



Annual Report 2017

**April 2016 –
March 2017**

Theatres Trust 40th Annual Report

Period ended 31 March 2017

Theatres Trust promotes the better protection of theatres. We are pleased to present our 40th Annual Report which highlights our work and achievements in 2016-17.

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

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

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Front Cover: The Peterborough Broadway, under threat from redevelopment for residential use, was added to the Theatres at Risk Register 2016

Credit: Ian Grundy

Chair & Director's report

This year we celebrated the Theatres Trust's 40th anniversary by continuing to build on our new vision and strategy, growing our staff team and advisory work, raising and awarding additional funds for much needed capital works in theatres across the UK and inviting stakeholders across diverse sectors at our annual conference to engage with the priorities for the next 40 years to ensure communities have access to good quality theatres where then can be inspired by, and enjoy, live performance.

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.

We continued to work with a wide range of dedicated supporters groups and external agencies to campaign for theatres on our Theatres at Risk Register. It was gratifying to see the successful reopening of the Muni Arts Centre in Pontypridd, but the reappearance of Sutton Theatres on the list is a reminder of the challenging financial environment for theatres and the vital nature of our work. We are extremely grateful to trustee, Dara Ó Briain, for his support in publicising the plight of these wonderful theatres with his appearance on the BBC's The One Show.

Our expert advice remains in high demand offering invaluable support to theatres planning and delivering significant capital projects. As well as one-to-one advice our Advisory Reviews are becoming increasingly popular and we continued to work with Historic England on invaluable research into fibrous plaster ceilings to further support the sector. Advisory Reviews and our workshop programme 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.

As a statutory consultee in the planning system, we maintained an excellent response rate to a high number of planning pre-applications, applications and local plans. Through this we work we ensure both that individual developments are conducive to creating, adapting and preserving excellent theatre buildings across the country, but also that the importance of cultural infrastructure is embedded within planning policy.

Funding for much needed capital improvement and repair works remains an issue for theatres small and large. This year we have been able to award the largest value of grants since we started our Theatres Protection Fund four years ago with over £200,000 awarded to 24 theatres across the UK. As part of this we launched the highly popular Spend

A Penny scheme which supported eight theatres to make much needed improvements to their toilet facilities thanks to a generous donation from Sue and Simon Ruddick. We are grateful to them and to all the trusts and individuals who continue to support the Theatres Protection Fund.

Our Resource Centre continues to be a greatly used source of information and research on theatre buildings as well as a popular meeting and training space. We had a high level of research enquiries and undertook further work cataloguing and promoting the use of the archives with additional funding from the Heritage Lottery Fund. We also undertook further work on redesigning our website and theatres database, and launched in 2017.

We 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, a number of valued trustees, Nick Allott, Oliver Goodwin, Gavin Henderson, Jerry Katzman, Judith Mellor and Simon Ruddick, came to the end of their terms of office during the year, and we would like to express our gratitude to them for all that they have done for the Trust. Additionally shortly after the year end Penelope Keith retired after a fantastic nine years' service. During this time Penny has been an invaluable ambassador for the work of the Trust, personally supporting many campaigns including launching our annual Theatres at Risk Register and visiting recipients of our Theatres Protection Fund.

We would also like to express our huge thanks and gratitude to the staff team. During what has been a busy transition year following Mhora Samuel's decision to step down, Rebecca Morland as Interim Director and the wider staff team have worked incredibly hard to deliver the Trust's wide range of services and activities. In January Jon Morgan joined as the new Director and we are looking forward to working together on the future development of our work. The year also saw us expand the team in order to deliver our three year plan and we welcomed Marie Lane as Resource Centre Manager, Mark Price as Heritage and Planning Consultant and Tom Stickland who has taken over from Rebecca Morland as Theatres Adviser.

Finally, as well as our Theatres Protection Fund, we rely heavily on fundraising for our work. We are very grateful to Historic England for their ongoing support and we 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.

Tim Eyles
Chair, Theatres Trust

Jon Morgan
Director, Theatres Trust

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 2016/17

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 2016/17 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.

