



The
Theatres
Trust

Annual Report 2011
April 2010 - March 2011

A resource for theatres



The Theatres Trust

34th Annual Report

The Theatres Trust is a resource for theatres in England, Scotland, Wales and Northern Ireland. As the public authority on theatres we promote the better protection of theatres for the benefit of the nation.

Set up by statute, The Theatres Trust is governed by two Acts of Parliament, The Theatres Trust Act (1976) in England and Wales, and The Theatres Trust (Scotland) Act (1978) in Scotland.

Our statutory powers as a consultee on planning applications require local authorities to refer

theatre-related planning applications in England, Wales, Scotland and Northern Ireland to the Trust for advice.

Working with theatres, developers, local authorities and local communities our knowledge and authority helps to secure the best planning, architecture, design, and conservation of theatre buildings throughout the UK.

We are pleased to present our Annual Report for the year ending 31 March 2011.

Chairman's introduction	3	Incorporating the Annual Report of the Theatres Trust Charitable Fund
Director's review of the year	4	Registered Charity No. 274697
Aims and future plans	5	© The Theatres Trust 2011
Achievements	6	Designed by Damian Le Sueur
Financial review	10	Printed by Three Five Four
Friends and Corporate Supporters	12	22 Charing Cross Road
Trustees	14	London WC2H 0QL
The Year in photos	15	T 020 7836 8591
		F 020 7836 3302
		www.theatrestrust.org.uk



**European Regional
Development Fund**
Investing in your future



As our Annual Report for 2010/11 was being prepared the country was shaken by riots in the London suburbs and town centres across England. I was heartened to hear about Battersea Arts Centre opening its doors to the 'broom army' in Clapham, stirred by the responses of the public and police to ensure the safety of the Hackney Empire but sad to hear of the damage to our Ecovenues, the Albany in Deptford and the Tramshed in Woolwich.

It reinforced my belief that, especially in times like these, we cannot do without our theatres: not just venues sitting in the heart of our communities but part of the soul of our communities. Whether through experiencing drama, dance, music, comedy or participating in the social life of the theatre, we love and cherish them and lose them at our peril. The number of theatres on our Theatre

Buildings at Risk register this year with committed local groups fighting for their futures is further testament to this.

Theatre performances, education and outreach work help to develop empathy and explore what we mean when we talk of right and wrong, questioning our own moral compass. If they have access to a theatre, young and old have the chance to widen their cultural horizons beyond the confines of deprived neighbourhoods, housing estates and gangs.

One of the places where young people start to explore their potential is in school and in April 2010 we hosted our annual conference in Leeds which looked at 'Designing School Theatres'. It was a rousing two day event, supported by our many conference sponsors, admirably chaired by Maev Kennedy and introduced inspirationally by actress Imelda Staunton. What became clear was that no matter how the school's capital project is funded, young people need access to dedicated purpose-built theatre spaces if they are to have the chance to really explore their creative potential. Making the investment in a well designed theatre space in a school can reap huge dividends.

Sadly, this year we saw many theatres affected by funding cuts and changes in policy in the arts, education, local government and heritage. Planning was no exception with the Government introducing the concept of Localism and the 'Big Society' alongside the need to promote growth in the economy. The Communities and Local Government department has started asking for

views on its new National Planning Policy Framework, centred on achieving sustainable development and providing for the wellbeing of society.

I firmly believe that for these to happen, culture, the arts and theatres need to be written into the planning script. Only then we are able to give everyone in society the chance to dream and become the much needed cultural entrepreneurs of the future.

The Trust's own changes have also been on my mind. In my introduction to the 2009-10 Annual Report I welcomed the announcement that The Theatres Trust was to become independent of Government and we continue to work closely with the DCMS on the transition arrangements.

Finally, I would like to extend my thanks to staff and volunteers that have worked with such dedication on behalf of the Trust this year and former trustees who had to step down in the autumn of 2010 after years of valuable service, and so special thanks go to Venu Dhupa, Baroness McIntosh of Hudnall, Jason Barnes, Marilyn Cutts and Sam Shrouder for the commitment and time they gave to the Trust. In February 2011, I was pleased to welcome six terrific new trustees: Nick Allott, Ruth Eastwood, Oliver Goodwin, Jerry Katzman, Judith Mellor and Suggs, together with special adviser, Peter Wilson.

We end the year with a strong Trust Council and staff team ready to take on the future and protect theatres in need.

