

Conference 12 Report

Delivering sustainable theatres

12 June 2012

The
Theatres
Trust



Protecting theatres for everyone

Conference 12

Delivering sustainable theatres

Conference chair

Samira Ahmed Journalist and Broadcaster

Opening address

Nigel Hinds Creative Producer, Cultural Olympiad, London 2012

Keynote

Griff Rhys Jones President, Civic Voice

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The project worked with 48 London-based theatres to improve their environmental performance. It delivered free Display Energy Certificates to each venue, helped them reduce their carbon emissions and develop plans for a more environmentally sustainable future. A specially commissioned exhibition at Conference 12, Celebrating Ecovenue, told the story of the theatres involved in the project.

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Mhora Samuel

Director, The Theatres Trust



The twelfth of June 2012 was inspirational. We gathered at Stratford Circus, the home of one of The Theatres Trust's Ecovenue project participants, and spent the day immersed in the stories of people with vision and insight who were delivering environmental, social and economic-led theatre building projects. We'd set ourselves the challenge of looking at how theatres could become more sustainable by addressing each of these disciplines, not individually, but across the triple bottom line.

We considered best practice, explored our collective understanding of sustainability and discussed what evidence was needed to make the case for theatres. And in embracing the new reality of 'sustainable development', we focused on how best to articulate the value of theatres.

We were drawn time and again to the cultural and social narrative, agreeing that theatres exist to tell the stories that matter. We also agreed that a theatre's social role in fostering a sense of inclusion, sustaining communities and improving people's well-being was paramount.

We heard how the business of building and running theatres is changing: with less public funding theatres are adapting, re-purposing and re-imagining themselves to become more environmentally and financially resilient; reinforcing their social role and engagement with audiences; and developing a diversity of activities and uses, which bring together communities in towns and cities.

In the context of the presumption in favour of sustainable development, we restated that theatres

have always taken a lead in making things better for both current and future generations.

It also became clear as the day progressed that theatres now have a clear civic role to drive activity into the centre of towns and cities and help protect the future of the high street.

Our role at the Trust is also clear. We need to respond to the next steps identified at the conference and look at how we can help and advise theatres on building design, maintenance and retrofit strategies to achieve financial self sufficiency; secure ownership of theatres as assets for their local communities; and look at the facilities theatre buildings need to have in place to increase community and audience engagement.

We need to continue to facilitate the collective voice of theatres and provide opportunities for theatres to learn from each other and from experts, so that sustainability can be about creating a better future for theatres, and one which makes them stronger.

The conference would not have been possible without the collective efforts of our production team, the speakers, our sponsors and delegates, and the Trust's staff who came together to be part of the conversation this year. I would particularly like to thank our Chair Samira Ahmed and our Keynote speaker Griff Rhys Jones, both of whose contributions were invaluable.

I hope that you find this report, sponsored by the Association of British Theatre Technicians, and prepared by our Conference Reporter, Jo Caird, an inspiring read and a useful resource in delivering the future sustainability of theatres.

Samira Ahmed

Conference Chair



What makes a theatre sustainable? It quickly turned out over the course of this year's conference that delegates sensed it was about more than the bottom line and green technology.

Griff Rhys Jones, whose personal commitment to saving and restoring the Hackney Empire is well known, made an impassioned plea for government ministers and civil servants to start acknowledging the central role of culture in regenerating urban life. The Government, he pointed out, has been keener to push a purely retail solution. But when the shops, no matter how well window-dressed by Mary Portas, close, the high street is abandoned to the binge drinkers and the late night revellers.

Erica Whyman explained how Northern Stage had taken a theatre festival out on to the streets of Gateshead to attract and engage a wider audience. In Cardiff, Chapter had deliberately encouraged locals to use the theatre's café as an all-day destination, though the influx of prams had also created controversy with other more "arty" users.

Local authorities have, of course, been burned by grand civil plans that went wrong. Fran Toms, Manchester City Council's Head of Culture, came with illustrations of how Urbis – its fancy urban design museum – was being 're-purposed' after it failed to attract visitors, into a National Football Museum. She had much to share about eco-friendly design and energy saving.

Dame Elizabeth Forgan, the outgoing Chair of Arts Council England, declared that the priority had to be sustaining existing buildings and made no apology for requiring energy savings from beneficiaries of its funding. Rosemary Squire of the Ambassador Theatre Group showed how these investments could pay off in even their smaller theatres. But discussions among delegates revealed concern that a headline obsession with 'green improvements' in grant allocations could

be jeopardising small independent theatres. How much does it cost upfront to invest in technology that might only save a few hundred pounds over a few years?

Architect Rab Bennetts, who remodelled the Royal Shakespeare Theatre in Stratford-Upon-Avon, showed how they laid the old wooden stage floorboards into the new foyer. "You might be walking where Olivier once walked", he said with a smile. You can't put a monetary value on the atmosphere evoked by such design. But it is enriching to know it. The other most memorable image of the day came from Tony Wright, whose film about his attempt to protect and reopen the turn-of-the-century Hulme Hippodrome conveyed the beauty of the neglected theatre where Laurel and Hardy and The Beatles once performed. The day left all who attended with a sense of ambition: that what we are fighting to sustain is a shared and culturally rich civic life. I was delighted to have been a part of it.



Introduction

It is hard to imagine a more apposite venue for a day of discussion about harnessing the three pillars of sustainability in pursuit of artistic excellence than Stratford Circus, a performing arts venue within spitting distance of the Olympic Park, one of the largest, and greenest, socio-economic regeneration projects ever seen in the UK.

A wide range of venues, as well as architects, policy makers and academics came together to explore how theatres could ensure their long-term environmental, social and economic sustainability. Four sessions considered different approaches to sustainable development in theatre: new sustainability strategies being adopted by theatres; the practical measures available to arts organisations to facilitate progress towards sustainability; and the challenges of achieving sustainability in the current economic climate.

The conference was chaired by journalist and broadcaster Samira Ahmed, who, with the assistance of session chairs Dorothy Wilson of mac, Birmingham and Mark Robinson of Thinking Practice, ably guided panelists and delegates through these complex topics. Rousing opening and keynote presentations by Cultural Olympiad Creative Producer Nigel Hinds and Griff Rhys Jones, President of Civic Voice, outlined the context of the debate in terms of the political and planning landscape.

A major theme that emerged over the course of the day, commencing with Griff Rhys Jones's keynote address, was the social relationship between theatres and their communities. While for many organisations the pursuit of environmental sustainability is now approached with the same seriousness as health and safety, social sustainability and how it interacts with the other two pillars of sustainable development is less well understood.

The landscape is shifting however, as was evidenced by presentations from venues across the UK, who described how community engagement has become an essential aspect of running a sustainable organisation, from youth theatre schemes and am-dram hires to new models of collective ownership and local authority service provision.

Environmental sustainability was also an important theme. Delegates heard many illuminating presentations on innovative ways that theatres are saving resources and cutting waste through the use of new approaches and technologies. The discussion started at the Trust's Conference 08, 'Building Sustainable Theatres', is still going strong. Evidence of this was the launch *Energising Culture*, Julie's Bicycle and The Theatres Trust's latest guide to energy use and arts buildings.

