



Theatres
Trust

Annual Report 2016

April 2015 –
March 2016

Theatres Trust 39th Annual Report

Period ended 31 March 2016

Theatres Trust promotes the better protection of theatres.

We are pleased to present our 39th Annual Report which highlights our work and achievements in 2015-16.

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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Incorporating the Annual Report
of The Theatres Trust Charitable Fund

Registered Charity No: 274697

The Theatres Trust
The National Advisory Public Body for Theatres
Protecting theatres for everyone

Dudley Hippodrome
Credit: Flickr Kola1965



Chair's report

Tim Eyles

This year marked my first full year as Chair of the Theatres Trust, and has been one of considerable activity. As well as continuing with our full programme of work, detailed below in the Director's Review, we took the opportunity to review the role of the Trust and the way in which we fulfil our remit. The trustees and staff collaborated in the creation of an exciting new strategy to guide the Trust's activities in the next 3 years.

We also reviewed our brand and visual identity leading to the launch of our new logo and a new approach to our print material.

This has all meant that we start our 40th year with a refreshed vision and mission, to ensure everyone is clear about our focus, namely to provide access to good quality theatre buildings and champion the future of live theatre through protecting its buildings.

We aim to ensure that live theatre has a place in everyone's lives and we are committed to delivering a more powerful campaigning voice, being more visible with our expert advice and influence in the planning system, creating new opportunities to discover theatres, and increasing the levels of capital related grants and funding we can provide to support theatres.

I have very much enjoyed working with our knowledgeable and committed trustees, who freely give up their valuable time to support the work of the Trust. Sadly, Matthew Rooke and Tim Foster came to the end of their terms of office during the

Our new vision

We believe that current and future generations should have access to good quality theatre buildings, where they can be inspired by, and enjoy, live theatre.

Our new mission

We champion the past present and future of live theatre, by protecting the buildings and what goes on inside. We do this by providing advice on planning and development, supplying resources and advice to make theatres sustainable and offering financial assistance through grants. We help people discover more about theatres and campaign for theatres at risk.

year, and I would like to express my gratitude to them for all that they have done for the Trust. Tim Foster sat as the architect trustee, and I was delighted to welcome Paddy Dillon, Director of Allies & Morrison Architects, in his stead. We also welcomed Richard Baldwin to the Trust. Richard is Head of Development at Derwent London, and fulfils the property developer role on the Trust.

I'd like to express my huge thanks and gratitude to the staff team, led by Mhora Samuel, who have worked incredibly hard over the year. Following the end of the year, Mhora Samuel, our Director for the past ten years, decided to stand down. Her contribution to the Trust's affairs has been enormous over that period - and she will be much missed. In the meantime I'd like to thank Rebecca Morland for stepping in as Acting Director pending our recruitment of Mhora's replacement.

Fundraising is increasingly important to us, and the work of the Theatres Protection Fund is key to this. In last year's Report, I was able to report that the London Theatres Small Grants Scheme had been launched, with generous support from the Mackintosh Foundation.

This year, we were also thrilled to receive a most generous donation from Fawn James, Director of Soho Estates. This donation of £125,000 will enable us to offer support to small theatres in London over a five year period. This continuity is incredibly important to us, and to the many theatres that we support, and I would like to thank Fawn for her terrific support.

I would also like to pay tribute to and thank very much all our Friends, Corporate Supporters, and Sponsors for their ongoing contributions. It really does make a significant difference to our ability to deliver our mission.



Director's review of the year

Rebecca Morland

As Tim Eyles states, this has been a year where we started to review our role and remit, and agreed a new vision and mission, the delivery of which will effectively begin in 2016/17. The process of review has been incredibly helpful in assessing our achievements to date, and also in enabling us to plan ahead, to ensure that the Trust can continue to make a difference to theatres now, and in the future.

Our Conference 2015: Valuing Theatres was a useful illustration of this, focussing as it did on the relationship between developers and theatres, and exploring issues such as valuation of theatres. As we increasingly move into a world where the old certainties of capital funding no longer apply this conference offered a range of ideas and potential routes for those wanting to develop their theatres.

Our work with theatres on our *Theatre Buildings at Risk Register* continued to bear fruit. The launch of the 2015 Register attracted considerable press attention, which was particularly notable this year as it attracted attention to two theatres on the Register which had previously lacked supporters. Most notably, community support emerged for Burnley Empire. We met with the group that developed (now known as Burnley Empire Theatre Trust) and with Burnley Council, and have now formed a stakeholder group, together with the representatives of other local organisations. The overall aim is to pursue a viability

study to see if a future can be found for this important, but sadly neglected, building. The model for this was the viability study for Brighton Hippodrome, which ran from July to October 2015. We led a stakeholder group with partners Brighton Hippodrome CIC, Our Brighton Hippodrome, Historic England, Frank Matcham Society and AMG/Live Nation, and agreed a brief to identify an optimum beneficial use for the Hippodrome. The viability study that emerged did identify a way forward for this Grade II* theatre, and has been taken forward by Brighton Hippodrome CIC who have subsequently secured funding from the Coastal Revival Fund and Heritage Lottery Fund to develop their plans.

Our work with many of the supporters groups, not only for Theatre Buildings at Risk but others, has made us aware of the support that they need, especially in the early years of their projects. We therefore expanded our workshop programme with a workshop specifically aimed at groups in the early stages of developing projects with heritage theatres – a New Life for Heritage Theatres.

This year also marked the 7th and 8th rounds of our UK Theatres Small Grants Scheme. The relatively small sums of money that the scheme provides have proved very important that the theatres concerned, since building repairs are not often a priority for funding, and the challenges that smaller theatres in particular face are growing.

