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by 10 April 2015

**REPORT TO THE OVERVIEW AND SCRUTINY COMMITTEE
CHICHESTER DISTRICT COUNCIL
April 2015**

**CHICHESTER FESTIVAL THEATRE
2014/15 Season**

*The Critics' Circle Theatre Award 2014:
Best Musical – Gypsy*

***** Daily Telegraph

“Everything’s coming up roses for Chichester Festival Theatre. A revival of burlesque brilliance. Jonathan Kent’s exemplary revival of Gypsy is nothing less than a triumph for Imelda Staunton.”

1 INTRODUCTION

This report has been requested by the Corporate Policy Officer of Chichester District Council, in order to provide background information to the Overview and Scrutiny Committee for its meeting in May 2015.

2 CONTEXT

- 2.1 Chichester Festival Theatre (CFT/the Company) operates as a registered charity and is managed by a Board of voluntary Trustees under the Chairmanship of Sir William Castell.
- 2.2 The current Executive team - Jonathan Church (Artistic Director) and Alan Finch (Executive Director) - has been in post since October 2005 and has delivered 9 Festivals. This report deals with the financial year April 2014 to March 2015 and includes the results of Festival 2014.

3 FESTIVAL 2014

Festival 2014 ran from 24 April until 13 December 2014 and was a landmark season, playing to 95% capacity. The newly-transformed Chichester Festival Theatre re-opened in July 2014 following the highly successful £22 million RENEW redevelopment.

3.1 In Festival 2006, 141,800 tickets were issued; this had increased to 227,136 for Festival 2014 – an increase from 208,298 for Festival 2012 (the last directly comparable year, as Festival 2013 was a scaled-down season).

3.2 Festival Theatre

The major improvements to the Grade II* listed building have greatly enhanced the experience of audiences, actors and creative teams visiting the Festival Theatre. Offering a transformed auditorium, with increased seating capacity of 1,316, more spacious foyer areas with new cafés, bars and outdoor terraces, as well as improved and expanded artists' facilities.

Amadeus by acclaimed playwright Peter Shaffer opened the Festival Theatre season with a major new production featuring Rupert Everett as embittered court composer Salieri and Josh McGuire as the impishly energetic Mozart. Directed by Jonathan Church and a creative team featuring four of CFT's Associates, Simon Higlett (Design), Tim Mitchell (Lighting), Matthew Scott (Music) and Paul Groothuis (Sound). It was very well received by audiences and critics, receiving 4* reviews from the national press. It played for 23 performances and exceeded its Box Office target.

Two major Broadway musicals were at the heart of the season. The first was multi award-winning **Guys and Dolls**, directed by Gordon Greenberg, with choreography by Royal Ballet star Carlos Acosta, one of the leading dancers of his generation. The cast featured Clare Foster, Jamie Parker, Peter Polycarpou and Sophie Thompson. It was a real crowd pleaser and received positive 5* and 4* reviews from the national press. It played for 47 performances and exceeded its Box Office target by 8.1% (£116,883).

The hugely anticipated Broadway musical, **Gypsy**, opened in the autumn. Imelda Staunton led the cast as the indomitable Momma Rose, widely acknowledged to be one of the supreme female musical roles. She was joined by Lara Pulver and Kevin Whately, who made his Chichester debut as Herbie. The production reunited Imelda with the world class partnership of director Jonathan Kent and designer Anthony Ward, following their award-winning collaboration on *Sweeney Todd* in Festival 2011. The production's 38 performances sold out and exceeded its Box Office target by 17% gathering 5* and 4* rave reviews from the national press. Imelda's performance in **Gypsy** was included in the Observer's Top 10 theatrical performances in 2014

The final production to be staged in the Festival Theatre, which also closed Festival 2014, was Oscar Wilde's classic drama, **An Ideal Husband**, directed by Rachel Kavanaugh. The cast included Patricia Routledge, Edward Fox, Jemma Redgrave, Robert Bathurst, Laura Rogers and Jamie Glover. Their performances attracted a wonderful response from the audience and positive critical coverage. It played for 25 performances and exceeded its Box Office target by 15.3% (£91,494).

Approximately 60,700 people enjoyed a range of productions and activities during Festival 2014. Over 3 weekends there was a celebration of Peter Shaffer's work, which was a major thread running through the season, with rehearsed readings of his plays with actors, directors and speakers from the arts sharing their experiences of working alongside one of Britain's greatest and most innovative living writers. Peter Shaffer's association with Chichester dates back to 1964 when *The Royal Hunt of the Sun* was commissioned by

Laurence Olivier, the Theatre's first Artistic Director. One very special panel event included Sir Derek Jacobi, Albert Finney, Simon Callow and Jamie Glover.

Other events included a Theatre Open Day, tours, talks, performances, workshops and various activities led by Pass It On, CFT's community engagement project celebrating the history of Chichester Festival Theatre. It was attended by over 3,000 people who enjoyed the opportunity to explore the renewed Festival Theatre backstage, with the opportunity to meet staff and creative teams.

