



Annual Report 2014

# Enabling theatres to thrive

April 2013 – March 2014

The  
Theatres  
Trust



# The Theatres Trust 37th Annual Report

Period ended 31 March 2014

The Theatres Trust promotes the better protection of theatres. We are pleased to present our 37th Annual Report which highlights our work and achievements in 2013/14.

We provide advice and support to secure a better and more sustainable future for the nations' valued theatres. We champion all theatres and provide expert knowledge and an authoritative voice on the significance and value of theatres.

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## The Theatres Trust

The National Advisory Body for Theatres  
Protecting theatres for everyone

Incorporating the Annual Report  
of The Theatres Trust Charitable Fund  
Registered Charity No: 274697

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ENGLISH HERITAGE

**Rob Dickins CBE**  
Chairman



**In 2014 we started to see positive signs of recovery in the economy as we slowly emerged from the recession. Theatres, faced with the continuing realities of austerity and budget cuts, however, still had to dig deep and pursue long term capital solutions to build their financial self sufficiency, secure ownership of their assets and remodel themselves to be more relevant and attractive to their local communities. Localism bedded down and with it came new opportunities such as the Community Infrastructure Levy and the chance to be recognised as Assets of Community Value.**

In this climate, the Trust's Conference 13: thriving theatres looked at how theatres were harnessing their 'innate creativity', as observed by Conference Chairman, Vikki Heywood CBE, and were continuing to thrive.

I was particularly delighted that we were able to hold Conference 13 at the St James Theatre in London, a theatre whose future was secured by the work of the Trust. We fought hard to secure a suitable replacement theatre on the site of Westminster Theatre and were a constant advocate and expert adviser to Westminster Council and the developers. It was my privilege to be the Chairman of the Trust when the final deals were closed and the St James opened for business in 2012.

In this fast-paced technology-driven world it is sometimes easy to forget that the Trust's work takes time. Not only are we dealing with long timescales associated with capital

projects that replenish our stock of theatres for future generations, we are also engaged in protecting the fabric of theatres that have been providing us with enjoyment for hundreds of years.

This year The Theatres Trust Charitable Fund was once again able to help theatres achieve this through its Small Grants Scheme supported by generous donations from the Andrew Lloyd Webber Foundation and Judy Craymer MBE. We were able to make capital contributions to Nottingham Malt Cross, the Mill Theatre in Thurso, Preston Playhouse, the Tom Thumb Theatre in Margate, Wakefield Theatre Royal, the Yvonne Arnaud in Guildford, Tara Arts, Beccles Public Hall, Alnwick Playhouse and Hoxton Hall. It has been uplifting to see my vision of the Theatres Protection Fund grow into a reality and I know that other generous and concerned donors will follow Andrew and Judy to develop this into something very important, especially for small theatres in need.

I would like to offer a special thank you to our Friends, Corporate Supporters and special advisers as well as all those who have helped support the development of our Resource Centre, our Annual Conference and other events and those who donated to our first ever Christmas Appeal and raised £3,595. Your contributions help enormously in furthering the Trust's work.

Many thanks also go to all the staff and my fellow Trustees and in particular to Suggs (Graham McPherson), Dr Pauleen Lane CBE, and Ben Twist who stood down this year and who made outstanding contributions to the Trust.

The Theatres Trust's Council is made up of such talented individuals and I am honoured to chair such a great group of people who all give their time, knowledge and contacts with great generosity.

As 2014 began, I was pleased to welcome new trustees Dara Ó Briain, Professor Gavin Henderson CBE, Peter Roberts, Simon Ruddick, Ann Skippers and Anna Stapleton, appointed by the Secretary of State for Culture, Media and Sport, Sajid Javid. They all help to make our strong Council of Trustees even more effective.

My term of office sadly concludes in January 2015 and this will be my last report to you as Chairman of The Theatres Trust. In the six years I have served as the Trust's Chairman we have addressed some of the big issues. We continued to protect theatres through providing our expert advice during one of the worst recessions of our time, led on achieving recognition for culture in national planning policy, delivered a landmark environmental awareness project, Ecovenue, helping theatres to improve their environmental performance, and began what I hope will be a long tradition of grant making through our Theatres Protection Fund.

I would also like to take this opportunity to thank our tireless Director, Mhora Samuel whose hard work, determination and belief has made my time as Chairman extra-special. Together, I believe we have modernised the Trust for our times, addressed the important issue of fundraising and set it on a path to achieve even more in the future. She has my admiration, support and friendship going forward.

To my successor I wish only to say that you take on an important, essential organisation that has a vital role in protecting theatres for the nation. You will take on projects and theatres close to my heart. I hope that you too may also achieve many happy endings.

And to the readers of this report, I hope you enjoy reading about the highlights of the year covering April 2013 to March 2014.

## Mhora Samuel

Director



**At the end of my review in 2013 I stated that we were now in a better position to help theatres meet their future challenges. As it turned out 2014 did not pass without incident and the year saw the Trust in the spotlight – alerting authorities to the impact of relaxation of planning policy on the viability of theatres, responding and addressing the consequences of the partial collapse of the Apollo theatre's ceiling, continuing to be a voice for theatres – raising awareness of their needs, and celebrating the resilience and creativity of those in charge of our theatre buildings.**

We continued to remain vigilant over relaxation of planning regulations as serious consequences are likely to arise from new development rights in England, which now allow owners to convert buildings adjacent to theatres from office to residential use without planning permission. We are concerned that noise complaints from residents could result in local authorities curtailing theatres' activities. On the positive side, following our success in achieving recognition for cultural well-being in the National Planning Policy Framework in 2012, we also fed into the new Planning Practice Guidance issued in March 2014. The published guidance took on many of our recommendations and provided welcome clarification in relation to the planning and provision of cultural facilities.