Extreme weather is increasingly one of those challenges, and all of the theatres supported in Round 8 had suffered some sort of water ingress, including the Friargate Theatre in York which had been affected by the winter floods and the Marina Theatre Lyme Regis where storm damage had affected the exterior. In 2013, The London Assembly's report on small theatres in London, Centre Stage, identified that 75% of those theatres were in need of capital intervention. Our London Theatres Small Grants Scheme was developed in response to this, and 2015 marked its first round of funding. The theatres we supported ranged from the New Diorama in Camden, who converted a storage container into accessible offices and outreach space, to SPID Theatre who carried out essential repairs to doors and windows at Kensal House Community Rooms.

Summer 2015 marked our first archive project, led and devised by Stephanie Rolt, our Records Officer, who had become increasingly aware that we had accumulated a large number of theatre plans which were not catalogued. We recruited 5 paid interns from 270 applicants and set them to work over a 3 week period. Over 6,800 plans were catalogued, but this only took us part of the way through the plans and the project will continue in summer 2016.

At the heart of what we do is the work of our small staff team. In June 2015, we welcomed Claire Appleby to the team as Architecture Adviser, thereby enhancing the range of advice that we could offer. Claire's responsibilities include Theatres at Risk, but also our Advisory Review service – an increasingly important part of our advice provision. Advisory Reviews and our workshop programme in particular would not be possible without the involvement of others who freely give up their time to support us. As well as our fantastic trustees, we have been able to call on other practitioners, with a vast range of skills and experience, and we are incredibly grateful for their support.

Our purposes & activities

The purposes of The Theatres Trust Charitable Fund are:

‘To promote the advancement and improvement of general education in relation to all aspects of the dramatic arts and the development of public appreciation of such arts, particularly by promoting the maintenance, use and better protection of theatres and places of entertainment for the benefit of the nation by all charitable means.’

The Theatres Trust Charitable Fund was established in 1977 to support the work of The Theatres Trust, established in 1976 by Act of Parliament. The Theatres Trust Charitable Fund (Registered Charity No: 27469) and 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.

Review of 2015/16

In January 2016, as part of our new three year plan, we agreed strategic priorities for the next phase of the Trust’s development.

We are reporting our work in 2015/16 against our four main priorities, as follows:

Campaigning

We want to be recognised as the nation’s most powerful champion for the cause of theatres, and campaign for theatres at risk.

Advice & Planning

We will provide expert advice on planning and development.

Grants & Funding

We will more actively engage in the protection of theatres through the provision of grants and funding by increasing our support for the maintenance of theatres, funding and facilitating the purchase of theatres.

Discovery

We will help people discover more about theatres.



GRANADA

**Save Walthamstow
Cinema campaign**

**“Theatres Trust have shone a bright
spotlight on our cinema and its
importance to the nation”**

Our achievements & performance

Campaigning

We want to be recognised as the nation's most powerful champion for the cause of theatres, and campaign for theatres at risk.

Theatres at Risk

On 17 September 2015 the *Theatre Buildings at Risk Register 2015* was announced at Wilton's Music Hall. By holding this year's launch in Wilton's (itself on the Register between 2009 and 2012) we highlighted how through perseverance and commitment a theatre can be given a new lease of life as well as contribution to the regeneration of the area around it.

The maximum rating a theatre could be assigned is nine. For inclusion in the Register a theatre needed to score four or above.

In total there were 31 theatres on the Theatre Buildings at Risk Register 2015. 26 are in England and 5 in Wales. There are no theatres on the register in Scotland.

There were 2 new additions (both in England): Granada Theatre, Walthamstow (pictured left); and Spilsby Theatre, Lincolnshire.

This year we have removed 3 theatres: the Charles Cryer Studio and Secombe Theatre, both in Sutton, which were under threat of closure have now been taken over by new management, whilst the Pavilion Theatre Felixstowe was also taken over by new management and successfully re-opened. Sadly, the Curzon Cinema/Redstack Playhouse, in Bexhill on Sea, was lost, following the owner's decision to sell it to Wetherspoons.

England

Theatres with a risk rating of nine were Brighton Hippodrome (Grade II*), Plymouth Palace (Grade II*), Victoria Theatre, Salford (Grade II).

Those with a risk rating of eight were Tameside Hippodrome, Ashton-under-Lyne (Grade II), Dudley Hippodrome, Coronet, London - Southwark, Hulme Hippodrome, Manchester (Grade II), Morecambe Winter Gardens (Grade II*).

At a risk rating of seven were Derby Hippodrome (Grade II), Futurist Theatre, Scarborough, Swindon Mechanics' Institute (Grade II*), Royal Victoria Hall, Southborough, Granada Theatre, Walthamstow (Grade II), Theatre Royal, Hyde (Grade II), Century Theatre, Coalville and Spilsby Theatre, Spilsby

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), Alexandra Palace Theatre, London - Haringey (Grade II), Burnley Empire (Grade II), Hulme Playhouse, Manchester (Grade II), Theatre Royal, Manchester (Grade II), Workington Opera House, Garston Empire, Liverpool.

Wales

Theatres at risk rating seven included the Muni Arts Centre in Pontypridd (Grade II), Swansea Palace (Grade II) and Grand Theatre, Llandudno (Grade II*). At risk rating six were the Pier Pavilion, Colwyn Bay (Grade II) and Conwy Civic Hall (Cube).

Conference 15: Valuing Theatres

Held on 23 June at the Milton Court Theatre, Barbican London, Conference 15: Valuing Theatres highlighted the importance of theatres working productively with developers and finding ways for all parties to work together. Milton Court itself, part of the Guildhall School of Music and Drama, was built as part of a planning agreement between the Guildhall School of Music, the City of London and property developer Heron Land Developments. The conference was chaired by Jim Beirne MBE, Chief Executive, Live Theatre, Newcastle, and the Conference Report was written by Emily Wright, from Estates Gazette. Our thanks go to all our conference sponsors.

