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The State Of British Theatre In 2025: Growth, Risk And The Urgent Need For Public Investment

Society of London Theatre & UK Theatre
22 May 2025

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Foreword

The UK is the best place in the world to make and experience theatre. Society of London Theatre & UK Theatre members – the organisations that own, manage, produce, and present theatre – work tirelessly to bring innovative, thought-provoking, and entertaining productions to millions of people each year.

This landmark report draws on detailed responses from across our membership, offering a comprehensive overview of the sector today – from finance and infrastructure to recruitment, education, and community engagement. It provides a timely and honest insight into a world-leading industry that delivers extraordinary value, yet now faces mounting and unsustainable pressures.

Theatre operates on exceptionally fine margins. Venues and producers must continually balance the growing cost of delivering high-quality work with their deep-rooted commitment to accessibility – ensuring that affordable tickets remain available to as wide an audience as possible. This balance is becoming ever harder to maintain. And yet, even in the most commercially driven corners of the sector, our members continue to invest significantly in education, outreach, and training – extending theatre’s reach and impact, and fuelling the wider Creative Industries through their commitment to skills, inclusion, and innovation.

Excellence in British theatre should be a source of immense national pride. It is not a luxury or an afterthought – it is central to our cultural, economic, and social fabric. Theatre is a global export, a magnet for foreign investment and a catalyst for local growth. Across the country, our members are investing in the pipeline of talent and ideas that sustains not only our theatre sector, but the Creative Industries more broadly – a sector now worth over £125 billion to the UK economy.

The social and educational impact of theatre is equally profound. For young people especially, engaging with live performance can raise attainment, boost confidence, foster empathy, and build meaningful connections beyond the online world. These are formative experiences that shape lives – and they must be available to all. That’s why we believe every child should have the chance to attend at least one theatre performance before they leave school.

But theatre depends on places as well as people. Many of our buildings are ageing, inefficient and increasingly unfit for purpose. Without targeted



Claire Walker & Hannah Essex, Co-CEOs

investment, we risk losing the very infrastructure that underpins so much of our cultural life. Upgrading these spaces – making them greener, more accessible, and equipped for the future – is essential if we are to meet both the ambitions of the sector and the needs of the communities it serves.

If we are to sustain the UK's global leadership in theatre for decades – and centuries – to come, we need not only the resilience and ingenuity of our members, but renewed support from local and national government, Arts Councils, and private funders. That must begin with reversing long-term cuts to culture funding, restoring creative education in every school, and investing in the physical infrastructure that enables live performance to thrive.

Theatre is one of the UK's greatest success stories – delivering cultural, social, and economic value across the country. With renewed public investment and a shared vision for the future, it can continue to inspire, educate, and connect communities for generations to come.

– Claire Walker & Hannah Essex,
Co-CEOs, Society of London Theatre & UK Theatre

Executive Summary

The UK's theatre ecosystem is a national success story: resilient, world-renowned, and central to the country's cultural and economic life. In 2024, members of the Society of London Theatre and UK Theatre welcomed over 37 million audience members, with the West End alone surpassing 17.1 million attendees, and generating more than £1 billion in revenue for the first time in history. Across the UK, regional theatres reported a 4% increase in occupancy since 2019 - evidence not just of recovery, but of renewed and sustained growth.

Yet these headlines mask mounting challenges. While over 60% of theatre leaders expect business performance to improve in 2025, 28% ran a deficit in 2023–24 and 32% project a shortfall this financial year. The margin between success and survival is narrowing. Without targeted support, the risk is not just to individual organisations but to the entire ecosystem that supports creative growth, local economies, and national identity.

Theatres play a vital economic role. Producers in the West End raise more than £150 million in capital each year to bring ambitious productions to life. These shows not only fuel the UK's cultural influence but also stimulate local economies - every £1 spent on a ticket generates an additional £1.40 for nearby businesses, contributing nearly £2 billion annually in added value.

The wider arts and culture sector also outperforms much of the economy on productivity. Between 2015 and 2022, labour productivity in the sector averaged 11% higher than the UK non-financial economy. For every £1 of public investment, it returns over £11 to the Treasury - an exceptional return now jeopardised by rising costs, ageing infrastructure, and declining public support.

Theatre is also a cornerstone of the UK's broader creative industries, now worth £126 billion, by developing the talent, ideas, and infrastructure that underpin global success in film, television, and digital media.

While headlines often focus on premium ticket prices, the reality is that most theatre tickets remain affordable. Across the UK, the majority were sold for £39.50 or less. Even in the West End - where production and operating costs are significantly higher - most tickets were sold for £56 or less, with over a quarter priced under £35 and fewer than 4% exceeding £150. Since 2019, the average West End ticket price has actually fallen by 5.3% in real terms. Outside London, 99.7% of tickets were priced below £100. This reflects a deliberate and ongoing effort by the sector to keep theatre accessible, despite rising costs across the board.

But the cost of making and presenting work is rising rapidly. 94% of producers expect staffing costs to rise as a share of income, and 75% foresee higher energy and utilities bills. Meanwhile, many of the UK's theatres - often historic and central to their communities - are in urgent need of investment. One in five venues requires at least £5 million over the next decade simply to remain operational.

Without substantial capital funding, nearly 40% could close or become unusable. Yet this infrastructure underpins far more than performance: theatres drive education, social inclusion, environmental sustainability, and local pride. Every pound spent on upgrading them delivers far-reaching public benefit.

Despite these pressures, theatres continue to lead with purpose. Nearly 80% offer free or subsidised programmes to deliver social value, and all our venues provide accessible performances. 69% are working to meet Theatre Green Book standards – a sector-led commitment to environmental sustainability.

The performing arts also supports a highly skilled workforce of 244,000 people – but the organisations that employ them are under mounting pressure. Years of decline in creative education and underinvestment in skills training have left theatres struggling to recruit and retain staff. Nearly half of theatre leaders (48%) report that new hires lack the necessary skills – particularly in technical roles – creating operational challenges and threatening the sector’s long-term sustainability. Without stronger pipelines into creative careers, the workforce that underpins the UK’s global cultural success is at risk.

Touring remains vital to cultural access and levelling up – with 72% of producers touring domestically – but is increasingly hard to sustain amid rising transport and production costs. International touring faces additional barriers from trade uncertainty, currency volatility, and visa complexities. Nonetheless, UK theatre continues to punch above its weight globally, exporting stories, talent, and innovation to audiences around the world.

None of this happens by accident. Britain’s global creative leadership is rooted in public investment: the support that allows artists to take risks, enables theatres to reach underserved communities, and ensures the stories that shape our culture can begin on stage. Undervaluing theatre means weakening the pipeline that fuels our film, television, and digital industries.

The sector is not standing still. Theatres are adapting – rethinking business models, diversifying programming, and forging new partnerships. But options are constrained: simply adding more seats to a venue is not possible and increasing ticket prices risks excluding the very audiences’ theatres seek to welcome. And there are limits to what can be done alone. Public investment has fallen by 18% per person since 2010, with local authority support down by up to 48% in some nations. These cuts now risk dismantling the very foundations of success.

To safeguard the future of British theatre – and with it, the wider creative economy – Government must act. That means sustained investment in infrastructure, skills, access and innovation. Theatres do not ask for special treatment. But they do require recognition – as engines of growth, equity, education, and identity – and the support to fulfil that role.

With the right public investment and shared ambition, British theatre will continue to inspire, innovate and lead – at home and on the world stage.



The Play That Goes Wrong. Photo: Matt Crockett

Case Study: Mischief

A comedy powerhouse with global reach

Founded in 2008 by a group of LAMDA graduates, Mischief began as an improvised comedy group. Fifteen years on, we've grown into a multi award-winning force in British comedy, with scripted and improvised work performed across the UK and in over 50 countries worldwide.

Our flagship production, *The Play That Goes Wrong*, is now the longest-running comedy in the West End, celebrating 4,000 performances at the Duchess Theatre in May 2025. It has completed five hit UK tours, visited major regional venues, and reunited the original cast in sold-out performances in Manchester and Newcastle. The show transferred to Broadway in 2017, where it became the highest-grossing play that year, won a Tony Award, and helped launch J.J. Abrams' theatrical producing career. It continues to run Off-Broadway after eight years, alongside two US tours, a 24-week Chicago season, and a 2023 run at the Kennedy Center in Washington, D.C.

Mischief has also had major success on screen. *Peter Pan Goes Wrong* (2016) and *A Christmas Carol Goes Wrong* (2017) were watched by over 11 million viewers on BBC One. Our Royal Television Society award-winning series *The Goes Wrong Show* aired two seasons on BBC One and iPlayer, and now streams on BroadwayHD in the US, Canada and Australia.

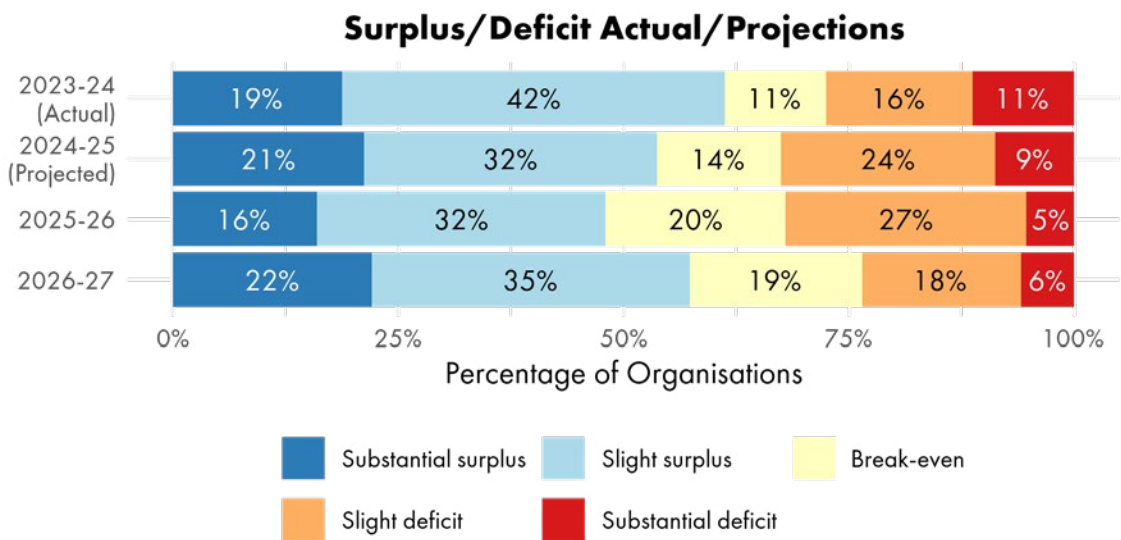
— Mischief

Theatre Sector Outlook

Success stories mask growing threats

Theatre producers and venues occupy distinct but interdependent roles within the UK's cultural landscape – and both rely on audiences walking through their doors. But despite some encouraging signs at the end of 2024, the financial outlook remains precarious. While 61% of theatre leaders reported a surplus – including 18% with substantial gains – 27% ended the year in deficit.