3.3 Minerva Theatre

Festival 2014's Minerva season opened on 24 April and closed on 6 December 2014. There were 6 productions in Festival 2014, including three world premieres.

Stevie, Hugh Whitmore's play about poet Stevie Smith with Zoë Wanamaker playing the title role, alongside Lynda Baron and Chris Larkin, was the first play to open Festival 2014. The creative team included director Christopher Morahan and designer Simon Higlett. It ran for 34 performances before transferring to Hampstead Theatre on 6 March 2014. Receiving mainly 4* reviews from critics and excellent responses from the audiences, the production sold out and exceeded its Box Office target by 7.5%.

The **world premiere** of **Pressure**, a play by David Haig – who also featured in the cast, alongside Malcolm Sinclair - told the little-known true story of a Scottish meteorologist's crucial role in determining the outcome of the 1944 June D-day landings; the play coincided with the 70th anniversary of this key event. **Pressure** was co-produced with the Royal Lyceum Theatre Edinburgh. It received 5* and 4* reviews and ran for 32 performances, exceeding its Box Office target by 9.6%.

Pressure, was followed by a new version of **Miss Julie** in a new adaptation by Rebecca Lenkiewicz - a powerful exploration of sex, class and power by August Strindberg – in which the title role was played by Rosalie Craig, making her Chichester debut following her award-winning performance in *The Light Princess* at the National Theatre. **Miss Julie** was paired with **Black Comedy**; a double bill originally premiered at Chichester when it starred Maggie Smith and Albert Finney. The same company performed in both plays and the double bill sold out following 5* and 4* reviews. It ran for 41 performances, exceeding its Box Office target by 16.6%.

This was followed by 33 performances of the **world premiere** of **Pitcairn** a new play by Richard Bean, writer of the award-winning, globally-acclaimed *One Man, Two Guv'nors* making his Chichester debut. This drama explored the fallout from the mutiny on the Bounty. It was directed by Max Stafford-Clark (a co-production with his touring company Out of Joint and Shakespeare's Globe). It played for 33 performances but fell short of its Box Office target.

The final **world premiere** of the season was a new play, **Taken at Midnight** by Mark Hayhurst which tells the harrowing true story of Hans Litten, a celebrated lawyer in 1930s Germany, who famously put Hitler on the witness stand, with devastating consequences. Directed by Jonathan Church, it attracted the following creative team: Robert Jones (Design), Mike Walker (Sound), Tim Mitchell (Lighting) and Matthew Scott (Music). It ran for 41 performances before transferring to the Theatre Royal Haymarket, London on 15 January 2015. The production received a glowing critical response and 5* and 4* reviews, exceeding its Box Office target by a staggering 29.7%.

Frankie & Johnny in the Clair de Lune by one of America's finest playwrights, Terrence McNally, whose theatre credits include *Master Class* and the musical *Kiss of the Spider Woman*; he received Tony Awards for both productions. This play portrays a tender and

funny fledging romance between wise-cracking chef Johnny and the cautious, vulnerable Frankie and unfolds over one memorable night in a New York apartment. Directed by Paulette Randall the cast comprised Dervla Kirwan as Frankie and Neil Stuke as Johnny making his CFT debut. The final production of this year's Festival it received very strong 4* reviews from the national press and attracted a much younger audience. It ran for 34 performances until 6 December 2014 but fell short of its Box Office target.

4 WINTER + CHRISTMAS SEASON 2014/2015

4.1 The Winter Season of music and touring drama was CFT's first toured in season since 2011/12 and ran from December 2014 to 8 March 2015. It comprised an Art Exhibition, Ballet, two visits from the BBC Concert Orchestra, Contemporary Dance, a renowned comedian, jazz and contemporary music, two world premieres of high-quality drama, classic revivals, children's drama and one night events. It included the world premiere of ***The Boy in the Striped Pyjamas*** based on the best-selling novel by John Boyne – a heart-wrenching tale of an unlikely friendship between two innocent boys. The production was a Children's Touring Partnership production (a 50% partnership between CFT and Fiery Angel).

LEAP delivered 14 events linked to the Winter programme, attended by 1,556 people.

The Season of 133 performances in the Festival Theatre and 207 in the Minerva, exceeded its Box Office target by 8%.

4.2 Chichester Festival Youth Theatre's (CFYT) Christmas production included a cast of 125 talented young people in Byrony Lavery's new adaptation of ***The Hundred and One Dalmatians*** by Dodie Smith. A much loved classic children's story featuring Pongo and Missis Pongo, Mr and Mrs Dearly, the evil Cruella De Vil who along with 101 cast members playing 'puppies', who all took to the stage for 19 performances from 20 December to 3 January 2015, delighting audiences young and old. Directed by Dale Rooks, Chichester Festival Theatre's Youth Theatre Director, was supported by a creative team comprising Andrew D Edwards (Design), Matthew Scott (Music), Colin Billing (Musical Director), Mark Smith (Choreographer), James Whiteside (Lighting), Mike Keniger (Sound), Jake Smith (CFT Trainee Assistant Director) and Iona Holland (Assistant Choreographer). Members of the Chichester Festival Technical Youth Theatre also worked on the production as assistant stage managers and sound assistants. The production received great reviews and positive feedback from the audience; it exceeded its Box Office target by 18.5%.

