

PROSPECTUS

A REVIEW OF OUR PERFORMANCE AND A GLIMPSE OF OUR VISION

Birmingham's Global Stage

John Crabtree sets the scene while
Mark Smith looks to renew our foundations. **PAGE 02**



Cultural Enterprise

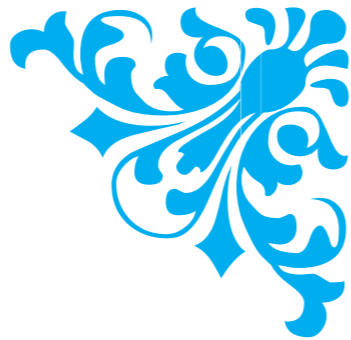
Marc Reeves in conversation with
Chief Executive Stuart Griffiths. **PAGE 07**



Making Moves in 2010

How a unique Triple Bill are establishing Birmingham as an International City of Dance. **PAGE 10**





INTRODUCTION



A Stage for the Best in the World

An introduction from Birmingham Hippodrome Theatre Trust Chair, John Crabtree.

For over 100 years Birmingham Hippodrome has presented the best in arts and entertainment with world class opera and ballet, popular musicals, international dance, comedy and drama together with the best pantomime on the planet.

The turn of the decade has been a challenging time for many. However, total attendances at Hippodrome performances in the last year have been the highest since we re-opened in 2001 following our award-winning redevelopment, confirming our position as the most popular single theatre in the UK.

A diverse and exciting programme has been backed by our production partners, sponsors and donors and most importantly by our patrons.

From the production based on the music of Queen to Joan Collins as Queen Rat; from the *Calendar Girls* to Birmingham Royal Ballet's new *Cinderella*, Birmingham Hippodrome keeps on delivering a programme which is true to our lyric theatre and music hall roots.

Our continuing success on stage has meant that we have been able to invest in the plans we set out two years ago in our first Prospectus.

International Dance Festival Birmingham 2010 won bigger audiences as well as awards; we chaired a successful campaign to establish a Business Improvement District for Southside; and we have started to make a mark on the streets with our *Six Summer Saturdays* programme.

We have expanded our role in promoting the city, taking leadership roles in business and tourism as well as campaigning alongside other cultural organisations.

By any measure – awards, box office statistics or media profile – Stuart Griffiths and his team can be proud of their achievements. I'd also like to express my thanks to my fellow Trustees. Just like actors and dancers, though, we are only as good as our last performance. So, we need to continue to innovate and invest on and off the stage.

As the city transforms around us securing more tourism and investment, Birmingham Hippodrome will keep providing *A Stage for the Best in the World*. To grow the business and achieve the ambitions set out in the following pages, we will rely on partners and supporters more than ever before.

I hope you find this Prospectus of interest and that you will support us by playing an active part in some of our next moves.

John Crabtree OBE

SUPPORTING CAST

Chief Executive: Stuart Griffiths
Birmingham Hippodrome
Theatre Trust Ltd

Registered Charity No 510842

Chair: John Crabtree OBE, DL, D.Univ

Deputy Chair: Steve Wellings

Anita Bhalla OBE

Bridget Blow

Rod Dungate

Claire Ridgway

Hon Alderman David Roy OBE

Mark Smith

The Rt Rev David Urquhart

Birmingham Hippodrome
Theatre Development Trust

Registered Charity No. 511567

Chair: Mark Smith

Fiona Alexander

John Crabtree OBE

Andrew Connors

John Driver

Jayne Herritty

Michael Kuo

Jeremy Millington

Ruth Pipkin

Special Advisor: Digby, Lord Jones
of Birmingham Kt.



Ronnie Bowker (1956-2010)

Ronnie's contribution and support as a Trustee was of enormous value to the theatre. He will be much missed by everyone at Birmingham Hippodrome.



The stage was last rebuilt in phases between 1981-1983.

