

# **TOBACCO FACTORY THEATRE**



## **BUSINESS PLAN** **2008 – 2011**

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# MISSION STATEMENT AND CORE BELIEFS



## MISSION STATEMENT

The Tobacco Factory Theatre is a unique, intimate and visceral space. It aims to be the most important studio theatre in the region, a cultural flagship for the local community, an innovative social and cultural hub and an inspirational model of urban renewal.

## CORE BELIEFS

1. We started as an experiment and we encourage experimentation.
2. We are ambitious and we encourage cultural ambition: we tell epic stories in a small space.
3. We seek as wide an audience for our work as possible.
4. Our diverse programme is our cornerstone but we are a place of creation, development and learning, as well as performance.
5. We never forget that our audience is our reason for existence.



# OVERVIEW



## HISTORY

The Tobacco Factory Theatre came into existence in 1998 when George Ferguson, the owner of the building, invited Show of Strength Theatre Company to use part of the first floor of his recently acquired building as a theatre space. Shakespeare at the Tobacco Factory first produced work in the theatre in 2000 and the theatre became a full-time professional organisation in 2001. Until 2007, it was heavily subsidised by George Ferguson..

## THE THEATRE TODAY

The Tobacco Factory Theatre occupies the first floor of a busy, mixed-use cultural building. The theatre space is a black-box studio with a flexible auditorium holding an audience of between 200 and 350. It is one of very few spaces in the south of England that is able to show work in the round and one of few studio theatres in the South-West that can consistently programme runs of shows rather than one-off performances.

The theatre has a large bar/foyer, adequate office and back-stage space. On the 16th October 2008, George Ferguson signed a new 25-year rent-free lease on the above space (cash value £1.25million). We have recently taken on the lease of a large well-lit rehearsal room, which is sublet for part of the year at amounts greater than the rental cost

The theatre is developing and diversifying its income streams; most significantly it is developing relationships with corporate partners, increasing its production income through touring, increasing its hire revenue and exploring the support it can receive from BCC and ACESW. In 2007/08, over 80% of its income came from box-office and the bar and under 8% from subsidy.

## THE WORK

The theatre is open forty-eight weeks and programmes around 320 performances per year. Around 90% of performances are theatrical (including dance and opera), with an expanding programme of work for young people. The remainder is predominantly comedy. In 2007, sixty-one thousand people saw a show at the Tobacco Factory. (See appendices for more details.)

Apart from performances, the theatre hosts and runs creative, developmental and educational programmes. These currently include rehearsed readings, try-out nights, theatre courses and workshops.

Recurring programme pieces currently include:

- At least one family-friendly Christmas show, usually a new adaptation of a classic piece of literature, through December and January. The theatre produces this in-house.
- Two productions from Shakespeare at the Tobacco Factory from Feb - April.
- An opera (with main voices and substantial orchestra) in autumn.

## GOVERNANCE

The theatre is managed by the Tobacco Factory Arts Trust, a charitable trust limited by guarantee. The trust is a Key Arts Partner of Bristol City Council. The Board meets at intervals of approximately 6-8 weeks.

## ADVISORS

The theatre's bank is Nat West and the accountants are PJE. We do not have a formal legal adviser but call upon the legal expertise of board member Mike Bothamley where necessary.

# AIMS AND OBJECTIVES



## AIMS

The theatre has three core aims for the period 2008–2011.

1. To be a vital constituent of the social and cultural fabric of the city and the region by producing and hosting work that reflects talent, quality and innovation.
2. To be an accessible resource for a wide range of the community and the primary cultural facility for South Bristol.
3. By good management to run part of its activity at a profit and to re-invest that profit strategically for artistic growth.

Underpinning all of these aims is the knowledge that the Tobacco Factory will lead with creativity at its heart.

## OBJECTIVES

The theatre will fulfil these aims by:

- Hosting the most compelling and challenging work, across a range of art-forms, that is touring the country.
- Being a significant producing force in the city by producing / co-producing two-three productions per year (including a Christmas show) and touring this work.
- Becoming a place to create and experiment and a natural home in Bristol for a significant number of established and emerging artists and companies.
- Supporting the careers of local artists and arts workers.
- Creating and hosting work that reflects the diversity and richness of Bristol's culture, society and history.
- Creating and hosting work with cross-demographic, cross-socio-economic appeal
- Becoming a centre of training and education as well as performance.
- Exploring synergies with theatre companies, venues and other businesses / organisations locally, nationally and internationally.
- Developing long-term financial stability through strong partnerships and commercial income streams.