This report summarises the presentations and discussions that took place at Conference 12 and pulls together some of the key principles for developing sustainable theatres that emerged from the many conversations on the day.



Griff Rhys Jones and Samira Ahmed

Opening address

Nigel Hinds

Keynote

Griff Rhys Jones

Before handing over to Keynote speaker Griff Rhys Jones, Samira Ahmed opened the conference by linking the day's discussions into the debate that was started four years ago at Conference 08 'Building Sustainable Theatres'. Here was an excellent opportunity, she said, to "look at how far we've come" in terms of building and running theatres sustainably. Delegates, she hoped, would share their experiences so that together we would be able to put together a "plan of action" for developing sustainable theatres.

Nigel Hinds, who chaired 'Building Sustainable Theatres' and at the time of Conference 12 was a Creative Producer of the Cultural Olympiad, took the floor first to offer his reflections on the progress made over the past four years. He spoke of the contribution of dedicated organisations such as Tipping Point; theatres such as the National Theatre, who have succeeded in growing audiences willing to engage with the issues around climate change; and groups such as Julie's Bicycle and The Theatres Trust, which have taken the lead on gathering and publishing data and promoting good practice.

"Our carbon emissions may be small compared to the enormous carbon emissions of the society that we live in, but theatre can play a totally disproportionate role in terms of its ability to communicate with audiences."

Nigel Hinds

As an example of how far measures towards environmental sustainability are now built into mainstream practice, Hinds talked about the sustainability agenda championed by LOCOG and the Cultural Olympiad, pointing out in particular the co-ordinated approach that includes climate change, energy management, use of local resources, waste, biodiversity, inclusion and healthy living, and the Learning Legacy that will be available after the Games.

Ahmed then introduced Griff Rhys Jones, flagging up as she did his important role in the campaign to save the Hackney Empire and his work as President of Civic Voice.

Rhys Jones wished to get across to delegates, he said, "the nature and value of a unified voice" when it comes to achieving one's aims. His address focused mainly on the presumption in favour of sustainable development in the National Planning Policy Framework, published on 27 March 2012, that forms a key part of the Government's planning reforms. Describing himself as a

"solution-sceptic", Rhys Jones argued that if communities and theatre owners are to make the new planning system work for them, locking down a definition of sustainability is essential.

He described how culture was conspicuous by its absence from the draft NPPF and how it had prioritised the creation of retail spaces in town centres and high streets. This was a mistake (one that Civic Voice and The Theatres Trust both lobbied against) for two reasons: firstly, because theatres keep town centres alive at night; and secondly, because culture is fundamental to civic pride.

"Nothing really brings out that sense of pride, and the idea of the centre of the town, better than a theatre in the centre of the town."

Griff Rhys Jones

In an age, he went on, where we are meeting as a community less and less, theatres have an essential role in our towns as "places of public assembly".

He acknowledged that theatres have a role to play in setting an example of environmental best practice to the public, but stressed the need for reasoned debate about what works and what doesn't. Practical considerations – chief among them that saving energy makes good financial sense – should be our guide, he said.

Truly sustainable theatres, Rhys Jones believed, were those that made full use of their facilities to reach out to the community. He gave the example of Derry Playhouse, which impressed him because it is busy from morning until night, functioning essentially as a community centre for the local area.

He concluded his presentation by calling on theatre owners to pursue sustainability via community engagement, adapting the advice coming down from on high to suit the circumstances of their own high streets and communities. And if something doesn't work, he said, "don't be afraid to speak up"; it was only through organisations like Civic Voice and The Theatres Trust speaking up for culture that the draft NPPF was amended.

Session #1

Chair: Samira Ahmed

Fran Toms

Head of Culture,
Manchester City Council

Jake Orr

A Younger Theatre

Rosemary Squire

Joint CEO,
Ambassador Theatre Group

'Sustainable development'... What does it mean?

What does 'sustainable development' mean for theatres and what are the issues they face in achieving the triple bottom line? Will theatres be able to generate sufficient income as they stand or will the design of buildings have to change to accommodate more diverse programmes of work and create VIP experiences and new facilities to attract audiences and patrons? How are subsidised and commercial theatres responding and will the the question tomorrow mean they'll look any different to the theatres of today?

The first session of the day sought to explore a question posed by Griff Rhys Jones in his Keynote: 'what do we mean by sustainable development?' To this end, Samira Ahmed, who chaired the session, introduced three speakers whose thoughts on the question came from very different places.

Sustainability through regeneration

After jokingly introducing herself as 'the lady from the council', Fran Toms, Head of Culture at Manchester City Council, remarked that beginning her career working at the Palace Theatre and Opera House in Manchester had been a great help in terms of understanding the sustainability challenges faced by theatre buildings.

Her talk focussed on the Council's role in the partnership between the 60-year-old Library Theatre Company and Cornerhouse, who came together in April 2012 to form a new organisation which will commission and co-produce theatre, contemporary art, exhibitions and independent film. In 2014 they will open a purpose-built venue currently being constructed on a brownfield site just outside the city centre. Toms described how both Cornerhouse and the Library Theatre had been "hampered by aging buildings"; the new arts centre would allow both to grow, while simultaneously regenerating the area around it.

"Manchester's approach to regeneration is firmly rooted in celebrating the best of our pioneering and radical past and reinventing it to innovate for future sustainability."

Fran Toms

To illustrate the approach that is informing the project, Toms gave various examples of how Manchester City Council has used culture as a tool of regeneration in the city centre since the 1990s. She spoke about Bridgewater Hall and Manchester Art Gallery, cultural institutions that have acted as catalysts for transformation, attracting hotels, shops, restaurants and housing. A third example she gave, Urbis, which opened as a design museum and has now being 're-purposed' as the National Football Museum, demonstrated the importance of responding creatively when projects don't go as planned.

Toms concluded by commenting that visionary leaders who can balance economic, artistic and social factors are crucial for the success of projects such as this one, as is a brief that priorities functionality.

Thinking the impossible

Blogger Jake Orr was the next to speak. He began by outlining the message he promotes via his website, A Younger Theatre, which gives young people under the age of 26 a platform for their views on the arts: "to think the impossible" about what theatre should and could be in the future. In the years ahead, he argued, our theatres will change very little in terms of what they look like, how they work and the art that is presented in them; what will be very different, he said, is the relationship between theatres and communities, and theatres and the high street, and it is to these relationships that we must look if we're to achieve sustainability.

Traditional notions of community are being challenged on three fronts, Orr explained: the rise of digital engagement; the substantial cuts being made to local services; and the death of the high street as a consequence of the rise of out-of-town shopping centres and supermarkets. It now falls to theatres, he suggested, to satisfy the needs of modern communities. Taking inspiration from the example of branches of Sainsbury's that incorporate GP surgeries, Orr painted a picture of local theatres hosting post offices, libraries and other local amenities. Why shouldn't theatres produce their own energy which would also power the surrounding area, he asked?

Such an approach would make our theatres truly sustainable, he concluded, as well as making it very easy to argue that the arts play a vital role in society.

“If we invest in the community, so that the social role of theatre is integral, is drawn from an undeniable need, then we give our venues a far greater sustainability than just housing the arts.”