Other events

We ran a full programme of events from the Trust's TheatreStage at PLASA 2015 in October. Once again our thanks go to all our sponsors who helped make this happen including our Programme Sponsor, ETC. In addition we attended PLASA Focus Leeds in May 2015, and the ABTT show at Alexandra Palace in June 2015.

In June 2015 we were also involved in West End Live, the annual celebration of West End Theatre.

We spoke at six UK Theatre networking events across the UK in April and May 2015, speaking about the Trust's work and the advice we offer to theatres. UK Theatre is the UK's largest membership organisation for theatre and the performing arts, and the six events took place in Newcastle, Liverpool, Chichester, Birmingham, Cardiff and London.



Salford Victoria
Credit: Ian Grundy

Our achievements & performance

Advice & Planning

We will provide expert advice on planning and development.

One-to-one expert advice

Over 2015/16, we provided advice to **91** different theatres (excluding those which were subject to planning applications). Many of those theatres were provided advice on an ongoing basis throughout the year.

This included advice to **22** theatres/theatre groups which were on the Theatre Buildings At Risk Register, and advice to **69** other theatres/theatre groups, mainly around viability (including fundraising) and capital works.

Advisory Reviews

Advisory Reviews provide an opportunity for theatres undergoing capital projects to get input at key points in the life of the project from a panel of practitioners brought together by Theatres Trust.

On 22 July 2015, the Bolton Theatre Octagon Advisory Review took place, with the overall aim of reviewing the theatre's feasibility study for capital works in advance of its application to the Arts Council's Capital Programme. The feedback was very positive, and the theatre subsequently secured funding from the Arts Council.

The Citizens Theatre, Glasgow Advisory Review took place on 8 October 2015 with a report issued in November. The feedback from the Citizens has been very positive, and the review has supported the project development as it went forward to a planning application.

On 5 November 2015, we followed up on an earlier Advisory Review, with a post-occupancy review visit and follow up report on HOME, Manchester.

Building Better Theatres Workshop programme

Over the 2015/16 season as a whole, the **6** workshops attracted **80** bookings from **42** different theatres, ranging from small community theatres to West End theatres chains.

The workshop programme covered the following subjects:

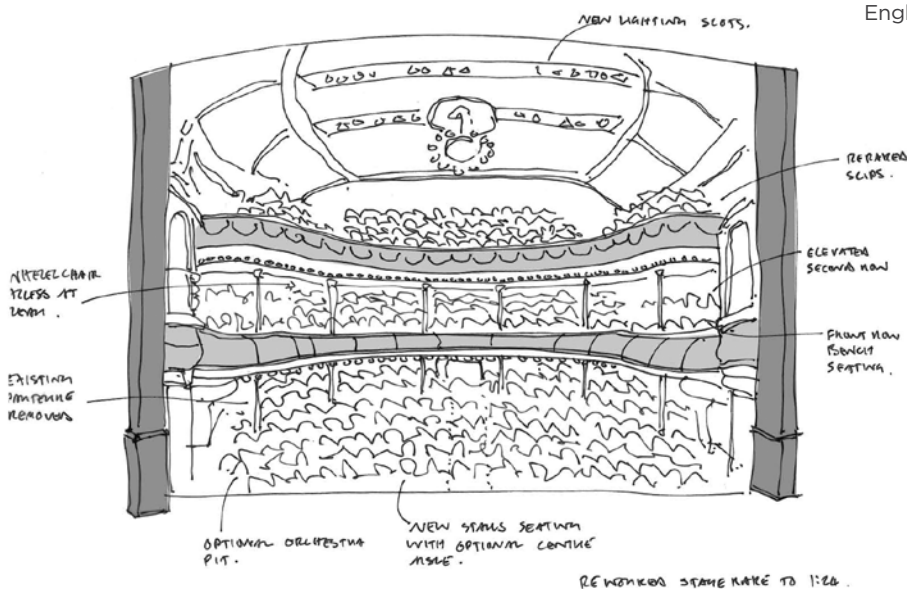
- Fundraising for a Capital Project
- Planning a Capital Project
- Delivering a Capital Project
- Theatre Maintenance
- Planning Policy and Theatres
- A New Life for Heritage Theatres

Suspended Fibrous Plaster Ceilings

The Trust has been working on a range of initiatives in this area.

This has included working on the development of a series of forms by FIS, the Finishes and Interiors Sector trade body, and also speaking at the FIS conference on 07 October 2015 regarding the importance of the new inspection regime and the impact on the theatre owners and plaster specialists. A research partnership with Historic England is also now underway.

Citizens Theatre, Glasgow
Credit: Charcoalblue



Planning and heritage

As a statutory consultee, the Trust's planning advice aims to safeguard theatre use and to ensure theatre buildings are for purpose. The Trust responded to **121** planning applications and **7** pre-applications in 2015/16. These included proposals for major refurbishments and upgrades of the Darlington's Civic Theatre, Hull's New Theatre, Glasgow's Citizen's Theatre, Perth Theatre, and London's Garrick Theatre, Victoria Palace Theatre, and the Duke of York's Theatre.

We also supported proposals for new theatres to replace the Riverside Studios in Hammersmith and the Collins Theatre in Islington, and objected to proposals likely to cause significant harm to the Crown in Eccles, Theatre Royal in Halifax, Brighton's Astoria, the Palladium in Shepherd's Bush, and Martlets Hall in Burgess Hill.

We responded to **53** listed building consultations. Of the **181** planning, pre planning and listed building applications, **1** was from Wales, **6** from Scotland and **174** from England.

