E: Main auditoria of principally producing theatres with capacity over 160

Belgrade Theatre	Studio Belgrade
Birmingham Repertory Theatre	The Studio Birmingham Rep
Bush Theatre	Bush Theatre
Chichester Festival Theatre	Minerva Theatre
Citizens Theatre	Main Theatre Citizens
Contact	Space 1
Derby Theatre	Derby Theatre
Dundee Repertory Theatre	Dundee Repertory Theatre
Hull Truck Theatre	Hull Truck Main Theatre
Leicester Theatre Trust	Studio Leicester
Lyric Theatre, Belfast	Lyric Theatre
Marlowe Theatre	The Marlowe Studio
Mercury Theatre	Mercury Theatre Main House
New Vic Theatre, Newcastle-under-Lyme	Main House New Vic
New Wolsey Theatre Ipswich	Main theatre New Wolsey
Northampton Theatres Trust Ltd	Royal Theatre
Northern Stage	Stage 1
Nuffield Theatre	Main House Nuffield
Octagon Theatre	Main Auditorium Bolton
Park Theatre	Park 200
Pitlochry Festival Theatre	Main House Pitlochry
Polka Theatre for Children	Auditorium Polka
Queen's Theatre Hornchurch	Queen's Theatre Hornchurch
Royal Shakespeare Company	Swan Theatre stage
Salisbury Playhouse	Main Theatre Salisbury
Sheffield Theatres Trust Ltd	Studio Sheffield Theatres
Sherman Cymru	Main House Sherman
Stephen Joseph Theatre	The Round SJT
Theatre by the Lake	Main Theatre Theatre by the Lake
Theatre Royal Plymouth	Drum Theatre
Tricycle Theatre	Tricycle Theatre
Unicorn Theatre	Weston Theatre
Watermill Theatre	Watermill Theatre
Watford Palace Theatre	Watford Palace Theatre
West Yorkshire Playhouse	Courtyard Theatre
York Theatre Royal	Main House York

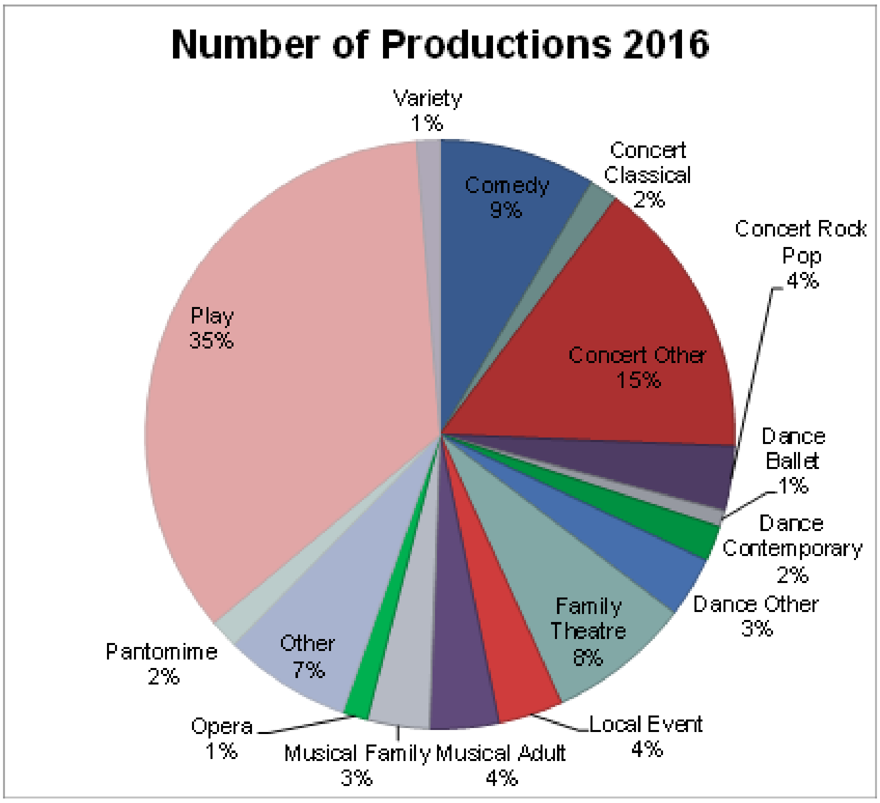
Note: Not all venues listed above have provided data for the entire study period.

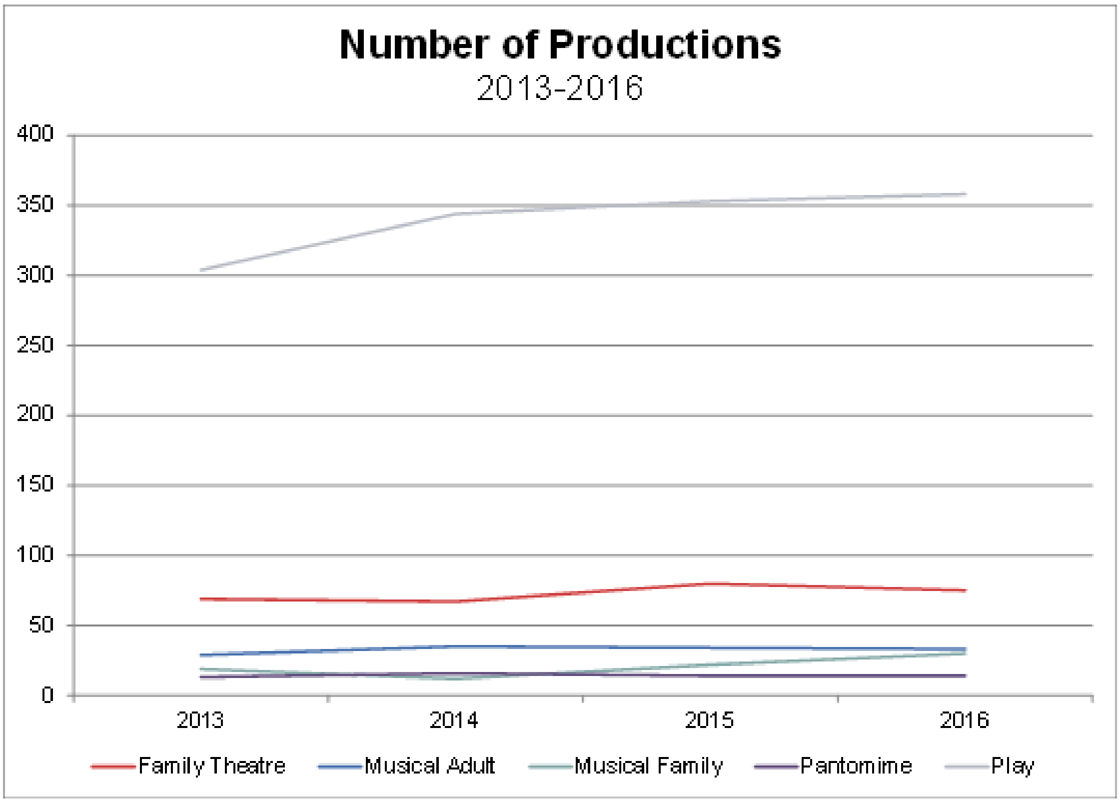
Headlines

- 19% increase in box office income has been driven principally by a growth in ticket sales at the larger of these venues.
- Average ticket price achieved has risen by 8%.
- The majority of the uplift in income has been in plays and comedy.