Jake Orr

Big savings from small measures

The next speaker, joint CEO of Ambassador Theatre Group Rosemary Squire, took the conversation about the role of theatres in communities and regeneration from the abstract to the specific in her discussion of the New Victoria Theatre, Woking. Twenty-five years after it was founded, the theatre is finally having a positive impact on its local area, attracting a night-time economy in a place that used to be, in Squire's words, “no-go after 5.30pm at night”.

Squire went on to outline three key factors that affect how ATG approaches sustainability in its 27 theatres in the regions and 12 venues in London, selling over 10 million tickets a year. The first, and most important, is financial sustainability: theatres’ “additional offer”, including retail spaces and bars, is crucial when it comes to financial planning. The second factor is where the theatre sits in its community: education work, outreach projects and amateur dramatics all make a community feel that the theatre is their space. Theatre, she pointed out as an aside, is one of few events that attract audiences from across the generations. The final factor is the economics of theatres’ environmental issues. It may seem like the role we play is limited, Squire explained, but in reality, every little helps both in terms of carbon emissions cut and money saved. She gave the example of night-time energy consumption at a number of ATG theatres, showing that large sums of money can be saved through simple, inexpensive measures.

“It’s a significant win and every single organisation in this room could also do the same.”

Rosemary Squire

Discussion

Before opening up to questions from the floor, Samira Ahmed asked the panel about striking the balance between building theatres to meet the needs of communities and letting communities shape theatres themselves. Fran Toms said you can’t make assumptions about audiences, so market research is key, while Rosemary Squire reminded us that what’s happening on the stage must be core in terms of drawing audiences.

Feimatta Conteh, Sustainability Projects Manager at Arcola theatre, asked whether thinking about sustainability has now shifted away from a focus on the environment. Rosemary Squire responded that she thinks it needs to be part of the “DNA of the organisation” or it won’t work. Fran Toms said that she felt that the pursuit of environmental sustainability is a given now. Orr echoed this, but added that it’s still something that needs championing.

Samira Ahmed then asked a question about how the ownership of theatres will work in terms of sustainability in this tough economic climate. Fran Toms responded by saying that it’s about finding a balance between funding from the council, trusts and foundations, and partnerships with the private sector. Jake Orr said he believed that theatres need to be more entrepreneurial when it came to funding.

“We have to accept the fact that in terms of the subsidised sector, money is drying up and we have to really start thinking about other routes that we can take.”

Jake Orr



Jake Orr

Session #2

Chair: Dorothy Wilson MBE

Chief Executive and
Artistic Director, mac,
Birmingham

Clare Connor

Director, Stratford Circus, London

Kerry Michael

Artistic Director, Theatre Royal
Stratford East, London

Simon Harper

Project Director,
NT Future project,
National Theatre, London

Tim Atkinson

Ecovene Theatre Buildings
Services Adviser, Theatres Trust

Andy Eagle

Director, Chapter, Cardiff
and Merthyr Tydfil

Theatres: changing shape

How are theatres developing strategies, new partnerships and adapting their buildings to secure their sustainability? Examples of theatres and performing arts centres taking the lead in introducing environmental efficiencies, undertaking capital developments to maximise financial, social and cultural returns, and working in new partnerships reflect on the challenges.

Cultural regeneration

Clare Connor opened the session with the story of Stratford Circus's unique journey towards sustainability: from being run by a sixth-form college; to becoming a charity heavily reliant on local authority funding; to having that funding cut; to receiving a massive funding boost from ACE. Connor commented that one of the reasons ACE chose to invest in her theatre is its work with young people, children and families. Stratford Circus has a role to play in the regeneration of Stratford post-Olympics, with artists, Connor believed, helping to navigate change within communities.

"One of the challenges for this borough is about making this a place where you'd grow up and want to stay, and I believe that culture is absolutely at the heart of that."

Clare Connor

Connor described various strategies being employed to further the theatre's sustainability ambitions, including partnerships with the Thames Gateway Development Corporation. The theatre is also working with its Cultural Quarter neighbours – the Theatre Royal and the Picturehouse cinema – to make the area more inviting to visitors while simultaneously making cost and energy savings. She looked forward to completion of the neighbouring University Square, a collaboration between Birkbeck College and the University of East London that will see 3,000 students come through Theatre Square.

Democratisation

Kerry Michael then offered a perspective from Theatre Royal Stratford East, the Circus's nearest neighbour. He focused on three big sustainability factors. Partnership, he said, is key, talking about Stratford Rising, a consortium of 20 (very different) arts organisations. As well as offering opportunities for artistic collaboration, coming together allows partners to share expertise and fundraise more efficiently. The second factor Michael outlined was the importance of democratising the critical debate around the theatre's work. By inviting bloggers to review the first previews of shows and encouraging audiences to share their thoughts via

the social networking site Twitter during performances, the aim is to further engage audiences. The final strand of Michael's sustainability vision involved reaching out to audiences at the programming stage to ensure that the theatre was producing and staging the sort of work that its audiences wanted to see so it could really become "the people's theatre".

"Without the audience there's no point in any of us being here."

Kerry Michael

The theatre as an asset

Simon Harper began his talk on NT Future, the £70 million scheme to ensure that the National Theatre remains sustainable in the years ahead, with a clip of Joey, the puppet star of *War Horse*, prancing on the roof of the theatre during the Queen's diamond jubilee celebrations. "That horse is largely funding NT Future", Harper said wryly, giving an interesting example of how commercial success can help fund capital projects.

Harper described how the NT's sustainability agenda over the last 10 years has largely aimed to address the challenges of a building that was designed in an era when energy was cheap: he gave the example of bringing in motion sensor controlled lighting in the front-of-house toilets to help reduce costs. However, the approach that has informed NT Future goes further, he explained. It recognises the value of the building as a long-term asset for the future sustainability of the NT. The scheme has three strands to it: the environmental; the artistic, which centres on creating a working environment for theatre-makers; and the social, a plan to grow audiences by ensuring that the building is meeting future educational and visitor needs.

Harper gave nitty gritty details of what he referred to as the theatre's "environmental masterplan", the part of the scheme that is already yielding considerable savings, highlighting that even though they've made £6million of building improvements, the way the Display Energy Certificate (DEC) is calculated means it may only move from a G rating to an F.

Knowledge is power

Before launching into an engaging talk on The Theatres Trust's Ecovene project, Tim Atkinson highlighted the seriousness with which large theatres and groups of theatres are now approaching environmental sustainability: putting it on a par with health and safety. The idea behind Ecovene, was to prevent small and medium-sized venues from being left behind when it came to pursuing environmental sustainability. Investment by the European

Regional Development Fund has enabled the Trust to help 48 London venues reduce energy and water use, and levels of waste. The venues involved range from converted churches to community venues, to pub theatres and purpose-built arts centres. Integral parts of the scheme, which runs until October 2012, have been the use of DEC's and the launch of a 'DEC Pool' that will allow performing arts venues to compare themselves with other venues.

Atkinson concluded by giving a few examples of participants in the Ecovenue project that have yielded big results from small changes, and invited delegates to learn more by visiting the Celebrating Ecovenue exhibition specially commissioned for the conference.