That figure is projected to rise to 33% in 2024–25, even before accounting for the additional economic uncertainty caused by new U.S. tariffs and wider macroeconomic pressures. Looking ahead, theatre leaders report growing unease about the financial landscape in 2025–26. For many, the margin between viability and vulnerability is growing alarmingly thin.



*Excluding "Unsure/ too early to tell"

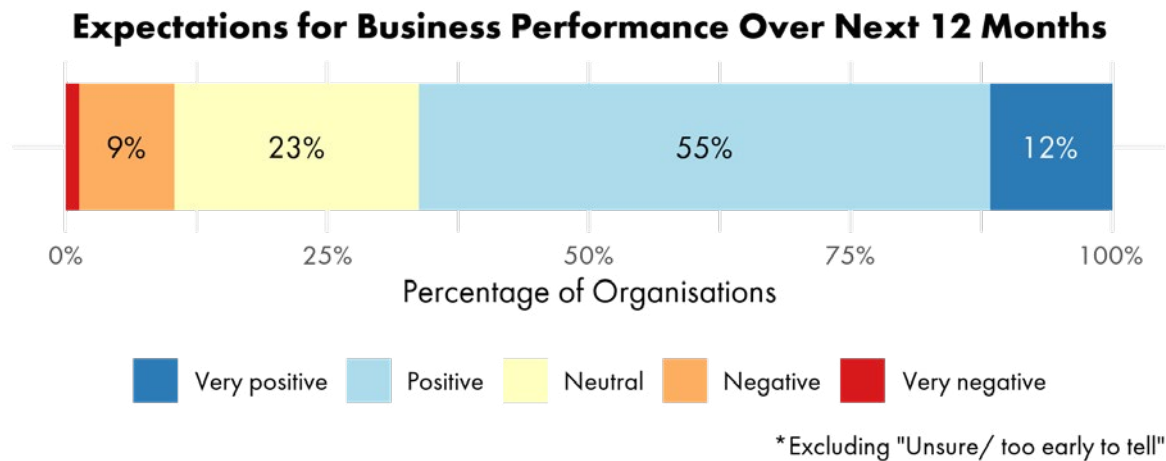
This is not a small or isolated problem. A significant number of theatres, particularly outside London, now face the very real risk of insolvency. The closure of even a modest proportion of venues would have devastating consequences - not only for audiences and artists, but for local economies, education, and the wider creative industries.

The story of UK theatre is increasingly one of divergence. The West End continues to flourish, with 2024 audience numbers exceeding 17.1 million and revenues topping £1 billion for the first time. But the increase in revenue is outpaced by the increase in costs. And this apparent box office success is not shared evenly across the sector. Many regional organisations – crucial to nurturing talent, reaching communities, and driving inclusive growth – are under acute financial strain.

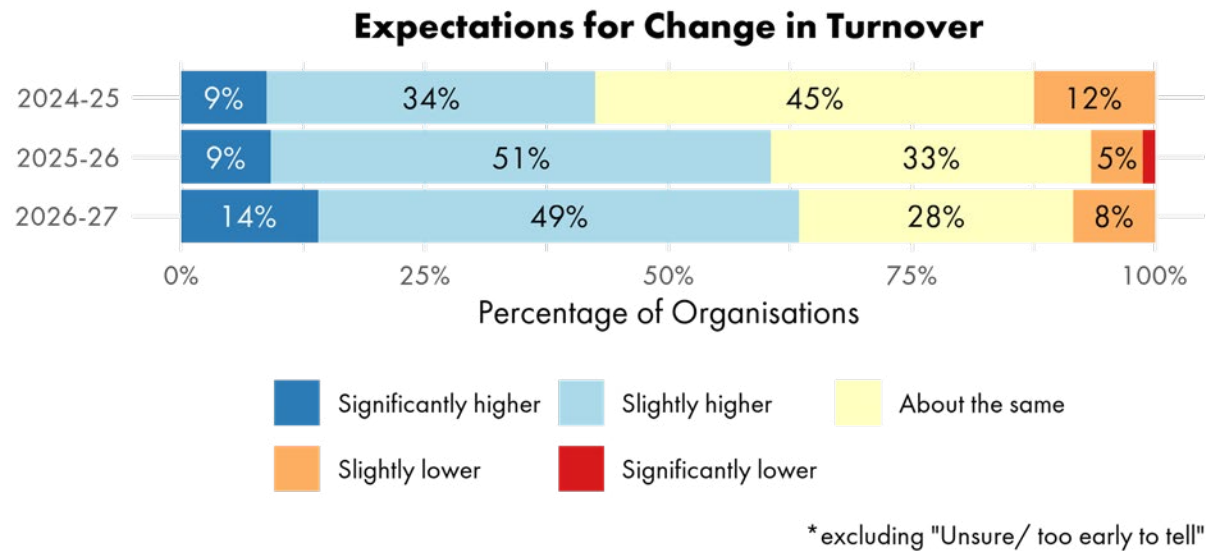
Theatres are cutting back not because demand is falling, but because rising costs, funding shortfalls, and unpredictable income are making it impossible to sustain activity at previous levels.

An uneven outlook in a changing economic climate

While 62% of theatre leaders express optimism about the year ahead, that confidence is fragile. It reflects resilience rather than recovery and is tempered by persistent risks across the sector. Fewer than 5% expect audience numbers to decline, but strong attendance alone is no longer enough to absorb escalating costs and operational pressures.



Roughly half of organisations anticipate turnover growth over the next three years, while the other half expect stagnation or contraction. Without targeted support, many face difficult choices – from scaling back programming and reducing staff, to ceasing operations altogether.



Notably, this fieldwork was conducted over several months, prior to the latest wave of global economic uncertainty and the renewed downturn in consumer confidence. Since then, key indicators for discretionary spending have softened, prompting concern about the potential impact on ticket sales and audience behaviour.

Members are increasingly worried about the cumulative effect of rising inflation, declining philanthropic income, and heightened international trade tensions, including the potential impact of new US tariffs. Taken together, these pressures represent a growing threat to the sector's financial sustainability – one that cannot be mitigated by resilience alone.

The rising cost of making theatre

The cost of creating and running theatre has soared – rising significantly faster than inflation. From set construction and building maintenance to salaries, training, and energy bills, every aspect of production has become more expensive, particularly as artistic ambition continues to grow.

- West End plays often require an initial investment of over £1 million, with weekly running costs between £120,000 and £200,000.
- Musicals are even more costly, typically requiring upfront investment ranging from £3 million to £10 million, with fixed weekly costs between £300,000 and £400,000.
- A major musical may employ 150 or more people – including performers, musicians, technical crew, wardrobe, front-of-house staff, management, and marketing teams.

Yet productions only receive a portion of the total ticket price:

- After VAT, restoration levies, ticketing fees, and commissions, a production often receives just 70%-80% of the face value.
- If a ticket is sold through an agent, that share can drop to less than 60% of the amount paid by the customer.

As a result, a musical may need to generate £500,000 or more in weekly sales simply to cover its costs. Even a star-led play may only recoup its initial investment – and begin to turn a profit – in its final weeks.

The economics of theatre are finely balanced. Without strategic support and investment, rising costs threaten the viability of even the most commercially successful productions.

Theatre Audiences

Strong demand, rising expectations

Key insights

- In 2024, members of the Society of London Theatre and UK Theatre welcomed over 37 million audience members.
- The West End alone attracted 17.1 million attendees and generated over £1 billion in box office revenue – the highest in recorded history.
- Although total performances across regional theatres fell by 8% since 2019, total attendances rose by 4%.
- West End ticket prices are 5.3% lower in real terms and regional theatre tickets are 9.8% lower in real terms since 2019.

A leaner but resilient regional model

British theatre is attracting record audiences across the country – from sold-out West End shows to growing regional engagement. At a time when other cultural sectors are struggling to recover, theatre is demonstrating its enduring appeal.

New data from the UK Theatre Evidence Centre – based on a consistent sample of 48 venues – confirms the return of regional audiences. Although total performances across these venues fell by 8% since 2019, total attendances rose by 4%, pointing to a leaner and more efficient operating model.

This shift reflects how many regional venues are adapting to rising costs and reduced public subsidy by programming fewer, more strategically selected shows. Theatres continue to deliver strong audience engagement despite significant operational constraints.

The data also highlights the seasonality of UK theatre: weekly attendance in the sample ranged from 92,000 to 400,000, and performance numbers fluctuated from 180 to 829 per week. December saw around three times as many performances and attendances as August, reflecting the importance of festive programming to the annual cycle.

The West End: A standout performer in the experience economy

In 2024, the West End achieved:

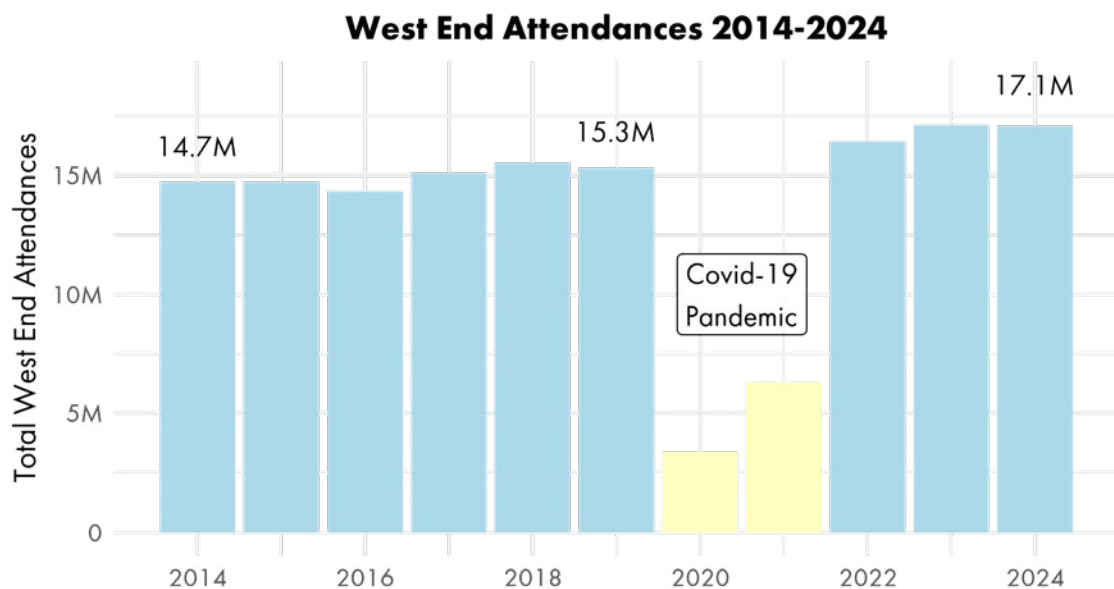
- A record-matching 17.1 million admissions
- A record £1 billion in box office revenue
- 18,500 performances
- 11% growth in attendance above pre-pandemic levels

Unlike many parts of the entertainment sector, theatre continues to thrive:

- Cinema attendance is down 28%¹
- Visitor attraction numbers are down 8.8%²
- The Premier League has grown by just 1% – with 2.5 million fewer attendees than the West End.³

The West End's 11% post-pandemic audience growth is unmatched in the UK's experience economy.