# STRATEGY



**Hosting the most compelling and challenging work, across a range of art-forms, that is touring the country.**

In 2007/08 the theatre programmed 53 performances of touring work, to an audience of 7,833.

The theatre has established an audience for touring work and will continue to programme a significant number of touring shows, from both national and international artists and companies. The majority of this work will be theatrical but we will increase the range of art-forms presented; in particular we will continue investment into our new dance initiative “Bodyworks”, which was successfully inaugurated in Sept 08. Touring work will continue to be concentrated in the autumn season from September to December and we will continue to push at the perceived boundaries of what theatre today has to offer.

From 2009 we will employ an associate director who will research and advise on the programming of this work, as well as working on in-house productions.

**Being a significant producing force in the city by producing/co-producing 2-3 productions per year (including a Christmas show) and touring this work.**

In 2007/08 the theatre produced four full-scale productions in-house; Topless Mum in Dead Hero Shocker, The School for Wives, The Ugly Duckling and Alice Through the Looking-Glass. In 2008/09 the theatre has produced a national tour of Topless Mum and an international tour of Mimic and will produce A Christmas Carol. We regard it as axiomatic that producing its own work strengthens a theatre but we will develop new models to enable us to do this sustainably.

Through the above productions we have secured co-production interest from a number of significant production companies and venues including SATTF, Travelling Light, the Rose Theatre and Theatre Royal Bath. Furthermore, we are gaining significant touring credibility, which will increase through the forthcoming six-month tour of The Ugly Duckling.

From 09/10 we will continue to produce / co-produce our own Christmas shows, which will continue to be new adaptations of classic works of family-friendly literature. We will also co-produce and tour a new work each Autumn; starting with a small co-production (3-hander) with SATTF in 09/10. We will seek to tour successful Christmas shows the year after initial production (starting with Alice). We will use co-production investment, sponsorship, touring income and profit from other activities within our theatre to ensure that our portfolio of in-house productions will not require extra investment from our core funders.

**Becoming a place to create and experiment and a natural home in Bristol for a significant number of established and emerging artists and companies.**

We have developed a highly successful programme “Prototype”, which enables artists to try out short segments of work-in-progress. We will programme four Prototype evenings per year.

We ran a successful new writing scheme called “Script Space” in April / May 2008 and we will run it annually in the future.

We have recently taken a 12-month lease on one rehearsal space in the Tobacco Factory and are shortly to take over a second, very substantial, rehearsal space

# STRATEGY (CONT.)



two minutes away. We will extend these leases over the three years and develop flexible sub-let rates to allow emerging artists and companies to use them.

We have an informal supportive relationship with Fairground Theatre and with Precarious but have not yet developed formal associate status for artists or companies. We will develop an associate programme for a small number of artists / companies with whom we wish to develop stronger relationships.

We have a hot-desk in the theatre (with free internet connection and telephone) that has been used by several companies including Precarious and Edible. We intend to offer wider access to this resource, adding to our user-friendly profile.

We ran an Edinburgh preview season in summer '08 that was very useful for companies that took part. We will continue this initiative and, from 2009, have agreed to work with Theatre Royal Bath to improve and develop the programme.

## **Supporting the careers of local artists & arts workers**

The Tobacco Factory Theatre employs around 11 full time equivalents year round. Beyond this, in 07/08 it directly or indirectly employed artists or arts workers for around 850 person weeks.

As a significant industry employer, we will prioritise local workers by ensuring that a high proportion of any teams for in-house productions are based locally.

Through modest investment we will enable work that is

developed through schemes such as Prototype and Script Space to reach full production.

Creating and hosting work that reflects the diversity and richness of Bristol's culture, society and history.

We had great popular success with The Wills Girls and Searchlights over Bemmy, both of which were set virtually at the front door of the theatre, and with shows from the Ministry of Entertainment, who produce work that celebrates South Bristol's recent history. We are developing relationships with the Asian Arts Agency and Firstborn Creatives in order to increase the number of shows we present from a broader cultural base.

We will continue to work with the above groups and also plan to develop a new play about the Bristol Bus Boycott of the 1960's, which will build on some of the earlier success stories.

## **Creating and hosting work with cross-demographic, cross-socio-economic appeal**

The theatre has a well-established tradition of producing popular family-friendly adaptations of classic works of literature (in 07/08, 17,000 people saw one of our two Christmas shows, Alice Through the Looking-Glass and The Ugly Duckling).

We have recently increased our offer for young people, with regular Sunday morning and half-term shows running alongside our normal programme. These shows have had huge turn-out and very positive feedback and we will continue to run these alongside new initiatives.