Rob Dickins CBE



This Annual Report marks the completion of my fifth year at the Trust and the second year of our current Three Year Plan. We work in three year cycles, stating what we want to develop and achieve, setting out our objectives, and explaining how we will make the best use of our resources. In 2010/11 we worked hard to keep our goals in sight as the landscape in which we operate changed dramatically.

Our protection of theatres is grounded in the planning system and as an advisory body we are unique. We are able to apply our expertise to theatres regardless of whether they are run commercially or through the support of public subsidy by professional, amateur or educational providers, have been converted or are purpose built and are being used as theatres, or are in other leisure or community uses.

All of these sectors were affected by the political and economic changes in 2010/11. We predicted they would be, and in our Plan we established that we would need to be ready to respond. And we were ready when the inevitable increase in calls came in asking for advice where theatre owners had decided to sell or change their management, when funding was under threat and campaigners needed support to save their local theatres as closures and cuts were announced.

But I'm pleased we had the structures in place, and with our dedicated trustees, our diligent Executive Committee and our strong staff team we weathered the changes. We continued to provide advice as the public sector adapted and refocused around us. We engaged more with local authorities as they reviewed their theatre ownerships and looked at how to reduce their overheads. We increased the time we dedicated to commenting on the changes to the planning system. And like many we shifted and adapted to a new lexicon of austerity, economic growth, sustainable development and wellbeing, and established ways to ensure that theatres would and could survive and that their value would be recognised. The 'Big Society' and Localism were never far away.

We had to absorb the impact of policies designed to involve local communities in planning decisions, the engagement of amateur and voluntary sectors in the delivery and ownership of theatres, new models of management with an emphasis on doing as much

and in some cases more with less, and encouraging private and corporate philanthropists to invest in our theatres.

And through all this we kept focused on our overall goal to build our capacity as a resource for theatres. In 2010/11 our Resource Centre had its first full year of operation and we learnt how valuable a resource it was, but we also learnt that to keep it affordable for theatre organisations we needed to develop a more commercial approach, as many theatres also learnt throughout the year. We forecast in our Plan that we would need to address the ways in which climate change was changing the design and management of our buildings. I'm pleased that our Ecovenue project went from strength to strength and has created a much better understanding of energy benchmarks and how to affordably manage theatres' energy and natural resources.

And thirdly in our Plan we set out to build our influence and enable our authority to carry more weight and engage with more people. We believe that the Trust should be a voice for theatres and in June 2010 we again promoted the most endangered theatres in the UK through our fourth Theatre Building at Risk register. By getting out there and meeting people and telling the story of theatres through our News Digests and use of social media we helped people to understand the challenges theatres are facing now and will continue to face in the years ahead.

Mhora Samuel

Every three years we establish a working plan which enables the Trust to respond to the impact of political, economic, environmental, social, cultural and technological changes on the protection and future sustainability of theatres. In addition to securing our capacity to deliver our statutory responsibilities it helps us to put in place the governance and services that we need to ensure we make best use of our resources.

Our 2009-12 Plan identified three goals:

- Protecting theatres from destruction, damage or deterioration
- Promoting the importance of theatres and our protection of them
- Providing advice on the planning, building, restoration, development and use of theatres

To achieve these goals we are focusing on achieving the following aims:

- Extending our impact through our Trustees and new Advisory Groups
- Initiating a Fundraising Development Programme including building the Theatres Protection Fund
- Making the Trust more sustainable as an organisation
- Improving and strengthening our impact across the UK nations and regions
- Developing our powers of persuasion and advocacy with decision makers
- Harnessing new technology to communicate with our target groups
- Delivering a Marketing, Events, and PR programme to build engagement with our mission
- Achieving our targets for statutory advice
- Increasing our capacity to provide balanced, impartial, expert advice on sustainable theatres development and capital projects
- Building our capacity to tell the story of theatres
- Developing the Theatres Database with evidence that informs and inspires
- Developing the Trust as a resource for Theatres

The way in which we delivered these aims in 2010/11 was heavily influenced by the significant economic and political changes across the UK, Europe and the world. In the following pages we report on some of our achievements.

From April 2011 to March 2012, the last year of the current plan, we will continue to focus on achieving these aims. We will deliver our statutory advice and develop the help and support we give to theatres in need, including the development of our Theatres Protection Fund. We will run our Ecovenue project, develop our Resource Centre, answer enquiries, distribute theatres news and publish four issues of Theatres Magazine and our 2011 Theatre Buildings at Risk register. In response to the increasing use of other buildings as theatre and drama performance spaces our annual conference in June 2011 will look at 'Converting Spaces~Creating Theatres'!