Looking to the community

The focus then moved to Wales as Andy Eagle described three major sustainability initiatives taking place at Chapter Arts Centre in Cardiff. Established in 1971 by a collective of artists, Chapter now boasts two cinemas, a theatre space, a gallery and workshops for artists. The venue's major sustainability initiative, Eagle explained, was its capital scheme, which developed a large social space at the heart of the building and boosted its catering facilities. This not only brings in revenue – which is ploughed back into the arts programme – but also means that the building is in constant use. Eagle was very aware, he said, of the risk of a venue being defined by its non-arts provision, but argued that as long as enough is invested in programming, having another string to your bow is of great value.

Another avenue Eagle is exploring to secure Chapter's continued success is closer economic partnership with Cardiff City Council through the provision of core services, such as engaging with older people from council-run care homes. Alongside this, the centre is looking into Community Asset Transfer, the process by which organisations can bid to take over the ownership of a building or service.

"Chapter is an arts centre; it will always be an arts centre. So why is it in the hands of the local authority?"

Andy Eagle

Eagle ended his talk with a mention of Chapter's role in creating a community/arts centre in Merthyr Tydfil that they hope will replicate what Chapter has achieved in Cardiff and regenerate an area blighted by socio-economic problems.

Practical solutions

Sian Alexander rounded off the presentations with the launch

of *Energising Culture: A Guide to Future Energy for Cultural Buildings*, Julie's Bicycle and The Theatres Trust's new guide to help cultural organisations develop new and longer term approaches to how we use and source energy. Funded by the ERDF through the Ecovenue project and Arts Council England, it establishes the context of the drive for environmental sustainability, outlines short-term measures, suggests practical methods of future-proofing venues and flags up funding opportunities.

Examining the examples

Dorothy Wilson asked the panel about the effect of the recession on running their venues. Kerry Michael pointed out that Stratford's cultural organisations are having to compete with the new Westfield Stratford City shopping centre for people's entertainment spend. For Clare Connor and Stratford Circus, being creative about partnerships has been key. Tim Atkinson remarked that smaller theatres, unlike those with large cash reserves, are more vulnerable to factors such as energy price rises.

Alex Wardle from Charcoalblue asked whether the DEC takes into account the wider factors around the way a building is run. The answer, said Atkinson, is no. It doesn't give any context, which is why the Trust and Julie's Bicycle are working with the Chartered Institution of Building Services Engineers to develop ways of co-displaying venues' information alongside their DEC's.

Ben Twist of Creative Carbon Scotland pointed out that in some organisations boards are not taking issues of social sustainability sufficiently into account, focusing too much on financial and cultural sustainability.

Gregor MacGregor of the Grand Pavilion, Matlock Bath asked whether Ecovenue could be extended to venues outside London. Atkinson pointed out that while Ecovenue cannot operate outside London due to funding constraints, the Trust can provide advice UK wide and other schemes do exist. Nick Young, chair of Creu Cymru, the development agency for theatres and arts centres in Wales, drew attention to his organisation's progress working with venues across Wales in a similar way that Ecovenue is working in London.

"It's a three to five-year plan which will very much, I hope, build and be able to steal ideas from Ecovenue."

Nick Young

Dorothy Wilson summed up the session with the suggestion that theatres clearly are changing shape and that they're doing so to adapt themselves better to the local environment.





Session #3

Chair: Mark Robinson
Director, Thinking Practice

Dame Elizabeth Forgan
Chair, Arts Council England

John Holden
DEMOS Associate and
Visiting Professor,
City University, London

Ned Crowe,
Acoustic Consultant, Arup
(on behalf of Mark Watts
Director, Arup)

Rab Bennetts OBE
Bennetts Associates Architects

Learning from experience: getting it right

How do theatres know if they are delivering a sustainable development? What lessons have been learnt from past capital projects? What approaches and criteria can theatres use to establish a sustainable building project, ensure running costs are manageable, reduce their environmental impact, and deliver cultural and social well-being?

A sustainable funding policy

The afternoon began with a presentation from Dame Elizabeth Forgan, Chair of Arts Council England, about ACE's approach to environmental sustainability. It's something that we need to keep discussing, she said, so that this important issue doesn't slip off the agenda. The arts have a significant impact on the environment, and artists, managers and policy makers have a responsibility to try to mitigate that impact. One of ACE's key long-term goals for arts organisations, Forgan explained, is sustainability and resilience: as of April 2012, all national portfolio organisations must measure and improve their energy and water use; the focus has also shifted from creating new buildings to refurbishing existing ones to improve their environmental performance. The Arts Council's new capital funding programme reflects this change in priorities.

"We don't want to build brand new buildings: those days are over."

Dame Elizabeth Forgan

The task facing the sector, Forgan went on, is to ensure that arts organisations are prepared for the future: that they are able to adapt

to the consequences of climate change, but also able to respond to the changing needs of artists and audiences. Forgan concluded by suggesting that the arts are lagging behind the private sector in terms of innovative ways of addressing environmental sustainability. We need to think about tomorrow's problems today, she said.

Theatres and well-being

John Holden broadened the focus of the day's discussions with his presentation on cultural and social well-being. The concept of well-being is not a new one, Holden explained, but it is only recently that it has entered the mainstream. The fact that improving social and cultural well-being is one of the core planning principles of the National Planning Policy Framework is an indication of how far the debate has come. It is an important development because now a definition will have to be established for this "fuzzy notion". The other important development, according to Holden, is that the Office for National Statistics is publishing a 'dashboard' of National Well-being Measures. Culture wasn't mentioned when the ONS did an initial consultation on the subject, but Holden expressed his hope that following "a storm of angry comment from the cultural sector", culture would be on the 'dashboard' when it was published in July 2012. (Sadly it was not).

According to the ONS, Holden pointed out, well-being is a subjective rather than an objective concept. The only way of assessing the well-being of the public therefore is to ask people about it. It's up to the sector to ensure that the public believes that culture impacts on well-being. To achieve this, Holden suggested, the sector needs to consider the needs of audiences more than it is currently doing.

"What culture needs is a democratic mandate."

John Holden

Appraising sustainability

Having spoken at the Trust's 2008 conference, 'Building Sustainable Theatres', Mark Watts of Arup was invited to share his thoughts on developments made over the past four years. Watts was unfortunately unable to attend so his colleague Ned Crowe spoke in his stead. Crowe began by comparing attitudes to climate change then and now: in 2008, climate change was still new and people were hopeful about coming together to address it; the situation today is less positive and strategies are becoming much more focussed on mitigating known effects such as flooding. Emissions have risen and international leaders have failed to reach consensus. Crowe then drew attention to some better news, pointing to efforts being made in China and Europe and among



Dame Elizabeth Forgan

the C40 group of cities (the world's major cities) to set emissions targets. Making buildings more energy efficient, he explained, is the biggest area of activity for C40 cities.

Crowe then brought the focus back to theatres, flagging up the work Arup does with organisations to find the most cost-effective way of reducing the carbon footprint of their buildings. Arup uses a tool called SPeAR®, he explained, or the Sustainable Projects Appraisal Routine. This software capital appraises capital projects based on key themes such as transport, biodiversity, culture, employment and skills, not just simple energy efficiency. By using tools such as this, he concluded, advances could be made towards making theatres more sustainable.