# STRATEGY (CONT.)



We have hosted a number of original productions from the Ministry of Entertainment, who have an enormous appeal for an older audience, and have started investing in their shows to enable them to improve the design quality. We will continue to work closely with MOE.

We have increased the number of comedians we present by developing a Sunday night comedy programme. This has been successful financially and has introduced new audiences to the theatre. Over the next three years we will continue to programme regular Sunday night comedy for between ten and fifteen Sundays per annum. We will also work with the Comedy Box to develop 2008's successful "Edinburgh or Bust: Comedy" initiative into a comedy festival over the next three years.

## **Becoming a centre of training and education as well as performance.**

The theatre is already highly regarded for the breadth and quality of its performance programme and after integrating a small number of workshops and Q & A sessions into our annual schedule, we intend to progress this initiative to enable greater participation by the public.

Over the next three years we will improve our provision, enabling as wide a range of people as possible to engage with the Tobacco Factory Theatre in as many different ways as possible. We believe that training and education are of lifelong importance and as such will include opportunities for the general public, educational establishments and theatre professionals.

We will ensure that development and training is appropriate for people at different stages of their careers and we will seek to fully integrate our developmental work by eventually producing a full production of work that we have nurtured from its outset.

We have recently taken on a training and education officer to oversee and develop this work.

## **Exploring synergies with theatre companies, venues and other businesses/organisations locally, nationally and internationally.**

The theatre has much to offer many organisations, with benefits that include access to rehearsal and performance spaces, a programme that attracts a large and diverse audience and a dynamic and professional staff running successful in-house productions.

Recognising how much we have to offer we will seek or redraw mutually beneficial partnerships with theatrical and non-theatrical organisations. These may include; Mayfest, Myrtle Theatre Company, Travelling Light, Shakespeare at the Tobacco Factory, Bristol Old Vic, Bristol City Council and corporate partners.

## **Developing long-term financial stability through strong partnerships and commercial income streams.**

Underlying the above is the need for the theatre to increase its staff, expand its turnover and stabilise its finances. The theatre continues to rely too heavily on too few income streams; historically it has overcome



# STRATEGY (CONT.)



this fundamental weakness by depending on donations from George Ferguson but this arrangement stopped at the end of 06/07.

The theatre has recently become a KAP (Key Arts Provider) of BCC and has a guaranteed grant from 09/10 for three years (c.3% of turnover). The theatre is in ongoing dialogue with ACESW and hopes to develop and make more secure its funding.

The theatre is making more concerted and coherent overtures to grant-giving trusts and is seeking multi-year commitments from corporate supporters (c.5% of turnover). To this end it has recently taken on a freelance development officer and launched a corporate friends scheme.

The theatre has significantly increased its rental income (for rehearsals and celebrations) (c.2% of turnover). To this end has taken on the lease of one (soon to be two) rehearsal spaces.

The theatre has agreed that it will rent the space for three weeks in June to BOVTS over the next three years (c.1.5% of turnover).

The theatre is developing its Front of House and bar operation (c.10% of turnover).

The theatre will run at a modest surplus for the next three years in order to eliminate its deficit and build up the reserves of c.3% of turnover that will allow it to operate safely and efficiently.

# FINANCIAL ANALYSIS

The theatre carried forward a deficit of around £50,000 at the end of 07/08. Over the next three years it will eliminate this deficit and plans to build up essential contingency reserves. We anticipate increases in income of more than 50% in four areas:

- Production income: the theatre will produce and tour more of its own work.
- Sponsorship and donations: the development manager comes on stream.
- Theatre Hire: the theatre takes over the lease of 2 rehearsal studios by 09/10.
- Funding: for the plan to be successful it is necessary for funding to stay around at least the same levels of 08/09. We recognise that we are experiencing difficult economic times and that developing sponsorship will not be easy. In view of this, statutory funding will be an important part of our overall financial package.

	07/08	08/09	09/10	10/11	Increase over period
<b>Income</b>	All figs in £000				
Box-Office	576	580	630	650	13%
Bar	84	104	110	115	37%
Theatre Hire	10	24	40 *	45 *	350%
Sponsorship/Donations	39	49	60	65	67%
Production Income	8.5	76 **	55 **	75 **	782%
Theatre Space Gift	50	48	54	56	12%
Funding	65	110	120	120	85%
All other income	15	16.5	18	20	33%
<b>Total</b>	<b>847.5</b>	<b>1,007.5</b>	<b>1,087</b>	<b>1,146</b>	<b>35%</b>

