



Annual Report 2015

# Empowering communities to protect theatres

The  
Theatres  
Trust

April 2014 – March 2015



# The Theatres Trust 38th Annual Report

Period ended 31 March 2015

The Theatres Trust promotes the better protection of theatres. We are pleased to present our 38th Annual Report which highlights our work and achievements in 2014/15.

We provide advice and support to secure a better and more sustainable future for the nation's 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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**Tim Eyles**

Chair



*"I'd like the Trust's voice to be heard more often and loudly."*

**The Trust has a vital role in protecting theatres for the nation. I was therefore delighted to accept the appointment as its Chair in February 2015 as successor to Rob Dickens CBE who was in post for 10 months of the period covered by this Annual Report.**

I owe a great debt to Rob for taking care of the organisation during his six years in office. Indeed, as I wrote in *tm* in Spring 2015, one of my aims is to carry on the legacy of Rob and the other former Chairmen who have so ably guided the Trust, including Lord Goodman CH, Sir David Crouch DL, G Laurence Harbottle, Sir John Drummond CBE and Rupert Rhymes OBE.

It's clear to me that the Trust produces excellent work and offers expertise and a commitment to protecting theatres which is second to none. I have been extremely impressed by the dedication and knowledge of the Trust's staff and trustees and seen first-hand the benefits the Trust provides through visits to some of the theatres that we assist and support.

I intend that the Trust's role as an advisor, champion and resource for theatres will continue and grow under my stewardship. Our excellent team at the Trust, led by Mhora Samuel, provides support to so many theatres and community

organisations up and down the country and I wish I could have been in Leeds at Conference 14: Community Theatres to hear how communities are stepping forward to protect their theatres.

Looking ahead I'd like the Trust's voice to be heard more often and loudly, for us to take a more proactive role, and to increase the funds at our disposal so we can engage through the direct acquisition of theatres, or by providing even greater financial support for others to do so.

Working with my fellow trustees and the Trust's staff I have started to address the strategic issues we now face and help plot a clear path for the next three to five years. As levels of public funding continue to decrease and theatres find it harder and harder to secure investment, we need to reposition ourselves to be able to raise more funds to meet increasing levels of demand to protect theatres in future years.

One of my first tasks was to see if we could attract more donors to the Theatres Protection Fund. I was delighted when we were able to announce in August 2015 that The Mackintosh Foundation was to make a donation to the Fund to help London's fringe theatres. We are extremely grateful for this and will report more fully next year. I'd also like to record my thanks to the Mayor of London, Boris Johnson, who is now supporting us to build the Theatres Protection Fund.

I would like to also offer huge thanks to the Andrew Lloyd Webber Foundation and Judy Craymer MBE whose donations meant that we were able to provide small grants to the Shanklin Theatre, Theatre

Royal Stratford East, Players Theatre Thame, Trinity Theatre Tunbridge Wells, Blackpool Grand, Burgh Hall Dunoon, Little Angel Theatre, Polka Theatre, Peoples Theatre in Newcastle, and the Actors Workshop Halifax. These grants go a long way to ensuring communities continue to be able to access their local theatres.

I'd also like to pay tribute and say a big thank you to our Friends, Corporate Supporters and the others who have so kindly contributed to help the Trust in its work.

This year we're doing a lot of work behind the scenes to reposition ourselves and we're reflecting on our strategic goals for the upcoming three years. I'm already looking forward to 2016, when we will present a refreshed strategy and brand for the Trust as we celebrate our 40th Anniversary.

As Sir David Crouch said, when speaking in Parliament in 1976 on his private members bill which established the Trust, "we are here to protect the buildings that ensure audiences can access and experience live theatre". So where will our future priorities lie? We are looking hard at what our objectives should be in the coming three years and will report further on this next year.

In the meantime I ask you to reflect on our achievements in the year to March 2015.

**Mhora Samuel**

Director



*"The Trust's work this year has been exemplary."*

**The Theatres Trust is devoted to ensuring there are theatres in every town and city accessible to local communities. We're committed to working with those communities, offering our expert advice to protect and secure the future of theatres in local areas – helping communities and theatre owners to find innovative solutions to ensure no city, town or community is without access to a theatre.**

With new opportunities emerging through the development of the Government's Community Rights it should be no surprise that the Trust's focus in 2014/15 was our work with communities. We worked with more theatres than ever, helped more projects with resources, and developed our new workshop programme to inject new skills into organisations.

