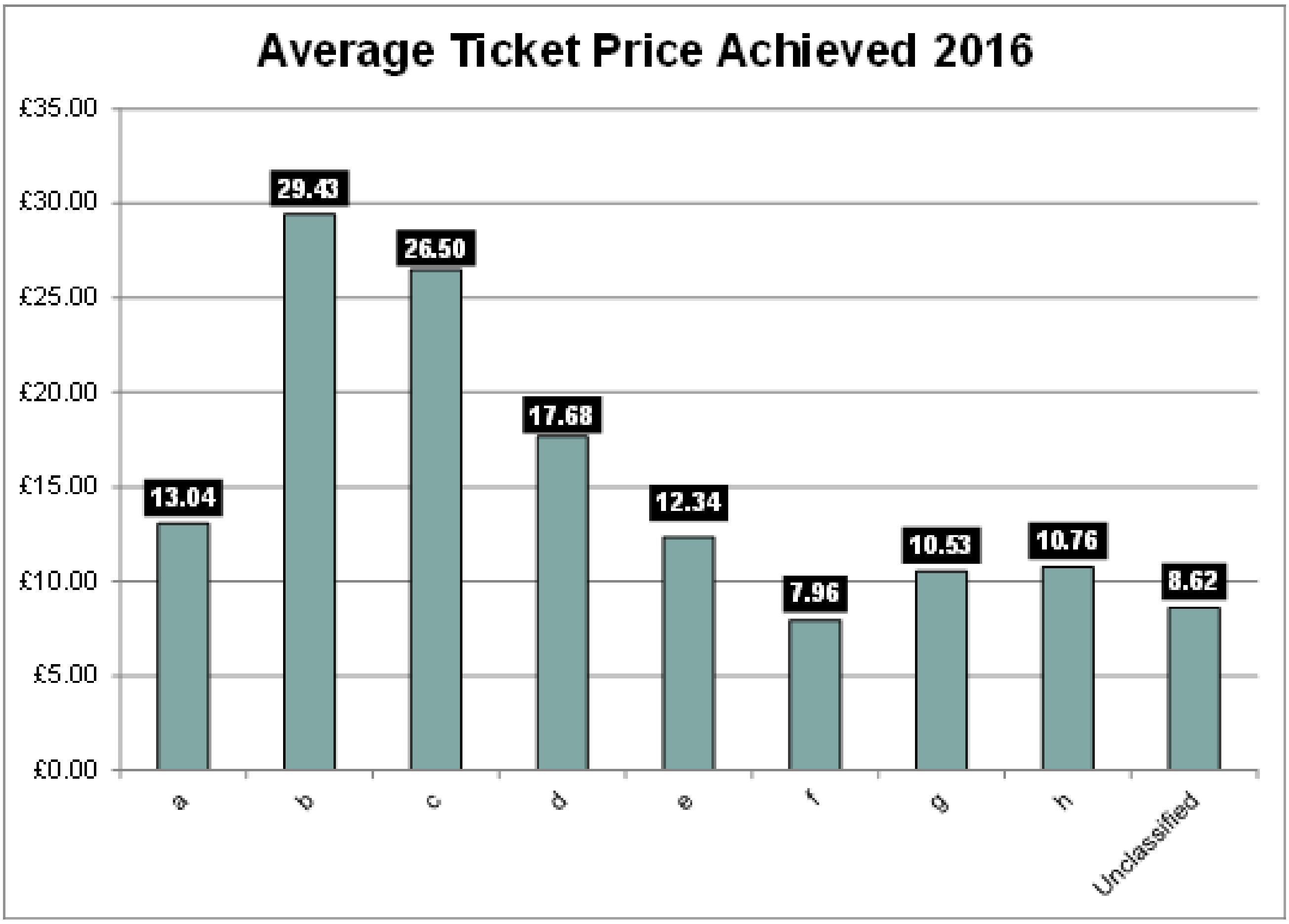


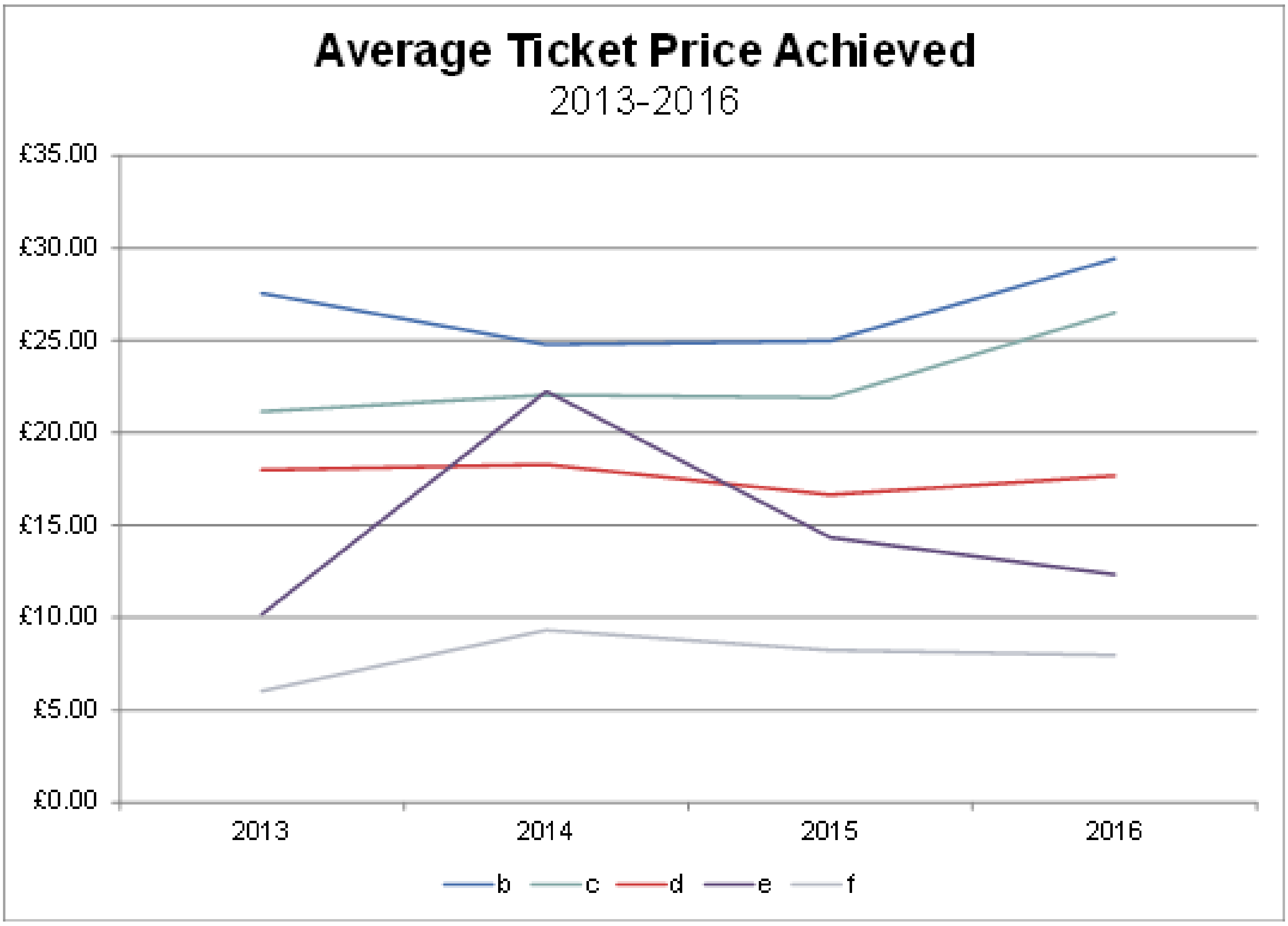
Auditoria of principally presenting theatres with a capacity between 200 and 500 (f) saw decline in yield for the first time following two years of moderate improvement. They still only achieved around 30% cash value. Conversely Auditoria of principally presenting theatres with a capacity between 500-1,000 (d), Concert Halls (c) and Principally presenting theatres with a capacity of over 1,000 (b) saw a slight improvement on yield in 2016.