It has also surged ahead of its transatlantic counterpart. In 2024, the West End welcomed nearly 5 million more attendees than Broadway, reversing pre-pandemic parity. Nearly one in four international visitors to London attended a West End show – a testament to its global appeal.



Source: SOLT Box Office Data Report

Ticket pricing: balancing access and sustainability

Despite headline-grabbing claims, theatre ticket prices have not experienced the dramatic increases that are often suggested. A recent survey of over 20,000 West End theatregoers found that 62.5% believed prices had risen faster than other goods, with 26.2% feeling they had increased exponentially.⁴ But the data tells a different story:

- West End ticket prices are 5.3% lower in real terms than in 2019.
- Regional theatre tickets are 9.8% lower in real terms over the same period.

¹ [Official BFI statistics for 2024 reveal £5.6 billion film and high-end television production spend in the UK | BFI](#)

² [ALVA | Association of Leading Visitor Attractions](#)

³ [Premier League - Attendance figures | Transfermarket](#)

⁴ [Situation | Inside the Mind of the 2025 London Theatregoer](#)

Across the UK, most tickets were sold for £39.50 or less. In the West End, the majority were priced at £56 or less, with over a quarter under £35. Fewer than 4% of tickets sold were priced above £150, and just 0.25% exceeded £250.

This reflects the sector's strong and ongoing commitment to accessibility, even as costs continue to rise – ensuring that price is not a barrier to participation.

At the same time, theatres have absorbed significant cost pressures:

- Energy bills up 120%
- Public subsidies down by as much as 48%
- Rising capital maintenance and staffing costs

Yet these burdens have not been passed on to audiences. Maintaining affordability remains a core priority.

- 90% of SOLT & UK Theatre members offer discounted tickets to targeted groups
- A further 2% plan to introduce them in the coming year

Meanwhile, premium pricing plays a vital role in ensuring access. Higher-priced tickets help cross-subsidise lower-cost options, enabling more people to attend while preserving financial sustainability.

Looking ahead:

- Over 70% plan to freeze their lowest-priced tickets
- 60% of members plan to raise premium ticket prices in line with or above inflation

This dual approach is essential. With rising costs and finite capacity, theatres must adapt pricing structures to protect their viability. Paradoxically, raising top-end ticket prices is what enables theatres to keep the lowest-priced tickets affordable – safeguarding access for the many while ensuring the sector's long-term future.

Understanding West End audiences

A joint survey by SOLT, UK Theatre, and Situation UK gathered over 20,000 responses from recent West End attendees. The results provide valuable insight into theatre fans' motivations and behaviours:

- Most respondents were 45+, with a wide range of income levels
- Many had attended 1–2 musicals and 1–2 plays in the past year
- 66% plan to attend the same number of musicals next year; 68% say the same for plays
- 22% hope to see more musicals, and 22% more plays in 2025

What drives audience choices?

- 84.3% are more likely to book if they've heard about a show from friends or family
- 74.3% respond to clear descriptions, while 68.1% value familiarity with the source material
- Factors that discourage booking include long runtimes (over 2.5 hours) or no interval

Barriers to attendance

Among day-trippers and London locals alike, two common barriers emerged: affordability and lack of time. However, 24% of day-trippers cited another issue: the perception that public transport stops too early, limiting their ability to attend evening performances.

Producing Theatre Today

Innovation under pressure

Key insights

- West End producers raised over £150 million in new capital in 2024, fuelling bold, diverse, and entertaining productions.
- 51% of producers plan to raise more investment in 2025, but 45% expect this to be harder than in 2024.
- Production costs continue to climb: 94% expect staffing costs to rise as a share of income; 75% anticipate rising energy and utilities costs.

Raising capital in a risky landscape

Theatre producers continue to pursue growth, innovation, and excellence - even amid significant financial uncertainty. In 2024, West End producers raised over £150 million in capital, including substantial foreign direct investment, to stage productions that both entertain and drive economic activity. Across the UK, producers are aiming higher than ever: over half (51%) will need to raise more capital in 2025 than the year before.

Yet this ambition increasingly runs up against a constrained and unstable funding environment. Among those planning to raise more investment, 45% expect it to be harder than in 2024. The challenge is particularly acute in the subsidised sector, where 58% of producers anticipate greater difficulty - compared to 40% of commercial producers.



Why public investment matters

This is not just a question of subsidy – it’s a question of national return. Public investment in arts and culture delivers exceptional value. Between 2015 and 2022, labour productivity in the sector was 11% higher than the UK’s non-financial economy. And for every £1 of public investment, the sector generates over £11 in tax revenue for the Treasury.⁵

In short, theatre doesn’t only create cultural value - it creates jobs, drives local growth, and returns more to public finances than it receives. Sustained public funding underpins private investment, enables ambitious work, and safeguards the creative infrastructure that fuels the wider creative industries.

The cost of creation: A sector under strain

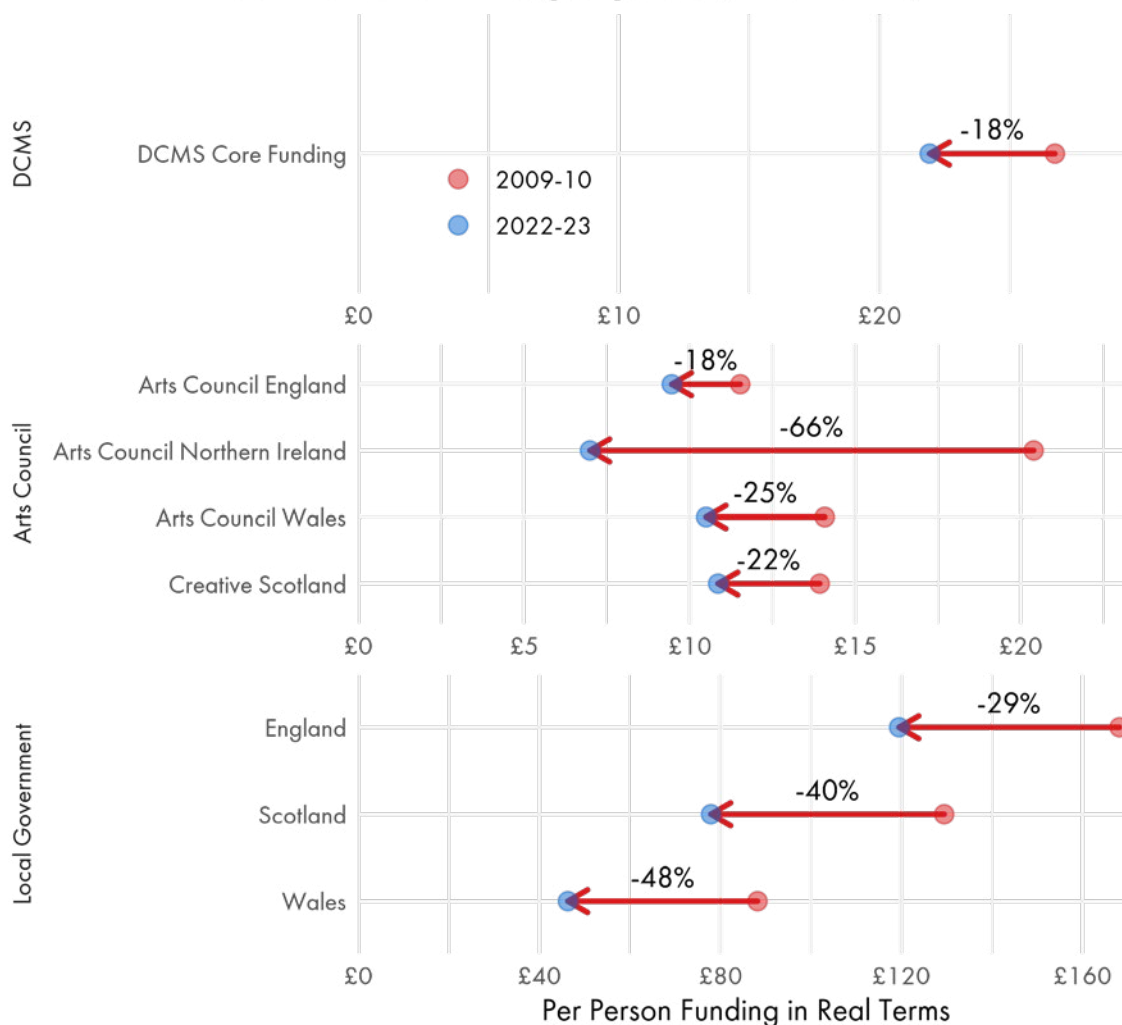
Despite these returns, public funding has declined sharply. Since 2009–10, core cultural funding from the Department for Culture, Media and Sport has fallen by 18% per person in real terms. Local authority support has dropped by 29% in Scotland, 40% in Wales, and 48% in England.⁶ Government funding through the Arts Councils has also declined – by 18% in England, 22% in Scotland, 25% in Wales, and 66% in Northern Ireland.⁷

5 [Arts Council England | Spillover Impacts](#)

6 [Campaign for the Arts | The State of the Arts report](#)

7 [Campaign for the Arts | The State of the Arts report](#)

Change in Government Funding for the Arts 2009-10 to 2022-23 (per person, real terms)