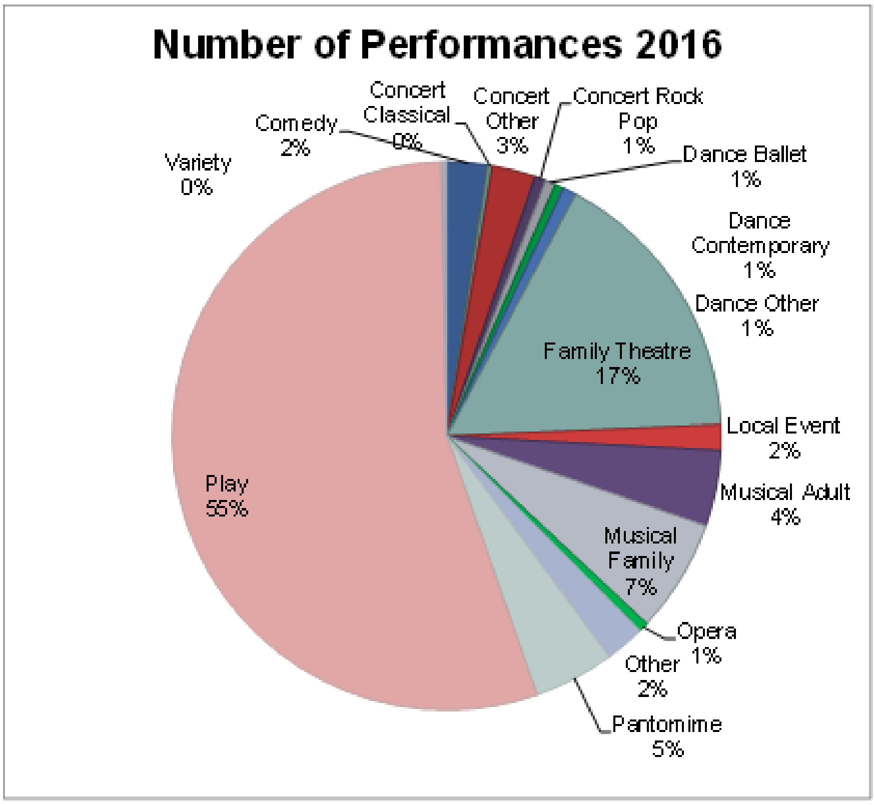
	Number of productions	Number of performances	Total tickets sold	Total Box Office Income	%age capacity achieved	%age cash value achieved	Average ticket price asked	Average ticket price achieved
2013	859	7,886	1,696,753	£25,342,030	57%	51%	£16.66	£14.94
2014	892	8,082	1,742,496	£27,458,470	59%	51%	£17.94	£15.76
2015	900	7,595	1,675,044	£27,287,747	60%	53%	£18.41	£16.29
2016	874	7,531	1,774,463	£30,753,509	63%	57%	£19.32	£17.33
Change 2013-16	15	-355	77,710	£5,411,479	+6.63%	+5.98%	+£2.66	+£2.40
Change 2015-16	-26	-64	99,419	£3,465,762	+2.92%	+3.34%	+£0.91	+£1.04

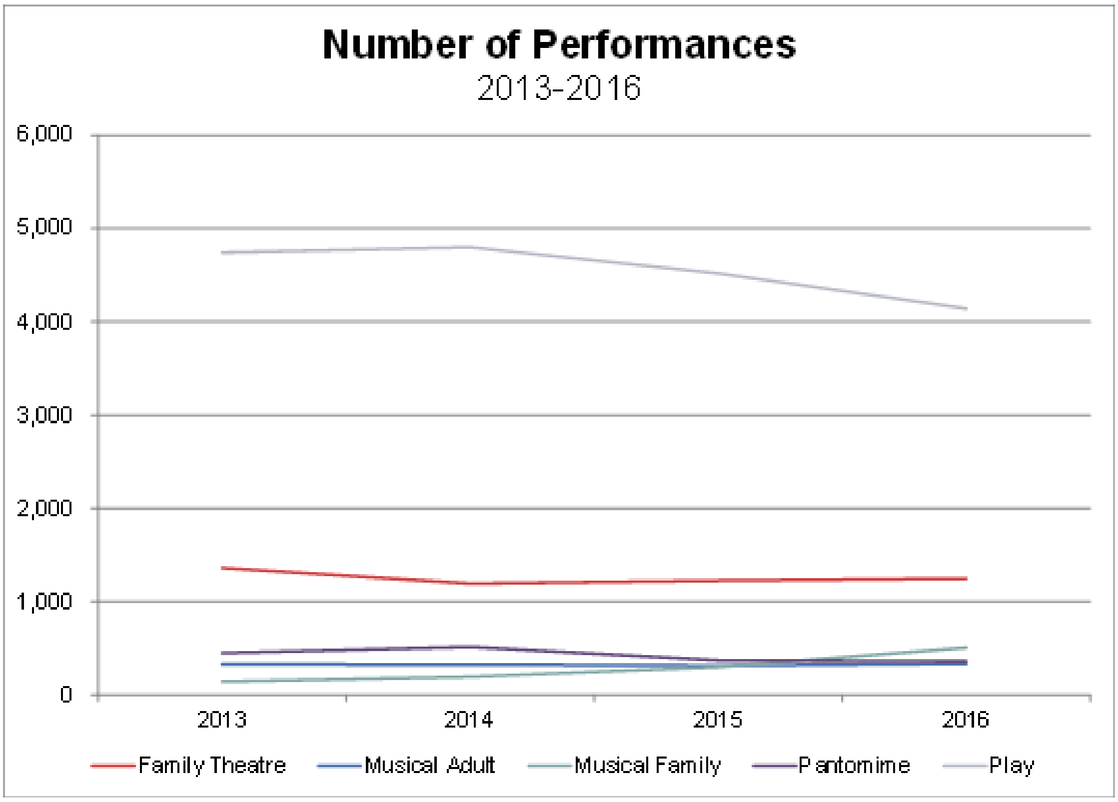
The five most financially important genres for this type of venue in 2016 were Plays, Family Theatre, Pantomime, Musical Family and Musical Adult. Together, they accounted for 90% of all box office revenue. Despite a fall in the number of performances, across the study period there was an overall growth in both tickets sold and income.