In May 2013 we responded to a report from the West End Commission which recommended that the underinvestment in historic West End theatres should be investigated by the government as a "matter of urgency". At the time I said: "Our Act Now! Modernising London's West End Theatres report published in 2003

identified that £250 million was required to maintain and protect these theatres. Although Theatreland generates over £88 million receipts from VAT for the Treasury, and represents some of the UK's most prized buildings, West End theatres still need investment."

The new St James Theatre is an example of such investment – and how the Trust plays its part. On 11 June 2013 I was pleased that we held our annual conference there. My thanks go to our staff and volunteers, contributors, the staff at St James Theatre, Angela Bond, Conference Organiser and Vikki Heywood, Conference Chairman, and to Fin Kennedy, Conference Reporter who produced an excellent report. We were able to demonstrate how theatres across the country have managed to gather resources around them and shown ambition and entrepreneurship. The vision shown by Jim Bierne at Live Theatre in Newcastle was particularly inspiring as was Neil Constable's presentation on the creation of the new Sam Wannamaker Playhouse at Shakespeare's Globe. My extremely grateful thanks also go to the many sponsors of the conference which we acknowledge on page 13 of this Annual Report.

During the year we also contributed to the London Assembly's investigation into the support needed by small scale theatres in London. Its report, 'Centre Stage' was published on the 25 July 2013 and highlighted that over 75% of London's small theatres are in need of capital investment for repairs or major upgrades. As we discovered during our Ecovenuue project, these theatres play such an important role but their capacity to invest in their buildings is very limited. We highlighted to the London Assembly how funds from local authorities' Community Infrastructure Levy could provide financial support to these theatres.

The report recommended that The Theatres Trust advise theatres on how to register as Assets of Community Value and continue to provide advice on building protection and

renovation. To put the need for the Trust's advice into context, a recent report from the Institute of Historic Building Conservation highlighted that in the last year alone the level of conservation advice available through local authorities has dropped by 2.4% – and over 36% since 2006.

I'm pleased that 'Centre Stage's' recommendations concurred with many of the outcomes of Conference 13 and we followed these through by looking at the importance of Community Rights at our Conference 14: Community Theatres which took place earlier than usual in April 2014 at the City Varieties in Leeds (and which we will report on in next year's Annual Report). During the year we also formed a new partnership, the Localism Alliance, with Civic Voice and other groups advising on the registration of buildings and land as Assets of Community Value and we launched our new workshop programme, 'Building better theatres', through our Advice Service.

Sadly, the year will forever be marked by the partial collapse of the auditorium ceiling at the 1901 Grade II Apollo Theatre on Shaftesbury Avenue on the 19 December 2013. We continue to work with English Heritage and the Association of British Theatre Technicians to improve guidance and inspection regimes and offer support through our role as a statutory planning consultee to local authorities. I was proud of the way The Theatres Trust responded to the incident, offering its support to all those concerned and reassuring audiences that such incidents are rare.

I ended the year at the re-opening of the Liverpool Everyman in March 2014. The team there are to be wholly commended for their achievements. This capital project, which we also profiled at Conference 13, really demonstrates that modernisation and replacement, done with care, can retain the spirit of a former theatre and give it new life to meet the needs of today's theatre makers.

# The Theatres Trust is the National Advisory Body for Theatres. Set up by statute, the Trust is governed by two Acts of Parliament, The Theatres Trust Act (1976) and The Theatres Trust (Scotland) Act (1978).

**The Trust's objects as defined by the Acts are to 'promote the better protection of theatres for the benefit of the nation'.**

In pursuing these objects the Trust has the power to:

## one

Acquire by purchase, gift or bequest and hold any theatre or any land required for the benefit of any theatre;

## two

Contribute towards the acquisition of any theatre or any such land;

## three

Maintain or assist in the maintenance of any theatre;

## four

Give financial and other assistance to any body whose objects are charitable and similar to those of the Trust and to give such assistance in connection with any function or scheme for a purpose which is both charitable and similar to an object of the Trust.

**From 2012 to 2015 our goal is to secure a better and more sustainable future for the nations' valued theatres**

The Theatres Trust has a key role to play in helping theatres find solutions to their future viability and raising awareness of their needs. From 2012 to 2015, having put in place a new organisational structure in 2012/13, we will continue to sharpen the focus of our delivery and secure greater protection for theatres, as the voice for theatres. We will take a greater interest in important theatres that

should be saved for the nation through our work on theatres at risk, and use the strengths of the Act(s) and our statutory planning status to reinforce our actions and authority.

We will continue to demonstrate leadership; increase our influence; deliver more focused services; increase our profile; provide financial advice and assistance; and transfer knowledge.

In so doing we will work with public, subsidised, voluntary and commercial sectors. And we will champion all theatres, historic and new, purpose built and converted, in theatre use, in other uses or disused.

By securing a better future for theatres we want to ensure that current and future generations have access to good quality theatres that reflect our cultural life, provide for their social and cultural well-being, and offer inspiring places to enjoy theatre.

# Three Year Plan 2012–15

# Our objectives for 2014/15

In year three of our three year plan we will:

To achieve our ambitions we will increase our focus on helping theatres at risk, we will use our powers within the Act(s) to raise funds for theatres, we will extend and more clearly provide the advice we offer, and we will ensure that our authority in the planning system is enforced.

Between 2012 to 2015 we will aim to:

- Promote awareness of **Theatres at Risk**, develop projects to create solutions, and publish an annual *Theatre Buildings at Risk Register*;
- Actively fundraise to develop the Trust's Theatres Protection Fund and give financial assistance through small **Grants** to theatres in need;
- Provide assistance through offering expert **Theatres Advice** on the sustainable development of theatre buildings through providing services, delivering projects, providing resources and organising events;
- Deliver specialist **Planning** advice to secure, improve and achieve sustainability for new and existing theatre buildings and protect theatre use as a statutory consultee in the planning system.