We will continue to work with the Department of Culture, Media and Sport as a non-departmental public body to strengthen The Theatres Trust's Council and will work with the Department to secure our independence by 2012/13. We will report to the Department of Communities and Local Government on our work as a statutory consultee and demonstrate how theatres are a focus for economic renewal and sustainable communities.

We will also continue to look at ways of making the Trust more financially sustainable, developing our relationships with Friends, Corporate Supporters and the theatre sector and researching opportunities to build an endowment.

We will evaluate what the future holds as we prepare our plan for 2012-15, the first year of which will be marked by the 2012 London Olympics and the Queens Diamond Jubilee celebrations. Whilst we may not see many new theatres being funded or built, the Lottery is due to return to its original levels and we hope that this will bring opportunities to invest in the nations' existing theatres and help secure their future sustainability.

Planning and heritage casework

Reflecting the economic downturn in the property market and limited access to Lottery funding the number of planning cases seen by the Trust dropped from 108 in 2009/10 to 84 in 2010/11. However, work on historic theatres rose and the number of listed building consent applications increased to 72. So whilst we saw a 22% drop in planning casework in the year (and 27% from a peak in 2008/09) the rise in heritage cases increased by 29% from last year, and continues to rise. The Trust is also now required to advise on any environmental impact considerations. We now formally report on our pre-application work and in 2010/11 responded to 13 planning and 10 listed building pre-applications. A full list of the Trust's case work is available on request.



In May 2010 the Trust gave its views on the proposed new 200-seat Park Theatre in Finsbury Park. It commended the internal design of the theatre space and advised on the best ways to achieve a green theatre with low carbon emissions.

Local plan development

We continued to be one of the few cultural bodies engaged in local plan making and provided 555 responses to consultations from local authorities across England, Scotland, Wales and Northern Ireland. It is estimated that in England 47% of councils are yet to put their Core Strategies in place. We have worked hard during the year to encourage councils to include policies that support the promotion and protection of theatres and culture.



In October 2010 the Trust submitted evidence to Islington Borough's Core Strategy Examination identifying that the policies to protect its theatres needed to be strengthened. The Inspector recommended that stronger policies be adopted. This will have a positive impact on theatres in the borough including the Sadler's Wells.

Policy advice

The Trust also responded to 57 consultations from government bodies, local authorities, professional and public bodies and theatres. These included calls for evidence from on the Localism Bill and the new National Planning Policy Framework in England, planning and cultural policy changes in Wales and Scotland, and the DCMS's consultation on Lottery Shares. The Trust's Director gave evidence in person to on the 26 October 2010 to the Culture, Media and Sport Committee's 'Inquiry on Funding of the Arts and Heritage'.



The Trust's evidence to the CMS Committee highlighted the need for continuing capital investment to protect theatres. The Theatre Royal Bath also gave evidence and in September 2010 reopened after significant refurbishment work with a performance of *The Rivals* starring Penelope Keith.

Advice to theatres

The Trust provided in depth facilitation advice to 92 theatre owners, local authorities and campaign groups, including the future development of the Blackpool Winter Gardens where it supported the development of a Statement of Significance to establish the importance of the Opera House and the Pavilion Theatre; securing a proper replacement theatre in the £37 million Pontio arts and innovation centre at the University of Bangor; the restoration and redevelopment of Hoxton Hall in London, and the Savoy Theatre in Monmouth. We provided feedback and contributed to the Darlington Arts Enquiry looking at the future of the Arts Centre following cuts to the local authority's budget. We also responded to 1,139 requests for information, an increase of 15% on the previous year.



The Trust advised on the future development of the Savoy Theatre in Monmouth and its plans to secure premises next to the theatre to help generate earned income.

Ecovenuue

The Trust was pleased to announce the first twelve Ecovenuue participating theatres in May, and throughout the year further venues joined the project to take the total to forty-eight. The project was profiled at PLASA Focus in April, the ABTT Theatre Show in June and had a major presence at PLASA 2010 in September. Funded with the support of the European Union Regional Development Fund, Ecovenuue provides free Display Energy Certificates and Advisory Reports, as well as free assistance to develop environmental, procurement, waste disposal and recycling policies, and energy monitoring practices.



The Arcola Theatre in Dalston reopened in its new home at 24 Ashwin Street in January 2011. The Trust supported the move advising on both the Planning Application and its environmental plans.