We provided much needed investment through our Small Grants Scheme to theatres at the heart of their communities, and raised awareness of community projects through our *Theatre Buildings at Risk Register*. Many of those we helped are volunteers, who are dedicated to saving their theatres, and their efforts often have a transformational effect.

Our Conference 14: Community Theatres in April 2014, at the wonderful City

Varieties Music Hall in Leeds, focused on initiatives that help to empower communities to own and manage their theatres. My thanks go to Henry Bonsu, our Conference Chair, Dominic Cavendish, our Conference Reporter and the conference team. John Caldwell, Chair of the community managed Civic Hall in Stourport-on-Severn, Worcestershire who led its successful Community Asset Transfer left us with a very clear message, "Is it simple? No. Is it easy? No. Is it worth it? Every step of the way!"

Such leadership is infectious and working with so many inspiring people means we continued to make progress with the 33 theatres on our *Theatre Buildings at Risk Register*. One of the biggest projects in the year was Brighton Hippodrome. Good news came in January 2015 when it was announced that the site was to be sold. Three months later Academy Music Group purchased the Hippodrome.

All the effort the Trust puts into building relationships was then realised. We were ready to act and went on to work with a wider group of stakeholders, including Our Brighton Hippodrome, on a Viability Study to look at its future use.

We could not sustain this long-term engagement without the financial support of our Friends and Corporate Supporters, whose numbers swelled again this year, and those who donated funds to the Trust's work – I thank you.

Theatres bring a wealth of benefits to communities. In 2014/15 we helped many theatres to secure their future at the heart of their communities by improving

the quality of their buildings and their surroundings. We worked with many people who simply love their local theatres and value them deeply. This was tragically illustrated by the overwhelming response of people donating to the Phoenix Fund following severe damage caused to Battersea Arts Centre's Grand Hall by fire on 13 March 2015.

I'm proud to say that the Trust has been able to provide support to over 300 theatres this year. Our work has been exemplary and in no small part this has been because of the fantastic work by our dedicated staff team, advisers and trustees. A special mention goes to Rose Freeman, our Planning Policy Officer who retired in August 2014 after 10 years' service and Mark Price, our Planning Adviser (and Theatres at Risk Adviser in his last year), who left us in May 2015 after 12 years' service.

My final thanks go to our outgoing Chairman, Rob Dickins, whose six year term ended in January 2015. He guided the Trust during his time in office with dignity, respect, commitment, passion and a special magical touch. He led us as we built the capacity and expertise of the Trust's advisory team; created our Resource Centre and Library; raised awareness of the importance of environmental sustainability for theatre buildings; secured the place of culture in the planning system; developed our capacity to provide financial assistance to theatres; and attracted new donors to the Theatres Protection Fund. These achievements stand as his legacy to the Trust.

# 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

The Theatres Trust Charitable Fund (Registered Charity No: 27469) delivers the work of The Theatres Trust.

The Secretary of State for Culture, Media and Sport appoints the 15 trustees of The Theatres Trust. They provide the Trust with influence and are recognised as leaders in their fields. Trustees sit on the councils of both The Theatres Trust and The Theatres Trust Charitable Fund and are responsible for governance of both organisations. They meet quarterly and guide the strategic direction of the Trust's work, which is delivered through its staff team.

During 2014/15 the Trust's work focused on four service areas, Theatres at Risk, Grants, Theatres Advice and Planning. We report on our achievements in each of these service areas on pages 7–9.

From 2015 to 2018 the Trust will work towards developing its activities in three areas: Advising, Championing and Resourcing. This will help us to develop our role as the voice for theatres, develop our expert advisory team; strengthen our role as a champion; and build our capacity to deliver greater financial resources to theatres across England, Scotland and Wales.

We want to achieve more powerful communication of our messages; develop a stronger platform from which to facilitate fundraising, and increase recognition of The Theatres Trust.

In 2016 The Theatres Trust will celebrate its 40th Anniversary as the national advisory body for theatres. This presents an opportunity for the Trust to look forward to the future and reposition itself to fulfil the vision set out in The Theatres Trust Act 1976.

# Three Year Plan 2015–18

Over the next three years we will work towards developing our activities in three areas:

## Advising

Build our role as an authoritative, exemplary, informed and expert adviser in the planning system as a statutory consultee on theatre architecture, design and heritage, and theatre ownership and value; and increase the interactivity and accessibility of our information through developing our Theatres Database, Theatre Records, Library and Archive.