Develop specific aims, strategies and plans to secure the future of the theatres on the *Theatre Buildings at Risk Register* and publish our annual list in September 2014;

Attract between £50,000 – £100,000 to the Theatres Protection Fund and continue to distribute funds to theatres in need through a Small Grants Scheme;

Produce our Annual Conference: Community Theatres in April 2014;

Develop the services available within our Theatres Advice Service to provide advice on ownership, theatre developments, and asset maintenance and management;

Offer peer-reviews for theatres at all stages of their capital development through our Advisory Review;

Deliver a workshop programme to improve the transfer of knowledge on securing the future of theatres;

Provide resources to theatres through our Resource Centre, our Study Room, publications, and online and social media;

Execute our legal responsibilities as a statutory consultee in the planning system responding to an estimated 100 planning applications and 70 listed building applications;

Ensure plan-makers at local and neighbourhood levels have access to advice and information that will secure protection and promotion of theatre facilities and inclusion of culture as a core planning principle;

Develop specialist advice and guidance to promote theatres' contribution to sustainable development and cultural well-being.

# Theatres at risk

**On 19 September 2013 at the Coronet, Elephant & Castle, London, the Trust announced its *Theatre Buildings at Risk Register 2013*.**

At the launch, Theatres Trust trustee, Dame Penelope Keith DL said “More has to be done to protect theatres under threat. The Trust is particularly concerned about the future of Brighton Hippodrome. Plans for the cinema conversion come close to heritage destruction of a Grade II\* listed building – and there will be little chance of this wonderful theatre ever being used again for live performance.” A total of 48 theatres appear on the 2013 Register. Thirty-nine were in England, two in Scotland and seven in Wales. For the first time the Trust published the Risk Value (from 0-6) associated with each theatre. These provide an assessment of the current risks faced by each building as well as the theatre’s quality and significance.



The Brighton Hippodrome was the Trust’s top Theatre at Risk in 2013. A unique Grade II\* Listed Victorian Theatre of national significance, designed by the great theatre architect Frank Matcham, it is the only surviving example of a circus variety theatre in the country.



The Grade II\* Stanford Hall Theatre in Stanford on Soar was removed from the 2013 Register. It is being restored by the Black Stork Charity as part of a Defence and Rehabilitation Facility for armed service personnel.

Eleven theatres were removed from the Register. Those considered lost forever included the Cochrane Theatre and the Precinct Theatre in London, both on sites due for redevelopment, and the Mermaid, London and the St Peters Theatre, Southsea. On a happier note we also decided to remove the Britannia Panopticon in Glasgow, Margate Theatre Royal, the New Victoria/Odeon and Leith Theatre in Edinburgh, Stanford Hall Theatre, New Bradford Playhouse, and the Floral Hall in Hornsea, as their futures are secure. Ten additions to the Register included the Curzon/Redstack Playhouse in Bexhill-on-Sea and the Forest Theatre near Coleford, both of which had successfully been listed as Assets of Community Value; the New Victoria/Odeon, Bradford; the Theatrebarn, Bretfortan; the Spa Pavilion, Felixstowe; the Coronet, London; the Theatre Royal, Manchester; Westovian Pier Pavilion in South Shields; the Brewhouse in Taunton; and the Conwy Civic Hall (Cube).

## England

Theatres with a risk rating of six included the Brighton Hippodrome (Grade II\*), Derby Hippodrome (Grade II), Dudley

Hippodrome, Theatre Royal Hyde (Grade II), Alexandra Palace Theatre, London (Grade II), Hulme Hippodrome, Manchester (Grade II), Plymouth Palace (Grade II\*), and the Futurist Theatre, Scarborough. Theatres rated at five included the Tameside Hippodrome, Ashton-under-Lyne (Grade II), RAF Brampton Little Theatre, Brampton, Hulme Playhouse, Manchester (Grade II), Burnley Empire (Grade II), Darlington Arts Centre, Doncaster Grand (Grade II), Morecambe Winter Gardens (Grade II\*), and the Victoria Theatre, Salford (Grade II). Others included, Curzon/Redstack Playhouse, Bexhill-on-Sea, Bournemouth Pier Theatre, Forest Theatre, Coleford, Regent Theatre, Great Yarmouth (Grade II), Garston Empire, Liverpool, Warehouse Theatre, London, The Cockpit, London, Royal Victoria Hall, Southborough, Swindon Mechanics Institute (Grade II\*), Workington Opera House, Odeon/New Victoria, Bradford, Brampton Playhouse, Cumbria, Theatrebarn, Bretforton (Grade II\*), Crown Theatre, Eccles (Grade II), Redgrave Theatre, Farnham, Spa Pavilion, Felixstowe, Paul Robeson Theatre, London, Coronet, London, Theatre Royal, Manchester (Grade II), The Grand Pavilion, Matlock Bath, Westovian Theatre Pier Pavilion, South Shields, Sandonia, Stafford, The Brewhouse, Taunton.

## Scotland

Aberdeen Tivoli (Category A), Glasgow Old Athenaeum (Category A).

## Wales

Swansea Palace (Grade II), Corwen Pavilion, Merthyr Tydfil Theatre Royal (Grade II) Theatr Elli, Llanelli (Grade II), Conwy Civic Hall (Cube), Pontypridd Town Hall (Grade II), and De Valence Pavilion, Tenby.



The Malt Cross, Nottingham received £5,000 in Round 3.