Local plans and planning policy

The Trust received **672** local plan consultations between 1 April 2015 and 31 March 2016 and responded to **306** of these to encourage local authorities to include the protection and enhancement of cultural facilities in their planning policies. These include local plans, development management policies, area action plans, supplementary planning documents, and community infrastructure levy consultations. During the year at least **57** local plans were modified and improved to include the Trust's recommendations. The Trust also responded to **9** neighbourhood plan consultations.

Planning (Wales) Act 2015

Following the commencement of the Planning (Wales) Act 2015 in July 2015, a review was undertaken of the Town and Country Planning (Development Management Procedure) Order (Wales) 2012, which updated the Trust's statutory remit. The revised Order commenced 16 March 2016 and the new remit requires Welsh councils to consult the Trust for:

Development involving:

- (i) any land on which there is a theatre**
- (ii) residential development (excluding householder development) within 50 metres of a theatre; if paragraph (i) does not apply; or**
- (iii) a proposed theatre**



Case: Dudley Hippodrome

Dudley Hippodrome is a 1930s 1,500-seat lyric theatre fashioned in the style of a super-cinema. It is Dudley's remaining lyric theatre. Most recently used as a bingo hall, it has lain empty for over 5 years and has been under constant threat of demolition during that period, as Dudley Metropolitan Borough Council look to re-develop the area around it. It is on the Theatres Trusts *Theatres Buildings at Risk Register*, and we have always advocated that, with appropriate investment and a viable business model, it would be possible to restore Dudley Hippodrome and bring it back to entertainment use. Over 2015/16 we provided support and advice to the Friends group, especially providing advice on their business plan. Members of the group also attended the Trust's recent workshop, 'A New Life for Historic Theatres'.

At the end of May, Dudley Metropolitan Borough Council announced that it had granted Black Country Hippodrome Ltd, the local community group supporting the restoration and reopening of the theatre, a 5-year lease - a real turning point in the story of the Hippodrome. This will enable the group to obtain funding for, and to carry out a feasibility study on, the building with the overall ambition to reopen it for live performance and community use. Theatres Trust will continue to work with Black Country Hippodrome Limited as they develop their plans for the Hippodrome, and work with Dudley Metropolitan Council.

Dudley Hippodrome
Credit: Theatres Trust

Our achievements & performance

Grants & Funding

We will more actively engage in the protection of theatres through the provision of grants and funding by increasing our support for the maintenance of theatres, funding and facilitating the purchase of theatres.

UK Theatre Small Grants Scheme

The UK Small Grants Scheme supports theatres 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 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.

In 2015/16, we opened Rounds 7 & 8 of the UK Small Grants Scheme, with Round 7 being awarded in 2015/16 and Round 8 being awarded in 2016/17.

The recipients were:

Round 7 (£24,000 in total): Horse and Bamboo Rossendale, £5,000; Penrith Upfront £4,000; Pendle Hippodrome £5,000; Dumfries Theatre Royal £5,000; Wardrobe Theatre Bristol £5,000.

Round 8 (£22,980 in total): Bridgwater Arts Centre: £2,980; Marine Theatre, Lyme Regis: £5,000; York Friargate Theatre £5,000; Tron Theatre, Glasgow: £5,000; Theatre Royal Winchester £5,000.

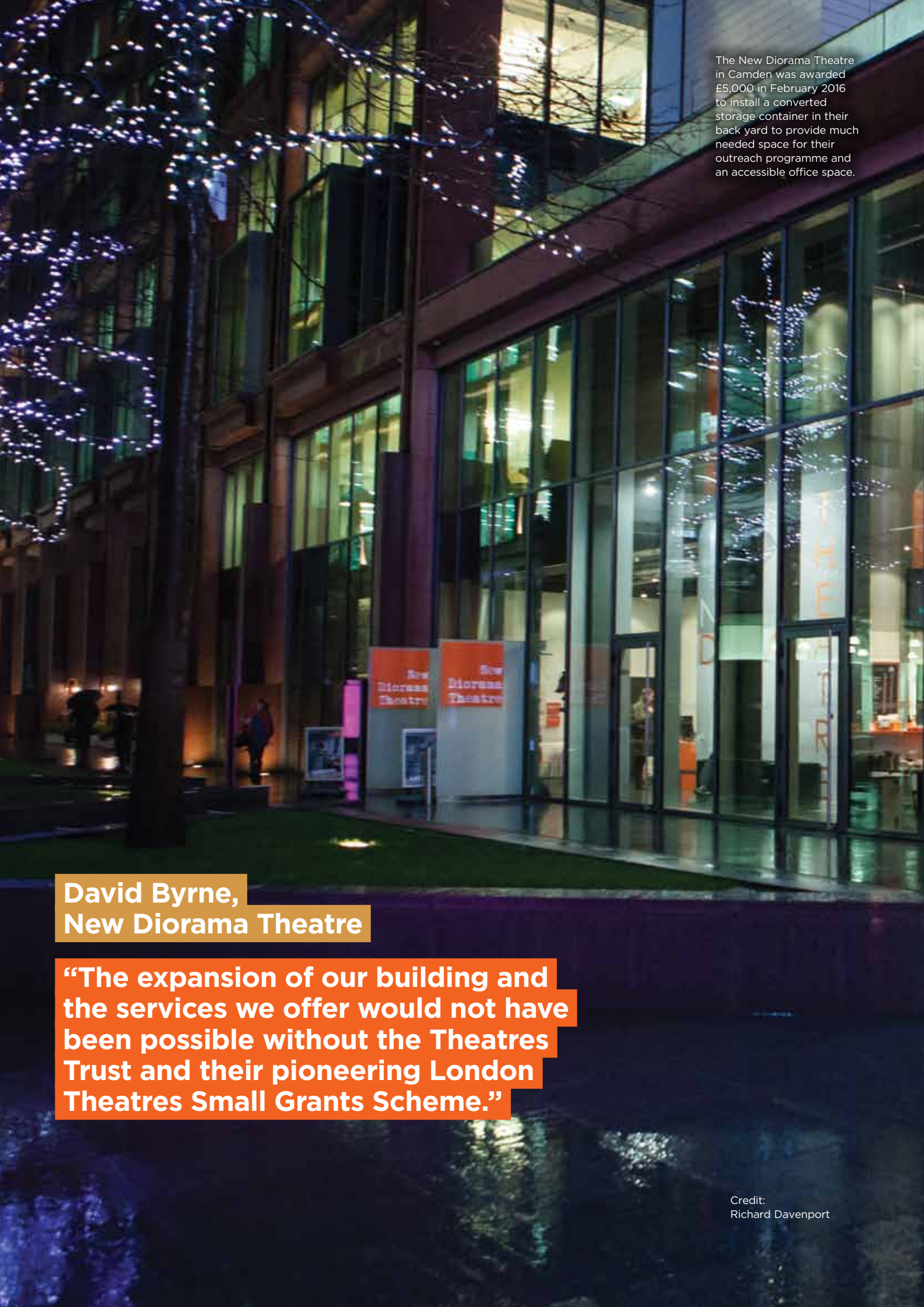
It was also agreed to fund part of a viability study for Burnley Empire to the value of £5,000. This was funded through an earlier underspend in the scheme.