## Championing

Deliver a forward looking thought leadership programme, promote theatre buildings, build public engagement, lead the national debate, be a catalyst and a facilitator, and highlight Theatres at Risk.

## Resourcing

Protect the future of our nations theatres through building our capacity to purchase, refurbish and restore theatres, provision of financial support via grants for care and maintenance, and through project work.

# Our objectives for 2015/16

In year one of our three year plan we will:

## Advising

Meet our legally required targets as a statutory consultee in the planning system and promote theatres in plan-making, responding to an estimated 100 planning applications, 70 listed building applications and 300 plan-making consultations

Provide expert advice, guidance, and training to an estimated 100 theatres to improve their maintenance, design, capital development, restoration and operation; building the capacity of communities to care for their theatres

Advise on the viability, quality, and sustainability of theatres through Advisory Review

Provide evidence and intelligence on theatres through developing our Theatres Database, Theatre Records, Library and Archive, providing support to over 300 researchers and enquirers

## Championing

Develop aims, strategies and plans to secure the future of the 33 theatres on the *Theatre Buildings at Risk Register* and publish our annual list in September 2015

Put forward theatres for statutory designation and work with communities to list theatres as Assets of Community Value

Actively engage in up to 10 policy development consultations to protect theatres with national governments, local planning authorities, the theatre industry, local communities and the public

Play an active role in up to five strategic sector-led initiatives to protect theatres

Produce our Annual Conference, Valuing Theatres in June 2015 for over 200 delegates and publish a **Conference Report**

Promote people's understanding, engagement with and enjoyment of theatres through involvement in *Visit Theatres*

Publish research, stories, case studies, best practice, information and news on our website, in *Theatres Magazine*, our *NewsDigest* and other reports

## Resourcing

Distribute between £50,000 – £100,000 in grants from the Theatres Protection Fund

Distribute funds to theatres through a UK Small Grants Scheme

Distribute funds to theatres in London through a London Theatres Small Grants Scheme

Undertake project activity with theatres at risk, specifically Brighton Hippodrome

# Theatres at risk

**We continued to work closely with community groups working to secure the future of local theatres and published our *Theatre Buildings at Risk Register 2014*.**

On 18 September 2014 the *Theatre Buildings at Risk Register 2014* was announced at the Theatre Royal, Brighton.

We reviewed the rating system and added a further rating to reflect the growing importance of Community Rights in the protection of theatres. We also prioritised those facing immediate risks so the number of theatres on the Register fell from 48 in 2013, to 33. The maximum rating a theatre could be assigned is nine. For inclusion in the Register a theatre needed to score four or above.

Impending local authority cuts threaten the future of some theatres. Three of the eight new theatres on the Register, including the Muni Arts Centre in Pontypridd, the Secombe Theatre, Sutton and the Charles Cryer in Carshalton, faced closure by their local authority unless community solutions could be found.

We were able to remove the following theatres as their future had been secured – Tivoli Theatre, Aberdeen (Category A), Pier Theatre, Bournemouth, Old Athenaeum, Glasgow (Category A), Regent Theatre, Great Yarmouth (Grade II), The Grand Pavilion, Matlock Bath, The Brewhouse, Taunton (Grade II).

Four theatres were considered lost forever and removed from the Register. They included the RAF Brampton Theatre in Cambridgeshire. Although it is to be demolished, a replacement is being planned. And following the welcome news that Theatre Hullabaloo had secured public funding to build a new children's theatre in Darlington, its former home, Darlington Arts Centre, was also removed.

## England

Theatres with a risk rating of nine included Brighton Hippodrome (Grade II\*), Plymouth Palace (Grade II\*), Victoria Theatre, Salford (Grade II). Those with a risk value of eight included Tameside Hippodrome, Ashton-under-Lyne (Grade II), Derby Hippodrome (Grade II), Dudley Hippodrome, Coronet, London – Southwark, Hulme Hippodrome, Manchester (Grade II), Morecambe Winter

Below: The Brighton Hippodrome was again the Trust's top Theatre at Risk in 2014. Designed by Frank Matcham the Grade II\* theatre is of national significance as one of only three remaining Victorian circus theatres in the UK.



