

**TOBACCO
FACTORY
THEATRES**

ANNUAL REPORT

2013/14

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EXECUTIVE SUMMARY

2013/14 was an exciting year for Tobacco Factory Theatres, seeing us break Box Office records, invite a fantastic variety of shows to both our spaces and increase our success as a producing house whilst picking up a Sky Arts Award and an Off-West End Award along the way. Most significantly:

1. We achieved outstanding audience reach and engagement through performances in our theatres, TF+ activities and community classes. With an increased capacity, the theatre was able to welcome more people than ever, with an additional 20,000 tickets sold in 2013/14. For the 4th year in a row Brewery Theatre ticket sales increased and top quality TF+ activities, community classes and performances saw us engage with a further 38,416 people in addition to our performance programme.
2. We delivered an excellent programme of award-winning in-house and co-production successes, which are key to the theatre's ongoing evolution. We worked hard to refocus our support in developing talent and nurturing artists. We were very pleased to launch our first Associate Artist Scheme and look forward to sharing the production ideas of 5 inspirational artists. Also, having expanded our work with Emerging Directors we have seeded a major new strand for the future. The employment of a new Director in Residence through a BBC Fellowship grant, and our work with a number of rising directors throughout the year, are part of our ongoing commitment to growing and keeping talented theatre makers working in Bristol.
3. In August 2013 we made an incredible transformation to the Factory Theatre with an upgrade to brand new comfortable seating. The investment was undertaken to increase audience capacity, to improve customer comfort and allow better sightlines in the auditorium, whilst retaining the character and flexibility for which the space is known.
4. Our expansion over the last few years, including the addition of rehearsal spaces and another performance space, has placed increasing tension on our name. We discussed this issue as a team and in August we unveiled a small but crucial change to Tobacco Factory Theatres.



ARTISTIC PROGRAMME

Our programme of high quality work has continued, with a combination of well-loved mainstays, exciting touring companies and in-house productions proving a winning combination to satisfy our diverse audiences.

The annual pillars of our programme were particularly noteworthy this year. Shakespeare at the Tobacco Factory produced a warm and witty *As You Like it* and forayed into non-Bard territory with their beautifully executed version of Tom Stoppard's *Arcadia*. The beloved Opera Project enjoyed a sell-out run with *The Magic Flute* by Mozart, which was highly praised by audiences and reviewers alike. Christmas saw us once again producing brand new shows for both our Brewery Theatre and Factory Theatre spaces. *The Last Voyage of Sinbad the Sailor* and *Super Sam and Mega Max Save Christmas* delighted audiences and proved extremely popular, with both shows breaking previous Box Office records (See In-House and Co- Productions).

September 2013 saw us host the brilliant biennial *Bristol Festival of Puppetry*, with over 25 performances from the best local, national and international talent drawing new audiences and global visitors. Highlights included The Paper Cinema's *Odyssey*, Ulrike Quade Company's *Munch and Van Gogh*, Nordland Visual Theatre's *Vindstille* and the eclectic post show *Smoking Puppet Cabaret*, which packed out the Factory Theatre Bar. October brought puppetry back to the Factory Theatre with Pickled Image's *Shop of Little Horrors*.

Our other regular festival, Mayfest, delivered yet another programme of playful events, with the Brewery Theatre hosting the remarkable and unique John Moran. In the same season two huge, era-spanning plays told stories of Bristol past and present. Splice Theatre's *The Dug Out* and *Hot Air* from Myrtle Theatre Company brought true tales of the city and its inhabitants to life.

The programming of Edinburgh hit *Dark Vanilla Jungle*, iconic wordsmith Kate Tempest's *Hopelessly Devoted* (her second play produced with Paines Plough) and Chris Goode's *Infinite Lives* heralded a new level of quality programming at the Brewery Theatre. Featuring a mesmeric solo performance from actress Gemma Whelan, *Dark Vanilla Jungle* was a searing, urgent piece we were proud to



ARTISTIC PROGRAMME (CONTINUED)

share with our audiences; *Hopelessly Devoted* was a titanic hour of music, poetry and theatre with an important social message and *Infinite Lives* combined a wealth of theatrical talent, including writer Chris Goode, actor Ray Scannell and composer Timothy X Atack. Providing some comedic relief, we were delighted to have Living Spit bring songs and silliness to the Brewery Theatre with *The Six Wives of Henry VIII*. Ace duo Stuart McLoughlin & Howard Coggins astounded audiences with their musical ability, comic timing and vague grasp on historical facts.