BUILDING FOR THE FUTURE



Mark Smith, Regional Chair of PwC and Chair of Birmingham Hippodrome Theatre Development Trust, explores why the theatre is embarking on a major new capital appeal and seeking, literally, to re-secure its foundations.

Since 1981, Birmingham Hippodrome Theatre Development Trust has supported the theatre with numerous fundraising initiatives, the most notable of which was the award-winning 2001 re-development.

Raising over £2 million from generous individuals, grant-making Trusts and corporate donors, the Development Trust helped to build the Hippodrome we all know and love today. Unfortunately that scheme didn't extend to the stage itself so the next two years will see another burst of important fundraising activity as we look for a further £1 million.

The stage was last rebuilt in phases between 1981-1983, and we estimate over 650 productions have taken place since then: that's a lot of dancers and tons of very heavy technical kit – often over 4 tons per show! At 25m x 18m, the space is one of the largest in the UK and can accommodate the most demanding touring productions.

Our back-dock improvements from 2001 mean that 'get-ins' and 'get-outs' are some of the swiftest in the business – which is music to the ears of cost-conscious commercial producers and subsidised companies alike.

This also makes the Hippodrome one of the most attractive spaces for the most popular shows and ensures Birmingham experiences big blockbusters like *Chitty Chitty Bang Bang*, *Mary Poppins* and *We Will Rock You*. Shows like BRB's spectacular *Nutcracker* can have as many as 47 stagehands working simultaneously to ensure all the magical moments arrive right on cue.

In the last few years alone, the stage has been flooded with water, iced over, covered in 'snow', accommodated a roller-skate catwalk, been cut open to fix Chitty's secret flying mechanism and played host to fundraising dinners for up to 300 VIPs. Rarely 'dark,' Birmingham Hippodrome's stage is one of the most versatile in the

world and proudly boasts virtually all the greatest names in arts and entertainment over more than a century.

An essential but short period of closure in the Autumn of 2012 will enable us to complete the most important work. We estimate a crew of 30-40 extra staff plus our own core team will be working 24 hours a day for at least three weeks to complete the necessary improvements. The existing staging will be ripped out, the foundations secured and a smooth new surface deployed, the 'dip traps' (the understage network of cables and pipes) will be refrabricated, whilst high above, the dimmer racks will be renewed and new lighting controls fitted.

If you can assist us in our efforts to rebuild the stage and enable new generations to enjoy performances at Birmingham Hippodrome, please get in touch.

There are opportunities for businesses, individuals and Trusts to play a part in securing the theatre's future, and all expressions of interest are welcomed.

For more information please telephone Rob Macpherson, Marketing & Development Director, on 0121 689 3081 or email robmacpherson@birminghamhippodrome.com

TAKE A BOW

The box office and financial accounts provide important indicators of performance. But the views of our patrons, partners and peers provide an even richer perspective.

ENTREPRENEUR AWARD FOR THEATRE CEO



Stuart Griffiths received a Special Award at the Ernst & Young North & Midlands Entrepreneur of the Year Awards, with judges commenting on Stuart's achievements both at the Birmingham Hippodrome and to the city's wider communities.



It is my pleasure to pen a few words of praise, and indeed thanks, to Birmingham Hippodrome for all that it stands for, and specifically for the wonderful association it has with my company – both on and off the pitch!

BILL KENWRIGHT, PRODUCER & DIRECTOR

CREATIVE INDUSTRY PRIZE



We were delighted to win the 'Creative Industry' category at the first Birmingham Post Business Awards where we were described as "... a success story that just continues to get better and better."



WNO has long regarded Birmingham as its second home. Over the years we've built strong ties with the local community as well as winning loyalty and appreciation from the wonderfully supportive audiences.

JOHN FISHER, CHIEF EXECUTIVE AND ARTISTIC DIRECTOR, WELSH NATIONAL OPERA



Birmingham Hippodrome will always be one of the most important dance venues in the country with some of the best facilities for dancers and audience members alike.

