


IMPACT REPORT

2017/18



A photograph of four young children standing in a row, all wearing bright yellow high-visibility safety vests with reflective silver stripes. From left to right: a girl with brown hair and blue eyes, a boy with light brown hair, a boy with dark curly hair, and a girl wearing a yellow and black Batman cap and a pink t-shirt with a cartoon princess and the text 'little prince'. They are all smiling and looking towards the camera. The background shows an indoor setting with a sign that reads 'THE studio' in a stylized font. The bottom half of the image is overlaid with a dark purple gradient containing white text.

THE
studio

Impact Report 2017-18

Capital Theatres is Scotland's largest independent theatre charity which aims to ensure that everyone has access to the provision of world class arts and culture. Our vision is to inspire a life-long love of theatre by promoting and fostering an understanding and appreciation of the performing arts and cultural heritage.

This Impact Report seeks to demonstrate how Capital Theatres has presented work of the highest quality in 2017-18, which has inspired, developed and engaged audiences. Our charitable activities range from the performances on our stages, making our theatres accessible to a wider range of people, to our learning and participation projects.

In 2017-18 Capital Theatres performed against five key indicators to achieve public benefit;

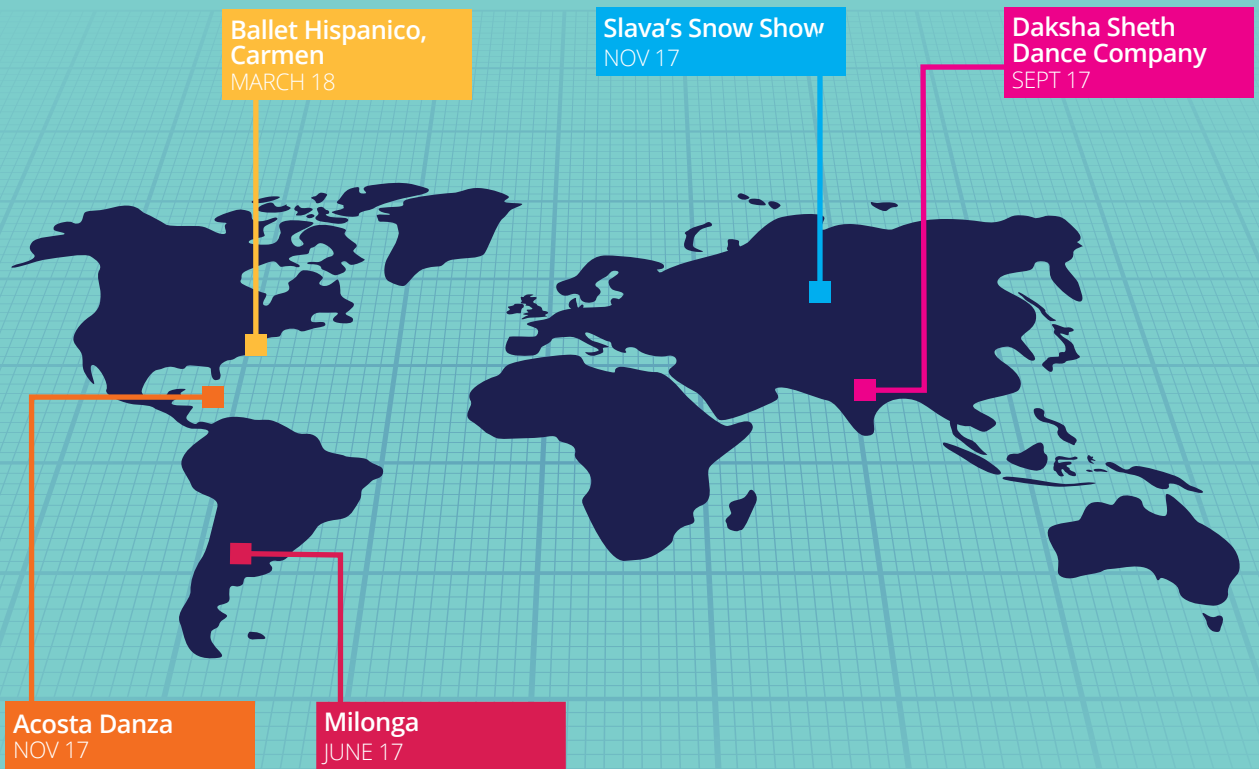
- 1 Ensure that everyone has access to world class cultural provision
- 2 Bring a wide range of productions to our stages to promote and encourage diversity
- 3 Stimulate and inspire through performing art
- 4 Invest in artist and practitioner development to support and sustain the local artistic community
- 5 Encourage and engage those who normally would not, or could not, otherwise come to our theatres