The need for leadership

The theme of climate change was further elucidated by Rab Bennetts, who sits on the UK Green Building Council. Bennetts introduced the final presentation of the session by pointing out the contradictions in the government's approach to tackling climate change and how it is undermining its own green promises, followed by the positive measures being taken outside government – including within the theatre sector – to affect change.

"If one was looking for leadership, I think we're not going to get it from government."

Rab Bennetts

Something the theatre industry does very well (compared to other industries), Bennetts said, is sharing data once it has been collected. This needs to be extended though, so that once measures have been implemented, long-term research is done to assess how they're working. This should include surveying audiences.

Bennetts went on to talk about the importance of "maintaining the estate" rather than investing in new capital projects. The theatre industry, Bennetts suggested, is accustomed to innovation and adaptation, exactly the approach required when it comes to upgrading existing buildings to make them more environmentally sustainable.

Debate

Before opening up to questions from the floor, this session's chair, Mark Robinson, asked the panel how optimistic they were about the progress being made on making theatres more sustainable. Dame Elizabeth Forgan said she was optimistic because she believes that theatre managers will respond to demands made by audiences. Ned Crowe expressed his optimism too, citing the

rise of new technologies and the increase in investment; he also pointed out that mindsets are changing, with people beginning to think more creatively about sustainability.

Jack Tilbury from Plann Limited then asked whether architecture schools are doing enough to train architects in the importance of sustainability. Rab Bennetts replied that there are examples of good and bad practice. Dame Elizabeth Forgan added that passionate architects can prove instrumental when it comes to finding innovative solutions to sustainability challenges.

Alex Homfray of BOP Consulting commented that although the will is there to make theatre sustainable, we're approaching the issue as 'enthusiastic amateurs'. Bearing that in mind, how is the industry to develop its skills? Rab Bennetts disagreed that there was a skills shortage and remarked that he has been impressed with the industry's attitude. John Holden added that theatre can learn from other cultural industries, while Dame Elizabeth Forgan drew attention to how ACE has partnered with Julie's Bicycle to monitor and support its funded clients. She added that upskilling an entire sector is a gradual process.

Paul Ryan, freelance project manager, asked how you also get sub-contractors to engage with sustainability, whilst an unidentified delegate asked about meeting maintenance costs. Rab Bennetts replied that it's important to discuss environmental sustainability at the tender stage to prevent costs rising later on. In terms of maintenance, he believed there should be some background funding mechanism in place to fund maintenance or it won't happen. Dame Elizabeth Forgan added that she would like all recipients of capital grants to have sinking funds for maintenance, but was aware that this is beyond the reach of many organisations.



Session #4

Chair: Samira Ahmed

Erica Whyman

Chief Executive,
Northern Stage, Newcastle

Tony Wright

Youth Village,
Hulme Hippodrome

Elliott McKelvie

Chairman,
Greenock Arts Guild,
The Beacon

Deborah Sawyerr

General Manager,
The Broadway, Barking

What will a sustainable future look like for theatres?

Given current economic challenges, what can theatres do to harness the sustainable development agenda? How can they contribute to making 'positive improvements in the quality of the built, natural and historic environment, as well as people's quality of life' and at the same time secure their own future sustainability?

Samira Ahmed summarised some of the issues discussed earlier in the day, touching upon the ownership and funding of theatres and the role they play in providing a service to the community, before asking panelists and delegates to consider how future business models might affect how theatres are run and risk managed.

Finding creative solutions

The final session of the day began with a presentation by Erica Whyman, Chief Executive of Northern Stage. Since 2009 the theatre has been part of Newcastle Gateshead Cultural Venues, a group of museums, galleries and venues working together in a number of ways, including towards greater environmental sustainability. Whyman described how the ease or difficulty of motivating people to take action on climate change differs according to locality. In the north-east, NGCV has found a good approach to be inspiring people to take pride in not being wasteful.

"I think the strength of collaborating across art form and across expertise is going to be something we need to do better into the future."

Erica Whyman

Whyman argued that as creative organisations, we should embrace creative ways of influencing people's behaviour. So whilst Northern Stage's particular circumstances – the theatre is a tenant of Newcastle University – made it difficult to pursue some retrofitting ambitions, Whyman has found that small measures can make a significant difference – night-time energy use for example. And by bringing everyone together, the theatre has been able to find innovative solutions, such as programming dance in warmer weather to save on heating bills. Whyman also mentioned their role in the Gateshead International Festival of Theatre, programming in non-traditional Gateshead city centre spaces as a way of opening theatre up to new audiences and altering people's perceptions of the urban space.

Theatre and social enterprise

After showing a short film with evocative images of the beautiful but neglected Hulme Hippodrome, Tony Wright of the Youth Village, a social enterprise group based in Hulme, Manchester, spoke of his plans to revive the theatre, a turn-of-the-century music hall that once hosted Laurel and Hardy and The Beatles. The building was last used for theatre in the 1960s and has stood empty since 1986, when it stopped operating as a bingo hall. His aim, he explained, is to develop partnerships that would help him to reopen the building as a hub for the community, a multi-activity space.

Adapting to the locality

The focus of the session then shifted from the old to the new, as Elliott McKelvie, Chairman of the Greenock Arts Guild, gave a presentation about the Beacon Arts Centre. He described how he and his colleagues had raised £10 million in capital funding and are now pursuing three unusual sustainable revenue streams for the theatre, which will open in autumn 2012. Echoing comments made by Erica Whyman about the importance of adapting your sustainability approach to the local area, McKelvie described how the Beacon is responding to the social challenges of the post-industrial community of Inverclyde. Having identified a lack of leisure opportunities as a contributing factor to youth offending rates, the Guild has established a youth theatre for young people at risk of offending, which has allowed it to access funding from various sources including the Big Lottery Fund. McKelvie also described partnerships the Guild had made with mental health charities through contacts of their former fundraiser who suffered from bipolar disorder. Another potential source of income being explored involved taking advantage of the area's history as an embarkation point for people emigrating to the United States: tempting American visitors to Scotland to Greenock to research their Scottish heritage; and tapping into the Scottish diaspora in US for philanthropic giving.

"What we've ended up doing is moulding our business model to fit the guidelines of many trusts and foundations as well as some government funding streams; we've adapted to help us appeal more to what these funders are seeking to support."

Elliott McKelvie

Partnerships

Deborah Sawyerr gave a brief history of the Broadway Theatre, Barking, where she is General Manager. She outlined the Tim Foster-designed building's trio of funding sources: earned income from hires, ticket revenue and fundraising; a grant from Barking and Dagenham Council; and a management fee from Barking and Dagenham College that allows the college use of the building at agreed times. Sawyerr described how this arrangement is not without its drawbacks, but is beneficial in terms of community engagement, as young people and their friends and families are brought to the theatre via the work done by the college.

"It's part of our mission that local people call the theatre 'home'."