5 CHICHESTER FESTIVAL THEATRE AWAY FROM HOME

5.1 Festival 2011's production of ***Singin' in the Rain***, directed by Jonathan Church toured the UK and Ireland on a 16 venue national tour from 9 November 2013 until 5 October 2014. The production was nominated for three Olivier Awards in 2012 and won Best Musical at the Manchester Theatre Awards on 7 March 2014. It then transferred to Japan with Adam Cooper, reprising his role of Don Lockwood from 1 to 24 November 2014.

UK & Ireland Tour 2013/14

Japan, Theatre Orb 2014

Co-producer: Stage Entertainment

Director: Jonathan Church

5.2 Festival 2013's revival of the Broadway musical ***Barnum*** continues with its UK tour, which commenced on 5 September 2014. Brian Conley leads as P T Barnum, America's greatest showman with Linzi Hatley as Chairy.

UK Tour 2014/15

Producers: Cameron Mackintosh and Michael Harrison

- 5.3 Following its world premiere in the Minerva Theatre, **Taken at Midnight** by Mark Hayhurst ran at the Theatre Royal Haymarket, London from 15 January to 14 March 2015. The original cast returned for this limited season. **Taken at Midnight** received more wonderful reviews following its Press Night on 26 January. The play has been nominated for 3 Olivier Awards.

Theatre Royal Haymarket, London

Producers: Mark Goucher Ltd, CFT Enterprises, TRH Productions, Laurence Myers, Bronowski, Lee Dean and Charles Diamond

Director: Jonathan Church

- 5.4 Festival 2014's production of **Stevie** by Hugh Whitmore in the Minerva Theatre transferred to Hampstead Theatre on 6 March and runs to 18 April 2015. All three of the original cast returned, Zoë Wanamaker, Lynda Baron and Chris Larkin.

Hampstead Theatre, London

Co-producer: Hampstead Theatre

Director: Jonathan Church

- 5.5 Festival 2014's musical production of **Gypsy** in the Festival Theatre transferred to the West End for a strictly limited season starting on 28 March 2015. Imelda Staunton will reprise her role as Momma Rose. This will be the first London production of Stephen Sondheim's much-loved musical fable for more than 40 years. **Gypsy** runs at The Savoy Theatre until 18 July 2015.

The Savoy Theatre, London

Co-producers: Michael Harrison Entertainment/David Ian Productions

Director: Jonathan Kent

6 LEARNING, EDUCATION AND PARTICIPATION DEPARTMENT (LEAP)

- 6.1 During 2014-15, LEAP's extensive programme of activity reached over 60,000 people. The significant growth in youth and community participation has been supported by initiatives from the Heritage programme, renewed facilities and the expansion of classes for adults and young people

	2007/8	2008/9	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15
Total Participants at sessions	22,630	35,813	37,556	50,542	50,056	58,386	58,614	60,730

6.2 Children and Young People (CYP)

LEAP's aim is to maintain accessible, inclusive, high-quality activities for all children and young people, enabling them to develop personally, socially and artistically.

a. Chichester Festival Youth Theatre (CFYT)

- CFYT forms the largest strand of CFT's programme of activities by, with and for young people. LEAP has continued to deliver a broad and balanced programme of high quality arts activities for 720 children and young people aged 10 to 19, in 38 weekly sessions. This has been achieved by maintaining the extensive youth theatre provision at CFT and at 11 satellite locations across West Sussex and by being responsive to the full range of CYP's abilities, cultures and aspirations.
- The 11 satellite locations are:
 1. Midhurst Rother Academy, Midhurst
 2. Sir Robert Woodard Academy, Littlehampton
 3. Park Community School, Leigh Park, Hampshire
 4. University of Chichester, Bognor Regis
 5. Oriel High School, Crawley
 6. Oakmeeds Community College, Burgess Hill
 7. Rydon Community College, Storrington
 8. The Weald Community School, Billingshurst
 9. Sir Robert Woodard Academy, Lancing
 10. Sompting Village Primary School, Lancing
 11. The Capitol, Horsham

b. Through its policy of accessibility and inclusivity, CFYT strives to encourage and attract a diverse range of young people to participate in the Youth Theatre programme.

