

Culture and Communities Committee

10.00am, Tuesday, 12 November 2019

Capital Theatres Company Performance Report 2018/19

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|---------------------|---------------------|
| Executive/routine | Executive |
| Wards | All |
| Council Commitments | C46 |

1. Recommendations

- 1.1 That Committee note the positive performance of Capital Theatres during 2018/19; and
- 1.2 Refer this report to the Governance, Risk and Best Value Committee.

Paul Lawrence

Executive Director of Place

Contact: Lindsay A Robertson, Culture Manager

E-mail: Lindsay.robertson@edinburgh.gov.uk | Tel: 0131 529 6719

Report

Capital Theatres Company Performance Report 2018/19

2. Executive Summary

- 2.1 This is the sixth annual performance report prepared as a requirement of the Services and Funding Agreement process adopted in 2013/14.
- 2.2 Capital Theatres has had another successful year, with continuing strong financial and programme performance.
- 2.3 Capital Theatres continue with the development of the King's Theatre Capital Project and formal reporting has been timetabled into the committee calendar. A brief reminder of key project aspirations is contained in the Business Bulletin for this meeting.

3. Background

- 3.1 This is the sixth annual performance report prepared as a requirement of the Services and Funding Agreement process adopted in 2013/14.
- 3.2 The last update was considered by Committee on [13 November 2018](#).

4. Main report

- 4.1 Capital Theatres reports on its performance to Council Monitoring Officers as required by the Services and Funding Agreement on a monthly, quarterly and annual basis.
- 4.2 The Services and Funding Agreement for 2018/19 was aligned to Council Commitments and had 26 Targets aligned to six key performance headings reflecting the citywide Culture Plan objectives. These were:
 - 4.2.1 ensuring that everyone has access to world class cultural provision;
 - 4.2.2 encouraging the highest standards of creativity and excellence in all aspects of cultural activity;
 - 4.2.3 supporting greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round;

- 4.2.4 articulating the positive impact to culture in Edinburgh and promoting Edinburgh's cultural success locally, nationally and internationally;
 - 4.2.5 developing and supporting the infrastructure which sustains Edinburgh's cultural and creative sectors; and
 - 4.2.6 investing in artist and practitioner development and supporting and sustaining the local artistic community.
- 4.3 A summary report used as part of the Annual Review Meeting between the Council and Capital Theatres, showing how targets included in the funding agreement have been achieved is attached as Appendix 1.
- 4.4 The Capital Theatres programme continues to reflect work by international and national theatre and dance companies, alongside performances and participation activities by local non-professional groups across the three venues.
- 4.5 2018/19 programme examples included:
- 4.5.1 The National's *War Horse*, and Cameron Macintosh's *Les Miserables*;
 - 4.5.2 The continued success of the King's pantomime, *Beauty and the Beast* in 2018;
 - 4.5.3 Matthew Bourne's *Swan Lake* and *Cinderella*;
 - 4.5.4 The Leeds Playhouse production of *Sunshine on Leith*;
 - 4.5.5 David Haig's *Pressure* – a story of the D-Day landings;
 - 4.5.6 *Nativity! The Musical*;
 - 4.5.7 *Nye and Jennie* and *Poggle* demonstrated Capital Theatres' commitment to developing work;
 - 4.5.8 the Learning and Participation Team, delivering their strategy to making arts accessible for all, have further developed the Trust's commitment to relaxed and dementia-friendly performances thereby widening access and sharing lessons learned nationally and internationally, for example reported across the membership of the World Cities Culture Forum through the Council's representative membership; and
 - 4.5.9 there have been 295 learning and participation events including 70 accessible performances including integrated BSL, audio-described and captioned.
- 4.6 A link to the online Capital Theatres Annual Review is provided [here](#).
- 4.7 Capital Theatres are also committed to the further development of creative partnerships through:
- 4.6.1 programming and pioneering alternative performance experiences, such as the relaxed and dementia-friendly performances, for audience whose needs are not met by traditional models;

- 4.6.2 offering greater access to their artistic programme through collaborations with visiting companies, for example offering teacher workshops with Unicorn Theatre and Edinburgh International Festival;
- 4.6.3 producing high quality new work in which diverse people take part as participants, co-creators and performers; and
- 4.6.4 animating the foyer spaces through a stimulating series of performances, activities and events.