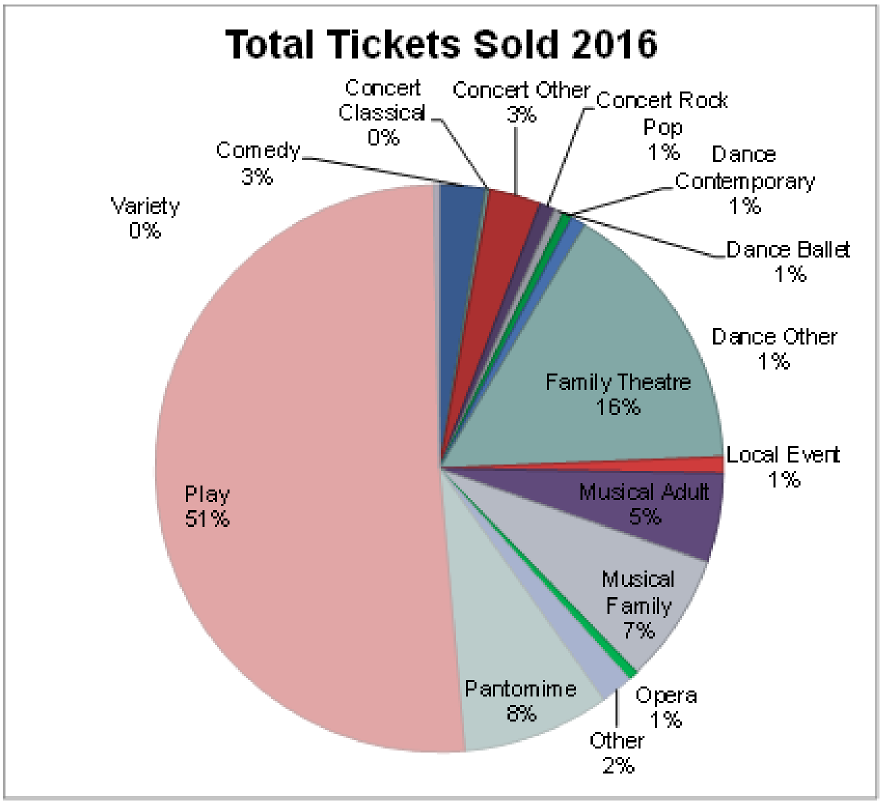


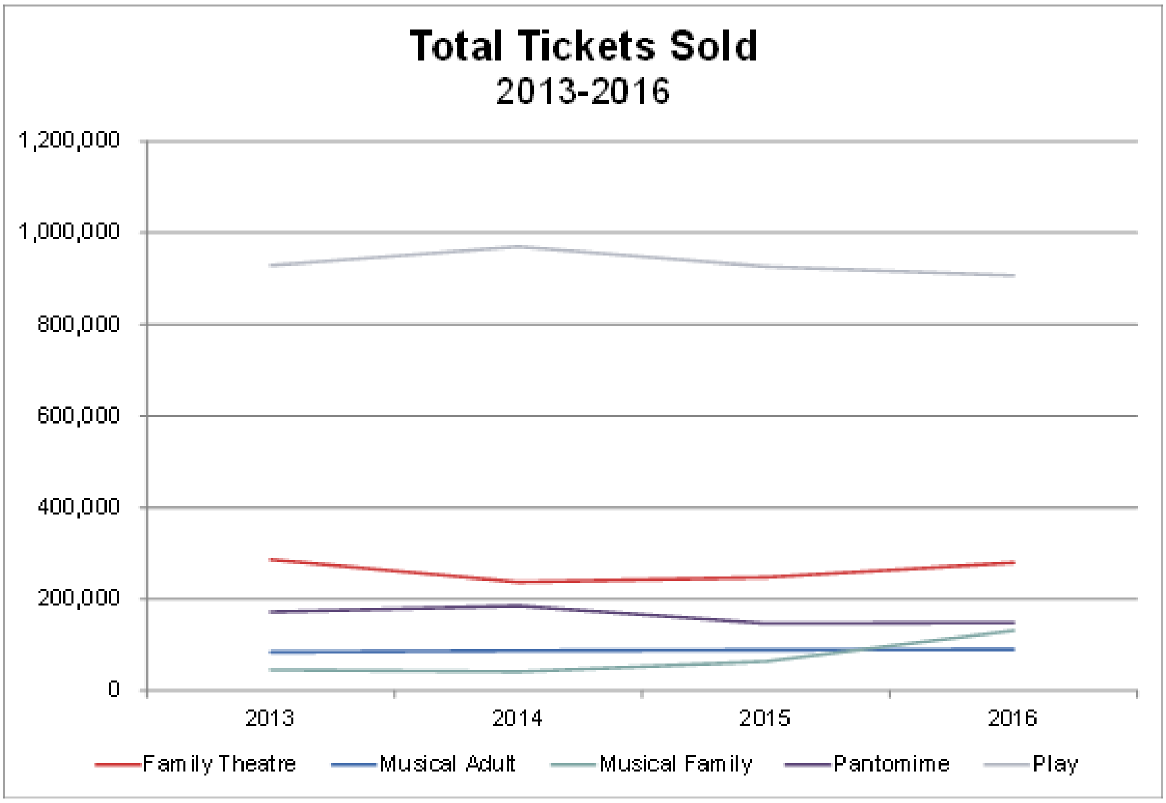
Plays were by far the largest genre for number of productions in 2016, followed by Concert Other and Comedy. While all the other principal genres have flatlined for numbers of productions since 2013, Plays have increased by 18%.