Gardens (Grade II\*). At risk value seven were Curzon Cinema/Redstack Playhouse, Bexhill-on-Sea, Charles Cryer Studio Theatre, Carshalton, London – Sutton, Secombe Theatre, London – Sutton, Futurist Theatre, Scarborough, Swindon Mechanics' Institute (Grade II\*). Finally, at risk rating six and below: North Pier Pavilion (Grade II), Blackpool, Winter Gardens Pavilion (Grade II\*), Blackpool, Odeon/New Victoria, Bradford, Doncaster Grand (Grade II), Spa Pavilion, Felixstowe, Theatre Royal Hyde (Grade II), Alexandra Palace Theatre, London – Haringey (Grade II), Royal Victoria Hall, Southborough, Burnley Empire (Grade II), Century Theatre, Coalville, Hulme Playhouse, Manchester (Grade II), Theatre Royal, Manchester (Grade II), Workington Opera House, Garston Empire, Liverpool.

## Wales

With a risk value of seven were Swansea Palace (Grade II), Muni Arts Centre, Pontypridd (Grade II), and at risk rating six: Pier Pavilion, Colwyn Bay (Grade II), Conwy Civic Hall, Grand Theatre, Llandudno (Grade II\*).



The Players Theatre, Thame received £5,000 to install a folding, moveable stage wall.

## Grants

### In the third year of the Theatres Protection Fund Small Grants Scheme we awarded ten grants.

The Small Grants Scheme supports theatres run by charities and not-for-profit groups that can 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 global 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 March 2017 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 5 Awards

In August 2014, five theatres benefited from grants from the Small Grants Scheme, totalling £24,850. These included: Shanklin Theatre on the Isle of Wight, the Theatre Royal Stratford East, London, the Players Theatre Thame, Trinity Theatre Tunbridge Wells, and the Blackpool Grand.

### Round 6 Awards

In February 2015 five theatres were awarded grants totalling £22,720. They were the Burgh Hall in Dunoon, London's Little Angel Theatre and Polka Theatre, the Peoples Theatre in Newcastle, and the Actors Workshop Halifax.

The Little Angel Theatre in London received £5,000 for urgent repairs to fix the flat roof above the stage and dressing rooms.



## Advice

### One-to-one expert advice

We provided significant advice to 56 theatres and supported 34 additional theatres and individuals. About 50% of our advice related to capital developments. Many approached us for help to demonstrate viability.

We played a major role in the **London Borough of Sutton**, after the Council announced that it would be cutting all funding to the two theatres, the Charles Cryer and Secombe Theatre. We provided advice, participated in workshops and meetings, and supported the Council to secure an operator, the new Sutton Theatres.

We advised **Theatre Peckham**, a community theatre, in its negotiations with a developer and Southwark Council. We ensured that a theatre consultant was involved in the scheme, helping them to secure a fit-for-purpose replacement theatre.

### Building better theatres

Sixty-nine people from 34 organisations attended our first full workshop programme which ran between October 2014 and March 2015. Three workshops looked at capital projects and two covered theatre maintenance and working with heritage buildings. Twenty-two participants came from the regions (including three from Scotland) and 12 from London including West End theatres, funding bodies, drama schools, and community/amateur theatres.





Guidelines on the inspection of theatre ceilings have been tightened since pieces of plaster fell from the ceiling of the Apollo in December 2013. The Apollo reopened in March 2014 with a false ceiling at balcony level. Owners, NIMAX, have been feeding into the guidelines. Photo: [www.siohandoran.com](http://www.siohandoran.com)

### Theatre ceilings

The Trust supported ABTT on the development of its new guidance on plaster ceilings which was published in May 2015. As well as an update to the *Technical Standards for Places of Entertainment*, ABTT produced *Guidance Note 20 – Suspended Fibrous Plaster Ceilings*. The Trust also worked with the FIS, the membership body for the Finishes & Interiors Sector, which incorporates specialist plasterers.

### Resources

The Trust's Library and Archives were used by 26 researchers. We responded to 212 research enquiries on the history, design and development of theatres and 103 press and media enquiries. Thank you to all our Resource Centre Benefactors who enable us to maintain and provide access to our resources at no charge, and to everyone who has made donations to the Library and Archives over the year.

### Visit Theatres

The Trust's involvement in the European Route of Historic Theatres continued and [visittheatres.org](http://visittheatres.org) went from strength

to strength. We convened meetings of the participating theatres in London and Brussels and increased awareness of theatres' tours through social media.