- There are no auditions or entry requirements to join the youth theatre.
- The establishment of 'CFYT-West' includes areas of social deprivation and ensures transport links are closely positioned to satellite sites.
- There are active strategies for widening participation by expanding the programme of work to reach vulnerable young people targeting areas of isolation and deprivation.
- CFYT welcomes referrals made by other agencies - such as West Sussex Family Support Services, Southern Domestic Abuse and Young Carers - in order to support vulnerable young people.
- Youth Theatre fees have remained at £60 for the past 3 years with 42 CYP receiving significant discounts through bursaries.

c. Holiday Activities

- LEAP delivered 14 half-term holiday activities in 2014/15 (in April, May, October and February) and 5 summer scheme programmes (July & August 2014) for a total of 328 children and young people aged 2-18. A variety of themes from Shakespeare's stories to musical medleys and bringing CFT archive characters to life, have enthralled children and young people.

d. Little Notes

- Throughout the year, CFT has continued to provide a space for 0-5 year olds and their parents to enjoy music and movement activities. The average weekly attendance has been 311 participants.

e. Family Fun Events

- LEAP delivered 16 sessions of family fun activities linked to professional touring productions in the Winter programme, marketed specifically for families. 475 children aged 3-7 and their parents attended these events.

f. Arts Award Accreditation for Young People

- LEAP has identified project opportunities for young people to engage with Arts Awards at all levels; The following were achieved in 2014-15: 71 Discover & Explore, 42 Bronze, 9 Silver and 1 Gold.
- CFT hosts, coordinates and takes a prominent lead in Arts Award forums, training events and platforms, working in partnership with the Chichester Cultural Learning Partnership, Pallant House Gallery, The Novium, Chichester Cathedral, Weald and Downland Museum and Fishbourne Roman Palace.

6.3 Community Engagement

LEAP's aim is to devise and deliver a series of ongoing activities that will enable the broadest community to engage with its programme of work.

- a. During the past year the department has delivered an expansive programme of weekly participatory activities for 416 adults in 46 sessions. Activities include classes in acting, dancing, singing and playwriting. Some of the classes are specifically aimed at people aged 55+.
- b. The Learning and Participation department has committed to maintaining a broad range of events and projects that support and contextualise the Artistic Programme (Summer Festival and Winter programme) and to extend the social reach and geographic range of community participation through theatre tours, pre- and post-show talks, debates, discussions, on-line resources, theatre days, family workshops, adult classes and volunteering opportunities.

During the summer Festival (April to November 2014) and the Winter programme (December 2014 – March 2015) the events programme reached a significant number of people:

- 32 summer Festival events reached a total of 5,520 people
- 40 public tours of the newly refurbished Festival Theatre reached 928 people
- during the Winter programme, a further 1,156 people attended a series of events
- 9 pre-show talks and 4 late discussions (hosted by local author, Kate Mosse) were recorded and put on to 'You Tube'. Figures suggest that 8,341 people have listened again to these specific talks online
- the Heritage (Pass It On) website attracted 3,581 unique visitors and 19,062 page views
- a series of live nights was introduced to thirty 16-25 year olds with £8.50 ticket offers, linking the live nights to CFT productions
- over the course of 3 weekends, a celebration of playwright Peter Shaffer's work offered 916 audience members and 22 participants opportunities to engage with rehearsed readings, discussions and exclusive talks offering insight into Shaffer's dramatic style
- 3 brand new short plays inspired by CFT's emerging archive and written by Chichester Young Playwrights were performed in the Minerva Theatre. Young

- performers experimented with unravelling the historical material which culminated in fresh scripts and illuminating performances to an audience of 250 people.
- c. A strand of events and workshop activities relating to CFT's Heritage widened community and audience participation. The heritage material uncovered through the West Sussex County Record archive has been used in a variety of activities to engage with 3,056 participants, demonstrating a 70% increase on the previous year's figures.
 - d. In September 2014, Learning and Participation engaged with the Get Active Festival on Oaklands Park, hosting an Open Day which attracted over 3,000 visitors. Celebrating the renewed Festival Theatre, CFT opened its doors to the general public providing access to all areas and offering people informative, interactive and participatory activities. CFT staff, professional artists and practitioners, together with 30 young ambassadors, helped to co-ordinate the day and were on hand to provide additional information and insight into theatre-making and the world of CFT.
 - e. The Heritage 'Pass It On' volunteers programme has engaged with 136 volunteers throughout the year and a core group of 30 people to train in areas of interest, from archive digitisation to oral history transcription, with mentoring and support given by CFT's experienced Heritage team. Volunteers have assisted with sorting over 551 archive and memorabilia boxes; listing over 2,000 items in the CFT archive at West Sussex Record Office, scanning over 8,000 images and editing over 6,000 files in Photoshop as part of the archive digitisation work. They collected 42 oral history interviews and 74 audio memories from members of the public, transcribing 35 full oral history interviews and 25 audio memories. They have also researched, written and led 16 public/staff tours of the Theatre's construction site for 328 people and led or assisted with a total of 36 architectural tours of the Festival Theatre to 500 members of the public.
 - f. During 2014-15, LEAP has hosted and supported two fledgling community companies. TheatreInc, a young disability group from Chichester College launched its new company at Chichester Festival Theatre with a celebratory cabaret-style evening for VIPs. The event was fully supported by the CFT stage management team. Strong Ideas, a company set up to work with NEETS, were offered a space to build its set for performance in the Roddick Room in the Steven Pimlott Building. Once again, the company was fully supported by CFT's professional technical and stage management teams.
 - g. LEAP is working in partnership with the Chichester Cultural Learning Partnership organisations - Pallant House Gallery, The Novium, Chichester Cathedral, Weald and Downland Museum, Fishbourne Roman Palace and the University of Chichester Otter Gallery - to deliver a programme of activities for people living with dementia, their families and friends. These cultural organisations will offer opportunities for people to enjoy a range of arts activities. CFT will host group singing sessions led by a local music therapist.