Indicator 1
Ensure that everyone has access to world class cultural provision

PRESENT AT LEAST 2 PIECES OF INTERNATIONAL WORK

>> EXCEEDED

We delivered 5 pieces of international work



PRESENT 10 WEEKS OF QUALITY DRAMA

> MET <

We delivered 10 weeks of drama with audience feedback of 4 stars and above

Curious Incident of the Dog in the Night-time	Feb 17	★★★★★
Nell Gwynn	April 17	★★★★☆
Jane Eyre	May 17	★★★★☆
Death of a Salesman	June 17	★★★★☆
Hedda Gabbler	Oct 17	★★★★
Duet for One	Oct 17	★★★★
The Real Thing	Nov 17	★★★★
Trainspotting	Nov 17	★★★★☆
Pressure	Feb 18	★★★★★
The Weir	Feb 18	★★★★

PRESENT AT LEAST 5 CHILDREN'S SHOWS TO ENGAGE YOUNG PEOPLE WITH THE PERFORMING ARTS

>> EXCEEDED

We presented 7 children's shows

	TICKETS SOLD
Going on a Bear Hunt	2,433
Dinosaur World	1,345
Mr Bloom	733
Fantastic Mr Fox	3,771
Underwater Adventure	1,319
Mister Maker	1,236
Tin Soldier	754

Indicator 2

Bring a wide range of productions to our stages to promote and encourage diversity

PRESENT 6 PRODUCTIONS SPECIFICALLY TO ADDRESS ACHIEVING A MORE DIVERSE PROGRAMME AS OUTLINED IN OUR EQUALITY, DIVERSITY AND INCLUSION STRATEGY

> MET <

We presented 6 productions across the Festival Theatre, King's Theatre and The Studio

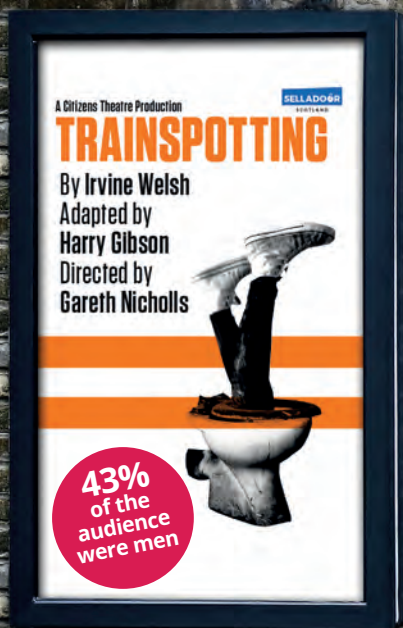
We aim to programme a diverse range of performances to meet the interests of different groups of people. This means that we present big commercially successful productions alongside smaller scale, or less well-known productions, to offer variety and choice to our audiences.

Gender At the King's Theatre our average audiences are 24% men, 76% female.

Ethnicity On average 3% of our audience is BAME (Black, Asian and Minority Ethnic).

Disability on average 5% of our audience tell us they have a disability.

GENDER



ETHNICITY



DISABILITY



*of the audience were BAME

Indicator 3

Stimulate and inspire through performing art

It is important to us that the performances we present in our venues do not just sell tickets but that they also connect with our audiences. After each show we contact customers to ask about their experience. This helps us to understand our audience's appreciation of the show and informs programming of future shows, as well as informing us about how we are performing against other theatres in the UK. The table opposite shows how we performed from August 2017 to January 2018 when customers were asked to rate the show from 1-5.