## Expenditure

### Direct Costs

Visiting Co. Costs	358	444	495	515	44%
Production Costs	201	197 **	165 **	180 **	-10%

### Overhead Costs

Staff	174	172	195	202	16%
Marketing	52	30	38	40	-23%
Running Cost	44	47	54	55	25%
Theatre Space Cost	50	48	54	56	12%
Other Premises Cost	34	41	58 *	60 *	75%
Depreciation	11.5	7	8	8	-30%
<b>Total</b>	<b>924.5</b>	<b>986</b>	<b>1,067</b>	<b>1,082</b>	<b>21%</b>
P/L this year	-77	21.5	20	29	
P/L b/f	25.5	-51.5	-30	11	
<b>Balance at year end</b>	<b>- 51.5</b>	<b>- 30</b>	<b>-10</b>	<b>20</b>	

\* From 09/10 we will be taking on the lease of an extra rehearsal space; which we will sub-let frequently

\*\* Inhouse productions earn production income and also earn c.100k box-office for the three years from 08/09

# APPENDIX 1

## MANAGEMENT

### THE BOARD

The trust is reaching the end of a transition between boards. Geoff Clements agreed to continue to serve to help with the transition and is acting chair. Following a public call for applicants, we have made eight appointments to the board:

Alan Boldon  
Annie Menter  
David Fairclough  
Mike Bothamley  
Nicky Rylance  
Peter Lord  
Phil Gibby  
Sarah Smith

When the transition is complete the board will have up to ten members, who will serve for up to two terms of three years.

Arts Council South West, Bristol City Council & Theatre Bristol have observer invitations to board meetings.

### MANAGEMENT STRUCTURE

The theatre employs the equivalent of eleven full-time employees, headed by a director who reports to the board:

Five full-time permanent staff:

- Director
- Theatre Manager
- Technical Manager
- Box-Office Manager
- Administrator / Training and Education Officer

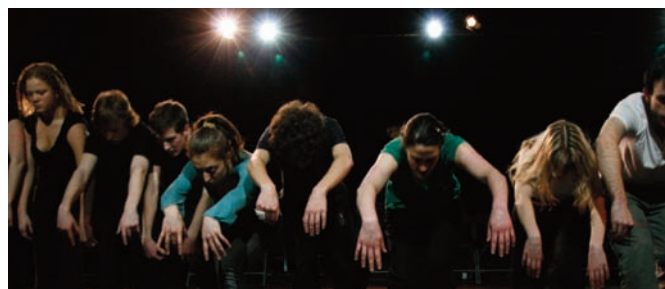
Four part-time permanent staff:

- Marketing Manager
- FOH Manager
- Finance Officer
- Cleaner

and a large number of casuals. Further artistic personnel are employed for in-house productions.

We intend to create three positions within the next two years:

- Development Officer
- Associate Director
- Assistant Technician





# APPENDIX 2

## STAFF LIST

### DIRECTOR

#### Ali Robertson

Overall responsibility for direction of the theatre. Programmes theatre and oversees all financial matters including setting of budgets and income generation. Line Manages the Theatre Manager, Finance Manager and Marketing Manager. Reports to Board.

### THEATRE MANAGER

#### David Dewhurst

Responsible for physical operation of theatre (including Box-Office, FOH, H&S, licencing etc), for space hire and HR. Point of contact for visiting companies. Line manages the Box-Office Manager, Front of House Manager, Technical Manager and Administrator. Reports to Director.

### MARKETING MANAGER

#### Megan Farrow

Responsible for press and marketing for all events taking place in the theatre and all in-house productions that tour to other venues. Reports to Director.

### FINANCE MANAGER

#### Elaine Grunbaum

Assists in the preparation, reviewing and monitoring of budgets. Responsible for financial accounting (and associated activities such as tax compliance) and for making all payments, including payroll. Reports to Director.

### TECHNICAL MANAGER

#### Matt Graham

Responsible for all technical matters in theatre. Production manager or assists production management of all in-house productions. Line manages casual technical staff. Reports to Theatre Manager.

### BOX OFFICE MANAGER

#### Kelly Barton

Responsible for all operational matters concerning box-office. Line manages casual box-office staff. Reports to Theatre Manager.

### FRONT OF HOUSE MANAGER

#### Morgan Matthews

Responsible for all FOH and bar operational matters. Line manages casual FOH staff. Reports to Theatre Manager.

### ADMIN ASSISTANT/EDUCATION AND TRAINING OFFICER

#### Carrie Rhys Davies

Responsible for office management, maintenance and development of Fans scheme and volunteer liaison. Supports Marketing Manager, Theatre Manager and Director. Ensures that we work efficiently with local schools to maximise the number of young people seeing shows at or otherwise engaging with the theatre. Programmes and manages our training and other educational opportunities. Reports to Theatre Manager.