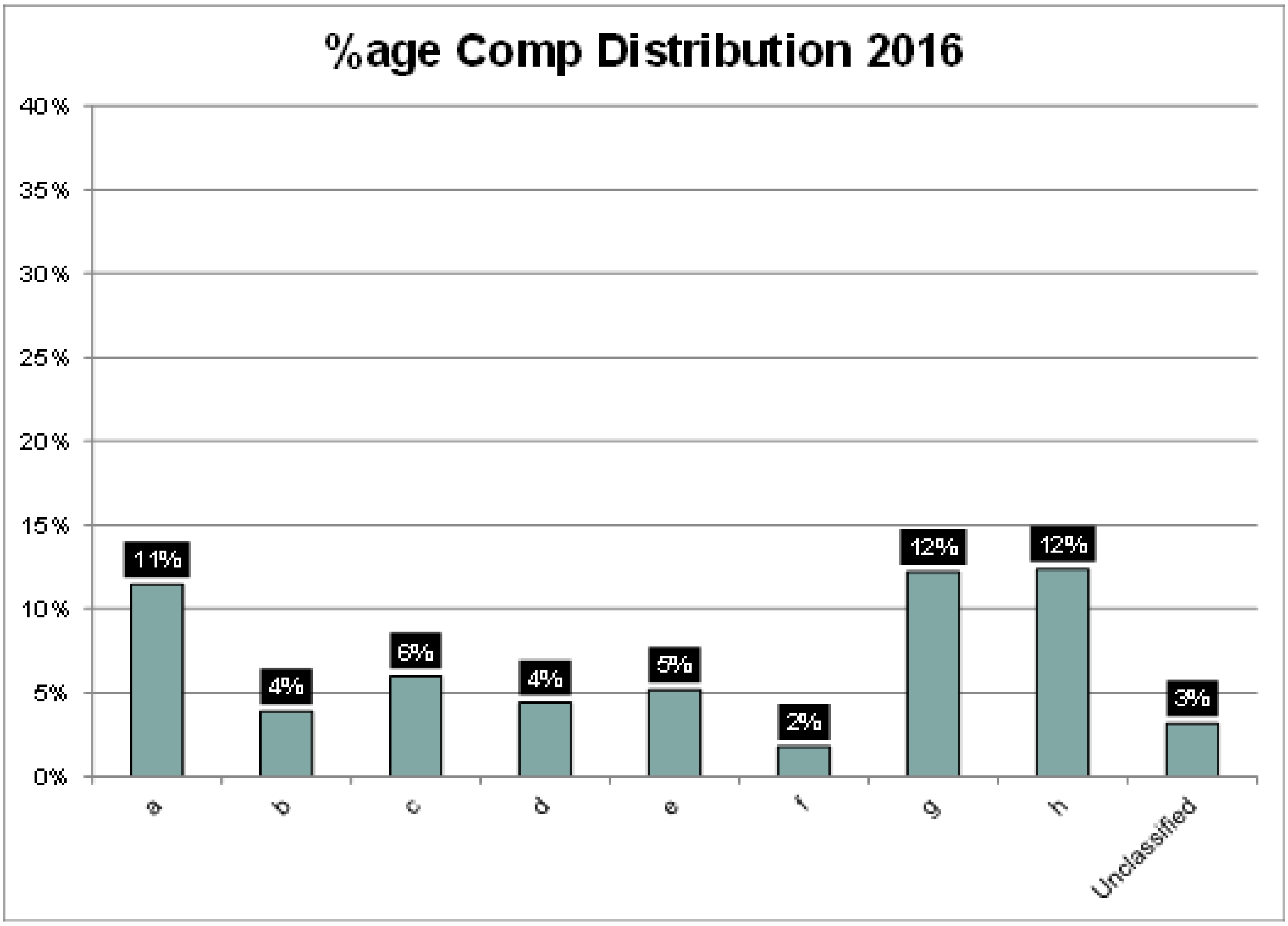


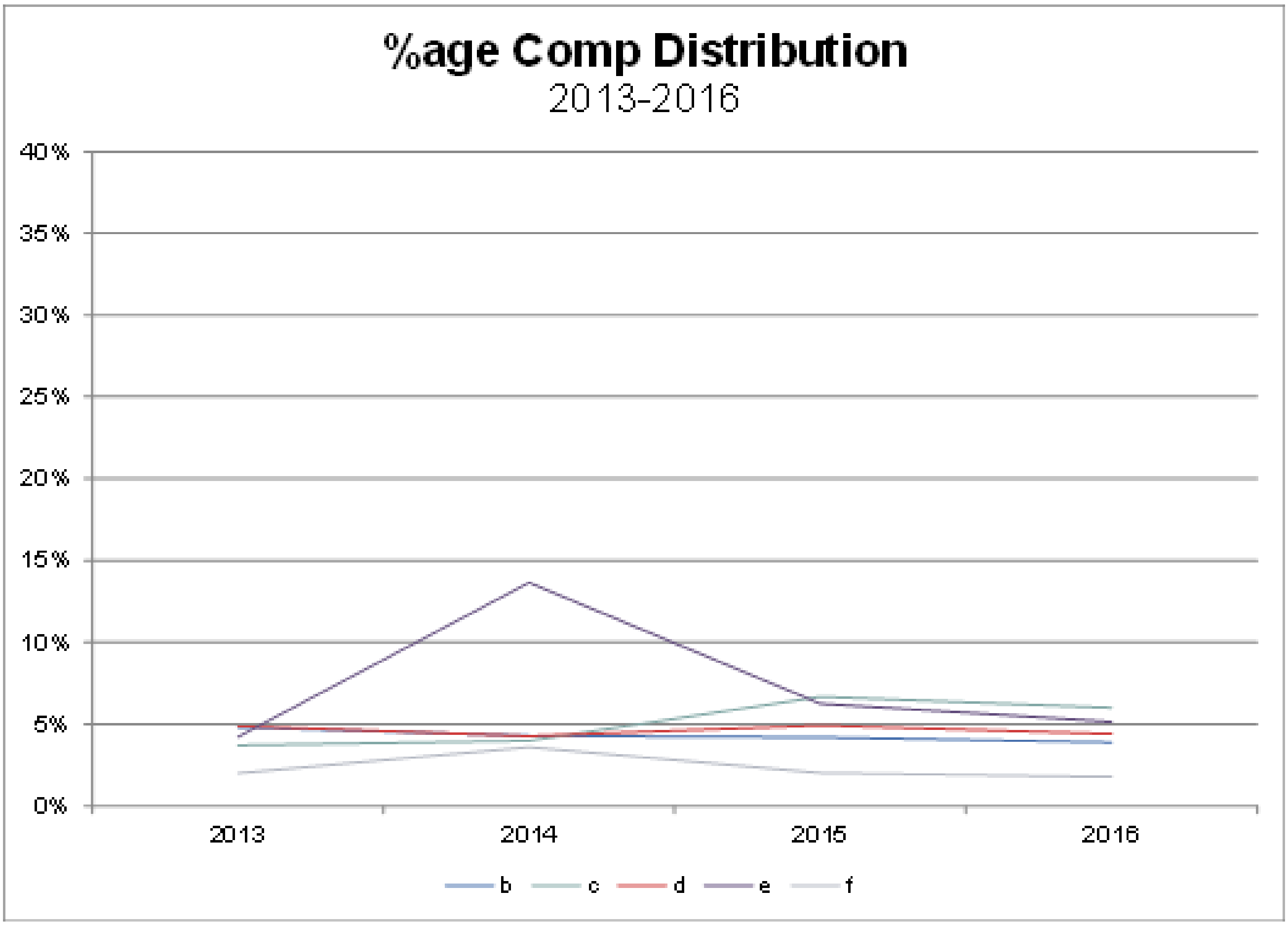
There is a marked difference between asked prices depending on venue type, from £8 to £26. Main Auditoria of principally producing theatres with capacity over 160 (e) continued to see decline in this area, whilst other venues saw uplift.





Most principal venue types saw growth in Average Ticket Price Achieved, with the exception of Main Auditoria of principally producing theatres with capacity over 160 (e), who continued their trend of decline, however this was less dramatic than 2015.





There was a slight drop in comp distribution when compared to 2015, with most principal venue types maintaining around 5% unpaid seats.