5. Next Steps

- 5.1 Capital Theatres will continue to deliver against both their Business Plan as well as Council Funding Agreement, Commitments and Culture Plan Objectives thereby continuing to build on their provision of access to the best in theatre-based experiences for all.

6. Financial impact

- 6.1 The Council awarded a grant of £593,850 to Capital Theatres in 2018/19.
- 6.2 Capital Theatres continue to successfully manage and deliver a very robust financial performance.

7. Stakeholder/Community Impact

- 7.1 Capital Theatres has an extensive and successful Learning and Participation programme reaching a very wide community base alongside its main theatres and Studio programmes seeking to deliver accessible programme of activities and theatre.
- 7.2 Capital Theatres meet their Council Funding Agreement Conditions.
- 7.3 Capital Theatres has an Environmental Policy – [Towards a Greener Future](#).

8. Background reading/external references

- 8.1 Capital Theatres website: [Capital Theatres](#)

9. Appendices

- 9.1 Capital Theatres Summary Report

THE CITY OF EDINBURGH COUNCIL
ANNUAL REVIEW REPORT 2018/19

1. Name of Organisation:

Capital Theatres
(King's and Festival Theatres and The Studio)

2. Attendance levels, or service user levels, April 2018 to September 2018:

Performance KPIs attached

3. Please provide a brief summary on your financial position current and projected:

Trading for the year has been positive and we are anticipating being able to transfer a moderate surplus into the Theatres Development Fund at the end of the year.

Both theatres are mostly programmed for the next 18 months with an exciting mix of productions. We are looking forward to *Les Miserables* in the spring 2019 but, unfortunately, there is no blockbuster musical at the Festival Theatre in 2019/20. This year's panto has already sold well. We are hopeful that Andy Gray will be able to return in 2019/20.

We have spent some considerable effort so far this year on moving the King's redevelopment project forward. It was disappointing news that we had not succeeded with our application to HLF this time round. HLF was extremely competitive with only 13% of applications funded. However, having taken advice from HLF, we now intend to re-apply for a reduced amount by mid-2019. We remain confident that, with the support of our funders, including CEC, we still have a viable project in the region of £20-£25m. We have recently lodged an application with a private grant making trust for £1m and have begun funding discussions with the Scottish Government.

We now have a design team in place with some new ideas on how to deliver our objectives, perhaps in a slightly more elegant and, hopefully, less costly way. We will have firmer costs and a better worked up design concept in the spring of 2019.

4. Please paste in your targets under each of the relevant headings as detailed in your funding agreement. please then summarise next to each target if it is achieved, and how it was achieved and if not or unlikely to be achieved, why:

Ensuring that everyone has access to world class cultural provision

| <u>Targets</u> | <u>Achieved/Will be Achieved/ Not Achieved</u> |
|--|--|
| Programme at least 2 pieces of international work in addition to Dance Consortium Tours. | Achieved. Shen Yun, Bill Murray and Friends, Madeleine Peyroux in addition to <i>Les Ballets Trockadero de Monte Carlo</i> |
| Programme at least 10 weeks of quality drama measured by staff and customer feedback and 4/5 star reviews in at least 2 quality newspapers. | Achieved. Dr Jekyll and Mr Hyde, Birdsong, Sunshine on Leith, Still Alice, Rebus, Dracula, Shakespeare in Love, Glasgow Girls, The Lady Vanishes, The Girl on the Train, To Kill A Mockingbird |
| Programme diverse events to meet Equality, Diversity and Inclusion (EDI) Plan targets including: children's work, reaching socially and economically deprived communities and disabled groups. | Achieved. Kadamati Dance, Imagine programme, Poggle, Reboot, The Singing Mermaid, |
| Work towards LGBT Youth Scotland Equalities Charter. | Achieved. Hosted LGBT IGLYO (European Youth Conference) |
| Programme at least 2 large scale and 1 small scale Relaxed Performances, 1 large scale Dementia Friendly Performance, 25 described, 15 Captioned and 25 sign language interpreted performances pa. | Achieved – Relaxed performances of Panto, Cinderella Ballet and Poggle. Full programme of assisted performances in brochure. |