# APPENDIX 3

## SHOWS FEB 05 – APR 08

Pericles  
Jackson's Way  
Three Sisters  
Kickin Out  
Car  
Kid  
Raw  
Dara O'Briain  
Five Sides Of A Circle  
At Home With The Cripps  
Theatre Bristol Party  
Side By Side By Sondheim  
On That Note  
Ed Jones Quintet  
Doodlebugs And Bogeymen  
Yes, We Have No Bananas  
Keep Smiling Through  
Jeremy Hardy  
Beer And Skittles  
Jack  
Doodlebugs & Bogeymen School  
Into The Woods  
Zum  
Taylor's Dummies  
Dusty The Vacuum Cleaner Boy  
Last Train  
Living Doll & Coast  
Fitting In & The Elevator Man  
The Return & Resting  
Air Guitar  
Friends Party  
Madame Galina  
The Music Revolution  
Heroes And Villains  
Never The Bride  
The Music Revolution  
Sound Of Silence  
Tell Tales  
Dylan Howe's Five Corners  
The Fall Of The House Of Usherettes  
The Music Revolution  
Meat Yard  
La Boheme  
Pam Ann  
Quade And Paiva Double Bill  
The Alternative Sunday Service  
The Music Revolution  
Inside The Skeleton Of The Whale  
Odin Work Demonstrations  
The Obituary Show  
Stewart Lee  
Firsts  
Trojan Women  
The Andy Hague Big40Band  
Rust  
Clare Summerskill  
Rich Hall  
The Music Revolution

Weights  
Robin Hood  
Titus Andronicus  
Daniel Kitson  
Love's Labours Lost  
An Oak Tree  
Instant Wit  
Five Sides Of A Circle  
Heelz On Wheels  
The Daughter  
The Bed  
Mark Steel  
Turtles Rock  
The Alternative Sunday Service  
Feeling Good  
Laura Solon  
Sinner  
Seussical  
The Alternative Sunday Service  
Multi A: 5 To 1 Performance  
Mrs Gerrish's Guesthouse  
A Midsummer Night's Dream From The East  
Through The Wire  
The Other Side  
Meat  
Eleven  
Sheepskin  
The Hospital  
Don Giovanni  
The Turn Of The Screw  
Alan Carr  
Mark Thomas  
Jeff Green  
The Race  
Sue Perkins  
Srishti  
Laughing Gas  
Ed Byrne: Standing Up And Falling Down  
Mrs Gerrish's Guesthouse  
Jump by Lucy Catherine  
Adam Hills  
Absence & Presence  
Marcus Brigstocke  
Treasure Island  
Instant Wit  
The Seven Voyages Of Sinbad The Sailor  
Othello  
Comedy Nights  
Much Ado About Nothing  
The Firebird  
Hang Lenny Pope  
Love In 3 Parts  
An Evening Of Cabaret  
Topless Mum In Dead Hero Shocker!!!!  
Daniel Kitson

The School For Wives  
The Andy Hague Big Band  
Keep Smiling Through  
MOE Forties Tea Dance  
Doodlebugs And Bogeymen  
Yes, We Have No Bananas  
MOE 40's Concert  
Comedy Nights  
Mrs Gerrish's Guesthouse  
Mrs Gerrish's Christmas Stocking  
MOE 50's Concert  
The Arab & The Jew  
City Of One  
Houdini's Suitcase  
A Nursery Rhyme Land Mystery  
Pinocchio  
Invisible Bonfires  
Carmen  
Theatre Skills Week  
118: The Birthday Tour  
The Convent  
Russell Howard  
Low Life  
Andy Parsons  
Mrs Gerrish's Christmas Stockings  
Michael McIntyre  
Rust  
THE UGLY DUCKLING  
An Evening With Kit, Kate and Fred  
Alice Through The Looking Glass  
The Nothing Show  
Bristol Brass Consort  
The Taming of the Shrew  
The MuMu Club  
Bill Hicks: Slight Return  
An Evening with Stepahnie Cole  
Richard Herring  
Prototype  
Jim Jeffries  
Hamlet  
Shazia and Jeff Mirza  
What's in the Box?  
Lucy Porter  
Theatre Skills Week  
Trio Tarana  
Clare Summerskill  
Kemp's Jig