Wales

In partnership with Creu Cymru and the Wales Association for the Performing Arts, the Trust organised a Welsh Theatre Symposium, hosted at Brecon's Theatr Brycheiniog on 14 March 2011. Attended by over 60 theatre professionals and chaired by our Welsh Trustee Phil Clark, the event provided an opportunity for delegates to discuss the current and future state of theatre and theatre venues in Wales today. Phil Clark also chaired our Welsh Working Party which met during the year and advised on the Trust's work in Wales.



Over 60 delegates at the Welsh Theatre Symposium used 'Open Space' to identify the issues and questions they wanted to debate. The Open Space was led by Lucy Foster from Improbable Theatre.

Scotland

The Trust worked with Historic Scotland on the production of a new publication 'Acting with Confidence - Scotland's Theatre Architecture' which tied into the thematic study of Scotland's theatres. It was launched on 8 March 2011 at the Theatre Royal, Glasgow. The book covers theatres, music halls and variety houses, 20th century conversions and post war new build theatres. It includes images from Historic Scotland, Scottish Universities and City Libraries, and the RCAHMS.



As well as being the host for the launch, The Theatre Royal is developing plans to create a new front of house extension and presented its plans to Scottish Trustee, Ben Twist in March.

Conference 10

Designing School Theatres was held at the Leeds College of Music on Monday 26 April 2010 and at the Royal Armouries, Leeds in association with and the support of Plasa Focus on 27 April 2010. Chaired by Maeve Kennedy with over 190 delegates in attendance over the course of two days, the event received much press coverage and was hugely successful. The Conference report was published on the 21 July written by Susan Elkin. Our thanks go to all the Conference Sponsors who helped make the event possible, including Charcoalblue, ETC, ABTT, ARUP, Maltbury Staging, AC Special Projects, Harlequin Floors, Black Cat Music, Northern Light, Foster Wilson Architects, Theatre Projects, Carr & Angier, Page /Park, White Light, Theatreplan, The Society of Theatre Consultants, Wigwam, Burrell Foley Fischer, Stage Electrics, Hawthorn, The Stage, Lighting&Sound, Building 4 Education and Independent Education Today.



Mark Foley, a contributor to the Conference wrote about his work on Frensham Heights School for the Conference issue of Theatres Magazine.

Resource Centre

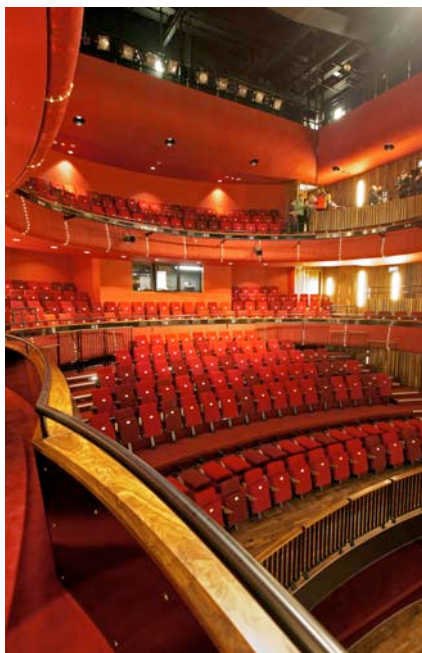
The Library in the Resource Centre was boosted with the book collection of the Association of British Theatre Technicians in December 2010. We are now working with the ABTT to develop a joint catalogue and continue receiving gifts of books and support. The Trust is very grateful to our many Resource Centre Benefactors and those who supported our Chairs Appeal. The Trust also worked with Westminster Archives supplying images for its National Theatre exhibition 'Theatre in the 19th Century'.



Plaster conservation specialists Hales and Howe kindly temporarily lent us the cherubs salvaged from the demolished Scarborough Opera House which we exhibited in our Meeting Room.

Telling the story of theatres

We published our quarterly Theatres Magazine and increased its distribution to over 1,000 subscribers and continued to provide a range of news, information and resources via the Trust's website. We also shared news, events and views through our presence on Twitter increasing the number of Twitter followers to over 3,300 and introducing 'Theatres Daily', an electronic bulletin covering news from 500 theatres across the UK.



Theatres Magazine showcased a range of theatre projects in 2010/11 including the Playhouse in Derry, the Royal Court and Everyman theatres in Liverpool, and the new performance venues within the Corby Cube project.