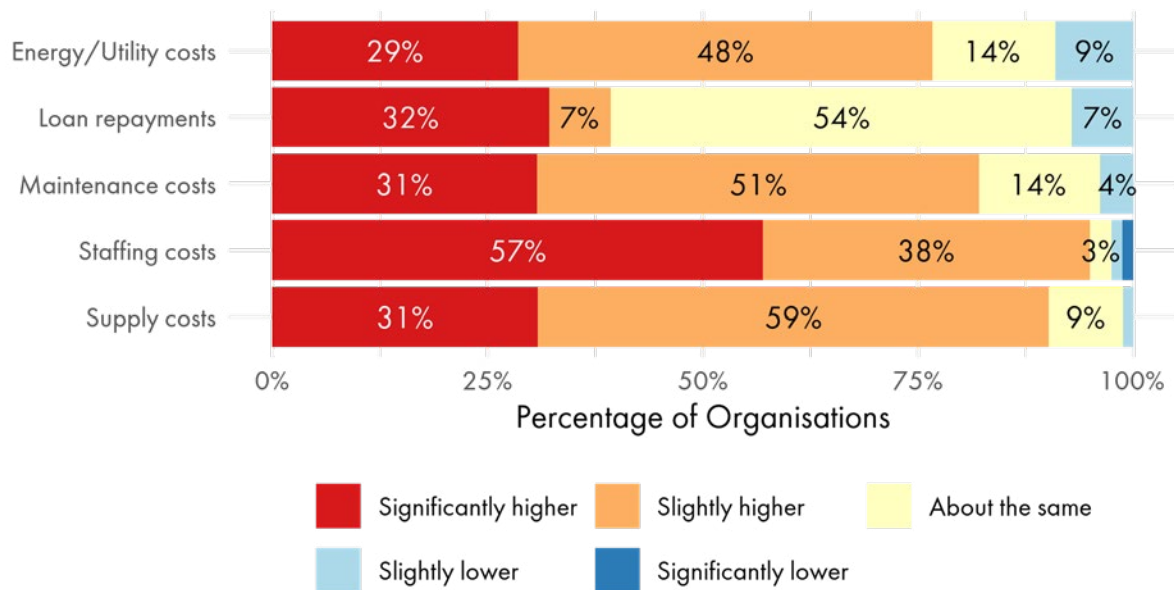
Source: Campaign for the Arts & University of Warwick, The State of the Arts, July 2024

With National Portfolio Organisation funding frozen, its value continues to fall in real terms. Many organisations are now absorbing rising costs within static budgets - including significant increases to Employer National Insurance contributions, which are costing some regional theatres six-figure sums annually. Inflation in production costs is outpacing general inflation: 95% of theatre leaders expect staffing costs to rise, and 77% expect higher energy and utility bills.

These challenges are not unique to theatre. Labour costs in the hospitality sector have risen sharply, while soaring energy prices are affecting industries across the UK economy. But theatre's reliance on skilled labour and its limited capacity for productivity gains make it especially vulnerable to rising costs.

The charitable landscape is also becoming more difficult. International donors, particularly US-based sponsors, are pulling back in response to political backlash around diversity and Net Zero. At home, trusts and foundations are facing rising demand while managing flat or falling resources.

Expectations for Change in Costs (2025/26)



*Excluding "Unsure/ too early to tell"

Finding ways forward

Despite these headwinds, producers continue to find ways to make work happen. Co-productions – where multiple organisations share costs and creative responsibility – are increasingly used to manage risk and sustain output. These partnerships are vital in the absence of sufficient public subsidy. But there is growing concern that over-reliance on co-productions may limit the number of shows staged – or lead to greater risk aversion, with fewer bold or ambitious works being commissioned.

Case Study: Life Of Pi

A co-production with global reach

We commissioned Life Of Pi in 2017, believing it could be a visually spectacular, emotionally resonant show. To bring that vision to life, we partnered with Sheffield Theatres, who provided vital creative and technical resources we couldn't have accessed alone – from rehearsal space and equipment to expert in-house teams.

Sheffield also championed the production to their loyal audience, who took a chance on a brand-new show. With their support, we premiered to five-star reviews in every major national newspaper. That success enabled us to transfer to the West



Life Of Pi. Photo: Ellie Kurttz

End, Broadway, a UK tour, and a US tour, with international runs in Toronto, Abu Dhabi, and Mumbai.

Eight years on, Life Of Pi is still going strong – currently on tour in China, preparing for a run in Korea, and released globally via NT Live.

– Simon Friend & Hanna Osmolska, Melting Pot

Theatre tax relief: A critical success story

The enhanced rate of Theatre Tax Relief, introduced in 2021, was vital to the sector's post-pandemic recovery. It enabled more productions, created jobs, and attracted inward investment. In 2021–22 alone, £38 million in relief generated at least £163 million in production investment – a return of over 4:1 to the public purse.

This support has reaffirmed the UK's role as a global leader in new work, with high-profile premieres such as *Stranger Things: The First Shadow*, and upcoming productions of *The Greatest Showman* and *The Hunger Games* confirming Britain's place at the forefront of global stagecraft.

Theatre Venues

Where culture meets community

Key insights

- For every £1 spent on a theatre ticket, an additional £1.40 is spent in surrounding shops, restaurants and hotels generating £1.94 billion in added value to local economies each year.
- From city centres to coastal towns, a thriving theatre can help revive high streets, attract investment, and instil pride in place.

Cultural anchors, economic drivers

Theatres across the UK offer far more than entertainment – they are economic engines, civic institutions, and sources of transformative public value. Found in every constituency, theatres and their workforces support local economies, draw in visitors, and anchor communities.

For every £1 spent on a theatre ticket, an additional £1.40 is spent in surrounding shops, restaurants and hotels – generating £1.94 billion in added value to local economies each year. From city centres to coastal towns, a thriving theatre can help revive high streets, attract investment, and instil pride in place.

Case Study: Pitlochry Festival Theatre Community at the heart of rural theatre

As Scotland's only major rurally located arts organisation, Pitlochry Festival Theatre plays a vital role far beyond the stage. It acts as a hub for the Perthshire community, using the arts to support wellbeing, creativity, and connection across all ages.

One example is its Early Stages programme for 0-5-year-olds, which offers weekly themed sessions that support child development through sensory play, while also providing parents with a space to connect.

Artistic Director Alan Cumming describes the theatre's community work as core to its mission:

"A theatre shouldn't be an isolated temple of culture, but a community centre – a place for people to gather and connect. Our engagement work informs who we are and ensures the theatre remains rooted in the lives of those we serve."

For Pitlochry, meaningful community engagement is not a side project – it is essential to sustaining theatre's relevance and resilience in rural Scotland and beyond.

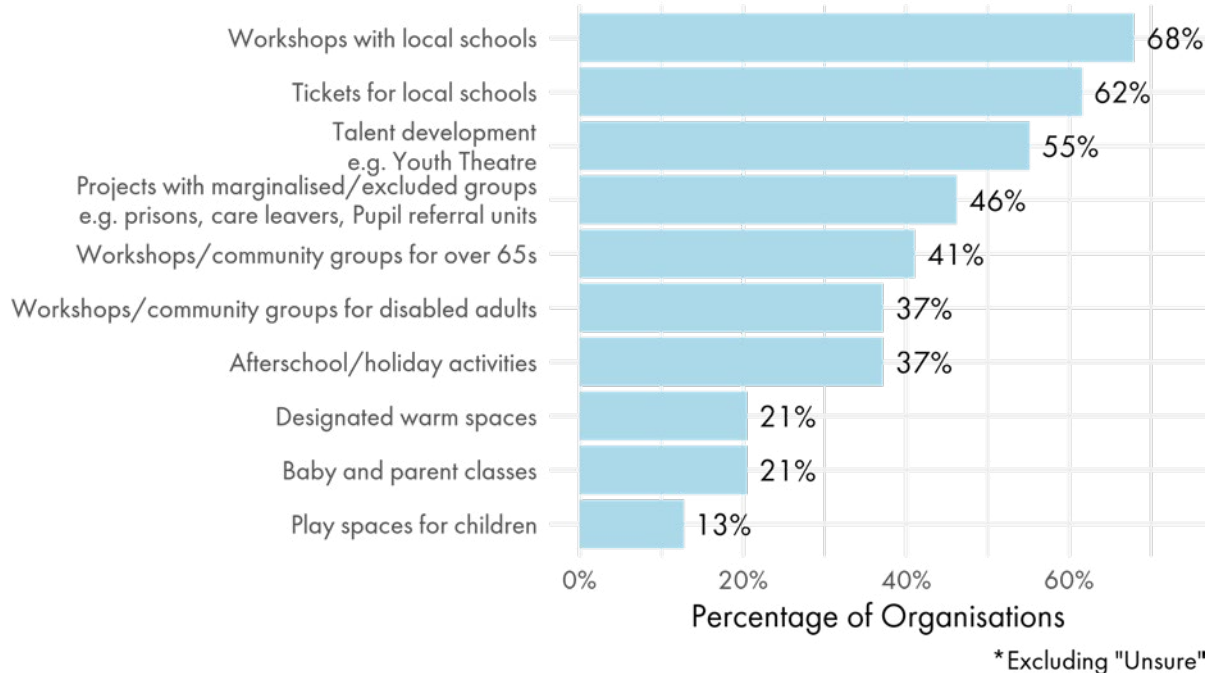
Places of social good and public benefit

Yet the impact of theatres goes well beyond the economic. They are trusted and inclusive spaces that bring people together – to learn, connect, and participate. Across the country, 80% of theatre leaders run free or subsidised programmes for schools, support young people’s mental health, offer skills development initiatives, and provide platforms for emerging artists and community groups.

Many go even further, offering memory cafés for people living with dementia, creative drop-ins, warm spaces, or food bank partnerships. From Curve in Leicester – where over 28,000 people engage with free or low-cost programmes annually – to Birmingham Hippodrome’s weekly youth sessions, theatres are delivering meaningful public value at scale. The National Theatre’s learning activity now reaches every local authority in the UK, either in person or online.

This commitment to social good is not confined to subsidised venues. Even among commercial members, 63% run at least one free or subsidised programme – proof that public benefit is embedded across the theatre sector.

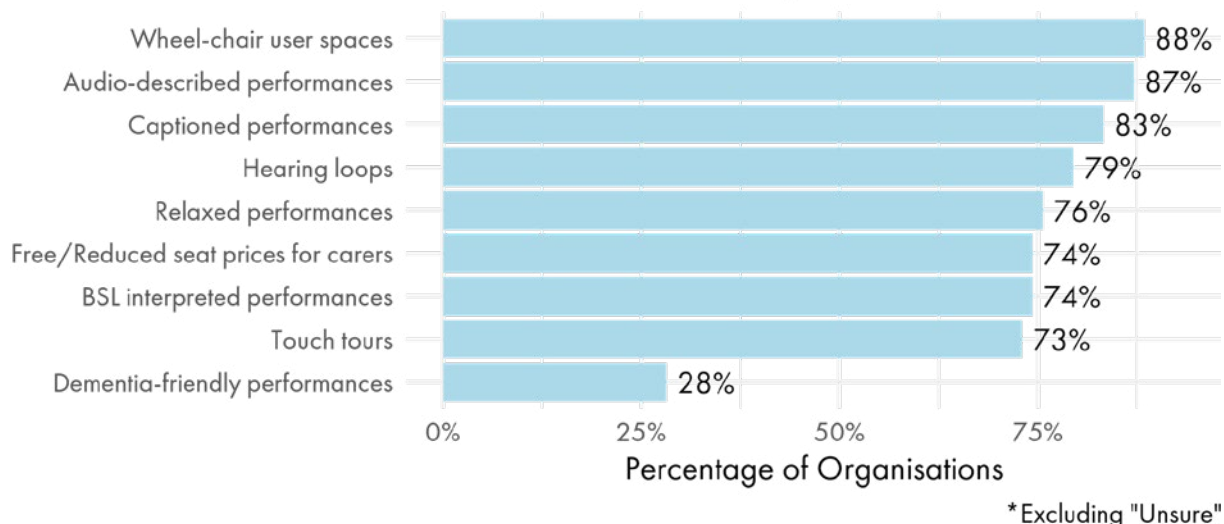
Free/Subsidised Programmes for Social Good



Theatres continue to lead on making their work more inclusive. 88% of theatre leaders offer wheelchair-user spaces, 87% provide audio-described performances, and 83% offer captioned performances – ensuring that more people can enjoy theatre regardless of physical or sensory barriers. More than two-thirds also run school partnerships or ticket schemes to engage the next generation.