## Grants

### Ten grants were awarded in the second year of the Theatres Protection Fund's Small Grants Scheme.

The Small Grants Scheme supports theatres run by charities and not-for-profit groups that demonstrate the value capital improvements will make to their work with local communities. Grants go towards addressing urgent building repairs, making improvements to buildings that improve operational viability and environmental management, and projects that enhance physical accessibility. The maximum level of grant that can be awarded is £5,000.

The Trust is grateful for the support of the Andrew Lloyd Webber Foundation and theatre producer Judy Craymer MBE who have both provided the Trust with £125,000 over five years. The Theatres Protection Fund has £50,000 a year until 2016 to distribute through the Small Grants Scheme to support capital building work to theatres in need and at risk. The Trust continues to seek further donations to build the Theatres Protection Fund.

### Round 3 Awards

In May 2013 five awards were made to: the Grade II Nottingham Malt Cross (£5,000) towards its restoration; Britain's most northerly theatre, the Mill Theatre in Thurso (£5,000) for roof repairs; Preston Playhouse (£5,000) to upgrade and insulate its roof; one of the UK's smallest theatres, The Tom Thumb Theatre in Margate (£4,636) for external repairs; and Wakefield Theatre Royal (£5,000) to address the damp on its eastern wall.

### Round 4 Awards

Awards of £5,000 were made in January 2014 to: Alnwick Playhouse, Northumberland for remedial repairs to its roof; Beccles Public Hall & Theatre, Suffolk, towards renovation and improvement works; the Grade II\* Hoxton Hall in Hackney, East London to strengthen its upper balcony; Tara Arts, London's first Asian-led theatre, for a set of internal doors for its new auditorium; and the Grade II listed Yvonne Arnaud Theatre in Guildford to improve the accessibility of entrances to the theatre and the auditorium.

Beccles Public Hall & Theatre in Suffolk received £5,000 in Round 4.



## Advice

### One-to-one expert advice

The Trust's Theatres Adviser worked with 55 theatres over the year, providing guidance on capital project development, appointing consultants, viability, conservation and maintenance. These included the Royal Hippodrome, Eastbourne looking for fundraising consultants, business models and similar benchmark theatres; Tamworth Assembly Rooms on the development of its conservation plan and appointment of specialist theatre consultants; and Bromley Arts and Community Initiative creating a new studio theatre in a Grade II listed former-public house.

### Building better theatres

Delivering on our commitment to increase expertise and knowledge on capital project planning we launched our new workshop programme with 'Fundraising for a Capital Project' in January 2014 and 'Planning a Capital Project' in March 2014. Both took place in our central London Resource Centre and included case studies and examples from experienced practitioners.

### Localism Alliance

'Community Rights' provide theatres with new opportunities for community ownership and engagement. To raise awareness among theatres we developed a new partnership with Civic Voice, CAMRA, National Association of Local Councils, and Supporters Direct. As well as advising individual theatres on being listed as Assets of Community Value and



Neighbourhood Planning we supported three workshops held by the Alliance in March and April.

### Heritage designation

We continued to provide advice on the designation of theatres for their architectural and historical significance and were pleased to see the statutory listing of Middleton Hall at the University of Hull.

### Theatre ceilings

The Trust advised the Association of British Theatre Technicians (ABTT) and English Heritage on developing guidance in relation to the care and inspection of fibrous plaster suspended ceilings following the Apollo ceiling collapse. Outcomes will include ABTT updating its Technical Standards for Places of Entertainment.

### Resources

In 2013/14 over 253 enquirers and 13 researchers accessed the Trust's working archives, architectural plans and library collection on the history, design and development of theatres. There were also over 110 press and media enquiries. We would like to thank our Resource Centre Benefactors who enable us to maintain the archive and provide facilities at no charge and everyone who has made book donations to the Trust's Library.

### Visit Theatres

The Trust is a project partner of the 'European Route of Historic Theatres', organised by PERSPECTIV – Association of Historic Theatres in Europe. The project runs from 2012-2017 and is supported by the Culture Programme of the European



Union. We have responsibility for the Channel Route, re-titled 'Visit Theatres', one of 12 routes. The [visittheatres.org](http://visittheatres.org) website went live in February 2014.

### Conference 13: thriving theatres / PLASA 2013

Held on 11 June 2013 at St James Theatre in London this year's conference was chaired by Vikki Heywood CBE. It celebrated what theatres do for their communities and how theatres could thrive as community and commercial assets. The report, written by Fin Kennedy, was launched at PLASA 2013 in October on the Trust's *TheatreStage*. Our grateful thanks for the *TheatreStage* go to our Technology and Stand Sponsor, Stage Electrics, our Programme Sponsor, ETC, and other sponsors: Chauvet, ABTT, Hawthorn, Doughty, The Fifth Estate, GDS, Unusual, Showtex, and PLASA.

## Planning

In its role as a statutory consultee The Theatres Trust responded to 99 planning applications and eight pre-applications in 2013/14. We responded to 44 listed building consultations and seven listed building consent pre-applications.

We advised on: Andrew Lloyd Webber's £4m restoration of the Grade I Theatre Royal Drury Lane's Rotunda and Salon;

the Citizens Theatre in Glasgow's internal alterations and new seat installation; the refurbishment works and improvement of the public areas of the Theatre Royal in Plymouth; alterations to improve the environmental performance of the Grade II\* Nottingham Playhouse; repairs and disabled improvement works to the Grade II\* Hackney Empire; revised plans for Perth Theatre's alterations and new extension, and a programme of major refurbishment to the Old Vic in London.

We supported new proposals for: Southampton New Arts Complex; a new community theatre to house Theatre Peckham; redevelopment of Riverside Studios; and Chester Odeon.

### Local plans and planning policy

We responded to 300 Local Plan consultations in 2013/14 and during the year at least 41 Local Plans were modified to include the Trust's recommendations.