Theatre Buildings at Risk

The Trust's Theatre Buildings at Risk (TBAR) register 2010 was published in July. Highlighting fifty-five theatres at risk across the UK, it gained wide-scale press coverage and was instrumental in highlighting specific threats to a number of important venues. The top theatres at risk included the Brighton Hippodrome, Doncaster Grand, the Palace Theatre in Swansea, Swindon Mechanics' Institute, the Tivoli in Aberdeen, and Workington Opera House, which now has an active campaigning group fighting for its future. A significant number of the theatres identified at risk in 2010 are subsequently facing a more secure future.



The Grade II listed Stockton Globe, one of the top ten theatres at risk in 2010, has subsequently gained planning approval for a £4 million restoration scheme.

Advocacy

The Trust harnessed the profiles of its Trustees and Advisory Group members in order to influence decision makers and make the organisation more effective. Trustees Tim Foster, Anne McReynolds, Matthew Rooke and Chris Shepley all contributed to Theatres Magazine, offering their expertise to highlight a range of specific issues. In 2010/11, Trust officers also travelled extensively and met with local authority representatives and politicians at local and national level to argue the case for a number of specific theatre cases, as well as promoting the needs of theatres more generally in difficult economic times.



Trustee, Penelope Keith CBE DL, highlighted the importance of Derby Hippodrome at a photo call in October. It was picked up nationally by the BBC and gained extensive local coverage.

Overview

The income for the year across both The Theatres Trust and The Theatres Trust Charitable Fund (Registered Charity No.274697) was £80,000 higher for the year to 31 March 2011 than in the previous year. This was largely due to £106,000 received for the Trust's Ecovenue project (which is 50% funded by the European Regional Development Fund). The year ended 2011 was the first full year of this project. Rents receivable from theatre freeholds increased following a rent review. Expenditure in the year was £116,000 higher than in the previous year. The largest proportion of this increase was due to costs associated with the full year of the Ecovenue project, including the acquisition of a new database. The unrealised value of the investments held by The Theatres Trust Charitable Fund increased by £42,000 during the year. This was broadly in line with market growth in the year to 31 March 2011.

The financial summaries for The Theatres Trust and The Theatres Trust Charitable Fund for the year ended 31 March 2011 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

	2011	2010
	£'000	£'000
Income		
Theatre rents receivable	326	320
Sale of proprietary seats	73	71
Conferences and events	37	32
Interest receivable	-	1
Total income	436	424
Less expenditure		
Administrative expenses	104	95
Conferences and events	35	29
Other expenditure	7	7
Total expenditure	146	131
Surplus of income over expenditure	290	293
Less covenanted payment to The Theatres Trust Charitable Fund	290	293
Less Taxation	(1)	
Net movement in funds	(1)	-
Accumulated fund	67	68
Capital Provision fund	150	150
Total Funds	217	218

The Theatres Trust Charitable Fund

	2011	2010
	£'000	£'000
Income		
Covenanted payment from The Theatres Trust	290	293
Administration charge paid by The Theatres Trust	104	95
English Heritage grant	55	55
Grant from European Regional Development Fund - Ecovenue	106	47
Other grants and donations received	32	37
Other income	34	26
Total income	621	553
Less expenditure		
Direct charitable expenditure	326	371
Direct charitable expenditure - Ecovenue project	220	94
Costs of generating funds	88	59
Governance costs	39	38
Realised loss on sales of investments	5	15
Total expenditure	678	577
(Deficit) of income over expenditure	(57)	(24)
Unrealised gains (losses) on investment assets	42	159
Net movement in funds	(15)	135
Funds brought forward	656	521
Total Funds	641	656
Funds		
General fund	201	207
Restricted funds	18	
Theatre Protection fund	28	31
Other Designated funds	-	-
Capital Provision fund	394	418
Total Funds	641	656

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 2010-11

Corporate Supporters

Aberdeen Performing Arts
 Almeida Theatre, London
 Ambassador Theatre Group
 Arts & Business
 Arts Team@RHWWL
 Arup
 Austin-Smith:Lord
 Belgrade Theatre, Coventry
 Bennetts Associates
 Charcoalblue Ltd
 Chichester Festival Theatre
 Clay Paky
 Electronic Theatre Controls Ltd
 Everyman Theatre, Cheltenham
 Grand Theatre, Blackpool
 Haworth Tompkins
 Hettle Andrews & Associates
 Hughes Jones Farrell
 Liverpool Everyman and Playhouse Theatres
 The London Opera Glass Company Ltd
 Max Fordham
 Nederlander
 Northern Stage
 North Devon Theatres' Trust
 Paul Gillieron Acoustic Design
 Philips
 Really Useful Group Theatres
 Royal and Derngate Theatres, Northampton
 Society for Theatre Research
 The Stage Newspaper Ltd
 Theatreplan LLP
 Theatre Projects Consultants Ltd
 Theatre Royal, Bath
 Theatre Royal, Margate
 Theatre Royal, Newcastle upon Tyne
 Theatre Royal, Plymouth
 Theatre Royal, Wakefield
 Victoria Palace Theatre, London
 W&P Longreach