Theatres are deeply embedded in their communities, using their spaces and expertise to deliver meaningful social impact.

Accessible performances



Case Study: Punch Theatre as a catalyst for dialogue

James Graham's *Punch*, based on Jacob Dunne's memoir *Right from Wrong*, explores the true story of a fatal punch and the restorative justice process that followed. At 19, Dunne killed trainee paramedic James Hodgkinson during a night out in Nottingham. After serving 14 months for manslaughter, he met Hodgkinson's parents - an encounter that profoundly changed his life.



Photo: Nottingham Playhouse

The play sparked national discussion on justice, accountability, and forgiveness. Nottingham Playhouse launched Talking Circle events alongside the production, offering space for community dialogue on youth violence, masculinity, and mental health. These sessions often featured Dunne and guest speakers.

After premiering in Nottingham, *Punch* transferred to the Young Vic and will move to the West End in September 2025, followed by Broadway in the 2025–26 season - demonstrating theatre's capacity to confront complex issues and connect across communities.

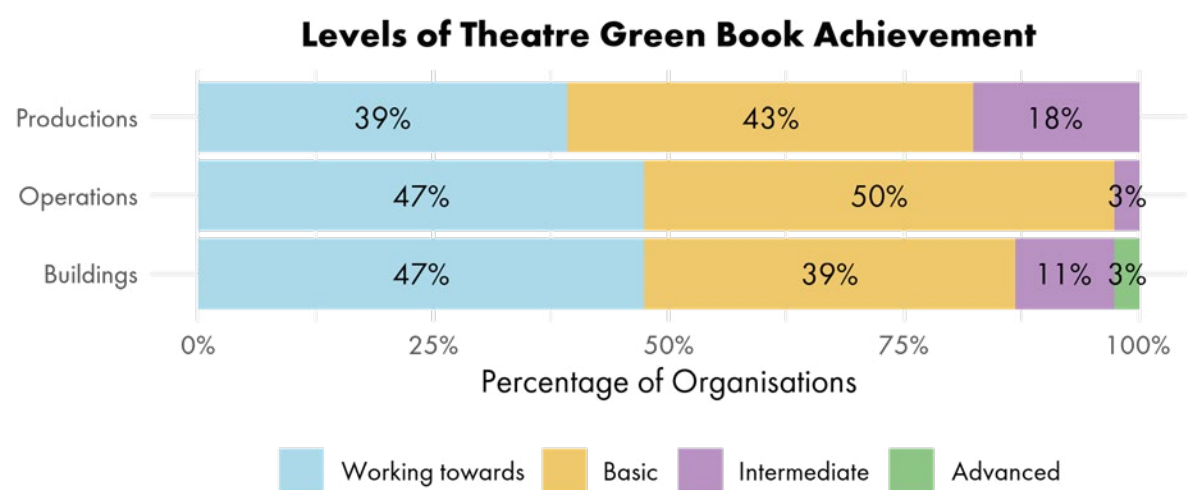
– Stephanie Sirr, Chief Executive, Nottingham Playhouse

Theatres for a sustainable future

Theatres are also responding to the climate crisis. 69% of venues are actively implementing the Theatre Green Book – a sector-led standard for sustainable operations, productions, and buildings. But progress on buildings is slow: while

productions can adapt relatively quickly, venue-level change requires major maintenance and retrofit work.

These upgrades are expensive and disruptive – and theatres face real constraints. 86% cite finance as a major barrier to making energy efficiency improvements, rising to 92% for historic theatres.



*From 57 Organisations who were working towards Theatre Green Book standards.

**Case Study: Nottingham Playhouse
Cutting costs and carbon**

Nottingham Playhouse has reduced its energy use by over 60%, saving 5.9 million kWh across gas and electricity since beginning its energy efficiency journey in 2012. A package of improvements - including insulation, glazing, LED lighting, PV panels, and a building-wide switch-off campaign - has delivered annual savings of over £107,000, with cumulative savings of around £750,000 at today's prices.



Photo: John David Jones

With an investment of just under £1 million, the upgrades are on track to pay for themselves twice over within their lifespan, while significantly reducing the building's energy usage. The biggest early win came from replacing energy-intensive theatre lamps – an essential first step for any venue seeking to cut costs and reduce their carbon footprint.

These upgrades complement the Playhouse's wider sustainability efforts through the Theatre Green Book, demonstrating how targeted investment in theatre infrastructure can drive long-term financial and environmental impact.

A sector at risk without capital investment

Theatres are adapting where they can – but many buildings are in urgent need of renewal. A 2024 survey by SOLT & UK Theatre found that 1 in 5 venues will require at least £5 million over the next decade just to remain operational. Without substantial capital investment in the next five years, nearly 40% of venues could be forced to close, and a further 40% may become too unsafe to use.⁸

This is compounded by a structural absence of support: there is no ringfenced, ongoing public funding from either the Department for Culture, Media and Sport or Arts Council England to meet the maintenance and capital investment needs of theatre buildings. Many venues are listed, requiring highly specialised restoration skills to preserve historic features such as proscenium arches, box fronts or plaster ceilings. These projects are significantly more expensive than modern building works, yet responsibility rests almost entirely with the organisations themselves – despite the clear public benefit these spaces deliver.

The UK's theatres typically fall into three broad categories: Victorian-era listed buildings, post-war civic venues (many of which are also listed), and those built around the Millennium. Few have received sustained investment in recent decades. As a result, many now face issues of disrepair, poor accessibility, and obsolete infrastructure – just as demand grows for environmental upgrades, improved digital capability, and flexible community use.

These buildings are not just theatres, providing infrastructure for productions which are a key capital asset. They are a part of the UK's cultural identity and heritage, and a vital part of the tourism economy. Maintaining and upgrading them is a public good. The costs of doing so – particularly for historic theatres – far exceed the private benefit for any one organisation, and require a collective response.

A national strategy for theatre infrastructure

SOLT & UK Theatre's 2024 research makes clear the need for sustained, strategic capital investment. Theatre venues don't just house culture – they enable job creation, community outreach, tourism, education, and environmental progress. Without investment, this irreplaceable infrastructure will continue to erode – but with the right support, its potential is vast.

If venues receive the capital investment they need:

- 54% could create more jobs for their local communities
- 62% would increase or improve outreach and education work
- 100% would enhance their environmental sustainability
- 57% would diversify their programming
- All Victorian-era buildings could improve accessibility for disabled patrons

⁸ SOLT & UK Theatre | Investing in Theatre

Investing in theatre infrastructure is not only about preserving the UK's cultural heritage – it is a direct investment in regional growth, social inclusion, and national resilience. A national strategy for theatre buildings is no longer optional. It is essential.

Case Study: Hall for Cornwall Regenerating coastal communities through theatre

A £30 million investment transformed Hall for Cornwall (HfC) from a historic Grade II* listed building into a thriving cultural hub at the heart of Truro. Originally built in 1847 as a municipal centre and converted into a theatre in 1997, the 2018–2021 regeneration project marked a major step-change in its impact on the region.



Hall for Cornwall. Photo: FRENCH+TYE

Due to the absence of a single capital fund for performing arts venues, the project relied on support from nine separate funders, including Arts Council England, the National Lottery Heritage Fund, and EU/ UK Growth Funds. The result: a revitalised, fully accessible 1,251-seat auditorium, new creative workspaces, and a modernised backstage infrastructure – all while achieving a BREEAM 'Very Good' rating for environmental sustainability.

The impact has been significant:

- Audience numbers have increased by 54% since reopening, with 300,000 visitors expected in 2024/25
- Youth theatre and dance participation has doubled
- Local job opportunities have risen by 29%
- A new pedestrian walkway links the theatre to Truro's high street, supporting broader urban regeneration

HfC now delivers a balanced programme of commercial and subsidised work, supporting both cultural access and financial sustainability. As a charity and social enterprise, it is helping redefine the role of theatre in regional development – using culture not just to entertain, but to drive local growth, inclusion, and renewal.

Theatre Workforce

Skilled, flexible and at risk of disappearing

The UK's performing arts sector supports approximately 244,000 jobs, powered by a highly skilled and adaptable workforce. It is their talent, creativity and commitment that enable UK theatre to produce work of international calibre. Reflecting this, more than 60% of theatre leaders increased wages or salaries in 2024 to help staff cope with the rising cost of living, with the majority of organisations paying above Living Wage Foundation rates for their most junior roles.

However, rising staffing costs are a growing concern. In 2025, 92% of theatre leaders expect costs to increase, with 55% forecasting a significant rise – driven in part by changes to Employer National Insurance contributions.

Industrial relations in the theatre sector

SOLT and UK Theatre are proud to uphold a century-long tradition of strong industrial relations with our trade union partners: Equity, Bectu, and the Musicians' Union. Together, we have established a wide range of collective agreements that cover venue staff, creatives, technicians, stage management, musicians, dancers, opera singers, performers and writers.