New planning legislation in May 2013 allowed offices to be converted to residential without planning permission potentially threatening the viability of any adjacent theatres. The Trust supported the use of Article 4 Directions where conversions adjoin theatres.

The Trust's Conference 13 highlighted the impact of changes within the planning system on theatres and included presentations from Trudi Elliot CBE, CEO of the Royal Town Planning Institute, and Nica Burns, CEO and co-proprietor of Nimax. Nica Burns stated 'Theatres need to stand up and be demanding'.

## Financial review

Income for the year across both The Theatres Trust and The Theatres Trust Charitable Fund (Registered charity No. 274697) was £47,000 lower for the year ended 31 March 2014 than in the previous year. This was largely due to the end of the Ecovenue project grant from the European Regional Development Fund. There was increased income from theatre rents, other grants and donations and hire income from the Resource Centre.

Resources expended in the year were £119,000 lower than in 2013. This was also primarily due to completion of the Ecovenue project in the year.

The value of The Theatres Trust Charitable Fund's investment portfolio increased slightly during the year such that the market value of the portfolio at 31 March 2014 was £720,763. The relative performance of the portfolio was closely aligned to the general market trend.

The financial statements for The Theatres Trust and The Theatres Trust Charitable Fund for the year ended 31 March 2014 are summarised here. Copies of the full accounts, which contain detailed information required by law and best practice guidelines, together with the reports of the auditors, Saffery Champness, may be obtained free from The Theatres Trust. The auditors have given unqualified opinions on the accounts of both organisations.

# The Theatres Trust

	2014	2013
	£'000	£'000
<b>Income</b>		
Theatre Rents Receivable	374	374
Sale of Proprietary seats	111	100
Conferences and events	46	39
Interest Receivable	—	—
<b>Total income</b>	<b>531</b>	<b>513</b>
<b>Less Expenditure</b>		
Administrative expenses	105	108
Conferences and events	34	35
Other expenditure	11	10
<b>Total expenditure</b>	<b>150</b>	<b>153</b>
<b>Surplus of income over expenditure</b>	<b>381</b>	<b>360</b>
Less covenanted payment to The Theatres Trust Charitable Fund	(381)	(360)
Less Taxation	—	—
<b>Net movement in funds</b>	<b>—</b>	<b>—</b>
Funds brought forward	217	217
<b>Total Funds</b>	<b>217</b>	<b>217</b>
Accumulated fund	67	67
Capital Provision fund	150	150
<b>Total Funds</b>	<b>217</b>	<b>217</b>

# The Theatres Trust Charitable Fund

	2014	2013
	£'000	£'000
<b>Income</b>		
Covenanted payment from The Theatres Trust	381	360
Administration charge paid by The Theatres Trust	105	108
English Heritage Grant	45	45
Grant from European Regional Development Fund – Ecovenue	—	99
Other grants and donations received	76	79
Other income	74	55
<b>Total income</b>	<b>681</b>	<b>746</b>
<b>Less Expenditure</b>		
Direct Charitable Expenditure	477	384
Direct Charitable Expenditure – Ecovenue project	—	200
Costs of generating funds	111	117
Governance costs	49	49
Realised loss on sales of investments	—	3
<b>Total expenditure</b>	<b>637</b>	<b>753</b>
<b>(Deficit) of income over expenditure</b>	<b>44</b>	<b>7</b>
Unrealised gains (losses) on investment assets	22	61
<b>Net movement in funds</b>	<b>66</b>	<b>54</b>
Funds brought forward	808	754
<b>Total Funds</b>	<b>874</b>	<b>808</b>
<b>Funds</b>		
General Fund	277	207
Restricted Funds	8	16
Theatres Protection Fund	116	134
Capital Provision fund	473	451
<b>Total funds</b>	<b>874</b>	<b>808</b>

# Friends & Corporate Supporters

The Friends and Corporate Supporters of The Theatres Trust are extremely important to the work of the Trust, giving their time and valuable support. The Trust would like to take this opportunity to thank all those who have supported it during 2013-14.

## Corporate Supporters

Aberdeen Performing Arts  
Alexandra Park & Palace  
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## Life Friends

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John Cliff  
W Philip Cobb  
Ray Cooney OBE  
Shelagh Cowan  
Roger Crowther  
Pravina Dalton  
RS Derham  
Colin Draper  
David Drummond  
Michael Elson  
Keith Evans MVO  
John File  
Lily Fine  
Leonard Gazzard  
The Lady Gibson  
Gerald Glover  
Ronald G Grant  
Veronica Green  
Sally Greene OBE  
Richard R Greenough  
Richard Greenwood  
Ian Grundy  
Mitchell J Guthman  
Roderick Ham  
G Hampson  
G Laurence Harbottle  
Elain Harwood  
Carl G. Hayhurst  
Thomas Healey  
Gavin D Henderson CBE  
Michael Holden  
Clare U Hope  
Roy Hudd OBE  
Peter Jay  
Desmond Jenkins  
Alun Jones  
Carsten Jung  
Robert C Kelly  
Frank Kelsall  
Mike Kilburn  
John Knight  
Sir Eddie Kulukundis OBE  
Jonathan Lane  
Jim Lee  
Brian Legge  
John Levitt  
Margaret Lines  
Roger Lobb