Voluntary Group Friends

Arts University College, Bournemouth
 Friends of Abbeydale Picture House, Sheffield
 Friends of Royal Hippodrome, Eastbourne
 Stage Management Association
 Theatre Royal Onward, Hyde

Honorary Life Friends

M Charlesworth
 Ted Bottle Mrs Clark
 John Earl Ronald Clark
 Ian Grundy Jeff Clarke
 Peter Longman John Cliff
 Sally McGrath W Philip Cobb
 Terence Rees Ray Cooney OBE
 Rupert Rhymes OBE Shelagh Cowan

Life Friends

Pravina Dalton
 John Adrian RS Derham
 Ian Albery Colin Draper
 Lady Anglesey David Drummond
 Lord Attenborough Michael Elson
 Sir Alan Ayckbourn CBE Keith Evans MVO
 DW Baker John File
 Peter Baldwin Lily Fine
 Chris Baldwin EB Frith
 Roger Beacham Leonard Gazzard
 Keith Bear The Lady Gibson
 GAC Berenzweig Gerald Glover
 SS Berenzweig Ronald G Grant
 Leslie Berry Veronica Green
 Petrus Bertschinger Sally Greene OBE
 Margaret Berwyn-Jones Richard R Greenough
 Jennie Bissett Richard Greenwood
 Andrzej Blonski Mitchell J Guthman
 Alec Botten Roderick Ham
 Sir Kenneth Bradshaw G Hampson
 Richard Briers CBE G Laurence Harbottle
 KW Brown Elaine Harwood
 Richard Burke Thomas Healey
 Axel Burroughs Gavin D Henderson CBE
 DP Campbell Michael Holden
 KP Carpenter Clare U Hope
 Barry Chandler Roy Hudd OBE

Peter Jay
 Desmond Jenkins
 Carsten Jung
 Robert C Kelly
 Frank Kelsall
 Mike Kilburn
 John Knight
 Sir Eddie Kulukundis OBE
 Jonathan Lane
 Jim Lee
 Brian Legge
 Professor Peter Lines
 Steve Lowe
 Miss HM Lynn
 Dr Hugh Maguire
 Professor David Mayer
 MI Metcalfe
 John Moore
 MV Morgan
 Spencer Mort
 John Muir
 Richard Norman
 Mike Ostler
 Roy Patten
 John Peto
 Peter Plouviez
 Francis Price
 Barry Pritchard
 Jane Rigler
 AK Robertson
 Miss EH Robertson
 Joseph S Rosenberg
 J Rotsey-Smith
 Bruce Rowling
 Lady Sainsbury of Turville
 Edward Shamash
 Rob Shorland-Ball
 RJC Shuttleworth
 Sir Donald Sinden CBE
 Gerald Smith
 JO Smith
 Peter Spencer
 JD Standen
 Anne E Starks
 Elizabeth M Sutter
 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
 GA Weiss
 Timothy West CBE
 June Whitfield CBE
 Benjamin Whitrow
 Jeffery Wickham
 Peter A Wilcox
 Dr David Wilmore
 Antony Wilson
 John Wise
 Michael Wood
 John Woodrow
 Iain Wotherspoon
 Benjamin Yeoh

Friends

Robert Aldous
 Nick Allen
 Peter Anderson
 Mrs E Archer
 David Aspinall
 Gerry Atkins
 Suzanne Bailey
 John Bancroft
 Jason Barnes
 DJ Barr
 Peter Bassett