# **APPENDIX 4**

## **WHAT PEOPLE HAVE SAID ABOUT US**

**I HAVE BEEN TO MANY THEATRES THROUGHOUT MY LIFE BUT HAVE NEVER BEEN MORE SATISFIED.**

**JAKE FLOOD, AUDIENCE MEMBER**

**I HAVE BEEN CONSISTENTLY IMPRESSED BY THE TOBACCO FACTORY AND HOPE IT CONTINUES TO PROVIDE SUCH INNOVATIVE AND POWERFUL PIECES TO INSPIRE YOUNG PEOPLE.**

**MICHELLE CLARE-HUDSON, TEACHER**

**AS A WRITER AND THEATRE-MAKER IN BRISTOL, I FEEL PRIVILEGED TO BE LINKED TO THE TOBACCO FACTORY**

**ADAM PECK, FAIRGROUND THEATRE**

**THE TOBACCO FACTORY GIVES ME A POWERFUL SENSE OF THERE BEING GOOD PEOPLE AND INSPIRATIONAL PLACES IN THE WORLD**

**GILLIE HARRIES, VOLUNTEER**

**YOU ARE A TERRIFIC ORGANISATION AND I AM PROUD TO COME HERE.**

**CHRISTINA SHEWELL, AUDIENCE MEMBER**

**I WOULDN'T BE ABLE TO PROGRAMME THIS KIND OF WORK IN BRISTOL IF IT WASN'T FOR THE TOBACCO FACTORY.**

**JASWINDER SINGH,  
ASIAN ARTS AGENCY**

**THE WEST COUNTRY'S MOST ENTERPRISING THEATRE.**

**THE TIMES**

**ONE OF THE MOST MEMORABLE AND COMPLETELY ENJOYABLE EVENINGS WE HAVE HAD IN OVER 40 YEARS OF REGULAR THEATRE GOING.**

**MARGARET AND TERRY WRIGHT,  
AUDIENCE MEMBERS (ALICE  
THROUGH THE LOOKING GLASS)**

**THE FUTURE OF THEATRE LIES LESS AND LESS IN GILDED PLAYHOUSES AND MORE AND MORE IN PLACES LIKE THIS.**

**JONATHAN MILLER, DIRECTOR**



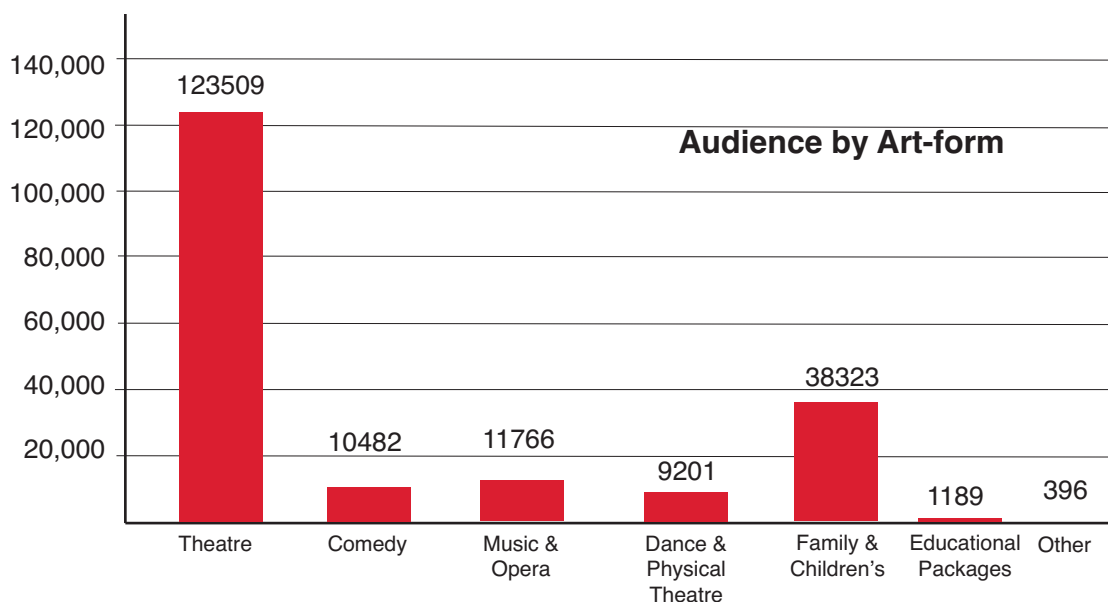
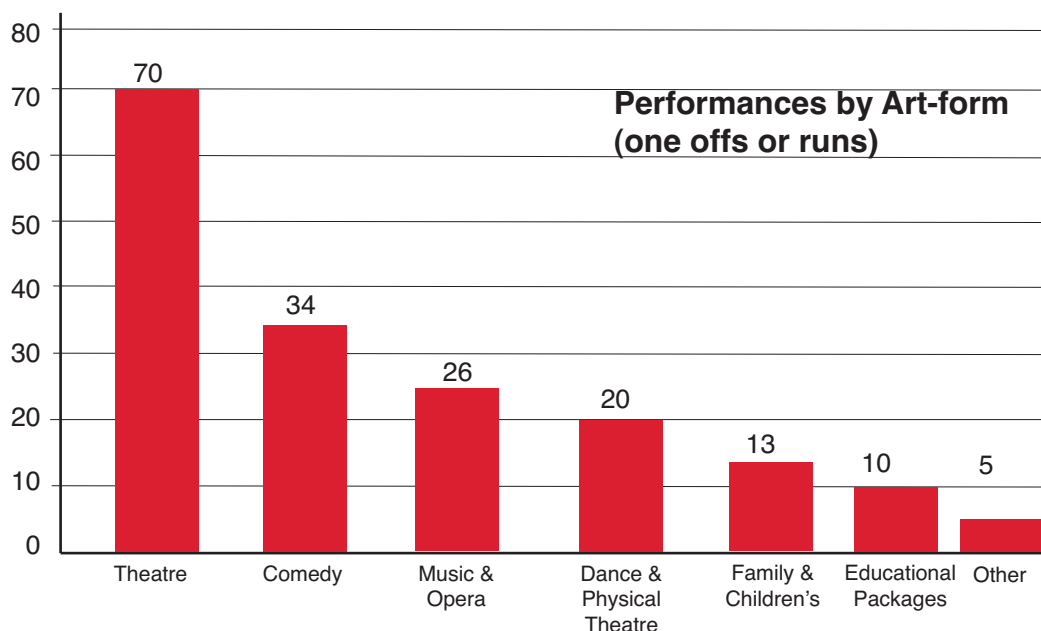
# APPENDIX 5