MATTHEW BOURNE, NEW ADVENTURES

86
DANCE & BALLET PERFORMANCES
in 2009/10



Birmingham Hippodrome is a great theatre. My spirits were lifted by the sheer beauty of it the minute I walked in.

JOHN CLEESE

50% OF ALL OUR PERFORMANCES WERE MUSICALS
in 2009/10

FIRST UK THEATRE TO GAIN ISO 14001



We're the first theatre in the UK to be registered to this international standard for Environmental Management Systems.



... commitment to broadening the Hippodrome's audience was apparent throughout every aspect of the theatre. We look forward to working with you again in future.

JAN RYAN, UK ARTS INTERNATIONAL, PRODUCER, THE HARDER THEY COME



The Hippodrome in Birmingham, now, that is a room. Renovated without losing its shape or intimacy, it's the perfect model for older theatres that want to modernize.

DARA O BRIAIN FROM HIS BOOK 'TICKLING THE ENGLISH'



20 YEARS OF BRB

After twenty years housed at Birmingham Hippodrome, part of Birmingham Royal Ballet's success in the city is due to the venue's dedicated workforce, its world class facilities both on and off stage and a committed audience base that returns to the Midlands' number one theatre time and time again to watch a wealth of first class performances.

DAVID BINTLEY, BIRMINGHAM ROYAL BALLET



Birmingham Hippodrome has gone from strength to strength in its remit to appeal to the widest possible audience by presenting a hugely varied artistic programme.

SIR CAMERON MACKINTOSH



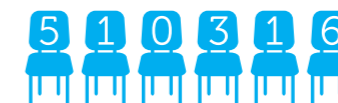
We are proud to have been a Hippodrome charity partner, offering us wider recognition and a higher profile. It was particularly enjoyable to work on Calendar Girls, an inspiring real-life story. Hopefully we'll see an increase in funds for research into blood cancers.

JACKIE KELLY, CURE LEUKAEMIA (PICTURED WITH OTHER GUESTS AT A CALENDAR GIRLS RECEPTION)



More people see the Hippodrome panto than any other in the UK and every performer sees a Christmas spent at the Hippodrome as the jewel in the crown of pantomime theatres.

MICHAEL HARRISON, QDOS PANTOMIMES



SEATS SOLD

in 2009/10



INTERNATIONAL DANCE FESTIVAL BIRMINGHAM 2010



IDFB WINS GOLD

2010 Heart of England Excellence in Tourism Awards.

I'm thrilled to have presented L'Allegro, il Penseroso ed il Moderato for the people of Birmingham. The Hippodrome is a wonderful theater and there's great Chinese food in town.

MARK MORRIS, CHOREOGRAPHER

IDFB provides a fantastic opportunity for audiences in the West Midlands to see international dance of the highest standard and participate in dance activity in a range of spaces and contexts.

ROS ROBINS, REGIONAL DIRECTOR, ARTS COUNCIL ENGLAND

IDFB is a great example of why Birmingham is a cultural capital – world class activities which engage local people, bring economic benefits to the city and help to raise our profile as a great place to live, work and visit.

SHARON LEA, STRATEGIC DIRECTOR, ENVIRONMENT & CULTURE, BIRMINGHAM CITY COUNCIL

OUR VISION



We undertook a major review of our Strategic Plan in 2010, which included refreshing our vision, mission and aims for the next three years.

We will become an internationally recognised 'Cultural Enterprise'.

*Alongside our resident partners, we will establish Birmingham as an **International City of Dance**.*

*As a key anchor of the city centre's southern expansion in a regenerated **Southside**, we will attract more visitors, more often to an area with an improved environment and identity.*

*We will grow our **physical and creative capacity** to produce new performances and new experiences, and expand the breadth of our business.*

OUR MISSION

*To provide the **best theatre experience** possible.*

A GRAND TOTAL OF 391 PERFORMANCES
in 2009/10




OUR AIMS

To provide a performance programme of the highest quality, featuring the finest UK and international companies and productions.