6.4 Career Development

LEAP's aim is to offer opportunities for people to learn about the range of careers at CFT and to be aware of relevant signposting and career opportunities in other creative industries.

- a. Through its provision of entry-level work opportunities, CFT is committed to providing practical and arts management training opportunities to help participants to develop their skills as artists, practitioners and independent theatre-makers.

In 2014-15, LEAP offered a range of different internships, apprenticeships and traineeships:

- One year LEAP Apprenticeship in Community Arts
 - One year Youth Theatre Internship
 - One Year Youth Theatre Apprenticeship
 - One year Heritage Traineeship
 - Two year Technical Traineeship
 - Mackintosh Bursary Funded Assistant Producer – 2 year programme
 - Two-year Trainee Directorship
 - 6 month Student Artist in Residence (from the University of Chichester)
- b. CFT also managed 37 work experience placements for school and college students, a 3 month placement for a young person interested in pursuing a career in theatre directing (shadowing the rehearsal and technical process of the Youth Theatre Christmas Production) and a 'shadow' placement for a University of Chichester student studying for an MA in Arts Management.
- c. LEAP attended and supported careers events at 4 local schools: Selsey Academy, Chichester College, Oathall Community School and Churchers College. Members of the Learning and Participation team also conducted a series of 'mock' interviews for Chichester High School for Girls, in preparation for their work experience interviews with local businesses.
- d. LEAP has established a 'young practitioners' training programme for young people aged 16-25. During 2014-15, LEAP has supported and mentored 6 young people through a practical training programme of assisting with youth theatre sessions and schools' workshops. The young practitioners have also taken part in a series of more formal training sessions to develop their confidence and practice.

6.5 Schools, Colleges and Higher Education

LEAP's aim is to maximise opportunities for developing partnerships and links with schools, colleges, academies and universities.

- a. LEAP is currently delivering a pilot project in association with Artswork's South East Teaching School Investment Programme. This project is helping to galvanise a sustained and reciprocal partnership between Chichester Cultural Learning Partnership led by CFT and the Blue Flag Alliance Teaching school cluster led by Bishop Luffa School in Chichester. The programme reflects the needs of school students who are identified as having pupil premium status and/or SEN. A co-designed programme actively engages students with professional theatre and aims to raise their aspirations through a structured programme of cultural activities including, theatre days, productions, resource packs, technical tasters, career events and Arts Awards qualifications. Additional benefits for teachers include CPD training and support with Artsmark status.
- b. A co-designed heritage project using 'playboxes' has been piloted with 5 local schools: Parklands, Central, The March, St Anthony's and Portfield Academy. A strong reciprocal relationship has been established between the schools and CFT; the schools benefit from an inspirational set of flexible teaching resources to support cultural and cross-curricula learning; CFT benefits from the development of a new audience who engage with the building, its architecture, the archive, webpages and other resources.
- c. LEAP has initiated and delivered a 6-week playwriting project for 18 under-achievers in 7 primary schools in Felpham and Bognor Regis. Working with a professional playwright, the children have been introduced to devising and word play to develop confidence in

creative writing skills. The project culminated in a rehearsed reading presentation for families, friends and teachers in the Minerva Theatre.

- d. CFT has worked in partnership with The Weald and Downland Museum, delivering a project to 7 schools and 2 home educated groups. Schools include Petworth Primary, Moon Hall, Orchards Community, Trevor Roberts pre-school, Funtington Primary, Seaford College and St Mary's SEN. The project introduced Shakespeare's works and stories. The young practitioners took a lead role in facilitating the drama workshops.
- e. LEAP has led 2 successful CPD training events for 44 teachers in West Sussex and theatre practitioners combined. The workshops focussed on developing creative skills in storytelling, verbatim, voice and text.
- f. LEAP has established links with the University of Chichester's English and Creative Writing department and formulated ways for the students and academics to connect more directly with the Artistic programme content at CFT, through joint panel discussions and debates and visits to productions and associated events. A student Artist in Residence from the University will focus on the 'effects of the building on people' – on the audience, staff, freelancers, children and young people.