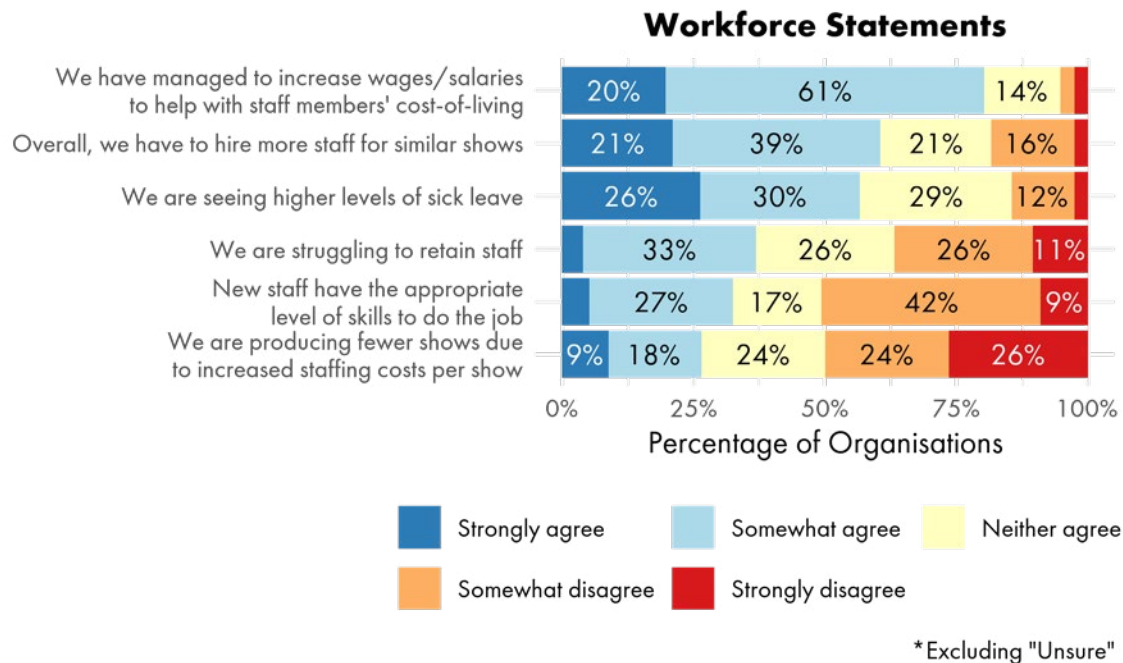
These agreements set minimum terms and conditions that are typically more generous than statutory employment rights, reflecting the unique nature of theatrical work and supporting a workforce that includes many self-employed professionals. Sector-wide collective agreements of this scale are rare outside the public sector.

In theatre, they are essential to maintaining consistent employment standards across the industry. This ensures that individuals working for multiple employers benefit from continuity of terms - providing stability while supporting the flexibility to move between roles, refine skills, collaborate across organisations and develop careers through diverse experiences and mentorship.

Mind the gap: skills shortages and the missing talent pipeline

Theatre employers are increasingly struggling to recruit and retain skilled staff – particularly in technical and offstage roles. 98% of employers reported at least one hard-to-fill vacancy in a technical position, and over half (51%) said new hires often lack the necessary skills for the job. This isn't about capability – it reflects a growing shortage of experienced professionals, with early-career workers stepping into roles they are not yet fully equipped for due to a lack

of available talent. 37% of employers are struggling to retain staff, and 27% of organisations say they are producing fewer shows because of rising staffing costs and resourcing challenges.



This reflects a wider challenge around awareness and access to theatre careers. Too few young people are aware of the breadth of rewarding, well-paid opportunities across the sector – from lighting and sound to carpentry, costume, stage management and beyond. Addressing this requires a sustained focus on education, outreach, and visibility – to open up pathways into the industry and build a skilled workforce for the future.

That’s why SOLT & UK Theatre support initiatives such as Theatre for Every Child, which aims to ensure every child attends a professional theatre production before leaving school, and TheatreCraft, the UK’s largest free careers event for offstage roles. Many member venues also run their own engagement programmes with schools, colleges and communities – helping to inspire the next generation of theatre professionals and ensure the sector’s long-term sustainability.

Flexibility under threat

Theatre’s workforce model relies on flexibility. Productions vary widely in scale, duration, and scheduling, meaning organisations must be able to scale teams up and down quickly. To meet this demand, the sector depends on casual and freelance staff - particularly in technical and front-of-house roles.

Society of London Theatre & UK Theatre members have a strong record of positive industrial relations and work closely with unions to support fair, safe, and sustainable working practices. However, proposed changes under the Employment Rights Bill would significantly reduce the flexibility on which theatre

depends. This would put at risk the viability of project-based employment models that underpin the sector's creative and economic success.

A strained system

Increased pressure is also affecting day-to-day operations. More than half (53%) of theatres reported higher levels of sick leave compared with pre-pandemic levels – compounding the impact of workforce shortages, increasing operational strain, and placing added burdens on remaining staff.

The message is clear: the UK's theatre workforce is skilled, committed, and central to the success of the creative industries – but it is under strain. Urgent support is needed to grow the pipeline of skilled professionals, promote awareness of theatre as a viable and valuable career path, and ensure employment policy supports – rather than undermines – the flexible structures the sector depends on.

Case Study: Theatre Royal Plymouth Investing in Skills and Economic Growth

Since 2014, the scenic workshop at Theatre Royal Plymouth's Production and Learning Centre (TR2) has grown its turnover from £534,000 to £2.4 million. Yet demand now far outstrips capacity, with TRP regularly forced to turn away high-profile UK and international commissions.

Additionally, TRP's city centre building needs major investment in advance of its 50th anniversary in 2032. The charity needs an estimated £30m to grow and sustain their business.

A fourth manufacturing pod at TR2 would enable it to deliver more world-class scenic construction projects and boost the UK's global standing in the creative industries. This investment would also unlock training pathways in shortage craft skills such as carpentry, welding and costume making - key to supporting creative and technical talent across the country. TR2's team works across a range of scales, from local community shows to major international opera and musical productions, including *Sunset Boulevard* at the Sydney Opera House and *Il Trovatore* for Houston Opera.

With declining public subsidy, TR2's commercial success is essential to the theatre's financial sustainability and to ensuring the UK continues to lead globally in scenic design and construction.



Theatre Royal Plymouth. Photo: Steve Haywood

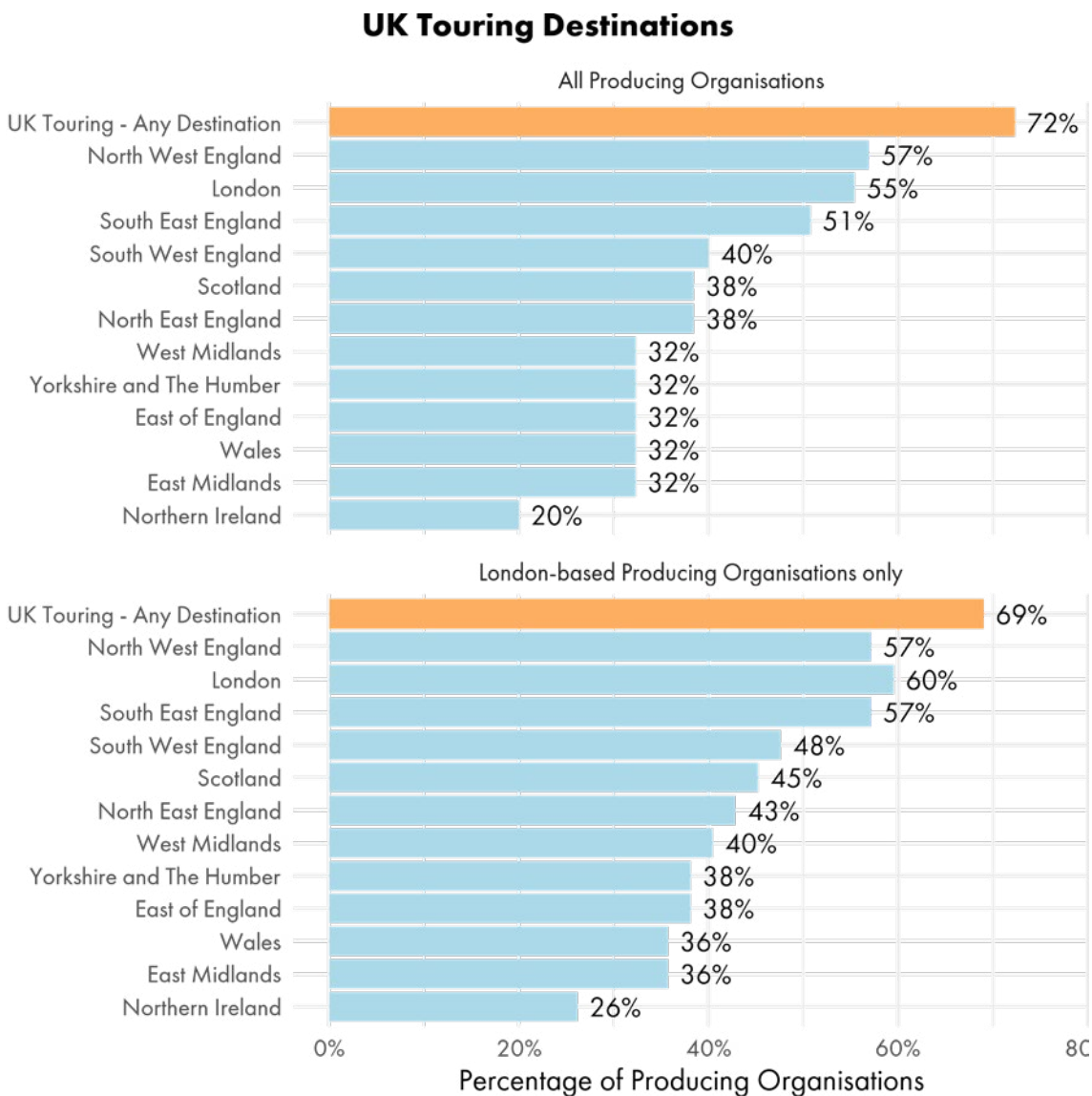
Touring Theatre

Sharing world-class theatre at home and abroad

Local access, national value: The role of domestic touring

Touring within the UK is essential to ensuring that audiences across all nations and regions can experience exceptional theatre close to home. Among producing respondents, 72% undertook domestic tours, including 69% of London-based producers, highlighting the deeply interconnected nature of the UK theatre ecosystem. Investment in London productions often supports creative output that reaches far beyond the capital.

Domestic touring enhances access, broadens audience reach, and contributes to the cultural and economic vitality of towns and cities nationwide. It plays a vital role in levelling up cultural opportunity, ensuring that high-quality theatre is not confined by geography.



However, the sustainability of domestic touring is under increasing pressure. Rising costs – including transport, accommodation, freight, and staffing – are particularly challenging for small and mid-scale producers and venues. These financial pressures are straining the viability of touring models that rely on lean margins and collaborative delivery.

At the same time, audiences are facing their own cost-of-living challenges. While touring companies grapple with sharply increasing production and logistics costs, simply raising ticket prices is not a viable solution if theatre is to remain accessible to all. The average ticket price can only rise so far before it risks excluding the very communities touring theatre aims to reach.

The recently announced Incentivising Touring pilot from Arts Council England is a welcome first step.⁹ But to protect and grow the UK's touring infrastructure, much more sustained support is needed.

Without targeted investment to improve the financial viability of touring, particularly outside major cities, the UK risks losing a vital part of its cultural infrastructure: one that brings shared experiences, economic benefit, and creative opportunity to communities across the country.

Case Study: Talawa's Play On! The Rising Costs of Touring

From 2024 - 2025, Talawa Theatre Company toured *Play On!*, a reimagining of Shakespeare's *Twelfth Night* set in 1940s Harlem, featuring a Black African and Caribbean diaspora company and a live band – 35 people on the road.