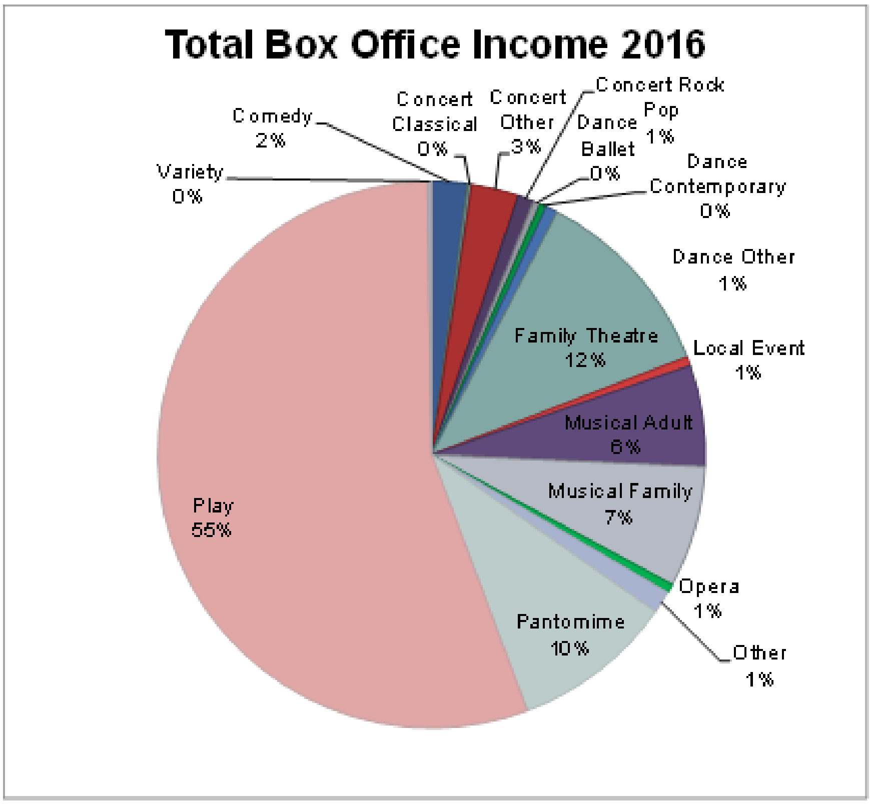


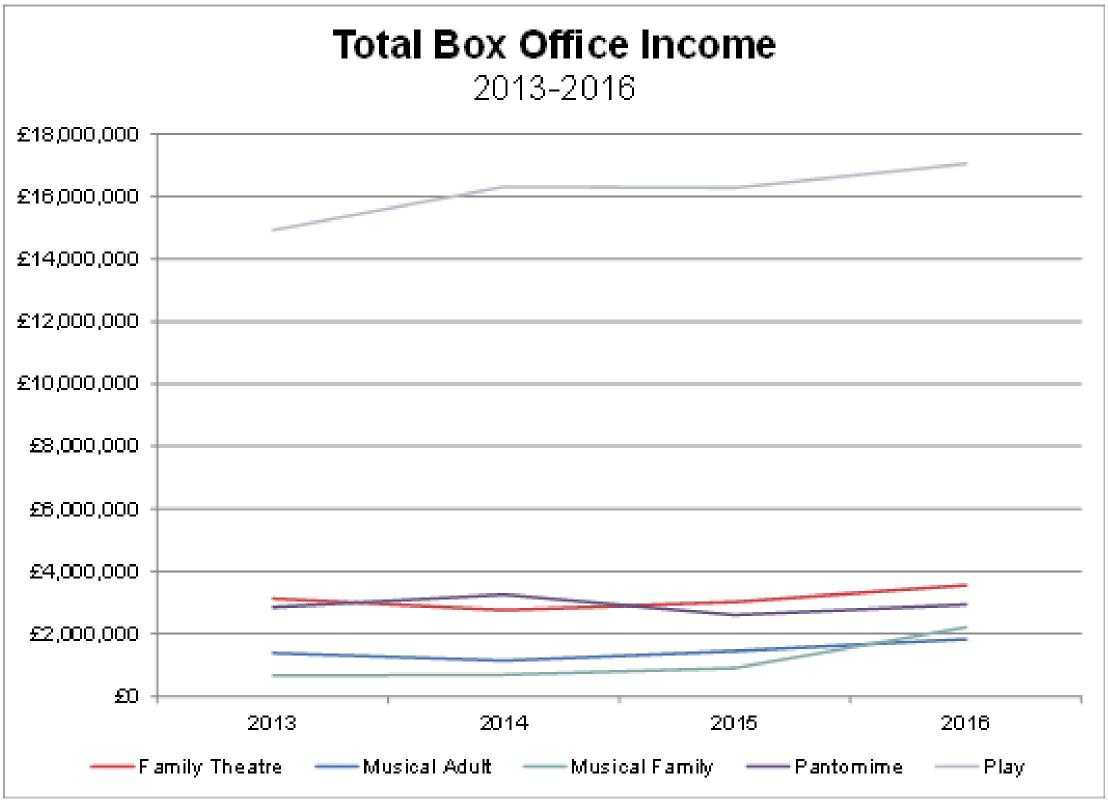
Plays account for over 50% of performances, well ahead of Family Theatre and Musical Family. While the number of productions of Plays has grown over the study period the number of performances has dropped by over 800 per year as the average length of run has reduced.