6.6 Highlights 2014-15

- a. In May 2014, Dr Will May from the University of Southampton threaded his biographical and literary insight through a selection of Stevie Smith's poems, which were read by a small company of community actors. Before the performance, a troupe of Chichester Festival Youth Theatre (CFYT) members animated the foyer space responding to Stevie Smith's poems. The event reached 147 people and combined many strands of LEAP's work (community classes, university partnership, Youth Theatre, and the pre-show talk), illustrating a '3-in-1' model for the future development of Festival Events. Feedback was excellent.
- b. In June, Simon Barker, the Head of English and Creative Writing at the University of Chichester gave a talk to an audience of 60 in the library (as part of the Festival of Chichester) about his discoveries in the newly-emerging CFT archive. The talk received very good feedback; people commented that they had no idea how much work goes into making theatre, they were inspired to learn more about the history of CFT and to come and see more shows here.
- c. In June, 33 members of CFYT christened the renewed Festival Theatre stage with the first 'test' event, by performing a revival of its Christmas production of Roald Dahl's **The Witches**. This historic occasion provided many young people with Festival Theatre 'firsts'; over 750 children from 12 primary and secondary schools were invited as special guests, to watch the performance and join in the celebration. They were the first people to sit in the brand new seats. This was an extraordinary experience, a privilege and honour for all - on stage, back stage and in the audience.
- d. In June, a company of 30 youth theatre members were invited to perform outside Chichester Cathedral for the launch of the Festival of Chichester. A vibrant physical theatre piece, entitled 'A Royal Performance', attracted a large crowd of spectators.
- e. In August, 54 adults aged 18-86 participated in dance and singing weekend workshops relating to the CFT musicals, **Guys and Dolls** and **Gypsy**. Feedback was very positive.
- f. In October, 17 youth theatre members from Storrington CFYT satellite group performed a short, newly devised play in the Minerva Theatre to an audience of 89 people. For many,

this was their first experience of performing in a professional theatre and for many of their parents and friends, a first visit to CFT.

- g. In July, 19 young people from two satellites performed their devised work in the Capitol studio to an invited audience of 50 friends and family members. The event was supported by professional stage management staff and members of the Horsham technical youth theatre.
- h. In September Learning and Participation engaged with the Get Active Festival on Oaklands Park, hosting an Open Day which attracted over 3,000 visitors. Celebrating the renewed Festival Theatre, CFT opened its doors to the general public providing access to all areas and offering people informative, interactive and participatory activities. CFT staff, professional artists and practitioners together with 30 young ambassadors helped to co-ordinate the day and were on hand to provide additional information and insight into theatre-making and the world of CFT.
- i. In October, the Heritage Pass It On team hosted a panel-based pre-show talk called 'It's all in the telling' prior to a performance of ***Taken at Midnight*** exploring the relationship between history, theatre and archives.
- j. In November, 600 members of CFYT celebrated their work in a 'sharing' forum. Their performances were inspired by playwrights such as Beckett, Godber, Brecht and Marlowe.
- k. In November, 10 members of the disability youth theatre presented a unique and diversionary tour of the Festival Theatre foyer to a small audience of 40 people. The devised piece was performed in a promenade-style fashion with narration and movement.
- l. In December, CFYT performed a newly-commissioned adaptation of ***The One Hundred and One Dalmatians*** in the Festival Theatre. The production received wide acclaim for its excellence by critics and audiences. It also celebrated the largest youth theatre company to date, involving 124 cast members and 15 young people from technical youth theatre. The production played 19 performances with a final audience attendance of 23,255. It was marketed to family audiences.
- m. In January, CFT programmed its first Relaxed Performance of ***The One Hundred and One Dalmatians***, to welcome groups and families with children on the autistic spectrum, sensory and communication disorders, learning disabilities and anyone who would benefit from a more relaxed theatre environment. 456 people with autism and additional needs attended. Feedback was extremely positive.

7 RENEW – The refurbishment and redevelopment of the Festival Theatre

7.1 RENEW Update

By the end of March 2015, the Festival Theatre will have been open to the public for over 8 months with great success; it opened on time, without a single performance being compromised.

7.2 Achievements and Outcomes

- a. RENEW has been a celebrated success. CFT has been able to re-open the Festival Theatre on time, to great acclaim and with a sold-out inaugural season. The Festival Theatre is now fully renewed in all areas with the fabric of the Grade 2* building conserved and able to house the next 50 years of theatre-making