The production was made possible through National Lottery Project Grants funding, and co-producing partners. Even so, the tour was constrained by the ability of venues to meet the actual costs of a production of this scale. Between 2022 (when planning began) and 2024, the production budget increased by £300K due to set build expenses, wage inflation, and general inflation on materials, transportation, and accommodation. In some instances, Talawa covered the shortfall directly, placing pressure on a small team and finite core resources.

The tour took place after the 2024 race riots, and security and safety were key considerations. Talawa invested more in accommodation,



Play On!. Photo: Ciara Hillyer

⁹ ACE | [Incentivising Tourism](#)

security planning, and wellbeing support to ensure our company felt safe and were safe on the road.

“We’re creating work that’s artistically ambitious and rooted in our communities — but the current touring infrastructure doesn’t support companies like ours to sustain that work over time. We need deeper collaboration, more flexible deals, and real recognition of the additional labour we carry.”

– Carolyn ML Forsyth,
Executive Director, Talawa Theatre Company

Exporting Excellence: The Global Reach of British Theatre

International touring enables British theatre to reach global audiences – bringing UK stories, talent, and innovation to the world stage. This cultural export not only promotes British soft power but also generates valuable income, with profits returning to the UK to support further creative work. In this way, international touring contributes to the Government’s growth and export agenda while reinforcing the UK’s global reputation for artistic excellence. 52% of producing respondents told us that they tour internationally.

However, international touring carries significant financial and logistical risks. Producers are navigating growing uncertainty around international trade, including Brexit-related complexities in EU markets, new US tariffs, and currency fluctuations that affect overseas revenues. These challenges create barriers for producers seeking to take their work abroad – risking lost opportunities for cultural diplomacy, international collaboration, and economic return.

Case Study: Six The Musical A British cultural export success

Six The Musical has become a global phenomenon, originating in the UK and now seen by audiences across Europe, Asia, Australasia, and North America. Following its success in London and on UK tour, the show has expanded to countries including Germany, Spain, Japan, South Korea, and China.

This global reach is the result of a strategic export model: launching productions in English with UK casts to capitalise on the popularity of the music from the show (over 1 billion streams), before developing local-language versions directed by UK



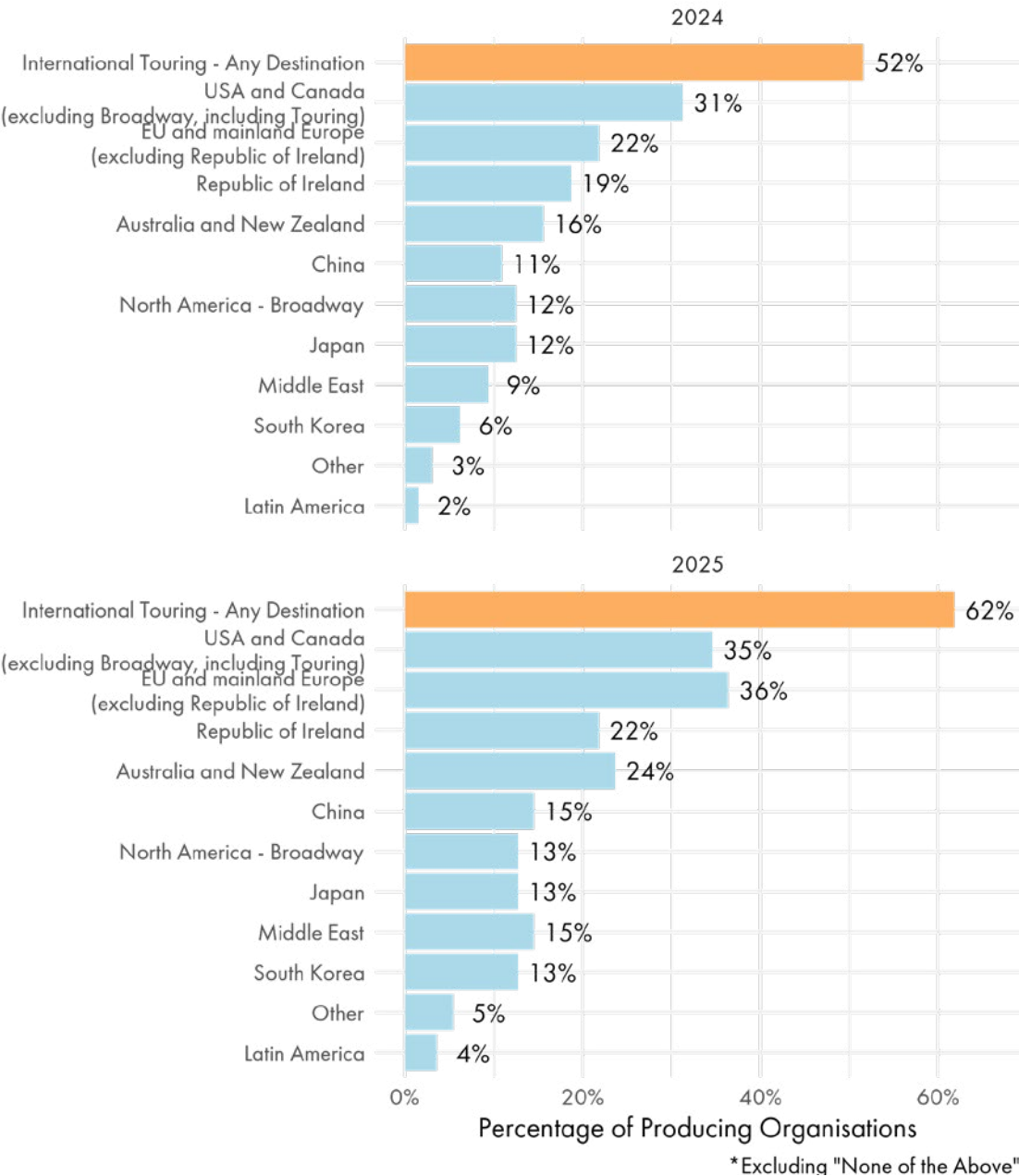
Six The Musical – Japan.
Photo: Umeda Arts

Associates. A record-breaking cinema release with NBCUniversal further amplified the show’s international profile.

Driven by British creative talent and producing leadership, Six exemplifies the power of UK theatre as a world-leading cultural export - combining artistic excellence with commercial impact.

– Kenny Wax, Producer

International Touring Destinations



Theatre Powers UK Creativity

The driving force behind Britain's global cultural success

British theatre is the foundation of the UK's world-leading creative industries – a training ground, testing space and international launchpad for talent in film, television and digital media. Directors, writers and actors such as Sam Mendes, Phoebe Waller-Bridge, Cynthia Erivo, and Lucy Prebble all began their careers in theatre before achieving global recognition.

Across the UK, theatres nurture bold storytelling that often transitions to screen. Fleabag began as a solo show before becoming a cultural phenomenon, while Shifters – developed at the Bush Theatre and recently Olivier-nominated – is now being developed for television by the producers of Slow Horses and Heartstopper.

Live performance builds discipline, range and emotional depth – qualities that keep British talent in high international demand. Jack Thorne (Adolescence) began at venues like the Bush Theatre, the Finborough and the Edinburgh Fringe. James Graham (Sherwood) launched his career at the Finborough and Clwyd Theatr Cymru, telling stories rooted in the communities he grew up in:

“My comprehensive school was one of the biggest in the country, one of a very small number with a working theatre. I wouldn't be doing what I get to do now without that massive bit of luck.”

– James Graham¹⁰

The West End is also a major export engine. Five of the last six Tony Award winners for Best New Play were British – three of which originated at National Portfolio Organisations. This season alone, six productions have transferred from the West End to Broadway, including Sunset Boulevard, Operation Mincemeat and Stranger Things. Long-running hits such as Six, & Juliet, and Harry Potter And The Cursed Child continue to demonstrate the global reach of British-made theatre.

And it's not just the stories that travel. Theatre Royal Plymouth's production workshops build sets and costumes for West End and international stages, from The Devil Wears Prada to the Sydney Opera House. In Thurrock, skilled craftspeople create wigs and scenery for the Royal Ballet and Royal Opera productions in Covent Garden.

British theatre is more than a cultural asset – it is a global engine of creative excellence, economic impact, and national pride.

10 [Guardian | The play that changed my life: how a pratfall in a student fringe farce made James Graham a playwright](#)



Matilda The Musical. Photo: Manuel Harlan

Case Study: Matilda The Musical **A British story across page, stage and screen**

Matilda is a powerful example of how the UK's creative industries – publishing, theatre and film – are deeply interconnected.

First published in 1988 by Roald Dahl with illustrations by Quentin Blake, Matilda became a feature film in 1996. In 2010, the Royal Shakespeare Company premiered Matilda The Musical at its Courtyard Theatre with a book by Dennis Kelly, and music and lyrics by Tim Minchin. Following rave reviews, it transferred to the West End in 2011 and Broadway in 2013, winning multiple Olivier and Tony Awards. The show has since toured across North America, Australia, Asia, the Middle East and beyond. It continues to run in the West End and tour internationally and will tour the UK and Ireland again from October 2025.

In 2022, Netflix and Sony Pictures released a film adaptation by the original creative team, extending the show's reach to global streaming audiences.

Tim Minchin reflected:

"We never imagined that all these years later it would still be running in the West End, have been made into a film, and be touring the UK and Ireland. I'm deeply proud of Matilda the Musical and everyone who works on it with such passion."

Matilda exemplifies the creative economy in action – a British story brought to life across art forms and borders, showcasing how investment in theatre fuels wider cultural and commercial success across sectors.

– Denise Woods, Executive Producer

How A Show Comes To Life

Inside the theatre ecosystem

The UK theatre ecosystem is a dynamic, collaborative network. Writers, producers, venues, creative teams, technical specialists and front-of-house staff all work together to bring stories to life on stage. But there is no single model: some productions are created entirely in-house by a producing theatre; others are presented by venues but developed independently; many are co-productions or collaborations that combine public and commercial investment.

Step 1: It starts with an idea

Every production begins with a creative spark – a writer with a new story, a producer inspired by a novel or play, or a director who sees stage potential in a popular film or TV series. Many shows originate from existing intellectual property, while others are wholly original. This diversity of source material reflects the creative richness of the sector and its close ties to other cultural industries.

Step 2: Development and production

Producers – whether independent or based within a venue – are responsible for turning an idea into a staged production. This involves assembling the creative team, raising investment, securing rights (where necessary), and managing the many logistical and financial elements of mounting a show. Producers carry much of the financial risk: if the show doesn't recoup its costs, they often absorb the loss.

Some productions are staged entirely in-house by publicly funded theatres; others are mounted by commercial producers and presented in partnership with venues. In many cases, especially for mid-scale and touring work, co-productions are key – sharing costs, creative input, and risk across multiple partners.

Step 3: Venues connect the work to audiences

Venues play a crucial role in bringing productions to the public. They curate seasons that reflect the tastes and needs of their communities – from family shows and new writing to musicals, dramas, and community-led work. Some theatres are dedicated producing houses with resident creative teams; others primarily act as presenting venues that host touring shows. Each plays a distinct and essential role in the ecosystem.