We took our audiences out of BS3 to enjoy a site specific performance of *Death and the Ploughman*. This promenade production gave audiences the chance to experience theatre under the stars at Arnos Vale Cemetery and included evocative installations and a community chorus.

High calibre touring productions were brought to us from companies including Opera Up Close, Filter Theatre and Out of Joint. It was a pleasure to be able to offer our audiences another opportunity to enjoy opera in an intimate setting, this time with Opera Up Close's *La traviata*. Filter Theatre returned with their irreverent and raucous *Twelfth Night*, and the mighty Out of Joint visited with *Ciphers*, an intriguing look at identity and espionage.

We expanded our production portfolio to include seven new in-house and co- productions, including Kristen and Davy McGuire's *Paper Architect*, and Kid Carpet's *Blast Off!* (see In-House and Co- Productions).

Comedy is always popular at Tobacco Factory Theatres and this year was no exception. Our consistently strong line-up included performances from many household names, including Phil Jupitus, Stephen K Amos, Sean Hughes and Tobacco Factory Theatres favourite, Mark Thomas. We were delighted to invite Daniel Kitson back again for another idiosyncratic, captivating performance in the Factory Theatre and 2013's Brouhaha brought us shows from Richard Herring, Josh Widdicombe and Stewart Francis.



IN-HOUSE AND CO-PRODUCTIONS

The last year has seen us grow significantly as a producing theatre. Our in-house Brewery Theatre based Christmas show was the Box Office busting *Super Sam and Mega Max Save Christmas*, which had over 4,000 children and their families attending. Meanwhile in the Factory Theatre, audiences were charmed by *The Last Voyage of Sinbad the Sailor*. Created by many of the team behind previous festive hits *Cinderella: A Fairytale* and *Ali Baba and the Forty Thieves*, this show also broke previous Box Office records, being enjoyed by over 15,000 people.

To further delight young audiences and their families we presented *Blast Off!*, our co-production with Kid Carpet. The show had over 60 performance dates around the country, including 10 at the Brewery Theatre, and reached over 4,500 children and their families. The Brewery Theatre was also the setting for our production of the première of new Chris Goode play *Infinite Lives*, which was described as “uncomfortably prescient” and awarded 4 stars by The Guardian.

We were incredibly pleased to work in association with Kristen and Davy McGuire on *Paper Architect*. Co-produced by the Barbican, this delicate, intricate piece was amongst The Observer's Top 10 best theatre shows of 2013.

Further afield, our production of *Cinderella: A Fairytale* transferred to London's Unicorn Theatre, collecting an Off-West End Award. Previous Box Office record-breaker *Hansel and Gretel* transferred to Birmingham and former Play, Pie and a Pint hit *Banksy: Room in the Elephant* was an Edinburgh smash, selling out to critical acclaim.

However, the highlight of the strongest annual production portfolio this theatre has ever had probably came courtesy of *Dracula*, our co-production with Mark Bruce Company. Their haunting interpretation of the Bram Stoker classic enchanted audiences around the country, including an unprecedented sell-out four week run at Wilton's Music Hall, and won a prestigious Southbank Sky Arts Award. The production will tour again in 2015; with us again working as integral co-producers.



EDUCATION, PARTICIPATION & ENGAGEMENT

In 2013/14 we continued the theatre's pioneering initiative DNA (Developing New Audiences), taking high quality theatre out into Bristol's local communities. The scheme gave people who rarely or never experience live performance the chance to see it on their own doorsteps. 2013/14 saw DNA visit Bridge Learning Campus Primary to deliver its first project in a primary setting. Kicking off with a performance of his new show *Blast Off!*, Kid Carpet went on to involve 720 children as part of a 4 day project, culminating in a performance to the whole school.

The theatre continued to increase the number of young people that it worked with through participatory activity, including a very successful Summer School for young people aged 13 -18. We ran a series of workshops in primary schools to accompany *The Last Voyage of Sinbad the Sailor*, plus post-show workshops and show-and-tells during the run of the play. We also expanded the number of show-based workshops for children throughout the year.