Steve Lowe  
Miss HM Lynn  
Stewart MacKay  
Dr Hugh Maguire  
Professor David Mayer  
MI Metcalfe  
MV Morgan  
Spencer Mort  
John Muir  
Richard Norman  
Mike Ostler  
Roy Patten  
John Peach  
John Peto  
Michael Platt  
Peter Plouviez  
Francis Price  
Barry Pritchard  
Noel Rees  
Jane Rigler  
AK Robertson  
Miss EH Robertson  
G. Romanowski  
Joseph S Rosenberg  
Bruce Rowling  
Lady Sainsbury of Turville  
Edward Shamash  
Rob Shorland-Ball  
RJC Shuttleworth  
Gerald Smith  
JO Smith  
JD Standen  
Anne E Starks  
Peter Steer  
Elizabeth M Sutter  
Nick Tant  
Roger Temple  
Robert B Thomas  
Nick Thompson  
Mark Thorburn  
Jane Thornton  
Francis Thorpe  
C Townend  
Bridget Turner  
SD Vaughan  
John Wackett  
Richard K Walton  
RL Watson  
Timothy West CBE  
June Whitfield CBE  
Benjamin Whitrow  
Jeffery Wickham  
Peter A Wilcox  
Dr David Wilmore  
Antony Wilson  
John Wise  
Michael Wood  
Daphne Woodrow  
Iain Wotherspoon  
Benjamin Yeoh

## Individual Friends

Robert Aldous  
Nick Allen  
David Aspinall  
Gerry Atkins  
Tom Atkins  
Jason Barnes  
David Joseph Barr  
Stuart Barrow  
Anne Basley  
Daniel Bates  
Alan Baxter  
Christopher Bear  
S R Beattie  
David Beidas  
Sarah Belanger  
Ian Belsey  
Ken Bennett-Hunter  
Reg Bibby  
Simon Birchall  
E Sylvia Blogg  
David Blyth  
Arthur Boulton  
Ruth Bowley  
Colin Bradey  
Amanda Brecknell  
Michael Breeze  
Suzie Bridges  
David Brierley CBE  
Natasha Brown  
Stephen Browning  
Geoff Bullen  
Kate Burnett  
Liz Bury  
Alan Butland  
Gareth Carr  
John Caldwell  
Paul G Chadwick  
Nicholas Charlesworth  
Martin Clark  
Murray Clark  
David Clarke  
John Clarke  
Paul Clements  
Diane Clough  
Penelope Cobham  
David S Cooper  
Paul S Covell  
Greer Crawley  
Simon Crick  
Antony Croghan  
Richard Crumpton  
Heather Davies  
Terence Davis  
Thomas Dempster  
Iain Dennis  
Andrew Devenport  
Jonathan Dicken  
Barrie Doggett

Michael Earl  
Nicholas Edwards  
Mark Everett  
Alistair Fair  
Vernon Farmer  
Roderick P Fell  
Matthew Finch  
John C Fields  
Virginia Fitch  
Mike Fitzgerald  
Louis K Fleming  
Clare Fox  
Barry Freeman  
Craig Gamble  
Gorel Garlick  
David Garratt  
Michael Gaunt  
Brian F Gavin  
Gordon J Gillies  
April Gooch  
David Goodrum  
Steve Green  
I M Grey  
John F Grice  
Simon Grigg  
R E Grover  
Michael Hall  
Saskia Hallam  
Michael Hamilton  
Mark Hammond  
Simon Hardy  
R Haselgrove  
David Heath  
Mike A Higginbottom  
John Higgins  
Nigel Hinds  
Mark Holden  
Paul Hopkins  
Brian Hornsey  
Edward Howson  
Nick Humby  
Keith Hutton  
Stephen Inston  
Anthony J Jagers  
Tracy Johnson  
Stephen Jones  
Keith Kaye  
Hope Kemp  
Nicolas Kent  
Lara Kerrison  
Ray Khan  
David W Kidd  
J R King  
Richard King  
Noel Kirby  
Stephen Knight  
Christian John Knighton  
Keith Laidler  
Cara Lancaster  
Diana Le Clercq

Geoffrey Leece  
Mitchel Lewis  
David Lingwood  
Matthew Lloyd  
Robert Longthorne  
Peter Lovell  
Tony Mabbutt  
Sara MacGeagh  
Roy Malcher  
Tamara E N Malcolm MBE  
Richard Malyon  
Michael Mantell  
Rachel Marks  
C L Martin  
Deborah McGhee  
Ruari McNeill  
Judith Mellor OBE  
Peter Morris  
Trevor Morson  
Eric Mountain  
Joe A Mullender  
Rodney Mylius  
Richmond A Neale  
Adrian Nicholas  
John Nicholls  
Roger Norton  
Andrew J Osmond  
Cliff Parkinson  
Julia Parker  
Pamela Payne  
Ben Payne  
Colin Peacock  
William Hamilton Pearson  
David Pearson  
Phil Penfold  
Mark Pessell  
June Pettit  
Richard Pick  
Virginia Playle  
John Plews  
Andrew Pollard  
Geoff Poole  
John E Prickett  
Richard Purver  
Chris Reece  
Marion Reed  
Vaughan Rees OBE  
Francis Reid  
Alan Rennie  
Sarah Richards  
Pete Richards  
Anne Riches OBE  
Tim Ronalds  
Virginia Ross  
Sarah Rushton-Read  
Pat Russell  
Peter Ruthven Hall  
Ian M T Samuel  
James Sargant  
David Schofield

William T R Scott  
Marine Shah  
Hinda Sklar  
Mathew Smethurst-Evans  
James Smith  
David E Smith  
Stanley Smithson  
Jon Sowden  
David Spink  
James Steel  
Michael Stubbs  
Kenneth Sutcliffe  
Janet Swan  
Andrew Sweet  
Ian Taylor  
Simon Temple  
Maria Thomas  
Robert Thorne  
Graham Tubb  
Richard Voase  
Anthony Walker  
Nicola Walls  
Nicolas Walsh  
T J Watson  
Mick Way  
Victoria Westall  
Mark White  
John Whitton  
Pamela Whitton  
Robert Wildgust  
Nick Williams  
David Williams  
Colin Winslow  
Alex Wood  
Neill Woodger  
Steve Woolley  
Derek Wright  
David Wright  
Tomas Wright  
Emma Young