- b. The Foyers and 2 new cafés, which offer 192 seated covers, are now spacious and open to the pedestrian-dominated outdoor spaces. They are now fully accessible and provide new enlarged toilet facilities. Additional opportunities for income have been created as the main café area, with over 80 available covers, is now open from 10am daily.
- c. The refurbished auditorium is now fully accessible at all levels using the 2 new passenger lifts. Re-raking the seating means that sightlines from the upper seating levels are greatly enhanced whilst the sense of contact with the stage for all seats has been improved. Increased revenue has been achieved by reinstating the 100 side balcony seats lost in the 1990s, resulting in an increased capacity of 1316, which also greatly improves and reinforces the strength of the thrust stage
- d. RENEW has allowed CFT to re-focus its attention on the accessibility and inclusivity of the organisation; notable successes include increasing the provision of wheelchair seats from 8 to 16, which are now available in all price bands, and the employment opportunities for physically disabled staff throughout the accessible building.
- e. In the backstage areas, the actors, wardrobe staff and stage management enjoy a community of accessible, day-lit dressing rooms with ensuites and workspaces, all at stage level. The storage afforded by the new dock and production basement opens up not only the possibilities in production scale and fluidity, but also the efficient delivery of repertory work. The more flexible stage and dock can now accommodate trucked scenery on and off stage which, in addition to benefitting the Festival season, will enable CFT to further extend its Winter programme of touring shows to include many more designed for a proscenium theatre.
- f. The flexibility of the de-mountable stage to accommodate a traditional orchestra pit for 30 musicians (instead of positioning large orchestras in the auditorium and the accompanying capacity reduction of 94 seats) - together with the increased capacity of the mezzanine band shelf for 20 musicians - will extend possibilities both for the Festival and Winter programmes.
- g. The production load capacity in the roof has been increased by up to 6 tonnes above the stage which not only unlocks previous strict limitations for scenery, but also gives the potential to programme productions with aerial work during the Festival and Winter programmes - a new opportunity for audience development.
- h. The administration area has, for the first time, brought the full organisation together in one open-plan space seating up to 70 personnel with the added flexibility of two new private meeting spaces, a large Green Room and enclosed garden which is also shared with the cast, crew and front of house staff. Communication between departments is greatly enhanced as they are not only better connected with each other but also to the work on stage.
- i. The building can now enjoy the use of two ground source heating systems; a closed and an open loop system and back-up support from chillers and condensing boilers which offers both improved energy efficiency and audience comfort in the auditorium. The new Building Management System (BMS) orchestrates the deployment of the plant, leading with the renewable heating/cooling sources which have proved remarkably resilient and capable during the first season in the space. Initial monitoring of energy use is encouraging, albeit incomplete until the first year of seasonal commissioning has occurred.
- j. During the construction process in 2013, CFT's temporary home, the Theatre in the Park (TIP) and a busy Minerva season, proved to be very successful in maintaining the CFT

presence and brand strength, both locally and nationally. It was an opportunity to engage with audiences throughout the project on a number of levels. Most obviously, audiences visiting TITP could see the RENEW project for themselves and watch its progress throughout the Festival. They walked past hoardings that explained the project and could feel connected to the process. TITP also ensured audiences were not lost to other venues during the RENEW period - CFT was very much still open for business, playing to 88% capacity.

- k. The importance of closing only the Festival Theatre for one season defined much of the capital project, affecting decisions on how to approach the roof in design, the sequencing of the procurement and the construction strategy.
- l. Practical Completion was granted on 20th June, with the first performance of *Amadeus* held 3 weeks later on the 12th July 2014. The brief lead-in was down to a good working relationship between CFT and the Osborne site team that allowed a great deal of pre-production work by CFT staff to happen in the auditorium prior to Practical Completion.
- m. To support the building focus on the delivery of the inaugural season in the reopened theatre, only the operational teams moved into the building in July whilst CFT retained the administration staff in the temporary office until mid-October. This not only successfully maintained the focus of the staff, but allowed the Osborne team managing the tail-end of the construction and snagging process to retreat to the administration areas as they closed out the contract.
- n. RENEW has enabled CFT to focus on the environmental sustainability of both the Festival Theatre and the Minerva. The expected 'very good' BREEAM rating for the refurbishment confirms the importance placed by CFT and the Design Team on the materials used, systems installed and construction process. CFT has taken the design opportunities integral in the Festival Theatre to promote and develop its Environmental Action Plan across the organisation from the bottom-up, and include new waste and energy strategies. CFT will demonstrate in due course that RENEW has resulted in reduced waste, sustainable procurement of consumables and a managed reduction in energy consumption.
- o. Increased staff communication and sense of community offered by one administration space and proximity to the stage will continue to be promoted as part of departmental meetings and Senior Management weekly meetings.
- p. Theatrically the space has been liberated: the technical flexibility of the refurbished space affords directors, designers and cast new possibilities and a level of complexity that has never been seen at CFT before. The staging of *Gypsy* proved what the building is now capable of and the challenge will be to manage the artistic expectation against budget through rigorous monitoring.
- q. Following meetings during the construction period aimed at developing the Sustainability and Energy Management Policy and Action Plan for the refurbished theatre, the updated 2015/16-2017/18 policy was submitted to Arts Council England in October 2014 as part of CFT's National Portfolio Funding application document. This 'bottom-up' document identifies key targets for sustainability and annual dates for evaluation together with how waste production and energy consumption will be monitored. Key to this is the staff involvement, including a new team of 'green ambassadors' who will promote sustainable practices alongside a strategy for monitoring which includes:
 - the Building Management System (BMS): which has enabled monthly energy readings to be taken from October 2014, with electricity readings separated into administration, FOH areas and backstage. Separate show-by-show stage readings

will be taken from the start of the fit-up to the last performance allowing comparisons for future planning. The first evaluation point is set at July 2015 to identify areas for improvement.

- the BMS generates 'live' and cumulative energy consumption readings for the Festival Theatre which are available on a screen at Stage Door.
- the automated BMS will enable CFT to manage energy consumption pro-actively; benchmark temperature levels will be measured during 2014/15 and maximum levels set. BMS will use the Ground Source Heat Pump to provide energy for heating and cooling to maintain a comfortable temperature. This level of scrutiny will enable and empower CFT's Building Services department to manage the deployment of energy against use. The success of this will be managed by the Head of Production, who is responsible for the CFT Estate, based on audience feedback and energy consumption.
- recycling has been encouraged both backstage and in public areas with the provision of recycling bins. Ice-cream tubs have now been re-cycled in the Festival Theatre since August 2014; these are collected separately and collected weekly and weighed by SITA. The increase in weekly collection weights will be evaluated in March 2015, with improvements made to CFT's processes for evaluation after Festival 2015 in October 2015.