## SHOW TYPE ANALYSIS AND AUDIENCE ANALYSIS

### JAN 2005 – APR 2008

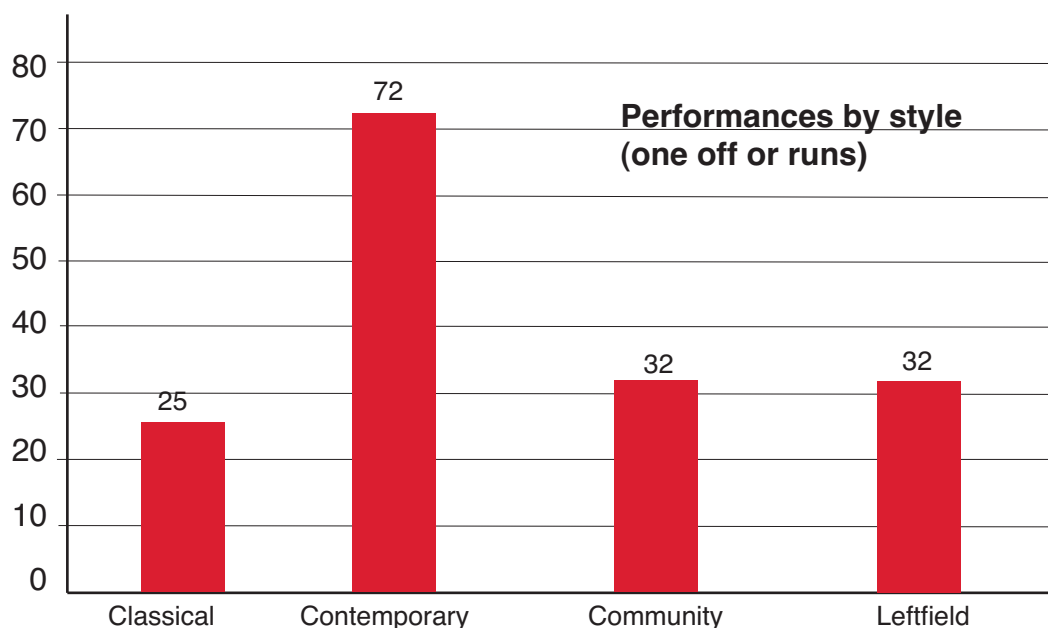
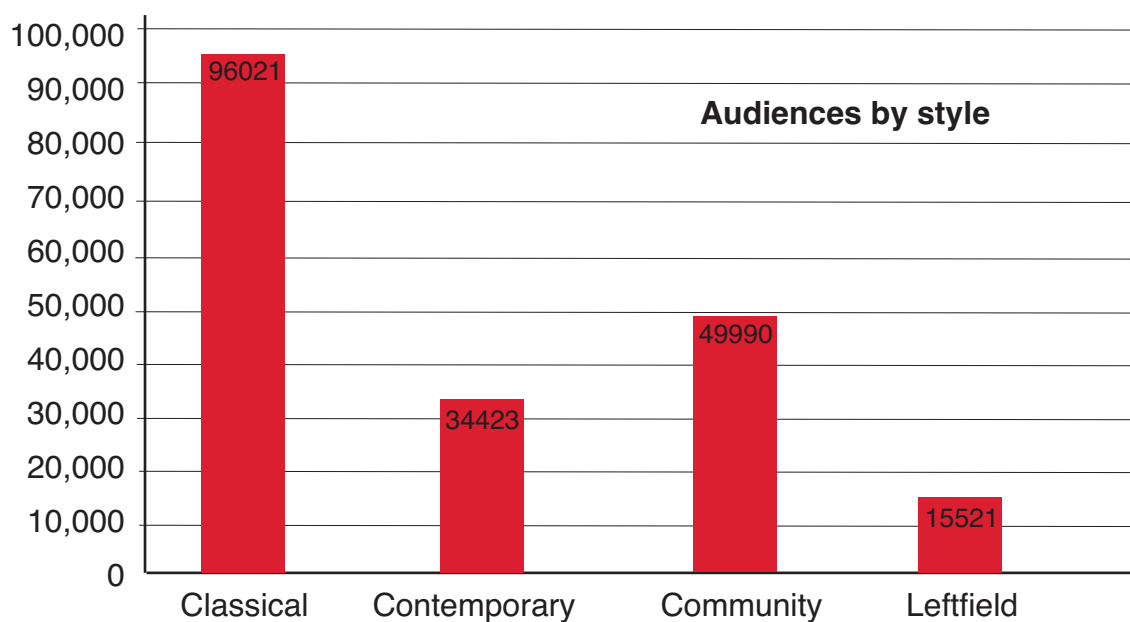
Our programme is strongly weighted towards theatre (with a significant amount of dance and physical theatre programmed).