## We remember those Friends who have sadly passed away

Ian Newman  
(The Theatres Trust's first Administrator)  
Lord Attenborough  
Chris Bowler  
Richard Brett  
Sheila Marjorie Chapman  
Donald Hickling  
Professor Peter Lines  
J Rotsey-Smith  
Sir Donald Sinden CBE  
Peter Spencer  
Margo Westall  
Anne Windsor

## Major donations and funders

Andrew Lloyd Webber Foundation  
Culture Programme of the European Union  
English Heritage  
Judy Cramer MBE

## Resource Centre Benefactors

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## Conference 13 Sponsors

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Harlequin  
Theatre Projects Consultants  
White Light  
Wigwam  
The Society of Theatre Consultants  
St James Theatre  
Lighting & Sound International  
The Stage

# Our Trustees

**Rob Dickins CBE Chairman** Former music industry executive. Trustee of the Watts Gallery. Trustee at Handel House. Previously a Trustee of the V&A Museum, National Foundation of Youth Music and former Chair of the National Museum of Childhood. Visiting Professor at University of the Arts, London and at London Metropolitan University. Rob Dickins became Chairman of The Theatres Trust on 1 February 2009.

**Nick Allott OBE** Managing Director of the Cameron Mackintosh Group of Companies. Chair of Soho Theatre, Director of the Roundhouse Trust and the Mackintosh Foundation. Member of the Mayor of London's Cultural Strategy Group and a UK Business Ambassador for the Cultural sector. Appointed 7 February 2011.

**Dara Ó Briain** Dara is a comedian and television presenter, notably for *Mock the Week*, tours nationally and internationally, and is a regular after-dinner speaker and awards host. He wrote a book, *Tickling the English*, in 2009 and writes for most of the national papers in the UK and Ireland. Appointed 1 April 2014.

**Ruth Eastwood** CEO of the Grade II\* Listed Matcham Grand Theatre in Blackpool. Worked extensively in touring, presenting and producing theatres. Managed large scale capital developments whilst CEO of Leicester Theatre Trust (2006-09) and Poole Arts Trust (1997-2006). Appointed 7 February 2011.

**Tim Foster MA Dip Arch (Cantab) RIBA** Founding partner at Foster Wilson Architects, the practice which he established in 1979. Chairman of the ABTT Theatre Planning Committee, Chairman of the OI STAT Architecture Commission. Appointed 22 January 2009.

**Oliver Goodwin** Consultant Barrister with Keystone Law. With over 25 years' experience of planning law, he advises both the public and private sectors, with a particular focus on major urban regeneration schemes. Appointed 7 February 2011.

**Professor Gavin Henderson CBE** Principal of The Royal Central School of Speech and Drama (RCSSD). Artistic Director of the Dartington International Summer School (1983-2010). Artistic Director of Brighton Festival (1984-94). and Principal of Trinity College of Music (1994 to 2005). Appointed 1 April 2014.

**Jerry Katzman** Managing Director of Nederlander International Limited, and also International Consultant to Dentons, and also Chairman and CEO of MLC International Limited. A New York Attorney-at-Law and a Solicitor to the Supreme Court of England and Wales. Appointed 7 February 2011.

**Dame Penelope Keith DL** Actress. Her theatre career began in repertory prior to joining the RSC. President of the Actors' Benevolent Fund. Previously High Sheriff of Surrey in 2002-2003 and now a Deputy Lieutenant of the County. Appointed 14 July 2008.

**Dr Pauleen Lane CBE** Group Manager for National Infrastructure with the Planning Inspectorate and a p/t lecturer at University of the Manchester joint engineering school. Previously an elected member of Trafford MBC. Awarded a CBE in 2005 for services to local government. Resigned 30 March 2014.

**Graham (Suggs) McPherson** Best known as the lead singer of the pop group Madness, he is also an actor, DJ and TV presenter, winning a Royal Television Society award for his documentary series for ITV, *Disappearing London*. Retired 6 February 2014.

**Judith Mellor OBE** Judith Mellor is a board member of Graeae. Until recently she was on the Board of the Bush Theatre, and previously chairman of Northampton Theatres Trust. Appointed 7 February 2011.

**Peter Roberts** With 52 years working in the theatre industry nationally and internationally, Peter is now a freelance theatre consultant. Former technical director and head of theatre development at Cameron Mackintosh.

Peter is Vice-Chairman of Governors at the RCSSD. Member of SOLT for 31 years. Appointed 1 April 2014.

**Matthew Rooke** CEO and Artistic Director of The Maltings Berwick Trust, non-executive director of Scottish Cultural Enterprise Ltd, and composer and theatre director. Appointed 16 November 2009.

**Simon Ruddick** CEO of Albourne Partners, the alternative investment consultancy firm he co-founded in 1994 which has twice won the Queen's Awards for Enterprise and was cited as the most influential investor in the Hedge Fund space by HFMWeek in 2012. Trustee of the Hedge Funds Standard Board. Appointed 1 April 2014.

**Ann Skippers** Chartered town planner and Director of Ann Skippers Planning. President of the Royal Town Planning Institute (2010), Vice President (Europe) of the Commonwealth Association of Planners (2010-2012), Vice Chair of the Construction Industry Council (until June 2014). Non-salaried Planning Inspector since 2004. Visiting Lecturer at University College London. Appointed 1 April 2014.