Back in our studios and theatre spaces, a whopping 35,784 people attended a community class or community performance. We were also pleased to host 20 post-show or lunchtime talks, giving audiences greater insight into productions and the chance to engage with visiting creatives.

October 2013 saw company Just Jones & present their new modern-day adaptation of *An Enemy of the People* in the Factory Theatre. As part of this production we worked with the company to recruit a sixteen-strong chorus of local people aged between 18 and 68, who took part in a series of workshops and rehearsals before performing alongside the professional cast for six performances.

Also in October 2013, the theatre commissioned Myrtle Theatre Company to consult on our provision of work for children and young people, to inform our future plans. We are delighted with their recommendations and will appoint a Children and Young People Director in 2014.



CREATIVE DEVELOPMENT

Tobacco Factory Theatres plays a pivotal role for the city in developing artistic talent and supporting the flourishing community of artists that make Bristol the best place to create work outside of London.

In 2013/14 we hosted 16 artists residencies across theatre, dance, new writing and puppetry, including artists Stand + Stare, Karla Shacklock and Green Ginger. The work was shared with a further 183 theatre practitioners. *Prototype* celebrated its 5th birthday, promoting the sharing of new work and fresh ideas with an interested and supportive audience. It has continued to thrive in partnership with Theatre Bristol, with 18 companies/artists presenting work across 3 events. We were also pleased to host a special event, *Performing the Freak*, a daylong examination of the representation of monstrosity in performance, presented in collaboration with Wattle & Daub Figure Theatre.

The theatre facilitated *Script Space* (our open application competition to discover new writing talent) to a huge amount of applications yet again. Three writers undertook residencies to develop their scripts, including a script-in-hand performance for an invited audience. The theatre has entered a partnership with the Writers Forum, which has seen us host regular meetings for the reading and analysis of new work, plus studio script development days, 2 of which were followed by script-in-hand readings for the general public.

We introduced a brand new series of regular classes for artists (the PE Class) and offered masterclasses with Gecko, Just Jones &, Vamos Theatre, Lee Simpson, and Myrtle Theatre Company.



AUDIENCE DEVELOPMENT

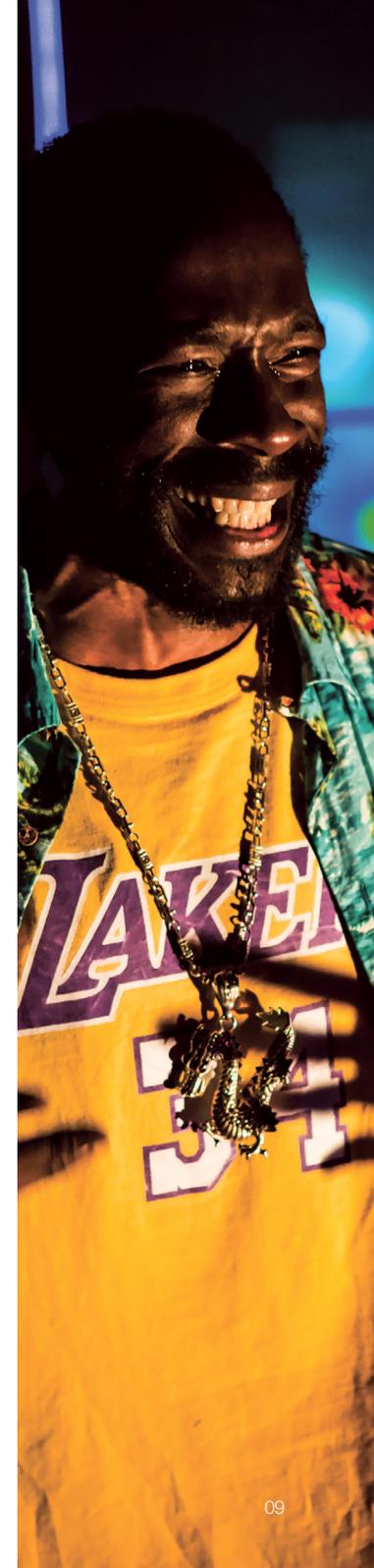
Following a period of research, the theatre installed leading Box Office system Spektrix in July 2013. This has transformed the theatre's approach to data collection and analysis. Crucially, the process of switching Box Office systems allowed us to clean data from recent years, ensuring our mailing lists are relevant and up to date. This allows us to be far more efficient at targeting our audiences for particular campaigns and talking to them in a more personal way. Using this information we aim to look at detailed audience development plans for 2015-18, particularly in relation to targeting new audiences in certain areas of the city.