### Conference 14: Community Theatres

Held on 28 April 2014 at the City Varieties Music Hall in Leeds, Conference 14 looked at an inventive range of capital projects and solutions used by communities to secure the future of theatres. These included listing theatres as Assets of Community Value, taking on Community Asset Transfers and raising funds through Community Shares and the Lottery. The conference was chaired by Henry Bonsu. The *Conference Report* was written by Dominic Cavendish. Our thanks go to all our conference sponsors.

### PLASA 2014

We ran a full programme of events from the Trust's TheatreStage at PLASA 2014 in October. Once again our thanks go to all our sponsors who helped make this happen including our Technology and Stand Sponsor, Stage Electrics and our Programme Sponsor, ETC.

In December 2014 the Trust supported a planning application to repair and refurbish the East Court and Theatre, Alexandra Palace. Image: Charcoalblue



## Planning

### Statutory casework

The Trust's planning advice aims to safeguard theatre use and ensure theatres are fit-for-purpose. We responded to 117 planning applications and eight pre-applications. These included major work to the York Theatre Royal, Greenwich's Borough Halls, the People's Theatre in Newcastle, Eastbourne's Congress Theatre, and Alexandra Palace Theatre.

We supported new theatres in Wembley, Oldham, Chester, Streatham, and Brighton, but objected to Brighton Hippodrome, Conwy Pier Pavilion, Doncaster's Grand and the Futurist in Scarborough given the significant harm being proposed.

We responded to 57 listed building consultations and seven listed building consent pre-applications. Of the 182 planning, pre-planning and listed building applications three were from Wales, none from Scotland and 179 from England.

### Local plans and planning policy

We responded to 292 local plan consultations to encourage protection and enhancement of cultural facilities. These included local plans, development management policies, area action plans, supplementary planning guidance, and community infrastructure levy consultations. At least 59 local plans were modified and improved to include the Trust's recommendations. We also responded to five Neighbourhood Plans and fed into the new Welsh Planning Bill introduced in October 2014 to create a National Development Framework.

## Financial review

Income for the year across both The Theatres Trust and The Theatres Trust Charitable Fund (Registered charity No. 274697) was £23,000 higher for the year ended 31 March 2015 than in the previous year. This was largely due to increased income from theatre rents, other grants and donations and income from hires of rooms in the Resource Centre.

Resources expended in the year were £25,000 higher than in 2014. This was primarily due to increased rents in the year.

The value of The Theatres Trust Charitable Fund's investment portfolio increased during the year such that the market value of the portfolio at 31 March 2015 was £766,549. 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 2015 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

|   | 2015       | 2014       |
|---|------------|------------|
|   | £'000      | £'000      |
| <b>Income</b>   |            |            |
| Theatre Rents Receivable                                      | 375        | 374        |
| Sale of Proprietary seats                                     | 111        | 111        |
| Conferences and events  | 34         | 46         |
| Interest Receivable   | —          | —          |
| <b>Total income</b>   | <b>523</b> | <b>531</b> |
| <b>Less Expenditure</b>                                       |            |            |
| Administrative expenses                                       | 109        | 105        |
| Conferences and events  | 34         | 34         |
| Other expenditure   | 12         | 11         |
| <b>Total expenditure</b>                                      | <b>155</b> | <b>150</b> |
| <b>Surplus of income over expenditure</b>                     | <b>368</b> | <b>381</b> |
| Less covenanted payment to The Theatres Trust Charitable Fund | (368)      | (381)      |
| 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

|  | 2015       | 2014       |
|--|------------|------------|
|  | £'000      | £'000      |
| <b>Income</b>                                    |            |            |
| Covenanted payment from The Theatres Trust       | 368        | 381        |
| Administration charge paid by The Theatres Trust | 109        | 105        |
| English Heritage Grant                           | 35         | 45         |
| Other grants and donations received              | 109        | 76         |
| Other income                                     | 91         | 74         |
| <b>Total income</b>                              | <b>712</b> | <b>681</b> |
| <b>Less Expenditure</b>                          |            |            |
| Direct Charitable Expenditure                    | 499        | 477        |
| Costs of generating funds                        | 107        | 111        |
| Governance costs                                 | 51         | 49         |
| Realised loss on sales of investments            | —          | —          |
| <b>Total expenditure</b>                         | <b>657</b> | <b>637</b> |
| <b>Surplus of income over expenditure</b>        | <b>55</b>  | <b>44</b>  |
| Unrealised gains on investment assets            | 49         | 22         |
| <b>Net movement in funds</b>                     | <b>104</b> | <b>66</b>  |
| Funds brought forward                            | 874        | 808        |
| <b>Total Funds</b>                               | <b>978</b> | <b>874</b> |
| <b>Funds</b>                                     |            |            |
| General Fund                                     | 325        | 277        |
| Restricted Funds                                 | 3          | 8          |
| Theatres Protection Fund                         | 127        | 116        |
| Capital Provision fund                           | 523        | 473        |
| <b>Total funds</b>                               | <b>978</b> | <b>874</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 given their support during 2014/15.