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

The Theatres at Risk Register 2016 was launched on 12 September. The launch was a media-focussed campaign, featuring video footage from the community groups supporting their local theatres, highlighting the importance of their building, and featuring some wonderful new images of these significant buildings. Theatres Trust trustee, Dara Ó Briain, kindly lent his support to the launch and filmed an introduction to the Register.

On 29 September Dara Ó Briain also appeared on the BBC's *The One Show* highlighting the plight of Theatres at Risk around the country, urging people to get involved in local campaigns and raising awareness of the work of the Theatres Trust.

In total there were **36** theatres on the Theatres at Risk Register 2016. **29** are in England and **4** in Wales and **3** in Scotland.

There were three new additions: The King's Theatre Kirkcaldy, the King's Theatre Dundee and Peterborough Broadway. There were also three re-entries: the Charles Cryer Studio and Secombe Theatre in Sutton, both of which had been removed from the register last year after being taken over by new management and re-opening. At the launch of the Register in 2015 audience numbers had doubled and the theatres' futures appeared positive. However unfortunately the new operator since went into administration and the theatres were closed again. This provides further evidence of how important it is for us to continually monitor theatres even after their apparent rescue as futures can still be perilous. Leith Theatre was also re-added to the register despite the tremendous work carried out by the community group in securing a lease on the premises, due to the amounts of fundraising still to secure.



Left: Secombe Theatre, Sutton
Right: Charles Cryer Theatre, Sutton

This year we removed one theatre: the Muni Arts Centre in Pontypridd which successfully re-opened.

Theatres are assessed and given an overall risk rating dependent on three separate criteria: risk to the building, the quality of the theatre, and the community value. The maximum points awarded in any category is 3, with a maximum total overall risk of 9. Theatres must score 4 or above to appear on the register.

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 value of eight were Coronet, London – Southwark, Burnley Empire (Grade II), Hulme Hippodrome (Grade II), Tameside Hippodrome, Ashton-under-Lyne (Grade II), Morecambe Winter Gardens (Grade II*).

At risk value seven were Derby Hippodrome (Grade II), Futurist Theatre, Scarborough, Royal Victoria Hall, Southborough, Odeon/ New Victoria, Bradford, Century Theatre, Coalville, Swindon Mechanics' Institute (Grade II*), Theatre Royal, Hyde (Grade II), Charles Cryer Studio and the Secombe Theatre in Sutton, Peterborough Broadway, Dudley Hippodrome, Granada Walthamstow (Grade II), and Spilsby Theatre, Spilsby.

Finally, at risk rating six and below: Winter Gardens Pavilion (Grade II*), Blackpool, Doncaster Grand (Grade II), Alexandra Palace Theatre, London – Haringey (Grade II), Workington Opera House, Theatre Royal, Manchester (Grade II), North Pier Pavilion (Grade II), Blackpool, Garston Empire, Liverpool, and Hulme Playhouse, Manchester (Grade II).

Wales

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

Scotland

All three theatres were new to the 2016 Register, with the King's Theatre Kirkcaldy given a risk rating of 8 and the King's Theatre Dundee and Leith Theatre with a risk rating of 7.



Conference 16: Protecting Theatres

Held on 21 June at the New London Theatre, Conference 16: Protecting Theatres used the occasion of the Theatres Trust's 40th anniversary to think ahead about the opportunities and challenges of promoting and securing the future of live theatre. The conference was chaired by Mark Shenton, Associate Editor of *The Stage*, and featured contributions from leading practitioners in the field including, theatre directors, operators and producers, building developers, architects, theatre consultants, planners and funding bodies. Our thanks go to all our generous conference sponsors.

Other events

We participated in a range of industry events throughout the year including PLASA 2016, PLASA Focus Leeds and the ABTT Theatre Show. Once again our thanks go to Stage Electrics who generously sponsored our stand for these events. In June 2016 we were also involved in West End Live, the annual celebration of West End Theatre.

Left: Conference 16: Protecting Theatres Q&A

Above: Conference Chair Mark Shenton in conversation with Rupert Goold, Artistic Director of the Almeida Theatre



Our achievements & performance

Below: Concept drawing for The Factory, Manchester. OMA

Advice & Planning

We will provide expert advice on planning and development.