London Theatres Small Grants Scheme

2015/16 saw the launch of the first round of the London Theatres Small Grants Scheme thanks to an initial donation by the Mackintosh Foundation of £25,000. Fawn James, Director of Soho Estates, then subsequently pledged £125,000, allowing the Scheme to run once a year until 2020.

The scheme is targeted at smaller London theatres with the same overall criteria as the UK Small Grants Scheme. In 2015/16, we awarded the full £25,000 to the following London theatres:

Bush Theatre, Hammersmith and Fulham, £5,000; New Diorama Theatre, Camden £5,000; SPID Theatre, Kensington and Chelsea £5,000; Battersea Arts Centre, Wandsworth; £5,000; Cockpit, Westminster £5,000.

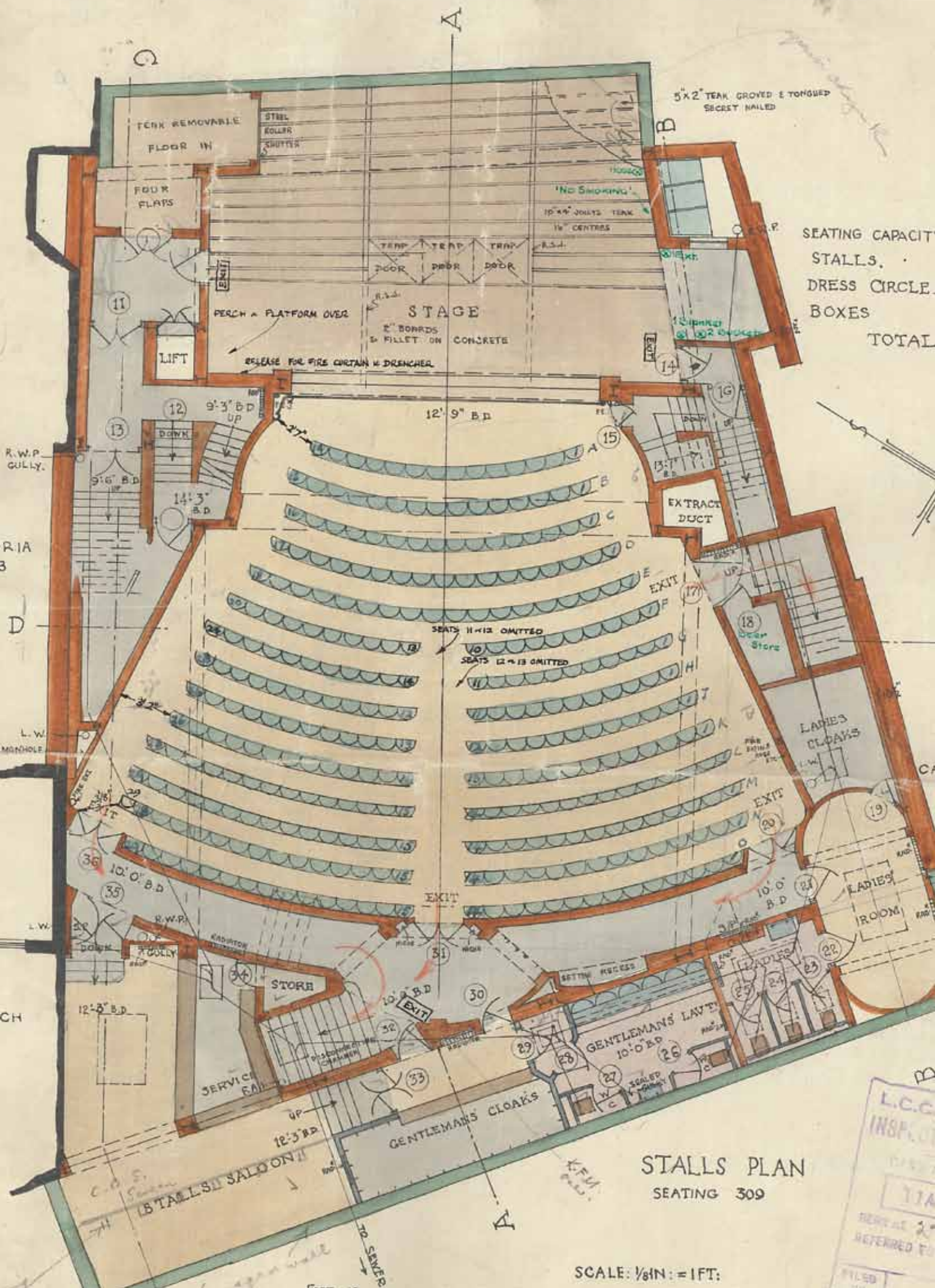


The New Diorama Theatre in Camden was awarded £5,000 in February 2016 to install a converted storage container in their back yard to provide much needed space for their outreach programme and an accessible office space.