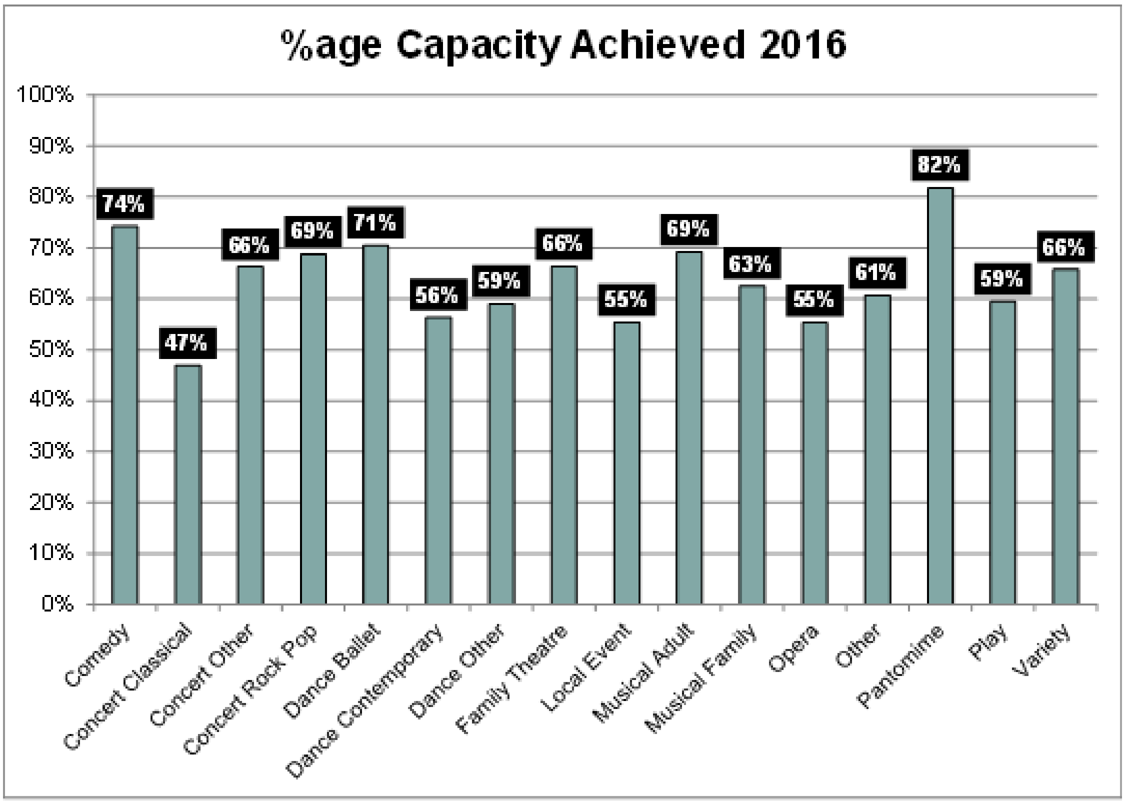


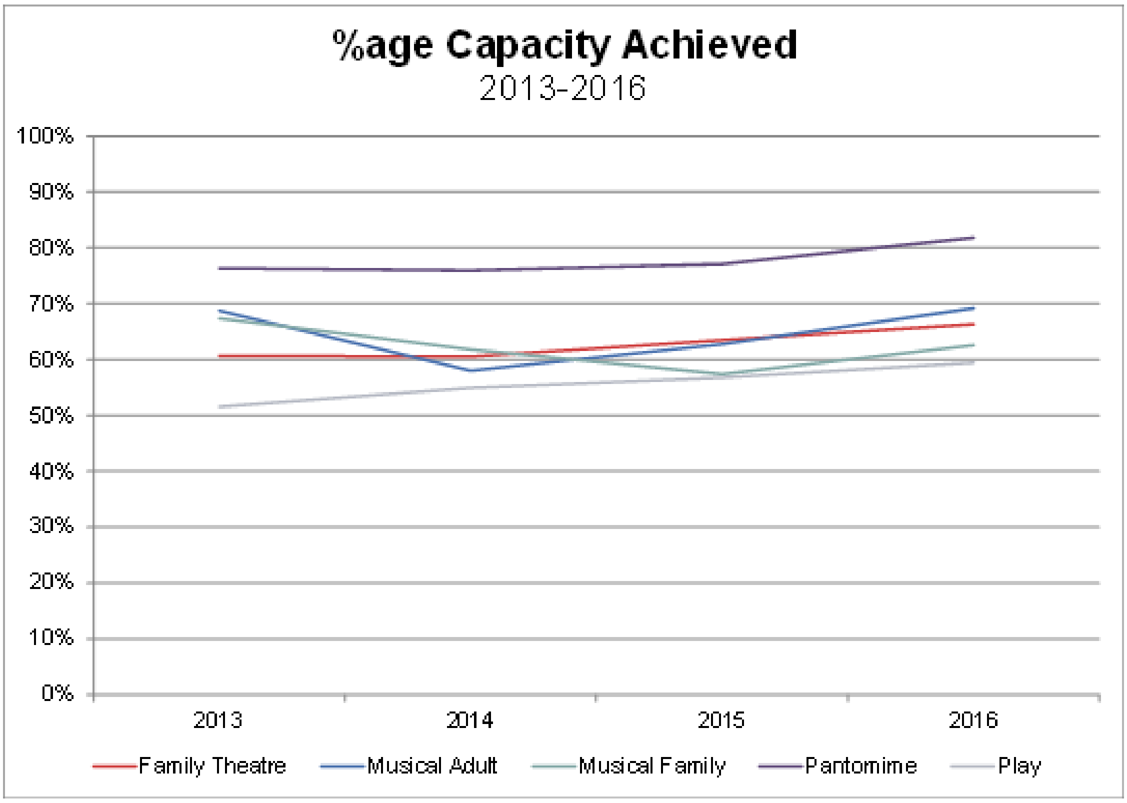
Plays accounted for the largest volume of ticket sales, despite a slight reduction over the study period. Family Theatre has seen growth over the last couple of years, returning to the same volume as 2013 sales, but Pantomime has reported decline in this area.