## Corporate Supporters

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 Alexandra Palace  
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 Peter Longman  
 Iain Mackintosh  
 Sally McGrath  
 Mark Price  
 Rupert Rhymes OBE

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 Steve Lowe  
 Stewart MacKay  
 Helge Magnussen  
 Hugh Maguire  
 Richard Malyon  
 David Mayer  
 M I Metcalfe  
 M V Morgan  
 Spencer Mort  
 John Muir  
 Pamela Newman  
 Richard Newman  
 Richard Norman  
 Mike Ostler  
 Roy William Patten  
 John Peach  
 John Peto  
 Michael Platt  
 Peter Plouviez  
 Francis Price  
 Barry Pritchard  
 W Noel Rees  
 Jane Rigler  
 Alic K Robertson  
 E H Robertson  
 G Romanowski  
 Joseph S Rosenberg  
 Bruce Rowling  
 Lady Sainsbury of Turville  
 Edward Shamash  
 Rob Shorland-Ball  
 R J C Shuttleworth  
 Gerald Smith  
 J O Smith  
 John D Standen  
 Anne E Starks  
 Peter Steer  
 Michael Swanson  
 Nick Tant  
 Roger Temple  
 Robert B Thomas  
 Nick Thompson  
 Mark Thorburn  
 Jane Thornton MBE  
 Frances Thorpe  
 Janet Townend  
 S D Vaughan  
 John Wackett  
 Richard K Walton  
 R L Watson  
 Timothy L West CBE  
 June Whitfield CBE  
 Benjamin Whitrow

Peter A Wilcox  
David Wilmore  
Jennifer Wilson  
Antony Wilson  
John Wise  
Michael Wood  
Daphne Woodrow  
Iain Wotherspoon  
Benjamin Yeoh

### Individual Friends

Robert Aldous  
Nick Allen  
Xylona Appleton  
David Aspinall  
Tom Atkins  
Jason Barnes  
David Joseph Barr  
Stuart Barrow  
Anne Basley  
Daniel Bates  
Alan Baxter  
Christopher Bear  
Steven R Beattie  
David Beidas  
Ian Belsey  
Ken Bennett-Hunter  
Reg Bibby  
Simon Birchall  
E Sylvia Blogg  
David Blyth  
Arthur Boulton  
Ruth Bowley  
Colin Bradey  
Amanda Brecknell  
Michael Breeze  
Luke Brewster  
Suzie Bridges  
Emily Bridgett  
David Brierley CBE  
Natasha Brown  
Stephen Browning  
Kate Burnett  
Liz Bury  
Alan Butland  
John Caldwell  
Gareth Carr  
Paul G Chadwick  
Nicholas Charlesworth  
Martin Clark  
Murray Clark  
David Clarke  
Paul Clements  
Diane Clough  
Edward Brian Coates  
Penelope Cobham  
David S Cooper  
Paul S Covell

Greer Crawley  
Simon Crick  
Antony Croghan  
Richard Crumpton  
John Davidson  
Heather Davies  
Terence Davis  
Thomas Dempster  
Iain Dennis  
Andrew Devenport  
Jonathan Dicken  
Barrie Doggett  
Nicholas Edwards  
Mark Everett  
Alistair Fair  
Vernon Farmer  
Roderick P Fell  
John C Fields  
Matthew Finch  
Virginia Fitch  
Mike Fitzgerald  
Clare Fox  
Barry Freeman  
Craig Gamble  
Görel Garlick  
David Garratt  
Michael Gaunt  
Brian F Gavin  
Gordon J Gillies  
Claire Gilligan  
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  
Anselm Heinrich  
Mike A Higginbottom  
John Higgins  
Nigel Hinds  
Mark Holden  
Charles Holloway  
Paul Hopkins  
Brian Hornsey  
Edward Howson  
Nick Humby  
Stephen Inston  
Anthony J Jaggars  
Tracy Johnson  
Stephen Jones  
Nicolas Kent  
Lara Kerrison  
David W Kidd