**David Byrne,
New Diorama Theatre**

“The expansion of our building and the services we offer would not have been possible without the Theatres Trust and their pioneering London Theatres Small Grants Scheme.”

Credit:
Richard Davenport



5' x 2' TEAK GROOVED & TONGUED
SECRET NAILED

SEATING CAPACITY
STALLS.
DRESS CIRCLE
BOXES
TOTAL

STAGE

2" BOARDS
& FILLET ON CONCRETE

PERCH & PLATFORM OVER

RELEASE FOR FIRE CURTAIN & DRENCHER

12' 9" B.D.

EXTRACT
DUCT

SEATS 11 & 12 OMITTED

SEATS 12 & 13 OMITTED

LADIES
CLOAKS

LADIES
ROOM

STORE

SETTING RECESS

GENTLEMEN'S LAVATORY

STALLS PLAN

SEATING 309

SCALE: 1/8" = 1 FT

L.C.C.
INSPECTION
17A
REMARKS 2
REFERRED TO
FILED

Our achievements & performance

Discovery

We will help people discover more about theatres.

Resources

We responded to **209** research enquiries on the history, design and development of theatres. This included **22** researchers who visited the premises, **149** research requests, **8** requests for images and **22** data/statistic requests. 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.

Summer Archive Project

Between 29 July and 19 August the Trust ran its first Summer Internship, the Summer Archive Project.

The Summer Archive Project was a paid internship run by Theatres Trust to catalogue and repackage its collection of architectural plans. Successful project outcomes were:

6,890 architectural plans catalogued and repackaged (69% of the architectural plans collection)

Better understanding of the content of the collection (theatres, geographical areas, architects, dates of material) and its size (10,000 plans, not 5,000 as initially estimated)

Condition of material assessed, 5% deemed to be in a poor condition

The collection is preserved better and physically easier and safer to access through repackaging

The collection is more easily discoverable to researchers through an Excel catalogue



Summer Archive Project Intern

“The work we have done will help with future research requests and help to manage the collection and from this I have gained a great sense of job satisfaction.”

Financial review

Income for the year across both The Theatres Trust and The Theatres Trust Charitable Fund (Registered charity No. 274697) was £121,000 higher for the year ended 31 March 2016 than in the previous year. This was largely due to increased income from theatre rents, the conference, other grants and donations and income from hires of rooms in the Resource Centre.

The Theatres Trust

	2016 £'000	2015 £'000
Income		
Theatre Rents Receivable	386	375
Sale of Proprietary seats	118	115
Conferences and events	45	34
Interest Receivable	-	-
Total income	549	523
Less Expenditure		
Administrative expenses	118	109
Conferences and events	38	34
Other expenditure	9	12
Total expenditure	165	155
Surplus of income over expenditure	384	368
Less covenanted payment to The Theatres Trust Charitable Fund	(384)	(368)
Less Taxation	-	-
Net movement in funds	-	-
Funds brought forward	217	217
Total Funds	217	217
Accumulated Fund	67	67
Capital Provision Fund	150	150
Total Funds	217	217

Resources expended in the year were £114,000 higher than in 2015. This was primarily due to increased expenditure on charitable activities, Brighton Hippodrome viability study, increased rents, staff costs and rebranding exercise.

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 2016 was £812,180. 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 2016 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 Charitable Fund

	2016 £'000	2015 £'000
Income		
Covenanted payment from The Theatres Trust	384	368
Administration charge paid by The Theatres Trust	118	109
Historic England grant	35	35
Other grants and donations received	175	109
Other income	95	91
Total income	807	712
Less expenditure		
Expenditure on charitable activities	645	548
Expenditure on raising funds	116	109
Total expenditure	761	657
Surplus of income over expenditure	46	55
Net Income/(Expenditure) before investments gains/(losses)	(49)	49
Net movement in funds	(3)	104
Net Income/(Expenditure) for the year)		
Funds brought forward	978	874
Total Funds	975	978
Funds		
General fund	342	325
Restricted funds	2	3
Theatres Protection Fund	157	127
Capital Provision Fund	474	523
Total funds	975	978

Friends & Corporate Supporters

Friends & Corporate Supporters

The Friends and Corporate Supporters of Theatres Trust are extremely important to our work, giving their time and valuable support. The Trust would like to take this opportunity to thank all those who have given their support during 2015/16.

Corporate Supporters

Aedas Arts Team
Albany Theatre Trust
Alexandra Palace
Ambassador Theatre Group
Ambassadors Theatre
Artifax
Arts & Business
Arup
The Association of British Theatre Technicians
Audio Light Systems Ltd
Belgrade Theatre, Coventry
Bennetts Associates
Blackpool Grand Theatre Trust Ltd
BuroHappold
Charcoalblue
Chauvet Europe Ltd
Chichester Festival Theatre
Clay Paky
Coronet Theatre,
Elephant and Castle
Creative & Cultural Skills
Cumbernauld Theatre Trust Ltd
Darlington Civic Theatre
Doughty Engineering Ltd
Drama by Design
EM Acoustics
ETC
Everyman and Playhouse Theatres, Liverpool
Everyman Theatre, Cheltenham
Foster Wilson Architects
GDS
Georgian Theatre Royal, Richmond
Gillieron Scott Acoustic Design
GVA Acuity
Harlequin Floors
Harvard College Library
Haworth Tompkins
Hawthorn
Hayles & Howe
HQ Theatres