In commercial contexts – such as the West End – venues typically charge producers for staffing and utilities through a “contra” agreement, while setting ticket prices. In publicly funded contexts, ticket income and other commercial revenue still make up the majority of turnover, with public subsidy typically

contributing just 15–20%. This modest but vital support helps enable risk-taking, community-focused work, and accessible pricing. Arts Council England’s recent report, *Crowding In*, demonstrated how public investment attracts additional sources of revenue for organisations.¹¹

In London, theatres are a major part of the tourism economy – nearly one in four international visitors attends a performance. But the same principles of connection, enrichment and local pride apply in theatres across the UK.

What happens next?

- **Curtain call**

Some productions run for a fixed time or close early if ticket sales don’t meet expectations.

- **Refine and relaunch**

Many shows begin in smaller venues or festivals before being reworked and revived in larger spaces.

- **Transfer**

Successful productions may move from regional stages to the West End – or from the West End to Broadway and beyond.

- **Domestic and international touring**

UK-wide touring brings productions to communities across the country, while international touring showcases British talent and storytelling around the world.

- **Expand the IP in other creative industries**

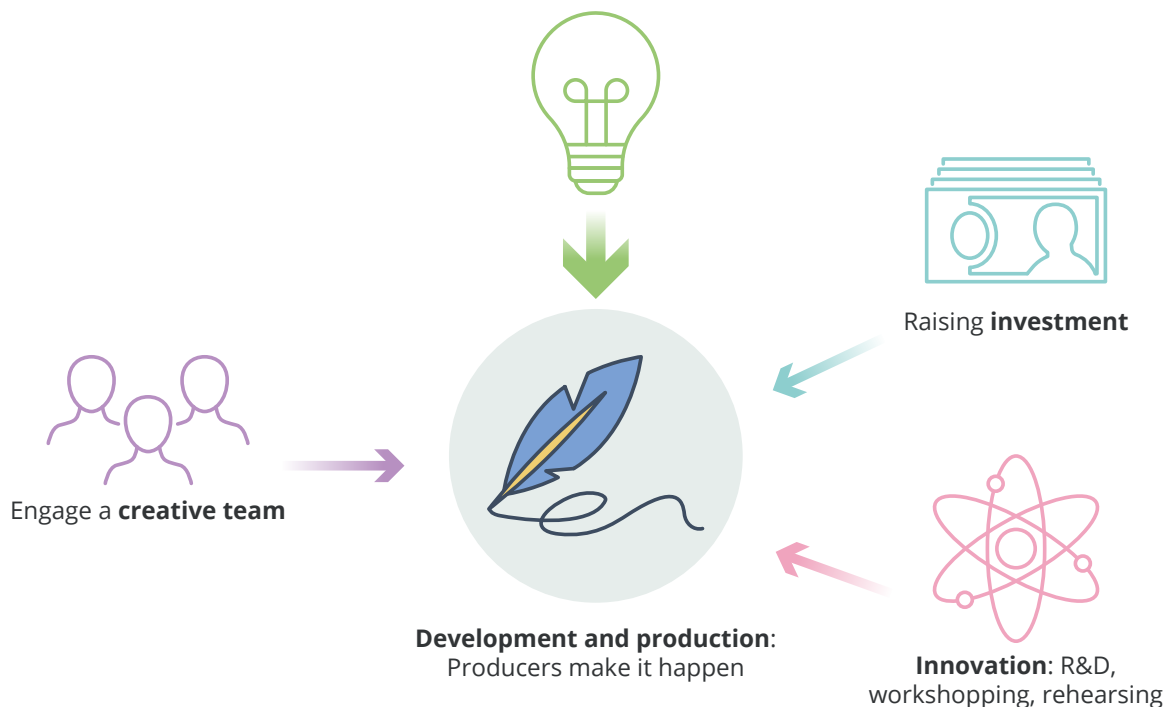
Some productions grow well beyond their original stage run, evolving into global cultural phenomena. Shows like *Matilda the Musical* have been adapted into feature films, released cast recordings, launched merchandise lines and more – expanding their creative legacy, reaching new audiences worldwide, and significantly boosting their cultural and economic impact.

This rich and adaptive ecosystem allows theatre to thrive – balancing creativity, risk, public benefit and commercial potential – and ensuring that stories can be shared with audiences everywhere.

11 [ACE | Crowding In](#)

How A Show Comes To Life

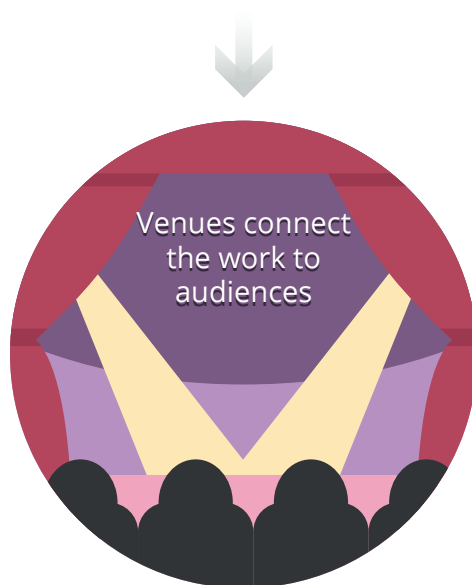
It starts with an **idea**...



At a time when proper public debate has been erased, theatre is a vital space for us to sit together and consider what we hold to be true.

Mark Rosenblatt

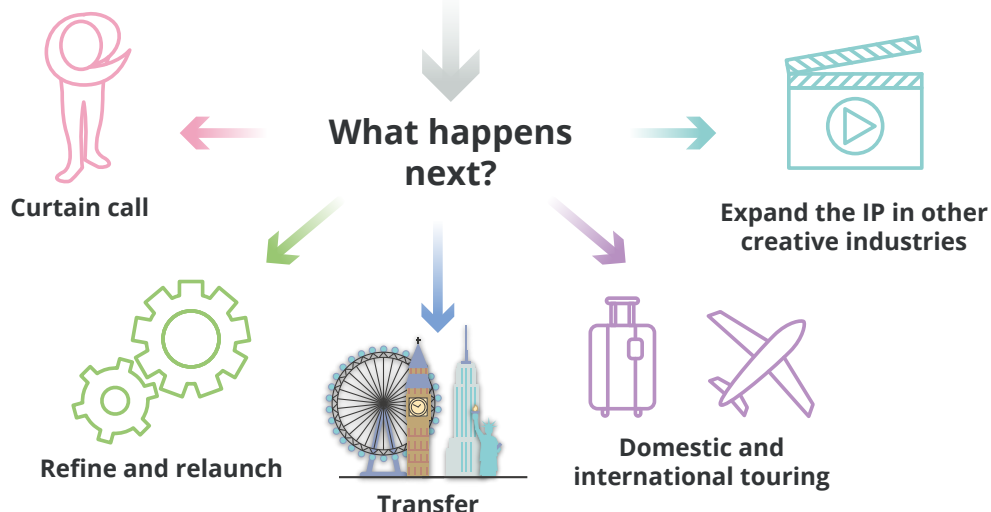
2025 Olivier Award winner for Best New Play



It's so funny when you tell people what you're doing and they go 'what, you're in a one-woman play, it's just you!' and you're like 'yeah but not actually' because it takes so many people to make this show what it is.

Jodie Comer

2023 Olivier Award winner for Best Actress



About the Society of London Theatre & UK Theatre

The Society of London Theatre (SOLT) & UK Theatre are the membership organisations representing theatre producers, managers, owners, and operators across London and the UK. Our members span commercial and subsidised organisations, as well as independent not-for-profit charities.

UK Theatre represents approximately 240 theatres, concert halls, dance companies, producers and arts centres throughout the UK. UK Theatre also operates as a professional association, supporting over 1,400 individuals working professionally in theatre and the performing arts in the UK.

While SOLT & UK Theatre each have their own members we work together as one. Our Vision, and the world we want to see, is a dynamic, sustainable and world class theatre sector. Our Mission, and what we do as an organisation, is to champion theatre and support our members to thrive.

Acknowledgements

Thank you to Andrew Rawlinson from ATG Entertainment and Jonathan Davies from Baker Richards for their generous support with data collection.

We're also grateful to the teams at Mischief Theatre, Life of Pi, Pitlochry Festival Theatre, Punch, Nottingham Playhouse, Hall for Cornwall, Theatre Royal Plymouth, Talawa, Six The Musical, and Matilda The Musical for contributing valuable case studies.

And finally, thank you to Campaign for the Arts and Situation UK for their previous research on theatre and the arts which has been invaluable.

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Appendix 1: Research methodology

This first annual data report from SOLT & UK Theatre draws on multiple robust data sources to provide a comprehensive overview of the UK theatre sector:

Ticketing Data

- **UK Theatre Evidence Centre**

Granular, ticket-level data from 98 venues across the UK.

- **SOLT Box Office Data**

Complete attendance and revenue figures for all West End venues operated by SOLT members.

A subset of venues also provided additional ticket-level data, which was used to calculate median and quantile ticket prices.

Survey and Attitudinal Data

- **Annual SOLT & UK Theatre Member Survey**

Responses were received from 95 theatre leaders across the sector. Fieldwork ran from 13 February to 22 April 2025, with the extended period helping to maximise participation. However, global instability that emerged after the survey closed may have significantly affected business expectations - and it is likely that some responses would have been different had this context been known at the time. Breakdown of respondents:

- **Independent Producing Organisations** (41%)

90% were based in London and 80% operated solely for commercial purposes.

- **Producing-only Venues** (19%)

Mostly charities or recipients of government subsidy; two-thirds were London-based.

- **Producing and Presenting Venues** (27%)

Mostly charitable or subsidised; three-quarters were based outside London.

- **Presenting-only Venues** (12%)

Equally likely to be commercial or subsidised; evenly split between the West End and regional venues.

- **Audience Insight: Situation Survey (April 2025)**

An in-depth survey of over 20,000 West End theatregoers conducted in partnership with Situation UK. This captured audience behaviour, attitudes, motivations, and barriers to attendance, offering vital insight into consumer trends.

- **Skills Gaps and Shortages Research (November 2024)**

SOLT & UK Theatre, with the support of the Gatsby Foundation,

commissioned Shift Insight to conduct a 13-question survey (210 respondents) and 30 qualitative interviews. The research explored which off-stage technical roles are hard-to-fill for SOLT & UK Theatre members, the reasons for this, whether this is due to skills shortages and what initiatives have been put in place to address any skills shortages.

- **Capital Infrastructure Survey (June 2024)**

A targeted survey of SOLT & UK Theatre members to assess the condition, needs, and investment priorities of theatre buildings across the UK. The findings provide a snapshot of the scale of capital need across the sector.