THE PERFORMANCE OFFERED	UK BENCHMARK	KING'S THEATRE	FESTIVAL THEATRE
A Shared Experience	4.3	4.4	4.3
An Engaging Experience	4.4	4.5	4.4
Learning & Challenge	2.9	2.4	2.8
Energy & Tension	4.2	4.4	4.3
Personal Resonance / Emotional Connection	3.8	3.3	4.2

Indicator 4

Invest in artist and practitioner development to support and sustain the local artistic community

DELIVER 10 PROFESSIONAL DEVELOPMENT WORKSHOPS ENGAGING 200 PEOPLE

>> EXCEEDED We delivered 10 workshops to 468 people

We develop partnerships with a wide range of individuals and organisations working in the performing arts. For the last three years we have run Edinburgh Performing Arts Development Project (EPAD). It is an initiative which links over 300 people working in performing arts, including performers, producers, directors with available venues for performance and rehearsal space, and shares best practice information.

EXAMPLES

Attic Collective workshop with creatives from Nell Gwyn company - globe

18 participants

Sensory storytelling training for care home staff

5 participants

Dance workshops led by international artists from Breakin' Convention

43 participants

Dementia awareness training with staff at Dancebase

20 participants



Indicator 5

Encourage and engage those who normally would not, or could not, otherwise come to our theatres

We believe in everyone's right to participate in the cultural life of their community and to enjoy the arts. We support equal access to the arts and deliver learning and participation projects to encourage and engage a wide range of people; increasing and broadening their cultural engagement. We do our best to make a visit to the theatre as accessible as possible. And when audiences can't make it to us, we take the show to them. Our extensive outreach programme involves projects in schools, hospitals, care homes and community centres.

Our Dementia Friendly project funded by Life Changes Trust has grown significantly in the last three years. Last year we programmed

202 dementia friendly events and activities with 3,958 people attending. These have included dementia friendly drop-in cafes, tea dances, performances, workshops, theatre tours, and outreach events in care homes.

In May we once again hosted Awfey Huge, a relaxed variety show celebrating the talent of young artists within special educational need schools in Edinburgh. In January the annual Cash for Kids Relaxed Panto was held for the fourth year running, where once again, we were able to open our doors to 11 special educational need schools across Edinburgh and the Lothians. Our panto performances were made accessible to children in care through our provision of 500 free tickets.