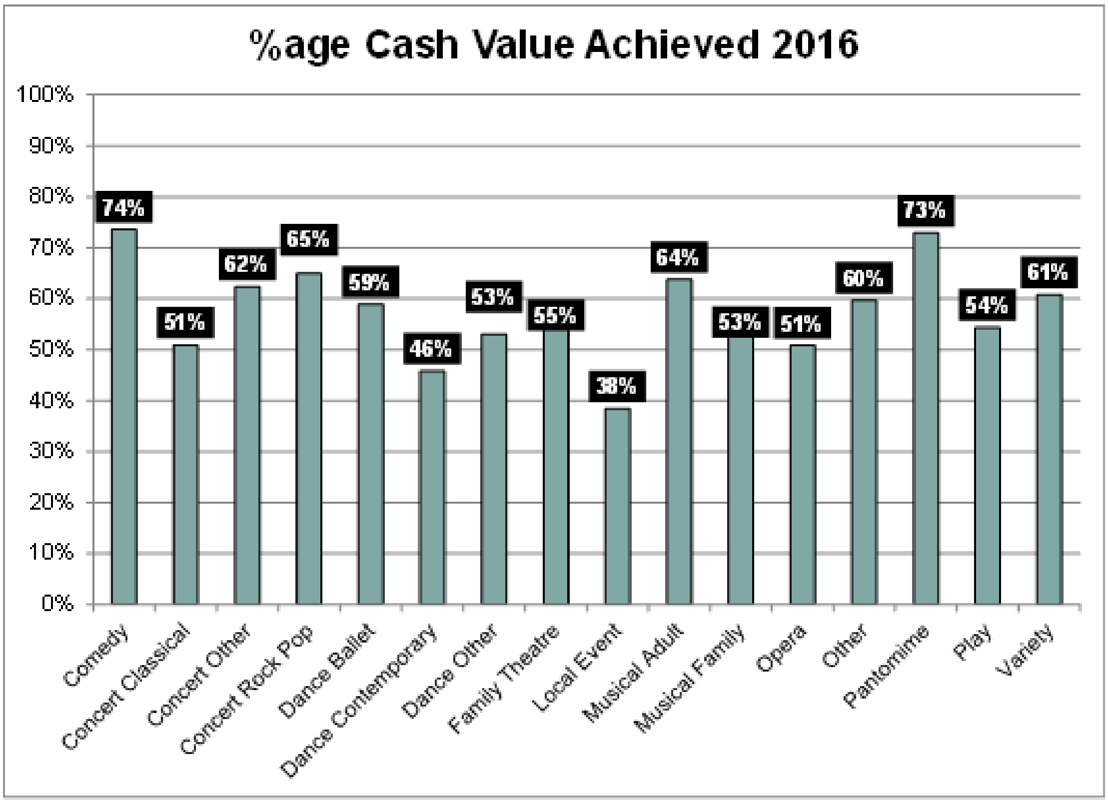


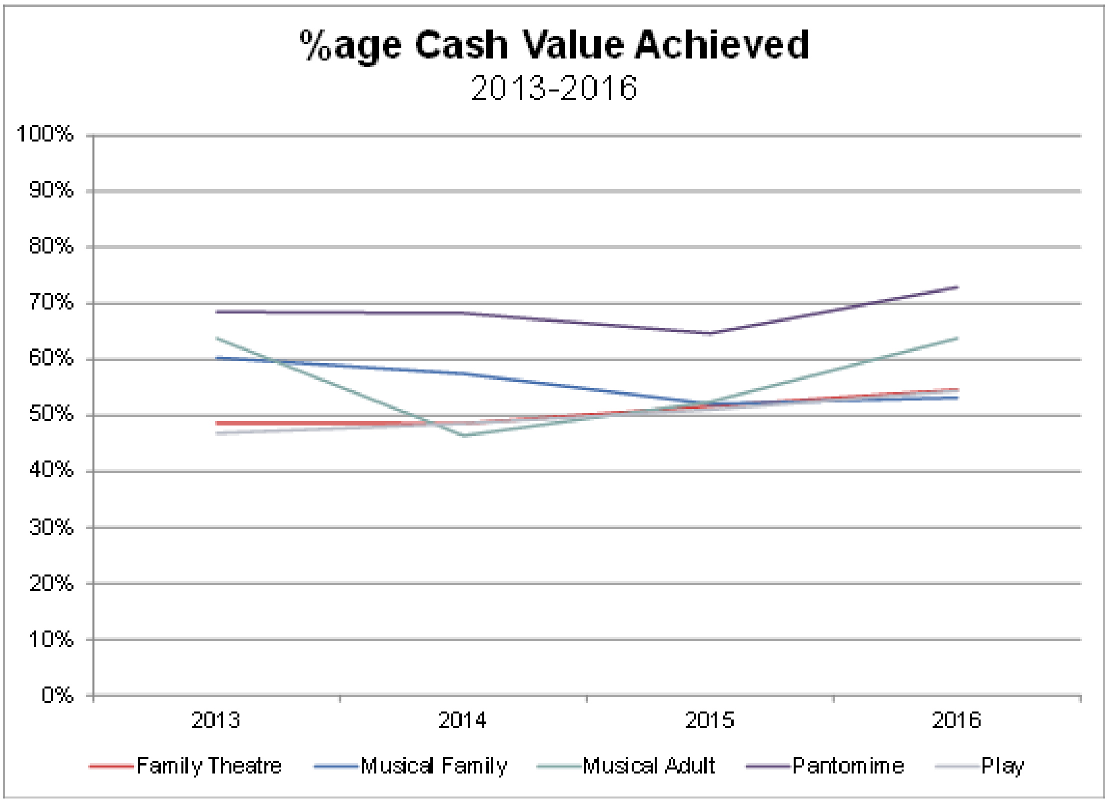
Despite falling sales, income has risen for Plays across the study period and in 2016 they account for 55p in every £1 from Box Office sales. All the other principal genres have seen at least a slight rise across the study period with Musical Family more than tripling its revenue.



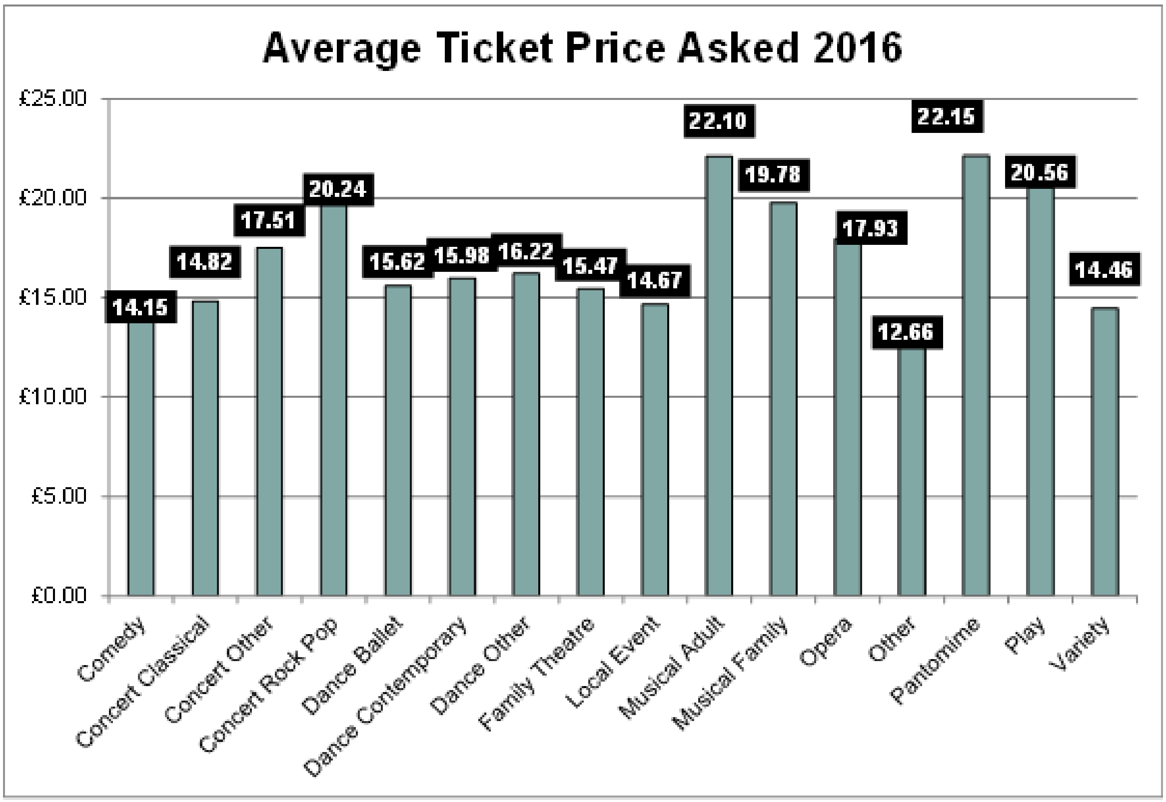


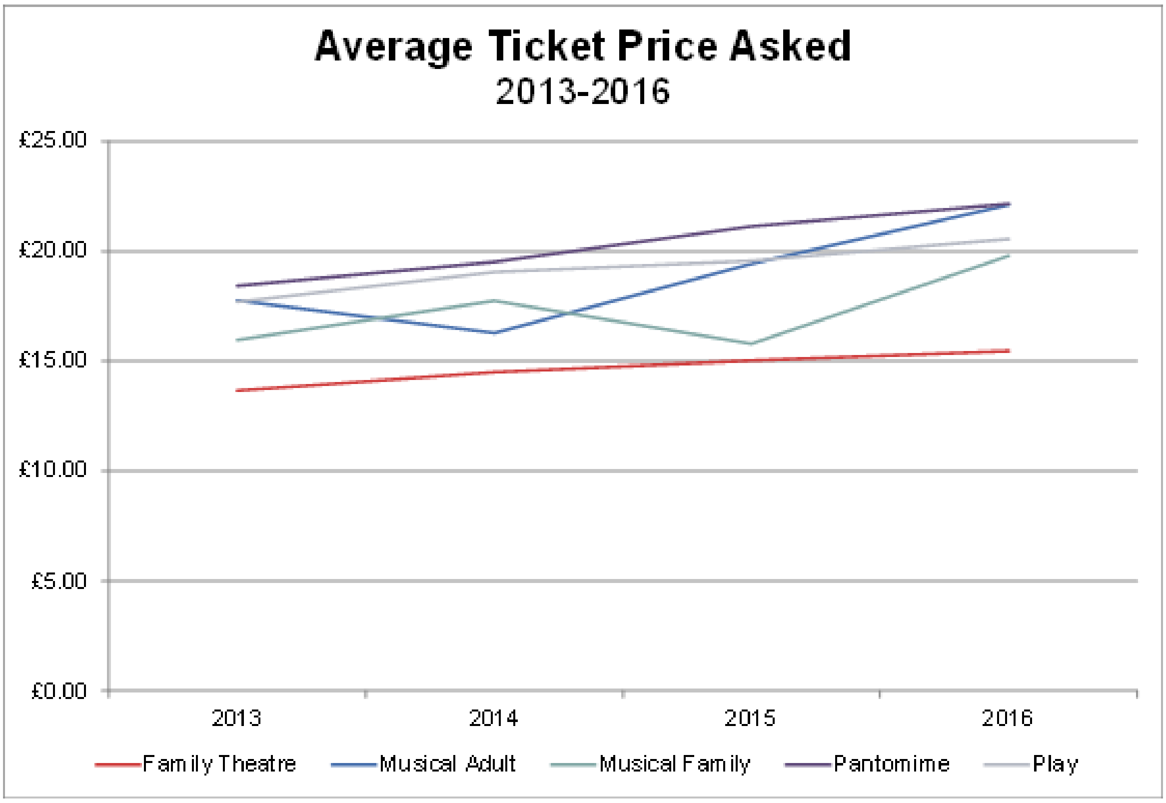
Pantomime had the fewest empty seats in 2016, followed by Comedy. Musical Adult is on average the second fullest principal genre at the start and end of the study period, but its fortunes vary throughout. Steady growth in capacity achieved is recorded for both Family Theatre and Play.