One-to-one expert advice

Over 2016/17, we provided advice to **106** 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 **31** theatres/theatre groups which were on the Theatres at Risk Register, and advice to **75** other theatres/theatre groups, mainly around viability (including fundraising) and capital works.

Advisory Review

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 expert practitioners brought together by the Theatres Trust.

Feedback from the reviews from both the theatres and the panellists has been very positive.

Building Better Theatres Workshop Programme

The Building Better Theatres Workshop programme brings theatre capital project experts and arts organisations together to share knowledge and develop the skills and confidence to prepare for a capital project. This year, two workshops were delivered covering the following subjects:

- **Planning a Capital Project**
- **Delivering a Capital Project**

These workshops were attended by **18** delegates.

Additional Advice/Input

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 a seminar / workshop for plaster specialists in June 2016 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 underway. This will identify best practice guidance for the inspection, maintenance and repair of fibrous plaster through new research and field experience and will result in a publication which will sit alongside Historic England's Practical Building Conservation series. The publication will not only provide a comprehensive and practical reference point for professionals involved in repairing historic buildings but will also be of great benefit to theatre owners and operators through providing guidance in the specific field of fibrous plaster.



Advice: The Factory, Manchester

The Trust convened a meeting with the architect (OMA) and Theatre Consultant (Charcoalblue) to discuss the design proposals for The Factory, to understand the decision process to date and to talk through the scheme. The Trust also arranged a conference call with Manchester International Festival to discuss the project and designs, and any client concerns. The results from the discussions were followed up in the Trust's response to the planning application.

Through a design review and value engineering exercise many of the Theatres Trust's recommendations were implemented which will improve the sustainability of the venue's business model, audience circulation and the building's acoustic performance.

Advice: New Streatham Theatre, Thinktank

The Trust was involved in the process of identifying an operator for the new studio theatre in Streatham, which was the subject of a Section 106 agreement between developers and Lambeth Council. The new operator will have the opportunity to determine the layout and fit-out of the theatre, as well as securing a peppercorn lease. This attracted 19 proposals, which were evaluated and reduced to three, with the three shortlisted theatre companies going through a workshop day, before producing final proposals which were subsequently evaluated as regards their artistic proposals, their commitment to community/education and their operational and business plans.



Top: Proposals for Fairfield Halls, Croydon.
Rick Mather Architects
Bottom: Royal Court, Liverpool

Advisory Review: Fairfield Halls, Croydon

Fairfield Halls in Croydon, constructed in the 1960s, is in a varying state of disrepair and in need of modernisation. The Council have underwritten a £30 million redevelopment of the Halls which includes a new operator to curate and manage the venue. The Council specifically tasked the Theatres Trust Advisory Review panel to advise on the development of an operating model. The review was also asked to provide feedback on the architectural and design work. The Advisory Review was held on 29 June.

Advisory Review: Royal Court Liverpool

Liverpool's Royal Court Theatre is Art Deco in style and is Grade II listed, and was built in 1938. The theatre has undergone a renaissance in recent years and has developed a unique business model, receiving no public subsidy but producing and presenting new work to over 130,000 people each year. The report reviewed the Act 3 works. These works include improvements to both front of house public facilities and back of house areas, including improved accessibility throughout. The review provided commentary on architectural and operational issues as well as feedback on environmental and construction issues. The report from the review was used to inform the Royal Court's submission for the second phase of Arts Council funding. The Advisory Review was held on 12 and 13 July.

Planning and Heritage

As a statutory consultee, the Trust's planning advice aims to safeguard theatre use and to ensure theatre buildings are fit for purpose. The Trust responded to **124** planning applications and seventeen pre-applications in 2016/17. These included proposals for major refurbishments and upgrades of Edinburgh's New Victoria Theatre, Battersea Arts Centre, Victoria Palace Theatre, Croydon's Fairfield Halls, Hall for Cornwall in Truro, and the Polka Theatre in Wimbledon.

We also supported proposals for a new opera house at Nevill Holt, the new Mountview Academy in Peckham and a new theatre to replace the Royal Victoria Hall in Southborough, and objected to proposals likely to cause significant harm to the Crown in Eccles, Peterborough's Broadway Theatre, Blackpool's Pavilion, the Finborough Theatre in London and Bournemouth's Regent Theatre.