J R King  
Richard King  
Noel Kirby  
Stephen Knight  
Christian John Knighton  
Keith Laidler  
Cara Lancaster  
Diana Le Clercq  
Geoffrey Lee  
Mitchel Lewis  
David Lingwood  
Matthew Lloyd  
Robert Longthorne  
Peter Lovell  
Tony Mabbutt  
Sara MacGeagh  
Roy Malcher  
Tamara E N Malcolm MBE  
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  
Andrew J Osmond  
Julia Parker  
Cliff Parkinson  
Pamela Payne  
Ben Payne  
Colin Peacock  
David Pearson  
William Hamilton Pearson  
Phil Penfold  
Mark Pessell  
June Petit  
Richard Pick  
Virginia Playle  
John Plews  
Geoff Poole  
John E Prickett  
Richard Purver  
Chris Reece  
Marion Reed  
Vaughan Rees OBE  
Francis Reid  
Alan Rennie  
Pete Richards  
Sarah 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  
Mathew Smethurst-Evans  
James Smith  
David E Smith  
Simon Smith  
Stanley Smithson  
Jon Sowden  
David Spink  
Michael Stubbs  
Kenneth Sutcliffe  
Janet Elizabeth Swan  
Ian Taylor  
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  
David Williams  
Nick Williams  
Mark Wilson  
Colin Winslow  
John Winters  
Alex Wood  
Neill Woodger  
Steve Woolley  
David Wright

### We remember those Friends who have sadly passed away

Louis Fleming  
G Laurence Harbottle  
Keith Hutton  
Terence Rees  
Bridget Turner  
Jeffrey Wickham  
Derek Wright

### Major donations and funders

Andrew Lloyd Webber Foundation  
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### Conference 14 Sponsors

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Purcell  
City Varieties Music Hall  
Howard Assembly Rooms  
Leeds Grand Theatre  
Opera North

# Trustees

Full biographies can be found on The Theatres Trust website.

**Tim Eyles Chair** Managing Partner UK and International Board member of leading international law firm Taylor Wessing, Chair of The Jerwood Charitable Foundation, one of the UK's leading arts charities, and a Director of the Jerwood Space. In his early career Tim Eyles was a lawyer, then partner, with the law firm, Goodman Derrick, where the senior partner was Lord Goodman CH, the founding Chairman of The Theatres Trust. Tim Eyles became Chair of The Theatres Trust on 1 February 2015.

**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. Also Visiting Professor at University of the Arts, London and at London Metropolitan University. Awarded a CBE in 2002 for services to music. Rob was Chairman of The Theatres Trust from 1 February 2009 to 31 January 2015.

**Nick Allott OBE** Managing Director of the Cameron Mackintosh Group of Companies. Chair of the Soho Theatre; and a director of the Roundhouse Trust, the Oxford School of Drama, the Mackintosh Foundation, Julie's Bicycle and Tickets for Troops. Member of the Mayor of London's Cultural Strategy Group and the panel to select the UK City of Culture 2017. He is a UK Business Ambassador for the Cultural sector. Nick Allott became a Trustee of The Theatres Trust on 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 OISTAT Architecture Commission. Tim Foster became a Trustee of The Theatres Trust on 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. Oliver Goodwin became a Trustee of The Theatres Trust on 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, International Consultant to Dentons, and 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. Penelope Keith was appointed a Dame in the New Years honours 2014. Penelope Keith became a Trustee of The Theatres Trust on 14 July 2008.

**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.

# The year in photos

## April 14

Conference 14 was attended by over 300 delegates and was held at City Varieties Music Hall in Leeds on 28 April 2014. Our thanks go to Opera North for use of the Howard Assembly Room for the Conference Reception. Our Conference Chair, Henry Bonsu steered us through the day. Photo: Jim Ellam

## May 14

The Theatres Trust objected to plans for proposed additional residential development above the Finborough Theatre in London. The Trust was very concerned about the adverse effect the flats and works would have on the viability and long term operation of the theatre.