7.3 The RENEW fundraising campaign was brought to a formal close by the CFT Board in December 2014, having successfully reached its target in time for the re-opening in July 2014. The campaign raised over £22.4million. In addition to grants from ACE, CDC, WSCC and the Heritage Lottery Fund, a further £6.8m came from trusts, individuals and local companies. Over 12,000 people supported the campaign.

8 PUBLIC FUNDING

During 2014/15, CFT's public funding remained dependent upon a three-way 'partnership' between Arts Council England, Chichester District Council and West Sussex County Council. This partnership will change after 2014/15, it being the final year of WSCC's funding for CFT. In 2012 – the last full year of operations due to RENEW - public subsidy accounted for 15.3% of CFT's total income. The forecast proportion for 2014/15 is 16.2%.

Arts Council England (ACE)

8.1 Revenue funding

- a. CFT's NPO (National Portfolio Organisation) Funding Agreement with Arts Council England (ACE) was approved by the Board of Trustees on 30 March 2012, for the 3-year period 2012/13 to 2014/15. The levels of funding were:

2012/13	£1,604,079
2013/14	£1,606,856
2014/15	£1,740,214

constituting a cut for years 1 and 2 and an uplift for year 3.

- b. However, following several widely publicised in-year cuts from ACE (whose own budgets were drastically reduced by the Treasury) CFT's revised grant for 2014/15 is:

2014/15	£1,740,214
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- c. CFT submitted its application to Arts Council England for the next round of National Portfolio Organisation three-year funding – 2015/16-2017/18 – in March 2014 and received the Final Grant Offer Letter in March 2015. The funding is for a period of 3 years, although only year one is guaranteed. CFT was awarded the grant for which it applied:

2015/16	£1,740,214
2016/17	£1,740,214
2017/18	£1,740,214

- d. Whilst ACE is keenly aware that all public sector funding (including its own) has been subject to substantial cuts, it has reiterated its expectation that its revenue funding for CFT should remain at least a two-way arrangement with Chichester District Council, as ACE is aware that 2014/15 was the final year of WSCC's revenue funding for the Theatre.

8.1.2 Capital funding

- a. CFT received a £12 million grant from ACE towards its £22 million RENEW project. CFT has now received the grant in full, the final contractual retention having been paid.

Chichester District Council

8.2.1 Revenue funding

The 8-year Funding Agreement (2010-2018) between CFT and Chichester District Council (conditional upon a Service Level Agreement, which is regularly reviewed) covers the period of funding from ACE for which CFT has been granted an award (see paragraph 8.1.c above). The commitment from Chichester District Council to £250,000 for each year of the new three-year funding agreement with ACE proved, as anticipated, to be a significant factor in ACE's decision to award to CFT the grant for which it applied.

The long-term commitment from Chichester District Council has also proved important – not just financially but because it expresses the Council's confidence and pride in the most significant theatre in ACE's South East England portfolio. Any ACE funding beyond 2017/18 will continue to be dependent on CDC's financial and 'political' support.

8.2.2 Capital funding

Chichester District Council's grant of £500,000 towards RENEW has been paid in full.

West Sussex County Council (WSCC)

8.3.1 Revenue funding

- a. 2014/15 is the final year of the current agreement with WSCC.
- b. Discussions have been opened with WSCC about ways in which its revenue support for CFT can be continued through direct commissioning criteria.

8.3.2 Capital funding

WSCC's capital grant of £1.5 million was made to CFT as one of 'the strategic economic assets of the County', and has been paid in full.

CONCLUSION

In July 2014, the renewed Festival Theatre re-opened, on time and on target. It was a remarkable achievement for everyone involved. The Theatre in the Park in 2013 ensured that CFT did not turn away its hard-won audiences which would have been an inevitable consequence of closing completely during RENEW. However, no-one expected that Festival 2014 would be CFT's most successful season yet, with over £5.5million in box office sales. An average of 95% capacity for Festival 2014 was achieved, attracting over 40% new bookers to the Theatre. These results are a testament to the far-sighted support of CFT's Board, CDC and all those who made it possible for CFT to achieve its £22m fundraising target for RENEW, and their faith in the Theatre's future.

Having succeeded in reopening the Festival Theatre, the aim is to make the most of all the opportunities offered by the new building as creatively as possible. It will also be vital to monitor closely the running costs of the renewed building.

2014/15 was the final year of CFT's three-year RENEW Transition Period. The Trustees of CFT had agreed a total deficit budget for the three-year period of £4m. The projected deficit for this period to 31 March 2015 stands at £2.8m.

CFT is looking forward to the continued support of Chichester District Council, and all its public and private funders, on which its future will depend.

*Alan Finch
Executive Director
Chichester Festival Theatre
April 2015*