Deborah Sawyerr

Sawyerr's narrative then took a turn for the dramatic, however, as she related how the Council withdrew its funding to the theatre in November 2011. Unable to operate without this revenue stream, the Broadway will close at the end of July, and it will revert to council ownership and management. Sawyerr said that the plan at the moment is to establish a new theatre trust in April 2013, but that as yet nothing is settled.

A spirited discussion & summing up

Before opening the floor to questions Samira Ahmed pointed out that it was very useful to have not just positive stories but also examples of the setbacks and challenges that accompany running theatres sustainably. She asked the panel about their views on local authority involvement. Elliott McKelvie said he certainly wouldn't want the local authority running their building. Tony Wright commented that unless you can find someone within the local authority who is very sympathetic to your project, relying on local authority funding is "the way of the devil" because a community project needs to stay grounded in the community and not be run from outside. Erica Whyman described a lack of joined-up thinking between the way that local authority funding works within the national public funding agenda.

Samira Ahmed then asked about how the changes to higher education funding might affect the sorts of partnerships described by Deborah Sawyerr. Erica Whyman remarked that greater demands are being made on cultural organisations to try to deliver on behalf of both further and higher education, while at the same time many further education institutions are cutting services to the extent that cultural organisations are having to "top up

the educational value". The knock-on effect of changes to higher education, she added, is that culture is becoming undervalued, which will have a big effect on audiences in the future.

An unidentified delegate pointed out that short-termism and staff changeover within councils is a big problem given how much the success of a project can depend on the passion of a handful of individuals. Samira Ahmed asked for the panel's thoughts on securing local authority funding in the longer term. Elliott McKelvie said that independence from local authorities is key because arts organisations are much better able to offer arts provision than councils are. Deborah Sawyerr pointed out though that venues like the Broadway are never going to be self-sustaining because the economic makeup of the community means that ticket prices can only go so high; subsidy from the local authority is therefore necessary if a council wants the community to have access to the arts. Erica Whyman made the point that value needs to be measured in a broader way.

"There is a grave myth that we can all be profitable and that if we're not, somehow we're failing."

Erica Whyman



Tony Wright suggested a community, relationship-led model as the way forward, where a venue is run based on a wide range of people offering support in kind. He added that programming work that has direct links to its community reassures an audience in a way that bringing in artists from elsewhere does not. Deborah Sawyerr responded by saying that communities needed to see themselves reflected in their theatres but programming in professional work can play an important role in raising the aspirations of a local area.

Responding to Deborah Aydon from the Liverpool Everyman and Playhouse, who commented from the floor about the way the discussion about sustaining theatres had become a discussion about the role of theatre in sustaining communities, Samira Ahmed asked the panel how they felt about the challenges of engaging with policy and planning long-term to pursue these aims. Erica Whyman said that she believed we needed to be making the argument about theatres serving communities better to planners and policy makers. Tony Wright said that the industry needs to support itself more, sharing resources and expertise.

“One for all and all for one.”

Tony Wright

Elliott McKelvie argued that there was a lot of potential in partnerships between big venues and groups of venues, and small and medium-sized local organisations.

Samira Ahmed then asked the panel for their views on environmental sustainability. Elliott McKelvie pointed out that as good as your intentions are, when budgets are tight, it's the extra environmental measures that are cut first from a capital project. Deborah Sawyerr made the point that when reserves are limited, there's only so much a venue like hers can do, as much as they'd like to. Erica Whyman pointed to the gap in government thinking between ambitions and making funding available for small and medium-sized businesses to pursue those schemes.

Alison Price of ASP&CO Ltd commented that the UK theatre sector leads the world when it comes to environmental issues and we were an inspiration.

“In terms of that long-term investment in small but meaningful projects, it's really hard to find the capital to invest.”

Erica Whyman



Tim Foster, the architect who designed the Broadway, Barking, flagged up the importance of charismatic individuals who won't take no for an answer, both in theatres and local authorities. An unidentified delegate commented that he thought it was important for theatres to be creative about their income streams, taking charge of 'the pub next door'. Deborah Sawyerr, Tony Wright and Elliott McKelvie all responded that they hoped their venues would play the roles of both pub and theatre in the community.

Samira Ahmed then brought the day to a close, thanking the conference organisers and sponsors. She summed up with the important message from the day – that for theatres to achieve sustainability we need to consider the whole picture, rather than just individual economic or environmental measures, and remember the important social and cultural roles theatres play.

Reflections and next steps

As the day progressed we began to appreciate the importance of the social dimension of the triple bottom line. Not only did engagement with local communities bring direct benefits to the sustainability of theatres, it could also lead to theatres having a role in strengthening and sustaining those communities.

Theatres needed to develop ways of demonstrating how they delivered on well-being – why the facilities and activities they provided benefited people's health, made people feel connected and human, provided fulfilment and enabled them to participate in civic life.

We also needed to be better at connecting the benefits of adopting a triple bottom line approach so that theatres could determine and make the case for environmental refurbishments to create better spaces to deliver social and cultural experiences, aiding increased income generation and at the same time achieving relative reductions in operating costs.

Attendees completing the post-conference survey were asked to rate a series of suggested topics for next steps. The most popular first choice, at 65%, was to develop building design and retrofit strategies that would enable theatres to become financially self-sufficient. The second, at 60%, was to undertake further work on ownership and the role of private, public and voluntary sectors in relation to the asset transfer of theatres. The third highest, at 52% was to increase community engagement with theatre buildings.

The conference had highlighted the importance of achieving financial self-sufficiency by being entrepreneurial with innovative design – making adaptations and refurbishing buildings to increase income; maintaining the estate to manage operational costs; and retrofitting plant, fixtures and fittings to be more energy efficient and reduce costs.

Most people attending were involved with existing buildings and concerned with their own future sustainability. New builds were not seen as a priority, but for those involved in planning a new theatre they would need to factor in the legal requirement to be zero carbon by 2019. However, to achieve the triple bottom line, the message was clear, they couldn't compromise on providing the right spaces that gave audiences and users special social and cultural experiences, and they needed to make sure the running costs associated with the zero carbon building were affordable. It would be no good having a zero carbon building if the cost of providing the energy made the building financially unsustainable to run.

In addressing the triple bottom line, theatres also needed to consider the implication of rapidly changing legislation, which included the National Planning Policy Framework's emphasis on the presumption of sustainable development based on equal gains from economic, social and environmental disciplines; the Localism Act potentially giving more opportunities for community ownership; tougher environmental standards in building regulations, including Part L; and energy performance regulations including the application of EPCs and DEC's.

What became clearer over the duration of the day was that theatres needed to harness their achievements, and quantify and develop the evidence to demonstrate how they had an impact on delivering 'change for the better' across the triple bottom line.

Central to this was ensuring that we get across the message that theatres improve people's well-being by sharing and telling the stories that matter in people's lives, in real time, and in buildings that needed to be loved and cherished by their local communities.

If theatres are to fulfil a role as the high street of the future we need to be better at showing how environmental and building improvements to theatres create healthier people and that the financial models being adopted not only lead to greater self-sufficiency, but help to grow local and national economies. Importantly, we need to show that theatres can lead the way in achieving sustainable development – not just for themselves but for everyone.