Encouraging the highest standards of creativity and excellence in all aspects of cultural activity

| <u>Targets</u> | <u>Achieved/Will be Achieved/ Not Achieved</u> |
|---|---|
| Achieve or exceed attendance targets | Achieved |
| Deliver a minimum of 6 staged productions of work specifically to address achieving a more diverse programme as outlined in EDI Plan. | Achieved – see EDI plan targets above |

Supporting greater partnership working in the cultural and creative sectors and maximise resources available to help them thrive all year round

| <u>Targets</u> | <u>Achieved/Will be Achieved/ Not Achieved</u> |
|--|---|
| Continue to take an active part in the Edinburgh Cultural Venues Group, including attendance at a minimum of 75% of meetings. | Achieved |
| Work with Lyceum and Traverse Theatres to deliver schools careers days. | Achieved. |
| Programme quality work from consortia in which Capital Theatres are involved, at least 1 production from each group. | Achieved. |
| Work with a minimum of 9 other venues, sharing good practice through the Forget Me Not (dementia) project, measured against the project action plan. | Achieved |
| Review Capital Theatres' Learning and Participation strategy to refocus Capital Theatres' work, alongside other providers working in the city and across Scotland to optimise provision, on outreach engagement, overcoming barriers to access, nurturing emerging talent and working with schools and older people. | Achieved |

Articulating the positive impact to culture in Edinburgh and promoting Edinburgh's cultural success locally, nationally and internationally

| <u>Targets</u> | <u>Achieved/Will be Achieved/ Not Achieved</u> |
|--|--|
| Measure success by retaining or improving performance as measured against the Indigo customer experience benchmark - including venues across the country | Achieved - at 6 months national benchmark is 4.31. King's is currently at 4.04 and Festival Theatre is 4.5 |
| Measure success against the CSE benchmark, then create an action plan to measure responses. | Achieved. Action plan in place and initial conversations with external auditor are taking place. |

| | |
|--|--|
| Put a heritage interpretation plan in place. | Achieved, although under review prior to a revised HLF funding application. |
| Work with cultural partners in the Southside realm to scope out if Capital Theatres' heritage plan may be part of a wider project. | Partly achieved, although under review as a result of HLF funding re-application. |
| Publish 4 guides on the different elements of the Forget Me Not project. | Achieved. Forget Me Not project will be moving forwards under a different title – Dementia Friendly Communities. |

Developing and supporting the infrastructure which sustains Edinburgh's cultural and creative sectors

| <u>Targets</u> | <u>Achieved/Will be Achieved/Not Achieved</u> |
|--|--|
| Continue active participation and input to the Desire Lines Steering Group and Culture Task Group – a minimum of 75% attendance. | Achieved |
| Assuming a successful HLF stage 1 pass, and a commitment from CEC for a capital contribution, Capital Theatres will develop our HLF stage 2 application, procure a design team and start design development towards planning and listed buildings consent, and towards RIBA stage 3. | HLF application unsuccessful. Re-application planned for spring/summer 2019 Design team procured, engaged to end RIBA stage 3, and working up costed plans for what can be achieved within a £20-25m project. |
| Will continue our fundraising campaign for the King's Theatre. | Achieved. Public launch events planned early November 2018. |
| Deliver Capital Theatres' rolling 5-year Capital Expenditure Plan for essential works at the Festival Theatre. | Will be achieved. |
| Aim to be a good employer and will seek to continued accreditation from Investors in People, measured by their annual rolling review. | Achieved. Annual audit due December 2018 |

Investing in artist and practitioner development, and supporting and sustaining the local artistic community

| <u>Targets</u> | <u>Achieved/Will be Achieved/Not Achieved</u> |
|--|--|
| Deliver 10 professional development workshops relating to productions engaging 200 people. | Achieved. |
| Develop and deliver an action plan for working with FE partners. | Achieved. MoU in place with Queen Margaret University, projects underway with Edinburgh College and Edinburgh Art College. |
| Deliver the aims of the EPAD project, including its action plan, to support smaller arts organisations and build capacity. | Achieved. |
| Support industry colleagues through the FST StepUp programme supporting 1 mentee. | Achieved. This will be difficult to deliver next year due to time pressures on trained mentors. We anticipate a further mentor being trained at the end of 2019 to fill the gap. |