**Anna Stapleton** Freelance Arts Manager, with over 40 years' experience of working in the arts. Formerly Administrative Director at the Citizens Theatre, Glasgow, Drama & Dance Director at the Scottish Arts Council, Drama Director at the Arts Council of England. Worked with Royal Lyceum Theatre, Edinburgh, Liverpool Everyman Theatre, Perth Theatre and the Royal Exchange Theatre, Manchester. Appointed Scottish Trustee 12 May 2014.

**Ben Twist** Director of Creative Carbon Scotland and consultant working on environmental sustainability in the cultural sector. Freelance theatre director/producer. Previously member of the Joint Board of Scottish Arts Council and Scottish Screen and Chair of the Scottish Arts Council National Lottery Committee. Former Scottish Trustee. Retired 7 October 2013.

# Cover captions

The cover of our Annual Report is illustrated with some of the highlights of 2013–14.

## April 13

The new temporary 70-seat performance space at the National Theatre opened in April 2013. Designed by Haworth Tomkins with theatre consultants Charcoalblue, the Trust was pleased to support the National Theatre's Planning Application in its 50th Anniversary year.

## May 13

The Trust advised Westminster City Council on the listed building and planning applications associated with Lord Andrew Lloyd Webber's £4m internal alterations and restoration of the Grade I Theatre Royal Drury Lane's Rotunda and Salon which reopened in May 2013 in the year of its 350th anniversary.

## June 13

Conference 13: thriving theatres took place at the St James Theatre in London, a theatre that the Trust has had a major role in protecting and bringing to life on the site of the former Westminster Theatre. Conference 13 was chaired by Vikki Heywood CBE.

## July 13

We provided advice on the Stage C designs for The Anniversary Works phase of the Theatre Royal/Bristol Old Vic's, re-development, and supported the theatre's planning application to rejuvenate its foyer and studio in time for the theatre's 250th birthday in 2016.

## August 13

The Trust objected to the planning application to demolish the former Dudley Hippodrome and its replacement with a car park and associated landscaping. The theatre is on the Theatres Trust's Theatre Buildings at Risk register. (Photo: [www.flickr.com/people/kola1965](http://www.flickr.com/people/kola1965))

## September 13

The Trust announced the 48 theatres on its Theatre Buildings at Risk register 2013 on 19 September at the Coronet in Elephant & Castle. A new addition to the register, the Coronet faces demolition as a result of major redevelopment of the area.

## October 13

The Trust's Resource Centre acquired three scrapbooks kept by E. A. Woodrow (architect and co-author of Modern Opera Houses and Theatres with Edwin O Sachs). These provide valuable insight into late 19th concerns over theatre safety.

## November 13

The Trust is in regular contact with the team working on RE:NEW Chester's new Cultural Centre and Library project and providing pre-planning application advice and supported both its HLF and ACE funding applications in November. ACE awarded Chester £3m towards the Scheme.

## December 13

The Theatres Trust's Christmas Card of the Lyric Theatre, was the last in a series drawn by Louise Mark of the Trust's three theatre freeholds. We also launched our first Christmas appeal and raised £2,970, plus £630 in Gift Aid. Our grateful thanks go to all of our Friends who donated so generously.

## January 14

Round Four of the Theatres Protection Fund Small Grants Scheme was announced in January 2014. Tara Arts received £5,000 towards the installation of a set of internal double-leaf, fire-proof acoustic doors for its new auditorium as part of the 'Tara Theatre Renovation Project'.

## February 14

The Trust's micro-website 'Visit Theatres', promoting tours of theatres on the Channel Route of the European Route of Historic Theatres was launched in February 2014 with a special feature in Spring tm. It is part of the 'European Route of Historic Theatres', a project organised by PERSPECTIV - Association of Historic Theatres in Europe with the support of the Culture Programme of the European Union.

## March 14

The rebuilt Liverpool Everyman opened its doors in March 2014. The Trust has supported the development of this exemplary capital project and followed its progress since advising on the planning application in 2010, commending it for its high quality design.

## Special Adviser

Peter J Wilson

## Honorary Consultants

John Earl, Jonathan Lane

## Staff

**Mhora Samuel**

Director

**Ross Anthony**

Planning Adviser

**Mary-Ann Avotri**

Finance Officer

**Corinne Beaver**

General Manager

**Kate Carmichael**

Resources Adviser

**Rose Freeman**

Planning Policy Officer

**Rebecca Morland**

Theatres Adviser

**Mark Price**

Theatres at Risk Adviser

**Stephanie Rolt**

Records Assistant

## Consultants

**Sam Hall**

Media Production Services

**Nicky Rowland**

Sponsorship and Advertising

## Volunteers

Lola-Jeanne Cloquell

Devon Cox

Alix De Nercy

Ian Grundy

Sophie Hunter

Sally McGrath

Tom Neave

Eugenia Maria Sestini

Mike Sell

Kristin Smyth

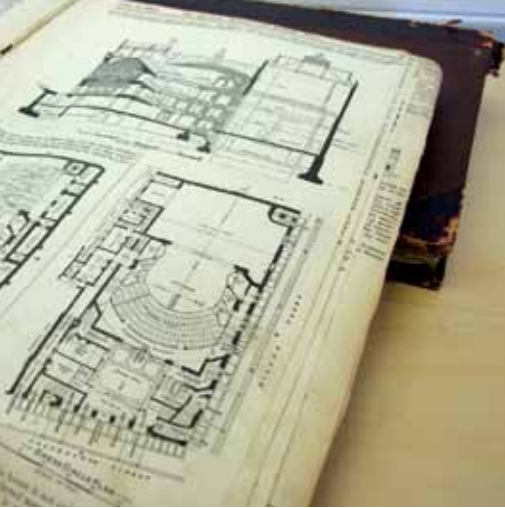
Lucy Westell

Becky Wright

Yi-Yu Yang

Suyue Zhou

Yolande Zuijdgeest



# Protecting theatres for everyone