The Little Theatre Guild of Great Britain
London Opera Glass Company
M Bradbrook Electrical Services
The Maltings Theatre & Cinema, Berwick-upon-Tweed
Max Fordham
Momentum Consulting Engineers Ltd
Nederlander International Ltd
New Mills Art Theatre
New Vic Theatre,
Newcastle-under-Lyme
Nimax Theatres
Ornate Interiors
Philips
Plann
Purcell
Really Useful Theatres Group Ltd
Robe UK Ltd
Robertson Taylor W&P
Longreach
Robolights
Royal and Derngate Theatres, Northampton
Royal Central School of Speech and Drama
SeatPlan.com
Shanklin Theatre, Isle of Wight
ShowTex
The Society for Theatre Research
St Martin's Theatre
Stage Electrics
Tessitura Network
Theatre Projects Consultants
Theatre Royal & Royal Concert Hall Nottingham
Theatre Royal Bath
Theatre Royal Newcastle upon Tyne
Theatre Royal Plymouth
Theatre Royal Wakefield
Triple E

UK Theatre
University of Huddersfield, Drama Department
Unusual Rigging
Victoria & Albert Museum
Theatre & Performance Collection
White Light
Wrightsure

Voluntary Group Friends

Friends of the King's Hall & Winter Garden, Ilkley
Friends of the Royal Hippodrome Theatre, Eastbourne
Theatre Royal Onward

Honorary Life Friends

Ted Bottle
Rob Dickins CBE
John Earl
Ian Grundy
Jim Lee
Peter Longman
Iain Mackintosh
Sally McGrath
Mark Price
Rupert Rhymes OBE
Mhora Samuel

Life Friends

Ian Albery
Lady Anglesey
Sir Alan Ayckbourn CBE
D W Baker
Chris Baldwin
Peter Baldwin
Peter Bassett
Roger Beacham
Keith Bear
G A C Berenzweig
S S Berenzweig
Leslie Berry
Margaret Berwyn-Jones
James Bettley
Jennie Bissett
Andrzej Blonski
Alec Botten
K W Brown
Richard Burke
Axel Burrough
D P Campbell
K P Carpenter
Barry R Chandler
M Charlesworth
Jeff Clarke
Theo Clarke
John Cliff
W Philip C Cobb
Ray Cooney OBE
Frank Cox
Roger Crowther
Pravina Dalton
R S Derham
Colin Draper
David Drummond
Michael Elson
Mick Escott
Keith Evans MVO
Lily Fine
Roger Fox
Leonard James Gazzard

Gerald Glover
Ronald G Grant
Veronica Green
Sally Greene OBE
Richard Greenwood
Mitchell J Guthman
Roderick Ham
G Hampson
John B Harrop
Elain Harwood
Carl Hayhurst
Tom 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 OBE
Sir Eddie Kulukundis OBE
Jonathan Lane OBE
Brian Legge
John Levitt
Margaret Lines
Roger Lobb
Steve Lowe
Stewart MacKay
Hugh Maguire
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
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Jane Rigler
Alic K Robertson
E H Robertson
G Romanowksi
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
John Wise
Michael Wood
Daphne Woodrow
Iain Wotherspoon
Benjamin Yeoh

Individual Friends

Robert Aldous
John Allen
Nick Allen
Xylona Appleton
David Aspinall
Tom Atkins
Jason Barnes
David Joseph Barr
Anne Basley
Alan Baxter
Christopher Bear
Steven R Beattie
David Beidas
Ken Bennett-Hunter
Simon Birchall
David Blyth
Ruth Bowley
Colin Bradey
Amanda Brecknell
Michael Breeze
Luke Brewster
Suzie Bridges
Emily Bridgett
Natasha Brown
Tina Brown
Stephen Browning
Kate Burnett
Liz Bury
Alan Butland
John Caldwell
Gareth Carr
Nicholas Charlesworth
Timothy Keith
Chittenden
Martin Clark
David Clarke
Paul Clements
Diane Clough
Edward Brian Coates
Penelope Cobham
John Cole
David S Cooper
Paul S Covell
Simon Crick
Richard Crumpton
John Davidson
Heather Davies
Terence Davis
Thomas Dempster
Iain Dennis
Andrew Devenport
Jonathan Dicken
Nicholas Edwards
Mark Everett
Alistair Fair

Roderick P Fell
John C Fields
Matthew Finch
Virginia Fitch
Mike Fitzgerald
Clare Fox
Craig Gamble
Görel Garlick
David Garratt
Michael Gaunt
Brian F Gavin
Claire Gilligan
David Goodrum
Steve Green
I M Grey
John F Grice
John Griffiths
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
Will Hill
Historic Environment
Scotland Library
Charles Holloway
Paul Hopkins
Edward Howson
Nick Humby
Stephen Inston
Peter Ireson
Stephen Jones
David W Kidd
J R King
Richard King
Noel Kirby
Christian John Knighton
Keith Laidler
Cara Lancaster
Diana Le Clercq
Geoffrey Lee
Mitchel Lewis
Peter Lewis
Geraldine Ling
David Lingwood
Matthew Lloyd
Robert Longthorne
Peter Lovell
Tony Mabbutt
Sara MacGeagh
Tamara E N Malcolm
MBE
Michael Mantell
Rachel Marks
C L Martin
Deborah McGhee
Ruari McNeill
Judith Mellor OBE
Peter Morris
Trevor Morson
Joe A Mullender
Rodney Mylius
Richmond A Neale
Adrian Nicholas
John Nicholls
Theresa O'Brien
Mark Ockenden