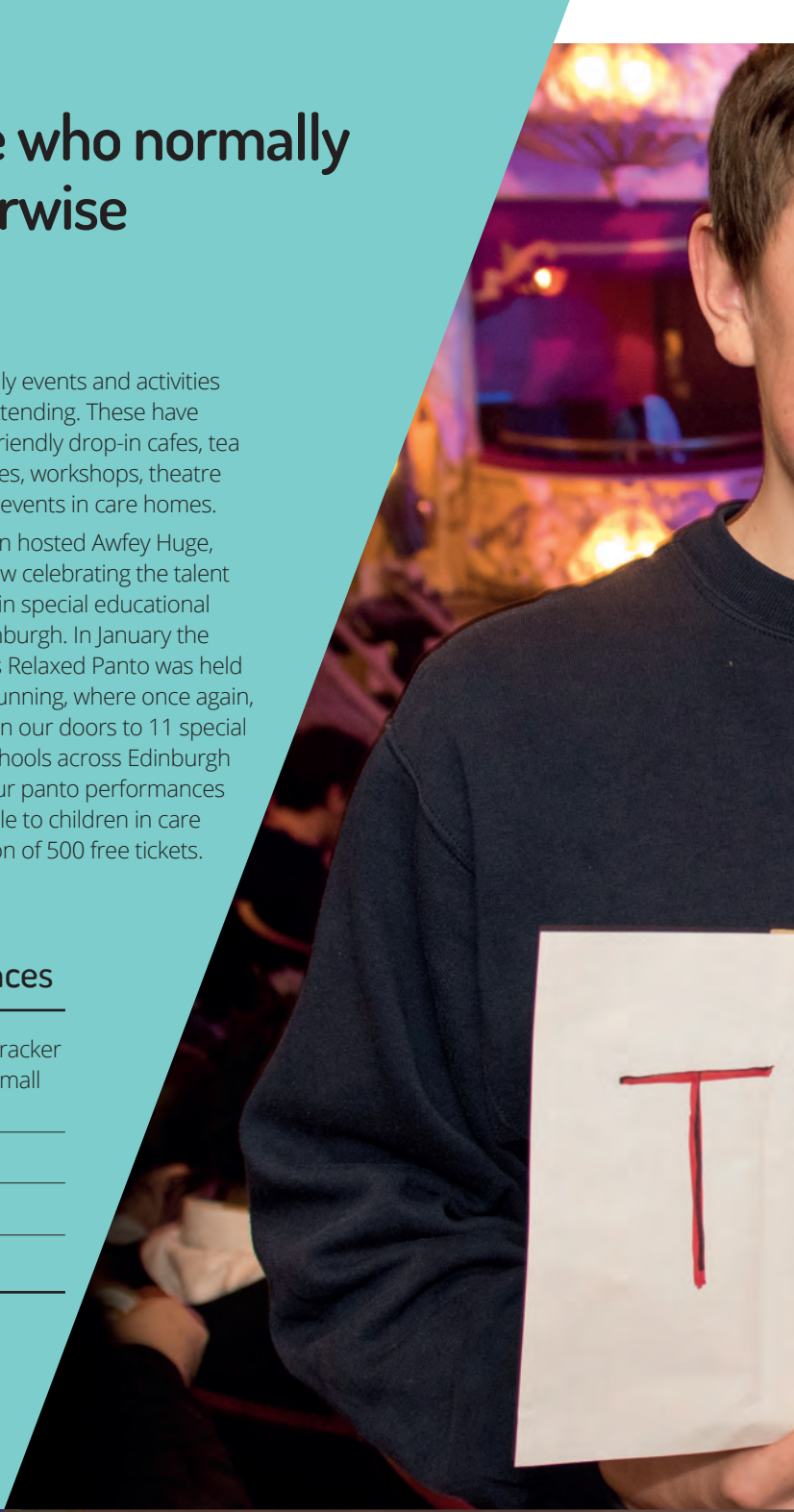
Capital Theatres is at the forefront in the UK of theatres which deliver accessible performances

2 large scale and 1 small scale relaxed performances	>> EXCEEDED	3 large scale Nutcracker and 2 relaxed panto performances and 7 small scale performances of The Attic
25 described	>> EXCEEDED	32 described
15 captioned	>> EXCEEDED	17 captioned
25 sign language	>> EXCEEDED	27 performances

	2016-17	2017-18
Learning & Participation - Number of activities/events	448	329
Learning & Participation - Number of participants	12,393	15,869

“Thank you very much for a fantastic morning watching Cinderella. It was lovely to see all our young people (who can be quite challenging at times) laughing and thoroughly enjoying themselves.”

Rowanfield School
following attendance at the Relaxed Panto Jan 2018





BR, DEMENTIA FRIENDLY PROJECT

BR was a prolific dancer in the 1930's and 1940's touring extensively across the UK and had performed at Edinburgh's Empire Theatre. Having been diagnosed with dementia BR was living by herself at home and refusing any offers of help and support from her family.

BR met with Janice Parker at the Festival Theatre along with two other older dancers from the variety era. Over the course of a year BR became an enthusiastic member of a 'Troupe' of six dancers, spanning three generations, exploring what it meant to dance in the variety era and what it means to dance now. A close family member noted "She's really a changed woman – doing so much at the Festival Theatre has boosted her confidence and given her a new lease on life. She feels valued and appreciated once more".

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