Key principles

This final section draws out best practice and conclusions that emerged in the presentations and the discussion sessions

A holistic approach that considers all four strands – the environmental, the economic, the social and the cultural – has the most potential to achieve sustainability for your theatre.

Develop a sustainability plan: be clear about your goals and ensure your sustainability plan fits your own locality and will attract the support of local stakeholders.

Be bold in your thinking about sustainability on all fronts. Ideas can always be scaled back in response to financial or logistical limitations, but a strong vision early on can be highly effective in terms of motivating change.

Charismatic leadership is essential when it comes to achieving success and getting staff members, funders and the local community behind a project. Make sure your board is on board with your sustainability ambitions.

Use tools such as ARUP's Sustainable Project Appraisal Routine (SPeAR®) to establish the sustainability of capital projects based on key themes such as transport, biodiversity, culture, employment and skills.

Develop your sustainability planning through community engagement. Survey audiences and the community to find out how they could be involved and which aspects of your project would deliver greatest community benefit.

Work with and be ready to learn from other theatres and arts organisations locally or regionally to pursue common sustainability goals. Join or form an organisation that enables sharing of resources, skills and ideas.

Lobby to change legislation that you believe requires amending. When enough people come together to make their voices heard, leaders and legislators have to listen.

Establish ways to make the case that your theatre achieves health, social and cultural well-being for all. Your theatre or capital project may need to compete with 'higher value' projects when the presumption for sustainable development is at stake.

Be ready to evaluate the success of projects designed to achieve sustainability by comparing outcomes with aims. Don't be afraid of re-purposing spaces if they have not delivered their original purpose.

Environmental

Plan for the implications of climate change - what are the foreseeable risks in your local area and how will you mitigate against them?

Plan your energy future, no matter how well you're doing at the moment. Are there opportunities to generate energy through capital works to your building or to harness opportunities through joint schemes such as district heating networks?

Generating your own energy on site can save energy and money and has the potential to be a community resource too. It also sends out a strong positive message about your sustainability ambitions.

Be ready to adopt innovative design approaches to achieve future sustainability. Employ architects who are passionate about sustainability and willing to go the extra mile on your project. Make sure that sustainability is built into your project's functional brief and tender documents to ensure that all parties are aware of your aims.

If you are working on projects that aim to be zero carbon, carefully evaluate eventual running costs. Your project may end up zero carbon, but might not be financially sustainable.

Take advantage of the funding incentives available to organisations pursuing environmental sustainability. The Green Deal could provide the opportunity to finance retrofitting works. See the *Energising Culture* report for details of schemes.

Measure your energy use – see the *Energising Culture* report for details of the tools available. If you have a Display Energy Certificate, share your information with other venues via The Theatres Trust's DEC Pool.

Increase energy efficiency through awareness-raising and behavioural change, energy-efficient equipment and smarter building controls.

Include a contingency for energy price rises in your building management budget if you are dependent on buying in energy. Small measures can yield considerable savings (financial and in energy terms).

Be practical about working with what you have and don't be disheartened by the limitations of your particular circumstances. Not all buildings will be suitable for all technologies but that doesn't mean that other creative solutions can't be found to further your agenda.

Social

Get everyone to recognise that your theatre is an asset. Make sure your building is on your local authority's list of assets of community value. If it has heritage value make sure that it has the right heritage designation.

Make your theatre the heart of the community by ensuring you create as welcoming a building as possible and opening up space for community use. Done successfully this has the potential to attract new audiences to your work as well as establishing new revenue streams, for example, catering.

Host events to appeal to a particular section of the community that would otherwise not engage with your theatre, for example the Yemeni cuisine evenings held at Chapter.

Consider ways in which your theatre could extend its potential as a force for regeneration by exploring opportunities in other localities and taking work outside of the building to engage new audiences.

Think boldly about the relationship between your theatre and the community it serves. Could your theatre fulfil some of the roles of the traditional high street, partnering with services such as post offices and health providers?

Cultural

Culture is fundamental to civic pride and is a core planning principle. Harness civic pride to draw on the support of the local community. Be clear in your message: a theatre makes a town centre.

The ultimate aim of achieving sustainability is to enable theatres to continue delivering high quality work that meets the needs of audiences today and in the future.

Establish ways to capture the cultural value of your theatre through the quality of the spaces and facilities that are needed. Feed this into your sustainability plan. For example, survey your audiences and local community: talk to them, find out what they think about your venue.

Culture can be a key factor in regenerating economically deprived areas through providing community hubs, attracting local investment such as restaurants and hotels. Make this case to investors, planning decision makers and the public when pursuing sustainability aims. Be aware though that progress is sometimes slow when it comes to regeneration.

Invest in your staff and their working environment. Not only will they make better work as a result, but they will also be more likely to support you in other sustainability endeavours.

Economic

Do an asset audit on your building. Consider the value of your existing assets – can additional revenue or support in-kind be generated through creative use of your building, facilities, your production capacity, or the skills of your team?

Engage with localism as a means of attracting investment to make you financially sustainable by talking to your Local Enterprise Partnership and Neighbourhood Forum about championing the role of culture in economic development in your area.

Localism legislation also offers increased opportunities for community ownership of theatres using the Localism Act 2012 – Community Right to Challenge and the Community Right to Bid. They might enable you to run your theatre more efficiently, make better work and pursue other sustainability ambitions. The Theatres Trust and organisations such as Locality can offer support and advice.

Consider how capital works could drive greater environmental, social and cultural benefits and might help you achieve financial self-sufficiency. Factor in maintenance costs and create a sinking fund to plan for future maintenance.

Explore partnerships with education providers, local authorities, other arts organisations and local businesses to diversify income streams and make you more financially sustainable. Consider what facilities your venue could provide or develop to support these partnerships.

Be entrepreneurial about funding rather than relying on traditional sources. For example, consider engaging communities further afield to support your work.

Develop your building's 'additional offer' – ie catering, retail, free wifi, etc – to bring in further income. The people making use of these facilities are also potential audience members so investment in this area has benefits in terms of cultural sustainability too.

Build revenue streams around your local environment. By responding pragmatically to the needs of your locality you gain both income and the trust and support of your community.