Andrew J Osmond
Julia Parker
Cliff Parkinson
Ben Payne
Colin Peacock
William Hamilton Pearson
Phil Penfold
Mark Pessell
Richard
Pick
John Plews
John E Prickett
Richard Purver
Joe Reader
Chris Reece
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Sarah Richards
Anne Riches OBE
Tim Ronalds
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Peter Ruthven Hall
James Sargant
David Schofield
William T R Scott
Marine Shah
James Smith
David E Smith
Simon Smith
Stanley Smithson
Jon Sowden
David Spink
Michael Stubbs
Kenneth Sutcliffe
Janet Elizabeth Swan
Robert Thorne
Graham Tubb
Richard Voase
Diana Walkden
Anthony Walker
Nicola Walls
Nicolas Walsh
T J Watson
Mark White
John Whitton
Pamela Whitton
Robert Wildgust
David Williams
Mark Wilson
Colin Winslow
John Winters
Alex Wood
Neill Woodger
Ryan Woods
Steve Woolley
David Wright

We remember those Friends who have sadly passed away:

Petrus Bertschinger
David Brierley CBE
(former Trustee of the Trust)
E Sylvia Blogg
John File
G Laurence Harbottle
(former Chairman of the Trust)
Mark Holden
Anthony J Jagers
Helge Magnussen
Richard Malyon
June Petit
Geoff Poole
Francis Reid
Ian MT Samuel

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Trustees

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 on 1 February 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 on 7 February 2011.

Richard Baldwin

Richard Baldwin is a chartered quantity surveyor by background and has over 30 years' experience in the central London construction market, the majority of which he spent at Davis Langdon, where he was responsible for the successful delivery of numerous high profile projects. Richard is Head of Development at Derwent London which actively manages a portfolio of 6.2 million sq ft. Richard Baldwin became a Trustee on 1 January 2016.

Dara Ó Briain

Dara is a comedian and television presenter, noted for hosting television shows such as Mock the Week, Dara Ó Briain: School of Hard Sums and The Apprentice: You're Fired! Dara began his career by performing in comedy clubs in Ireland; he now tours both nationally and internationally. He has also written a book; Tickling the English published in 2009, and written for most of the national papers in the UK and Ireland, including a year as sports columnist for the Guardian. Dara Ó Briain became a Trustee on 1 April 2014.

Paddy Dillon

Paddy is noted both as a theatre architect and conservationist, and as a writer and broadcaster. He led Haworth Tompkins' architectural team for the award-winning regeneration of the National Theatre, and before that headed the regeneration of Snape Maltings. He is currently a director at Allies and Morrison Architects, and sits on the casework committee of the Twentieth Century Society. Paddy Dillon became a Trustee on 1 January 2016.

Ruth Eastwood

Currently CEO of the Grade II* Listed Matcham Grand Theatre in Blackpool, Ruth has worked in touring, presenting and producing theatres from Hull Truck to the Royal National Theatre. She has managed large scale capital developments whilst Chief Executive of Leicester Theatre Trust (2006-9) and Poole Arts Trust (1997-2006). Ruth Eastwood became a Trustee on 7 February 2011.

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 on 7 February 2011.

Professor Gavin Henderson CBE

Gavin Henderson is currently Principal of The Royal Central School of Speech and Drama. He was Artistic Director of the Dartington International Summer School (1983-2010), Artistic Director of Brighton Festival (1984-94) and Principal of Trinity College of Music (1994-2005). Gavin Henderson became a Trustee on 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. Jerry Katzman became a Trustee on 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 on 14 July 2008.

Judith Mellor OBE

Currently 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. She was awarded an OBE in 2008 for her contribution to the arts and voluntary sectors. Judith Mellor became a Trustee on 7 February 2011.

Peter Roberts

Peter has spent the last 52 years working in the theatre industry, working in theatres all over Great Britain, but also internationally. Most recently he was the technical director and head of theatre development at Cameron Mackintosh, and is now a freelance theatre consultant. Peter is currently Vice-Chairman of Governors at the Royal Central School of Speech and Drama. Peter Roberts became a Trustee on 1 April 2014.

Staff

Simon Ruddick

Simon Ruddick is the CEO of Albourne Partners, the alternative investment consultancy firm that he co-founded in 1994. Simon began his career working in capital markets for Daiwa Europe and Morgan Grenfell, before spending 5 years in Japan, latterly with Bankers Trust. Returning to the UK in 1989, Simon set up the hedge fund management company, Westminster Equity. Albourne 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. Simon Ruddick became a Trustee on 1 April 2014.

Ann Skippers

Ann Skippers is a chartered town planner with over twenty years' experience in the planning sector in a career which has spanned the public, private and academic sectors. Ann was President of the Royal Town Planning Institute (RTPI) in 2010, was the Vice President (Europe) of the Commonwealth Association of Planners from 2010-2012 and Vice Chair of the Construction Industry Council from 2011-2014. She is currently a Visiting Lecturer at University College London, and Visiting Professor in the Bartlett School of Planning at UCL. Ann Skippers became a Trustee on 1 April 2014.

Anna Stapleton

Anna Stapleton is a Freelance Arts Manager, with over forty years' experience of working in the arts. Previous posts include Administrative Director at the Citizens Theatre, Glasgow; Drama & Dance Director at the Scottish Arts Council; Drama Director at the Arts Council of England and work with a range of producing theatres in Scotland and England. Anna Stapleton became a Trustee on 12 May 2014.

Mhora Samuel

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Rebecca Morland

Theatres Adviser /
Interim Director
(from July 2016)

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Ross Anthony

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Theatres Trust
22 Charing Cross Road
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T 020 7836 8591
F 020 7836 3302
info@theatrestrust.org.uk
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