Our audience clearly appreciates this, as can be seen from the second graph. We have a very strong audience for family and children's shows – especially because of our family friendly Christmas shows – and will steadily increase our offer in this area.



We have developed a very strong and consistent audience for both classical and community work; particularly for Shakespeare and Christmas shows.

We continue though to programme adventurously, with a positive lean towards contemporary and “leftfield” work and are steadily finding a greater audience for this adventurous programme.

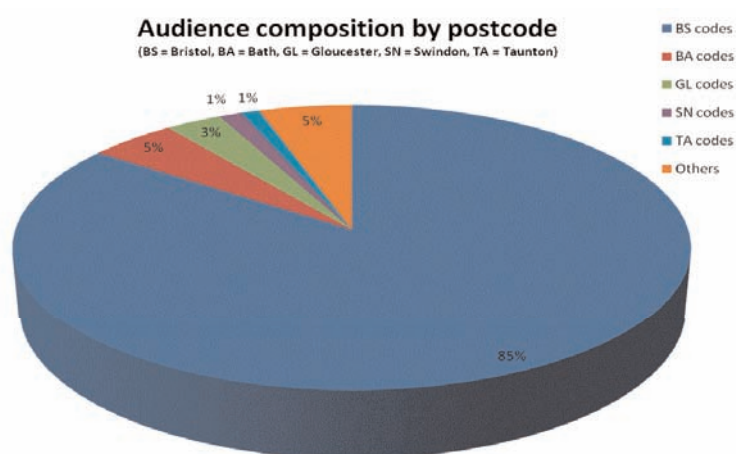


# APPENDIX 6

## GEOGRAPHICAL AUDIENCE ANALYSIS 2007

In 2007 there were 61,000 attendees at the Tobacco Factory Theatre.

The vast majority of these came from within the greater Bristol area – 85% or nearly 52,000. Ten per cent were drawn from immediate neighbouring areas such as Swindon with the remainder – 5% or over 3,000 – travelling from further afield.



Our Bristol audience comes from every postcode (there are 39 BS postcodes) with our immediate area of Bedminster providing the largest share of our audience: over 1 in 8 of our audience comes from BS3.

We provide accessibly priced entertainment: the average ticket price in 2007 was £11.51. Our prioritising of our local area for discounts and give-aways – particularly low-income schools – meant that the average price paid by a local resident was just £10.27.