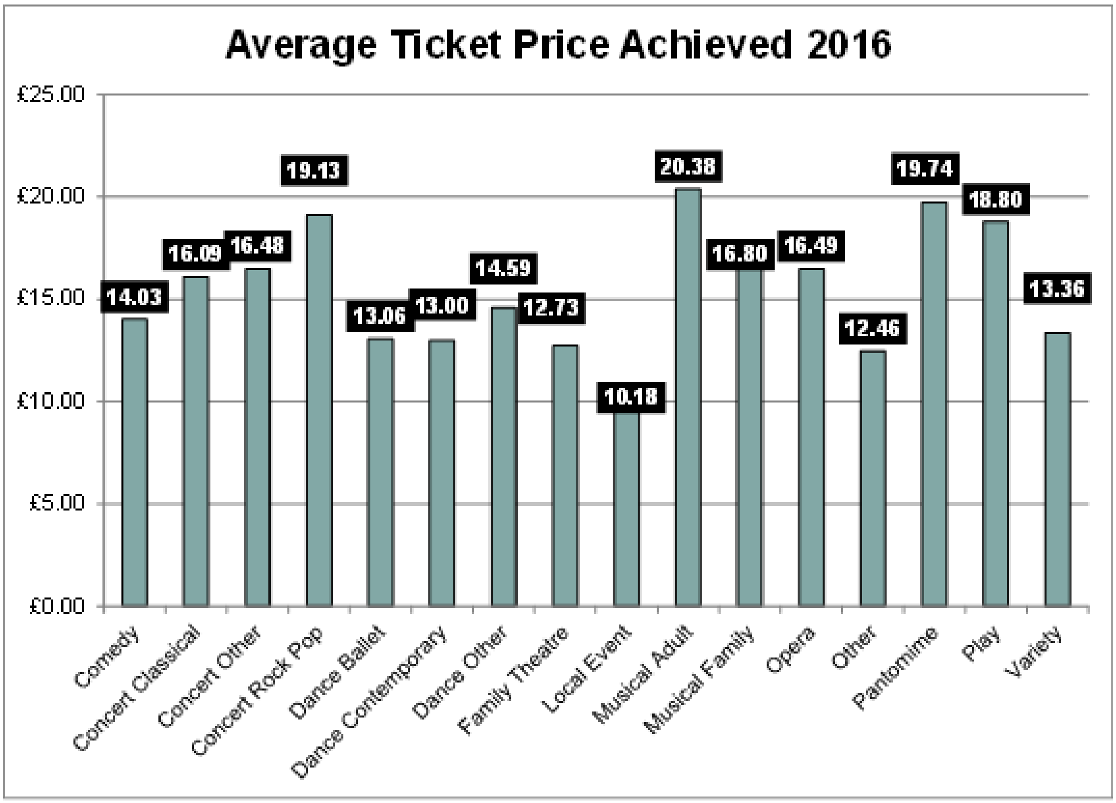


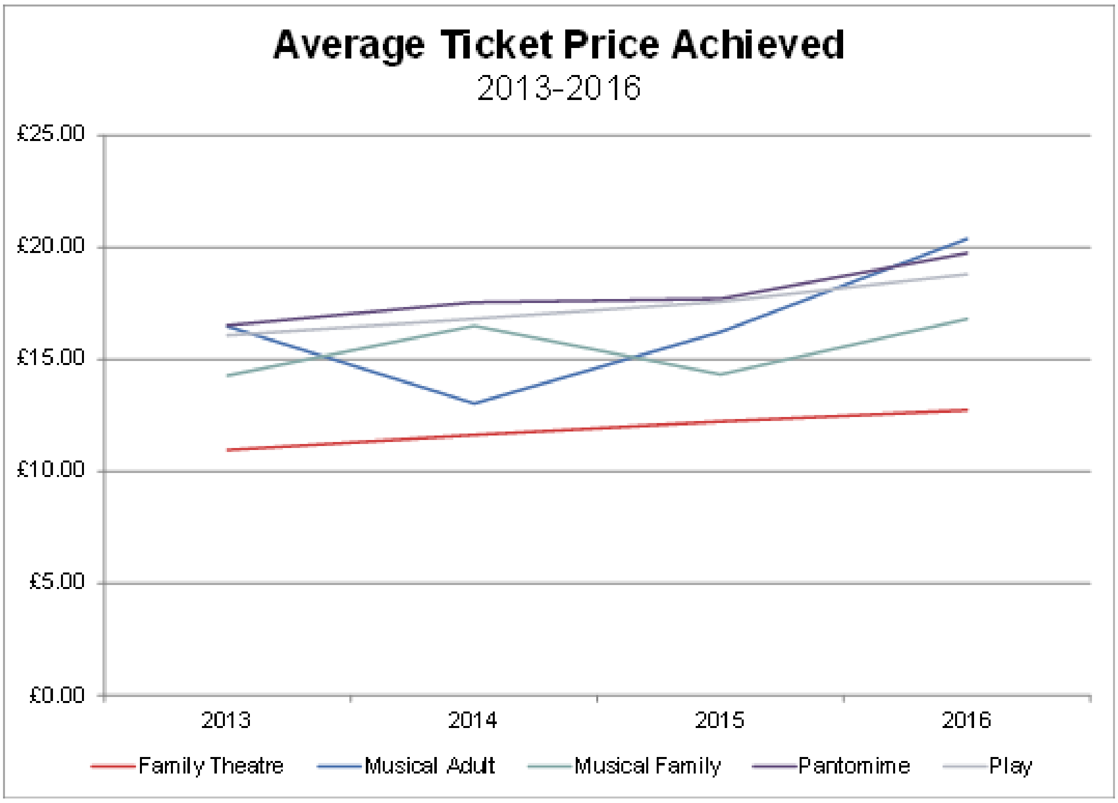
Comedy exceeds Pantomime for cash value achieved in 2016. The trend lines for the five principal genres largely reflect the changes for percentage capacity achieved.