We also responded to **64** listed building consultations. Of the **205** planning, pre planning and listed building applications, **1** was from Wales, **9** from Scotland and **195** from England.

Local Plans & Planning Policy

The Trust received **465** local plan consultations between 1 April 2016 and 31 March 2017 and responded to **235** 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 **30** local plans were modified and improved to include the Trust's recommendations. The Trust also responded to **4** neighbourhood plan consultations.

Annual Returns

Under provisions within the Planning and Compulsory Purchase Act 2004; Planning (Wales) Act 2015; Article 23 of the Town and Country Planning (Development Management Procedure) (England) Order (DMPO) 2015; and the Town and Country Planning (Development Management Procedure) (Wales) Order 2012 (as amended), the Theatres Trust, as a statutory consultee, is required to submit an annual return to the Secretary of State and the Welsh Ministers to report the timeliness and number of substantive responses provided by the Trust to pre-planning and planning application consultations.

In 2016/17, the Trust did not receive any pre-planning and planning application consultations from Wales. In England, the Trust responded to 100% of pre-planning consultations and 98.6% of planning application consultations within the agreed timeframes. The Trust also responded to 100% of local and neighbourhood planning consultations within the agreed timeframes.



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 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 2016/17, we made awards for Rounds 8 & 9 of the UK Small Grants Scheme.

In Round 8, £22,980 was awarded to 5 recipients: Bridgewater 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 allocate £5,000 from an earlier underspend on the scheme to part-fund a viability study for Burnley Empire.

In Round 9, £27,797 was awarded to 6 recipients: The Place Theatre Bedford (£3,335), Plough Arts Centre Great Torrington, Devon (£4,462), Market Theatre Ledbury (£5,000), Grand Pavilion Matlock Bath (£5,000), Leatherhead Theatre Surrey (£5,000), Carnegie Theatre and Arts Centre Workington (£5,000).

Round 10, which will be the final round of the initial funding for this scheme, was launched in 16/17 and will be awarded in 17/18. Applications to funders were prepared in 2016/17 to extend the scheme.

London Theatres Small Grants Scheme

The second round of the London Theatres Small Grants Scheme took place in this year. The scheme is generously supported by the Cameron Mackintosh Foundation and Fawn James of Soho Estates.

The scheme is targeted at smaller London theatres with the same overall criteria as the UK Small Grants Scheme. In 2016/17, we awarded £25,000 to London theatres.

Grants of £5,000 were awarded to 5 theatres: Clapham Omnibus, Tricycle Theatre, Soho Theatre, Theatre Peckham, Young Actors Theatre.

Spend A Penny Scheme

Thanks to a generous donation from Sue and Simon Ruddick we were able to launch this scheme to make much needed improvements to theatre toilet facilities for women primarily, but also gender neutral and unisex toilets. The scheme attracted a lot of media attention when it was originally announced in summer 2016 and addresses an important aspect of the audience experience.

Awards of up to £15,000 each were made to 8 theatres: Shelley Theatre Bournemouth, Darlington Hippodrome, Liverpool's Royal Court, Little Angel Theatre Islington, Marine Theatre Lyme Regis, Tyne Theatre and Opera House Newcastle-upon-Tyne, Stephen Joseph Theatre Scarborough, Theatre Royal Wakefield.

Wolfson Foundation / Theatres Trust Urgent Repairs Scheme

In 2016/17 Theatres Trust and the Wolfson Foundation launched a pilot funding programme to support urgent repairs in significant theatres. The first awards will be made in 2017/18.



Left: Marine Theatre, Lyme Regis received funding towards roof repairs and also to upgrade their toilet facilities

Right: Theatre Peckham received funding towards the opening of their new building, Charcoalblue



Our achievements & performance

Discovery

We will help people discover more about theatres.

Research

We responded to **213** research enquiries on the history, design and development of theatres. This included supporting **34** researchers who visited the Resource Centre to undertake their own research in our Library and Archive.