Our improved online experience for audiences, as a result of installing Spektrix, increased our digital reach in 2013/14, with a rise in our following on social media platforms and significant growth in page views across the year, up from 812,201 in 2012/13 to 1,152,284. The website was upgraded through Spektrix to enable a streamlined and more intuitive booking process. The planned new website was delayed due to other financial priorities, but the theatre has now committed funds for 2014/15.

Tobacco Factory Theatres was voted Best Theatre in the South West by Netmums, the UK's biggest online parenting site – a unique endorsement by a significant audience segment and part of an increase in interaction with online publications.

The theatre held an away day in July 2013 with Ruth Kapadia from Arts Council South West to look at the Equality Action Plan. As a staff team we discussed our strengths and weaknesses at length and the senior management team are now tasked with creating the theatre's action plan. We delivered 5 BSL interpreted performances in our 2013/14 programme and are committed to continuing to grow our deaf and hearing impaired audience through targeted marketing and further BSL performances in the future.

We continue to be a key part of the Audience Agency's Audience Focus project, a cluster group for Bristol that brings together the marketing teams from numerous organisations to share data and knowledge, with the aim to better understand audiences in Bristol and beyond.



STAFFING

We were pleased to appoint several new additions to The Board of Trustees, welcoming Andrew Allan-Jones, Bertel Martin and Kate McGrath.

Chris Swain left the position of Brewery Theatre Technician and was replaced by Matt Smee. Joe Roberts departed as Marketing Assistant with an interim replacement of Alice Baynham. Sophie Jerrold left the position of Development Director and we were delighted to attract Stephen Last to the post. We also brought additional capacity into the Finance Department to reflect the increase in turnover from £1.3m to £1.9m in the last three years.

As well as hosting a week of work experience, the theatre housed 2 interns in 2013/14 as part of our ongoing relationship with HE provider Bristol Old Vic Theatre School. The students worked with the Marketing Department as part of their one year Theatre Arts Management Course. We remain part of the Bristol-wide consortium project with the Creative Employment Programme and will be continuing to work with the scheme to appoint an intern in 2014/15.

The theatre initiated a focus on emerging directors in 2013/14, in partnership with the Bristol Old Vic Theatre School. This resulted in the creation of the new role of Director in Residence. Funded by the BBC Performing Arts Fund, this fellowship brings additional capacity to the programming team as well as supporting the skills development of an emerging new talent. The role was filled by Nik Partridge, who directed our production of *Infinite Lives*. This work is part of our commitment to stop talent leaving Bristol for London, and offers real skills development for our future workforce.



FUNDRAISING

2013/14 saw us far exceed our targets for contributed income for the year – aiming for £180,000 we raised a total of £252,000. This has been due to a measured and systematic approach to increasing income across all areas of fundraising and thanks to the Arts Council Catalyst grant which increased capacity in the team.

We have particularly focused on developing a strong membership scheme and individual giving during the year and now welcome over 300 members. We are confident in our projections for future years that we will see contributed income rise to £350,000 in 2014/15.

The past year has also seen the completion of our capital campaign to refurbish the auditorium of the Factory Theatre. We raised £260,000 in just 4 months to complete the project, with approximately half the funds coming from our fantastic audiences, who sponsored 350 seats, and two major donations from Simon Inch and John and Susan Hart. The remainder of the funds came from Arts Council England, Biffa Award, Bristol City Council and the SR and PH Southall Charitable Trust, plus the generous contributions of our business donors, DAC Beachcroft, Nisbet's, Bristol Beer Factory and 33.

We also began work on our major donor programme to develop a new production fund, and started the long term process of relationship building with local and national charitable trusts – this work will bear fruit in 2014/15 and beyond.

2013/14 saw continued growth in our now 30-strong Business Club membership. We joined Business West and gained access to additional resources, networking and training. We continue to seek collaboration with other sectors to increase our revenue.

The Development Department cultivated links with the University of the West of England Commercial Ventures team to support our success with new funding areas outside the cultural section, particularly with the West of England Local Enterprise Partnership Growth Fund.