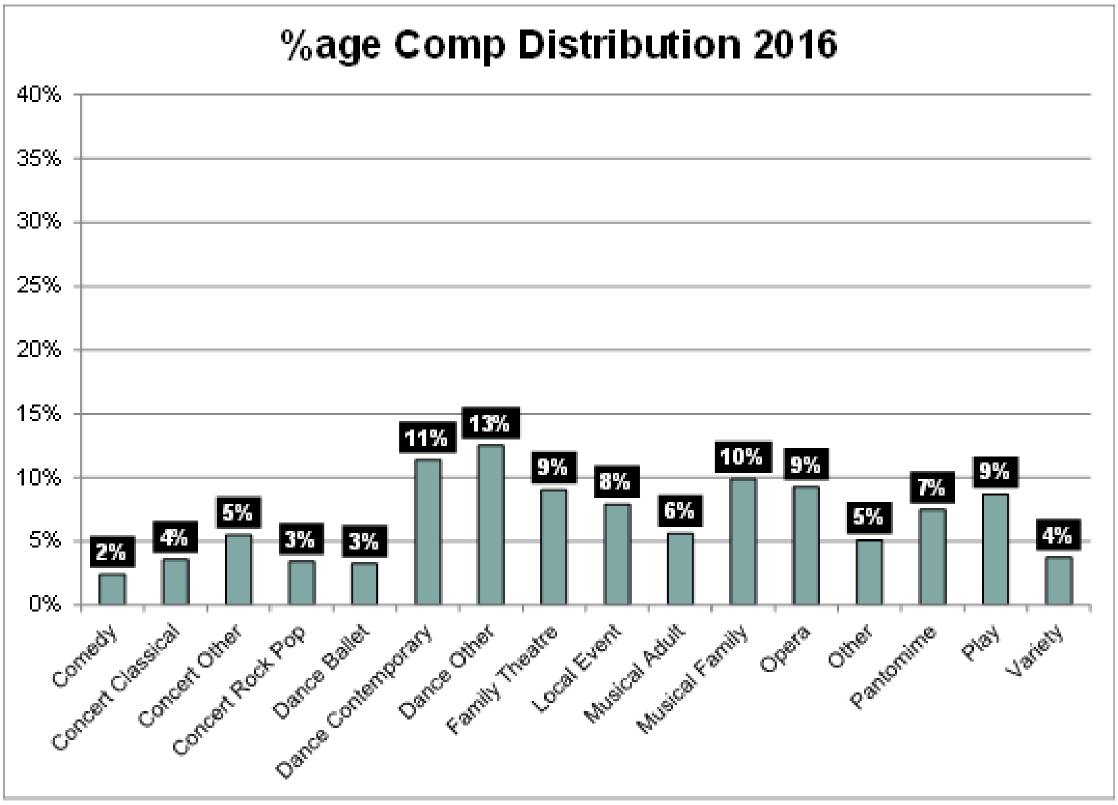


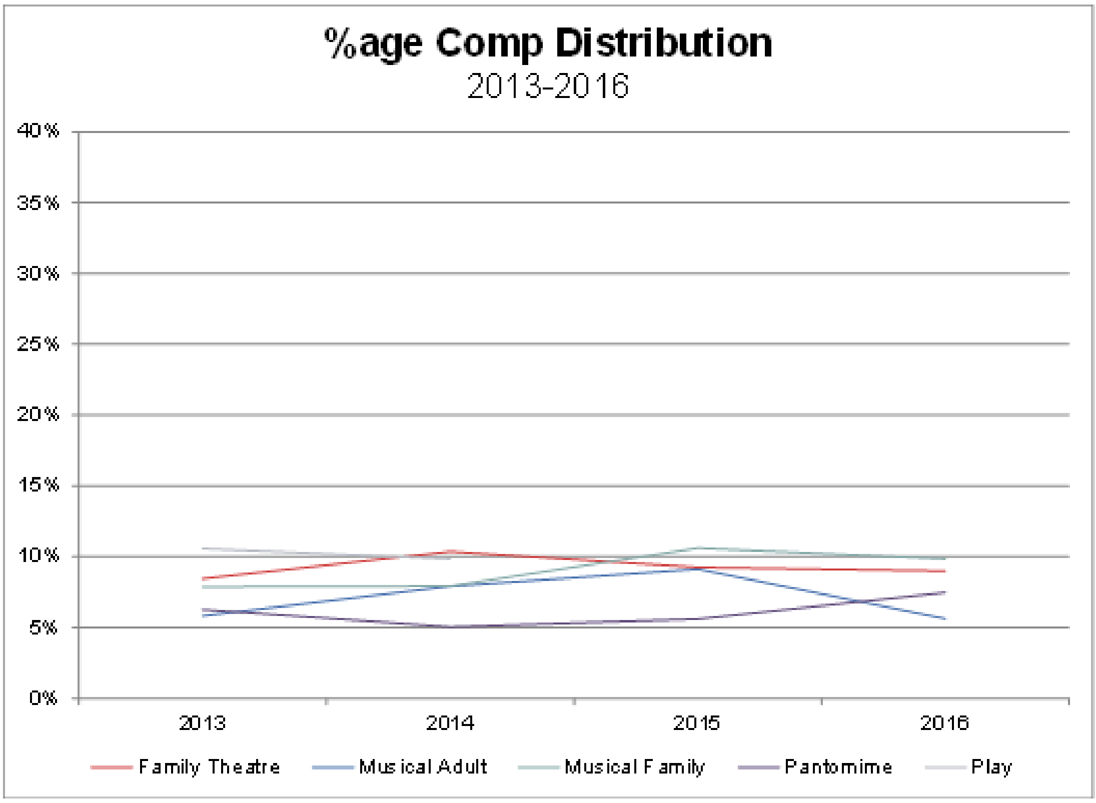
Average price asked for Pantomime was higher than any other genre in 2016. Comedy was the second least expensive genre. Across the study period there are steady rises for Pantomime, Plays and Family Theatre, while the average price asked for Family and Adult Musicals fluctuates more dramatically.





In 2016 the average yield for Musical Adult was marginally higher than Pantomime. Across the study period yield for musicals fluctuated while there was fairly steady year-on-year growth for Pantomime, Plays and Family Theatre.





Dance (both Other and Contemporary) had the highest proportion of the house given away in 2016. All five principal genres vary between 5% and 11% comped seats across the study period, with variation every year. Comps for Pantomime grew by 50% from 2014 to 2016.