Acquisitions

The archive of theatre architect Roderick Ham (1925-2017) has been donated to the Trust by Roderick's family. It contains architectural drawings and other documents relating to his theatres including the Thorndike Theatre and Derby Playhouse.

Papers have also been donated by John Earl, former Director of the Trust, and several other individuals. Many thanks to everybody who has donated to, or financially supported, our Archive and Library this year.

Open up! Archive Project

Following 2015's successful Summer Archive Project, we were delighted to receive a grant of £5,200 from the Heritage Lottery Fund's "Sharing Heritage" programme. The grant enabled us to employ five project interns for a three week period in August 2016, to catalogue and repackage our collection of architectural plans of regional theatres. Over the course of the project the interns catalogued 451 files of plans and related documentation, containing a total of 4,679 items.

Another achievement of the project was making some of our archive collections available on Google Arts & Culture, a platform which enables cultural institutions to share their collections, work and stories online, and curate digital exhibitions. The exhibition created by our summer interns - "Theatres Lost and Saved" - brings the importance of the Theatres Trust's work to a new audience, and highlights some of our favourite archival items.

The interns re-joined us briefly in November to give a talk about their experiences and discoveries whilst working on the project, as part of the national Explore Your Archive campaign.



Above: The Euston Music hall circa 1910, is a scan of a postcard in the Trust's collections, scanned as part of our Open Up! Archive Project, and the opening photo in our Google Arts and Culture exhibition.

Financial review

Income for the year across both The Theatres Trust and The Theatres Trust Charitable Fund (Registered charity No. 274697) was £65,000 higher for the year ended 31 March 2017 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.

The Theatres Trust

	2017 £'000	2016 £'000
Income		
Theatre Rents Receivable	393	386
Sale of Proprietary seats	122	118
Conferences and events	45	45
Interest Receivable	-	-
Total income	560	549
Less Expenditure		
Administrative expenses	129	118
Conferences and events	38	38
Other expenditure	19	9
Total expenditure	186	165
Surplus of income over expenditure	374	384
Less covenanted payment to The Theatres Trust Charitable Fund	(374)	(384)
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 £168,000 higher than in 2016. This was primarily due to increased expenditure on charitable activities (Theatres Protection Fund grants awarded during the year were £151,000 more than the previous year), and higher staff costs.

The value of The Theatres Trust Charitable Fund's investment portfolio increased markedly during the year such that the market value of the portfolio at 31 March 2017 was £916,314. 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 2017 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

	2017 £'000	2016 £'000
Income		
Covenanted payment from The Theatres Trust	374	384
Administration charge paid by The Theatres Trust	129	118
Historic England grant	33	35
Other grants and donations received	212	175
Other income	113	95
Total income	861	807
Less expenditure		
Expenditure on charitable activities	779	645
Expenditure on raising funds	129	116
Total expenditure	908	761
Surplus of income over expenditure	(47)	46
Net Income/(Expenditure) before investments gains/(losses)	110	(49)
Net movement in funds	63	(3)
Net Income/(Expenditure for the year)		
Funds brought forward	975	978
Total Funds	1038	975
Funds		
General fund	334	342
Restricted funds	1	2
Theatres Protection Fund	119	157
Capital Provision Fund	584	474
Total funds	1038	975

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 2016/17.

Corporate Supporters

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Theatre Royal Bath
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Theatre Royal Plymouth
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Michael Swanson
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Roger Temple
Robert B Thomas
Nick Thompson
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Daphne Woodrow
Iain Wotherspoon
Benjamin Yeoh

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Nick Allen
Tom Atkins
Jason Barnes
Anne Basley
Alan Baxter
David Baxter
Christopher Bear
Steven R Beattie
David Beidas
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Colin Winslow
John Winters
Alex Wood
Steve Woolley
David Wright

We remember those Friends who have sadly passed away:

Lady Anglesey (former trustee)
David Aspinall
Ken Bennett-Hunter
E Sylvia Blogg
David Brierley CBE (former Trustee of the Trust)
Veronica Green
John F Grice
Roderick Ham
Mark Holden
Helge Magnussen
Francis Reid

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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.

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Jonathan Lane

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Rebecca Morland

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Mhora Samuel

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