THANK YOU TO OUR SUPPORTERS AND SPONSORS

Many of the achievements outlined in this report would not have been possible without the generous support of numerous individuals, grant-making trusts and companies.

We are particularly grateful to the 380 people who bought a seat and the hundreds more who donated to help support the transformation of the Factory Theatre seating. We are indebted to the major supporters of the seating appeal; Simon Inch, John and Susan Hart, Biffa Award, SR and PH Southall Charitable Trust, DAC Beachcroft, Nisbet's Charitable Foundation, Bristol Beer Factory and 33.

We are immensely grateful for the generous support of our Friends, Champions, Patrons and Benefactors during the year.

PATRONS

Martin and Mary Bailey
John Bedford
Rebecca Channack
David Croom
Joanna Cullum
Ann Eggers
Jack and Rosemary House
Ruth Illston
Paul Norris & Geraldine Winkler
Tim & Liz Robertson
Peter Sapsed
Andrew & Decia Smith
Andrew Whitelaw

BENEFACTORS

Geoff Clements
Betty Cook
Simon Davies
Alec Ewens
John & Susan Hart
Simon Inch
Vivien Kies
Tim & Judith Lockwood Jones
Julian Thomas



Thank you to IOP Publishing who sponsored the Christmas production of *The Last Voyage of Sinbad the Sailor*.

IOP Publishing

Thank you to the BBC Performing Arts Fund for their support of Theatre Fellow Nik Partridge our Director in Residence.



Thank you also to all our Business Club members:



Thank you to Arts Council England, Bristol City Council and Garfield Weston Foundation for their support of all our work throughout the year.



FINANCE

Income significantly increased, with our overall turnover rising to £1.92 million, over £350,000 greater than target. The lion's share of this increase came from ticket sales; our Box Office turned over £1.15 million in the year. We increased our direct spend to £1.11 million: the majority of this was direct payments to artists and companies, either visiting or working with us on our own productions - we spent £1.03 million in this area.

Our running costs were greater than expected, largely due to costs associated with capital projects, but the increases in income meant that overall we were very close to target, with a deficit of £31,000 versus a budgeted deficit of £30,000. We carried forward reserves of £22,000.

THE NUMBERS

Tobacco Factory Theatres continued to increase its outstanding reach and engagement this year with 135,437 people engaging with our work.

- 98,743 people watched a show at one of our theatres - a 20% annual increase in the number of people watching a performance.
- A further 35,784 people attended a community class or community performance.
- 352 artists and theatre makers engaged with the theatres through the targeted work of TF+.
- Audience attendance over the year was 84% of capacity.
- Contributed income increased three-fold on the previous year to £252,000.
- Earned income was 83% of turnover.



IMAGE CREDITS

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Dracula by Mark Bruce Company in association with Tobacco Factory Theatres, Pavilion Dance South West and Wilton's Music Hall. Photo: Farrows Creative.

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Tom Stoppard's *Arcadia* by Shakespeare at the Tobacco Factory. Photo: Graham Burke.

Artistic Programme (Continued)

Chris Goode's *Infinite Lives* by Tobacco Factory Theatres. Photo: Paul Blakemore.

In-House and Co-Productions

Super Sam and Mega Max Save Christmas by Tobacco Factory Theatres with Rannel Theatre Company. Photo: Farrows Creative.

Education, Participation & Engagement

The Last Voyage of Sinbad the Sailor by Tobacco Factory Theatres and Travelling Light. Photo: Farrows Creative.

Creative Development

The Depraved Appetite of Tarrare the Freak by Wattle & Daub Figure Theatre. Photo: Paul Blakemore.

Audience Development

Banksy: The Room in the Elephant by Tobacco Factory Theatres and The Sum (original co-production with Óran Mór). Photo: Richard Davenport.

Staffing

Ali Robertson, Director of Tobacco Factory Theatres at the Seating Event. Photo: Farrows Creative.

Fundraising

New Factory Theatre Seating. Photo: Farrows Creative.

Thank You to our Sponsors & Supporters

Seating Acknowledgement Wall. Photo: Farrows Creative.

Thank You to our Sponsors & Supporters (2)

Food by Business Club Member Papa Deli. Photo: Stephen Lewis Photography.

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