Alan Baxter	David S Cooper	Mike Hall	Mitchel Lewis	Bridget Pereira	Judith Strong
Blossom Beale	Paul Covell	Peter R Hall	Philip Lindley	Mark Pessell	Michael Stubbs
Christopher Bear	David Crichton	Colin Hallahan	David Lingwood	Carrie Peters	Ken Sutcliffe
SR Beattie	Antony Croghan	Saskia Hallam	Matthew Lloyd	June Petit	Philip Tann
David Beidas	Richard Nicholas Crook	Michael Hamilton	Roger Lobb	Richard Pick	Flip Tanner
Ian Belsey	Richard Crumpton	Simon Hardy	Terry Lomas	Paul Pomfret	David Taylor
Andrea Bennett	GR Darley	Brian Harris	Brian Loudon	Geoff Poole	Simon Temple
Ken Bennett-Hunter	Chris Davies	Adam Harrison	Peter Lovell	Ian Pratt	Robert Thorne
James Bettley	Heather Davies	David Harrison	Tony Mabbutt	John Prickett	Graham Tubb
Reg Bibby	Terence Davis	JB Harrop	Sara MacGeagh	Edward Pursell	Sarah Vernon
Simon Birchall	Roxy Daniells	R Haselgrove	Cara MacMahon	Harold Raitt	Richard Voase
Fiona Blackett	Richard de Boise	David Heath	Tamara Malcom MBE	Vaughan Rees OBE	Derek Vogt
E Sylvia Blogg	Andrew Devenport	Margaret Herbert	Richard Malyon	W Noel Rees	Kristian Volsing
David Blyth	Jonathan Dicken	MA Higginbottom	Michael Mantell	Francis Reid	Nicholas Walsh
JG Bottomley	Joanna Duncan	John Higgins	Rachel Marks	Alan Rennie	Ralph H Walshaw
Arthur Boulton	Nick Dunwell	Nigel Hinds	Mrs C L Martin	Sarah Richards	Sally Walton
Chris Bowler	Michael Earl	Mark Holden	David McKeown	Anne Riches OBE	Alex Wardle
RH Bowley	Nicholas Edwards	Peter Hood	Ruari McNeill	Ken Roe	Derek Warren
Michael Breeze	Stephen Ellis	Paul Hopkins	Judith Mellor	Tim Ronalds	TJ Watson
Richard Brett	Mark Everett	B Hornsey	Martin Moore	Philippa Rooke	John Watters
David Brierley CBE	Alistair Fair	Edward Howson	Robert R Morgan	Pat Russell	Mick Way
Barry Brown	David Fearns	Keith Hutton	Peter Morris	Lance Salway	John West
Richard Bull	Rod Fell	Stephen Inston	Trevor Morson	Ian MT Samuel	Margo Westall
Liz Bury	JC Fields	A J Jagers	Eric Mountain	David Schofield	Mark White
Alan Butland	Mike Fitzgerald	Adrian James	Joe Mullender	Nikki Scott	Chris Whitehouse
Gareth Carr	Louis K Fleming	Gayle Jeffery	John Murphy	William TR Scott	John Whitton
Robin Cave	Clare Fox	Ian Johnson	Rodney Mylius	Grant Sellars	Pamela Whitton
Paul G Chadwick	Roger Fox	Stephen Jones	RA Neale	Philip Shaw	Trevor Wibberley
Elizabeth Chamberlain	Peter Francis	Keith Kaye	Rikki Newman	Victoria Sheldon	Robert Wildgust
SM Chapman	Barry Freeman	Ray Khan	Muriel Nichols	Andy Shewan	David Williams
Nicholas Charlesworth	Gorel Garlick	David W Kidd	John Nicholls	Vicky Simon	Sarah Wilson
Murray Clark	David Garrett	JR King	Caroline Noteboom	Jeanette Simpson	Anne Windsor
John E Clarke	Michael Gaunt	Peter King	Julie Osman	David Smith	Colin Winslow
Sarah Clarke	Brian F Gavin	Richard King	Andrew J Osmond	James Smith	Robin Winter
Paul Clasby	Gordon J Gillies	Noel Kirby	Angela Pacitti	Stanley Smithson	Ken Wisdom
Paul Clements	Chris Glover	CJ Knighton	John Parkinson	Jon Sowden	A Witts
Diane Clough	Stephen Green	Jackie Knights	T Pate	Roger Spence	Alex Wood
Julia Clough	IM Grey	Keith Laidler	Ben Payne	David Spink	Giles & Rachel Woodforde
Hazel Clover	John F Grice	Cara Lancaster	Colin Peacock	James Steel	David Wright
Penelope Cobham	Simon Grigg	Graham Large	WH Pearson	Nadia Stern	Derek Wright
Keith Cook	RE Grover	Tony Layton	Phil Penfold	Chris Stone	Tomas Wright

Rob Dickins CBE (Chairman) Former music industry executive. Trustee of the Watts Gallery. Previously a Trustee of the V&A Museum and formerly 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 the music.