Attendees

- Sally Abbott** Arts Council England, South East
Samira Ahmed
Anthony Alderson Pleasance Theatre
Sian Alexander Julie's Bicycle
John Allen Northern Light
Steve Anstee Ranne Creative Interiors
Michael Atkinson Royal National Theatre, London
Tim Atkinson The Theatres Trust
Deborah Aydon Liverpool Everyman and Playhouse
Matthew Baker Foster Wilson Architects
Damian Ball Young Vic, London
Jessica Ballenger ShowTex
Jason Barnes
Robin Barton Royal Opera House, London
Andrea Bath Questors Theatre, London
Darren Beckley Stage Electrics
Sheila Benjamin LAMDA
Ken Bennett-Hunter
Rab Bennetts OBE Bennetts Associates Architects
Petrus Bertschinger
Peter Bingham Embassy Theatre
Fran Birch The Theatres Trust
Sandy Blair Creative Scotland
Adam Blaxill Stage Electrics
David Blyth Ambassador Theatre Group
Mark Bradbrook M Bradbrook Electrical Services
Mike Bradford Birmingham Hippodrome
Suzie Bridges Suzie Bridges Architects
Rachel Briscoe Ovalhouse, London
Martin Brown Alexandra Park & Palace Charitable Trust, London
Phillip Brown Ambassador Theatre Group
Richard Brown
Kevin Burgess Delfont Mackintosh Theatres
Liz Bury Anne Minors Performance Consultants
David Butterworth Royal Lyceum Theatre Company, Edinburgh
Jo Caird
Kate Carmichael The Theatres Trust
Mary Caws Theatre Royal Stratford East
Roland Chadwick Audio Light Systems Ltd
Jane Claridge Norwich Theatre Royal
Ellie Clarke Focus Consultants LLP
John E Clarke GVA Acuity
Paul Clay Feat Of Clay
Jamie Coath Purcell
Paul Connolly The Theatres Trust
Clare Connor Stratford Circus, London
Feimatta Conteh Arcola Theatre, London
Mike Cook GVA Acuity
Tristan Couch Skelly & Couch LLP
Simon Crick Hall for Cornwall Trust
Trevor Cross Audio Light Systems Ltd
Ned Crowe Arup Acoustics
Peter Cutchie Grand Theatre, Wolverhampton
Richard Cuthbert GDS
Bet Davies Wales Millennium Centre, Cardiff
Tref Davies Battersea Arts Centre, London
Rob Dickins CBE The Theatres Trust
Jason Doherty Chester West & Chester West Council
David Duffy Little Angel Theatre, London
Andy Eagle Chapter, Cardiff
Keith Edgehill
Mike Elliott Anne Minors Performance Consultants
Tom Etra Green Hippo
Hannah Evans Arts Council England
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Helen Gaynor
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Mark Hammond Purcell
Ben Hanson Charcoalblue LLP
Mandy Hare Hazlitt Theatre, Maidstone
Simon Harper Royal National Theatre, London
Byron Harrison Charcoalblue LLP
Andy Hayles Charcoalblue LLP
Tom Healey Nonesuch
Roger Hennigan Southbank Centre, London
Ian Herbert
Will Hill Norwich Theatre Royal
Nigel Hinds Cultural Olympiad, London 2012
Stephen Hing Drivers Jonas Deloitte
John Holden City University and DEMOS Associate
Michael Holden Society of Theatre Consultants
Alex Homfray BOP Consulting
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David Hughes David Hughes Architects
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Tony Jay Wales Millennium Centre, Cardiff
Innes Johnston Max Fordham LLP
Sholeh Johnston Julie's Bicycle
Stephen Jolly Buro Happold
Mike Jones Brewery Arts Centre, Kendall
Peter Jones Grand Theatre, Wolverhampton
Dr Duncan Kim Stage Safety Center, Korea Testing Laboratory
Kim Kish Polka Theatre, London
Adala Leeson Roger Tym & Partners
Gill Lloyd Toynee Studios Theatre, artsadmin
Matthew Lloyd GDS
Robert Longthorne Liverpool Everyman and Playhouse
Brian Loudon Festival City Theatres Trust, Edinburgh
Howard Loxton
Charlotte Lythgoe Wales Millennium Centre
Alex MacArthur The Mayflower Theatre, Southampton
Gregor Macgregor The Grand Pavilion Ltd, Matlock Bath
Philippa Mannion Julie's Bicycle
Dr Laura Mansell-Thomas Ingleton Wood
Louise Mark
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Barbara Matthews MBE Arts Council England
Stella McCabe Curve, Leicester
Gillian McCutcheon
Suzanne McDougall The Theatres Trust
Elliott McKelvie Greenock Arts Guild, The Beacon
Judith Mellor OBE The Theatres Trust
Kerry Michael Theatre Royal Stratford East
Julian Middleton Arts Team
Stephen Midlane Polka Theatre, London
Becky Miller Union Chapel, London
Martin Moore
Kate Morrison-Wynne Finborough Theatre, London
Britannia Morton Sadler's Wells, London
John Muir Foster Wilson Architects
Rosemary Munro Finborough Theatre, London
Victoria Neale The Old Vic, London
Chris Newell Curve, Leicester
Philip Norfolk Ambersphere
Terry O'Dwyer Circus Space, London
Vicky O'Farrell Ranne Creative Interiors
Eddy O'Hare Audio Light Systems Ltd
Jake Orr A Younger Theatre
Jason Osterman Theatre Projects Consultants Inc.
Jasmine Oustendorf Julie's Bicycle
Alice Pennicott Questors Theatre, London
Graham Phillips Arts Council England
Laura Pickard Lyric Theatre, Hammersmith, London
Alison Price ASP&CO Ltd
Mark Price The Theatres Trust
Andrea Pulford Warwick Arts Centre
George Purves Audio Light Systems Ltd
Dan Rayner Ambassador Theatre Group
Debra Reay Stratford Rising
Ritchie Reed Martin Professional
Deborah Rees Roses Theatre, Tewkesbury
Joanna Reid Belgrade Theatre, Coventry
Roger Rendle Performers Together CIC
Griff Rhys Jones Civic Voice
Jane Rice-Bowen Circus Space, London
Christopher Richardson Theatre Futures Limited
Ian Rimington Arts Council England
Mark Robinson Thinking Practice
Lynsey Rowe Arts Council England
Josie Royle J&C Joel Limited
Sarah Rushton-Read Lighting & Sound International
Peter Ruthven Hall Theatreplan
Jeff Salmon Liverpool Everyman and Playhouse
Mhora Samuel The Theatres Trust
Deborah Sawyerr The Broadway, Barking
Stuart Scott Greater London Authority
Lynette Shanbury Little Angel Theatre, London
Caroline Sharman-Mendoza New Theatre Royal, Portsmouth
Andy Shewan
Margaret Shewing University of Warwick
Liz Sillett The Old Vic, London
Vicky Simon The Theatres Trust
Jonathan Size Foster Wilson Architects
George Slaney State Automation
Eddie Smith Southbank Centre
Emma Southworth The Place, London
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Rosemary Squire Ambassador Theatre Group
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Chris Stone
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Flip Tanner Fisher Dachs Associates
Jack Tilbury Plann Limited
Fran Toms Manchester City Council
Helen Tully Norwich Theatre Royal
Martin Turner
Phil Turner Watford Colosseum
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Nicola Walls Page & Park Architects
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Anniek Wasser Arts Team
James Wheelwright J & C Joel
Dan Watkins Chichester Festival Theatre
John Whitaker Theatreplan
Hayley White Hoxton Hall, London
Mark White ETC
Erica Whyman Northern Stage, Newcastle
Duncan Wilson Alexandra Park & Palace Charitable Trust, London
Dorothy Wilson MBE mac, Birmingham
Neill Woodger Neill Woodger Acoustics and Theatre Design
Natalie Woolman The Stage
Gary Wright Nottingham Trent University
Tony Wright Youth Village, Hulme Hippodrome, Manchester
Andrew Wylie Buro Happold
William Yeo A C Special Projects Ltd
Nicholas Young Creu Cymru

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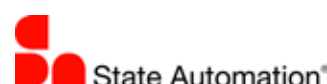
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