## June 14

Trustee Dara Ó Briain represented The Theatres Trust when he gave a lively and well received keynote presentation at the International Theatre, Engineering and Architecture Conference in July 2014. He took some time out to support the First Night Riders fundraiser for The Theatrical Guild. Photo: International Theatre Engineering and Architecture Conference 2014/Origin8Photography.com

## July 14

Summer *tm* covered the research and development of the Sam Wanamaker Playhouse, designed by Allies & Morrison which opened in Spring 2014. Shakespeare's Globe participates in Visit Theatres [visittheatres.org](http://visittheatres.org). Photo: Pete Le May

## August 14

Blackpool Grand was one of five successful theatres to receive a grant from the Small Grants Scheme in August 2014 towards refurbishing its original Matcham side doors as part of its 120th birthday celebrations. Photo: Ian Grundy

## September 14

The launch of the 2014 *TBAR Register* took place in September 2014 on the stage of the Theatre Royal Brighton as guests of Ambassador Theatre Group. Gavin Henderson CBE, represented The Theatres Trust's Trustees at the event. Photo: Sarah Rushton-Read

## October 14

Between 5-8 October The Theatres Trust's *TheatreStage* played host to over 21 presentations and industry events including the Technical Theatre Awards at PLASA 2014. Our thanks go to the many sponsors: Stage Electrics, ETC Ltd, PLASA Events, ABTT, Chauvet Professional, Clay Paky, Hawthorns, GDS, Charcoalblue, Doughty, EM Acoustics, Robe, ShowTex, Stage Technologies, Technical Theatre Awards and Unusual for their support. Photo: Alex Brenner

## November 14

The Theatres Trust visited Contact Theatre in Manchester to discuss its refurbishment plans. In the plans, the existing structure will be fully retained, space will be increased by around 300m<sup>2</sup>, and new landscaping and lighting will be added. Proposed new exterior (initial artist's impression) Image: Sheppard Robson

## December 14

The Theatres Trust's Christmas Card of the Grand Pavilion in Matlock Bath drawn by Louise Mark celebrated its removal from our *Theatre Buildings at Risk Register*. Our Christmas Appeal in 2014 raised around £2,500. Our grateful thanks go to all of our Friends who donated so generously.

## January 15

In January 2015 members of Sutton Council's Environment and Neighbourhoods committee agreed that Sutton Theatres would take over the running of the Charles Cryer Studio Theatre in Carshalton and the Secombe Theatre in Sutton. The Right Hon Sajid Javid MP met representatives of The Theatres Trust when he paid a visit in October 2014.

## February 15

As part of the sixth round of small capital grants to theatres, Dunoon Burgh Hall in Scotland was awarded £5,000 in February 2015 towards its 'Stage Lift' project to install a low-rise platform lift to allow fully disabled access to the stage.

## March 15

The vulnerability of theatres to fire hit the headlines in March. Community support for the tragic fire which severely damaged the Grand Hall at Battersea Arts Centre on 13 March was overwhelming. The *Phoenix Fund* has so far attracted over £800,000 of the £1m it needs to rebuild the Grand Hall. David Jubb, Artistic Director of Battersea Arts Centre had inspirationally chaired the final session of our Conference 14 at the start of the year. Photo: James Allan

## Special Adviser

Peter J Wilson

## Honorary Consultants

John Earl, Jonathan Lane

## Staff

Mhora Samuel  
Director

Claire Appleby  
Architecture Adviser  
(from June 2015)

Ross Anthony  
Planning Adviser

Mary-Ann Avotri  
Finance Officer

Corinne Beaver  
General Manager

Kate Carmichael  
Resources Adviser

Rose Freeman  
Planning Policy Officer  
(until August 2014)

Rebecca Morland  
Theatres Adviser

Mark Price  
Theatres at Risk Adviser  
(until May 2015)

Stephanie Rolt  
Records Officer

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Sam Hall  
Media Production  
Services

Nicky Rowland  
Sponsorship and  
Advertising

## Volunteers

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Devon Cox  
Alix De Nercy  
Kaitlin Greer  
Ian Grundy  
Sophie Hunter  
Sally McGrath  
Eugenia Maria Sestini  
Mike Sell  
Megan Ripley  
Kristin Smyth  
Diana Watt

## Duty Managers

Janet Cantrill  
Joanna Lally  
Fiona McKeon  
Keshini Ranasinghe  
Michael Reffold  
Mark Scott  
Carlotta Tilli  
Martin Young



# Protecting theatres for everyone