Nick Allott Managing Director of the Cameron Mackintosh Group of Companies. Chair of the Soho Theatre; Trustee of the Foundation for Sport and the Arts, the Roundhouse, Oxford School of Drama; The Mackintosh Foundation, The Cultural Olympiad, Julies Bicycle and Tickets for Troops. Appointed February 2011.

Phil Clark Freelance theatre director and writer specialising in theatre for young audiences. Previously Artistic Director of the Sherman Theatre Cardiff. He works regularly with the National Association of Youth Theatres (NAYT).

Ruth Eastwood Freelance arts management and organisational development specialist. 2006-09 Chief Executive of Leicester Theatre Trust and 1997-2006 of Poole Arts Trust. She has worked in touring, presenting and producing theatres from Hull Truck to the Royal National Theatre. Appointed February 2011.

Tim Foster Senior partner in Foster Wilson Architects, the practice which he established in 1979. Chairman of the ABTT Theatre Planning Committee, represents the UK on the OISTAT Architecture Commission, and also a board member of the Tricycle Theatre.

Oliver Goodwin Head of Planning at the London Office of Squire Sanders Hammonds LLP. 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 February 2011.

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

Penelope Keith CBE 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.

Dr Pauleen Lane CBE (Deputy Chairman) A lecturer at University of Manchester and previously an elected member of Trafford MBC. Also Deputy Chair of the Infrastructure Planning Commission and of English partnerships. Awarded a CBE in 2005 for services to local government.

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. Appointed February 2011.

Anne McReynolds Chief Executive of The MAC in Belfast. Also a Trustee of the Community Foundation for Northern Ireland and a member of Belfast's Cathedral Quarter Steering Group. Previously Director of the Old Museum Arts Centre in Belfast.

Judith Mellor OBE Currently a member of the boards of the Bush Theatre and Graeae Theatre Company, and previously chairman of Northampton Theatres Trust. She was awarded an OBE in 2008 for her contribution to the arts and voluntary sectors. Appointed February 2011.

Matthew Rooke A Director of Scottish Cultural Enterprise Ltd, and a member of Arthouse UK which restores at risk listed buildings for creative industries. Recently appointed Music Fellow of Horsecross in Perth.

Chris Shepley CBE Planning consultant. Previously the Government's Chief Planning Inspector, and holder of senior planning posts in Manchester and Plymouth. Chairman of the Bath Festivals Trust until April 2006.

Ben Twist Carbon consultant in the cultural sector, arts consultant and 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.

Our cover photos:



Apr 10 Imelda Staunton introduces Conference 10 in Leeds which debates best practice in school theatre design. Photo: Keith Pattison



May 10 The Trust advises on the sensitive restoration of the London Hippodrome during its conversion into a casino. Image: Montagu Evans



Jun 10 The summer issue of Theatres Magazine was published and showcased Liverpool's Royal Court Theatre. Photo: The Theatres Trust



Jul 10 The Trust meets with Bedford Council officers to discuss the closure of the Civic Theatre. Photo: The Theatres Trust



Aug 10 The Trust supports the planning and listed building consent applications for the Bristol Theatre Royal refurbishment. Photo: Fran Birch



Sept 10 Ecovenue is promoted at PLASA2010, the UK's biggest event, installation and entertainment technology show. Photo: The Theatres Trust



Oct 10 Theatres Trust Trustee, Penelope Keith, attends a press call at Derby Hippodrome to support its return to theatre use. Photo: The Theatres Trust



Nov 10 The new Royal Shakespeare Theatre opens to the public. The Trust profiles the research work of RSC Project Co-ordinator, Flip Tanner, in the winter issue of Theatres Magazine. Image: RSC/Peter Cook



Dec 10 The Trust's Library expands as the ABTT's book collection finds a new home at 22 Charing Cross Road. Photo: The Theatres Trust



Jan 11 Refurbishment plans for Bournemouth Pavilion are supported by the Trust. Photo: The Theatres Trust



Feb 11 The Trust objects to the proposed demolition of the Brighton Astoria. Photo: The Theatres Trust



Mar 11 Along with Creu Cymru and WAPA, the Trust hosts and produces the Welsh Symposium at Theatr Brycheiniog to look at the future of theatre in Wales. Photo: www.savageandgray.co.uk



Protecting theatres for everyone