To continue attracting the largest audience to a single theatre in the UK.

To be accessible to everyone, engaging with people of all ages and backgrounds.

To provide valued service to all our visitors.

To ensure our business practices are as safe, sustainable and efficient as possible.

To utilise the widest range of skills and talents in employment and governance and provide a progressive workplace, actively promoting personal development, equality and fairness.

To play a leading role in Birmingham's economic and cultural development.

To build sufficient resources to maintain independence, achieve organisational objectives and enable ambitious development.



BECOMING A 'CULTURAL ENTERPRISE'



West Midlands editor of TheBusinessDesk.com Marc Reeves spoke to Chief Executive Stuart Griffiths about how Birmingham Hippodrome's vision to be a 'Cultural Enterprise' is progressing.

When Stuart Griffiths arrived at Birmingham Hippodrome, he inherited an organisation and building that had undergone a remarkable transformation thanks to a state-of-the-art refurbishment programme.

Now almost ten years down the line, the Hippodrome remains the UK's highest-attended theatre in terms of ticket sales and generates surpluses that continue to underpin a rigorous artistic programme, as well as unlocking an increasingly ambitious vision of the future.

That vision will see the Hippodrome become an even more integral part of the region's cultural sector, of Birmingham's business community, and particularly of the city's infrastructure. Its immediate neighbourhood will be transformed by the redevelopment of New Street Station, the Big City Plan and the regeneration of Southside.

"I think there's always been a collaborative approach in this city where big cultural organisations have got together to make something really special. There are more tickets sold for culture and there are more significant cultural organisations in this city than anywhere in the UK outside London."

With culture playing such a big part in the regional economy, doesn't Stuart fear for a future defined by dwindling public funding to the sector? With a healthy box office

and a varied programme, the Hippodrome is proud of the fact that it does not receive a penny of public subsidy, but Stuart is clear about the linkages between the commercial and funded ends of the arts sector.

"It's a complex web of interdependencies. Many highly popular productions that come to us as successful West End shows actually started out as new works that only the funded sector could produce. Take Les Misérables, for example, which started life in the publicly funded RSC."

"It's undoubtedly going to be a difficult time for many organisations, but I think the kind of collaboration we're so good at in Birmingham could really help arts companies to pool resources, make savings and work more closely and creatively together."

It's the Hippodrome's role as a 'cultural enterprise' sitting firmly at the heart of the region's cultural economy that Stuart wants to develop. Evidence of this was given a boost in November when proposals for a Southside Business Improvement District were approved by local businesses. Stuart, as Steering Group chair, was instrumental in the ballot's success.

"The biggest difference is going to come from the redevelopment of New Street Station which will bring a big public entrance right on our doorstep."

"And the new Big City Plan talks about Hurst Street as 'festival street'; about creating a more useful and much more interesting public realm outside the theatre."

But Stuart's ambitions for the Hippodrome go further, with a vision for the theatre that redefines what it does beyond the venue's physical bricks and mortar and develops its role as a catalyst for culture across the city. How can we extend our reach? How can we engage with more people?

"It's about taking work beyond the main stage; presenting work such as we did last summer with a programme of street theatre; taking high quality experiences beyond our four walls, putting it in front of people on a Saturday afternoon when they're out shopping."

"It's about how we might encourage more creative organisations to come to this part of the city and work in an environment where there is a big theatre, a ballet company and a dance development agency already established. It's about how we can operate on a whole range of business levels."

"We can offer our support as a significant organisation, with a big infrastructure. That support could come in terms of investment, a supportive creative environment or whatever they need."

So a vision of a revitalised Southside is starting to take shape around a Hippodrome theatre that is both reassuringly familiar but is also evolving into a new force for cultural enterprise in the region.

In the new austerity economy, in which the arts compete for ever more dwindling resources, Stuart may be just the cultural entrepreneur the sector will come to rely upon in the years ahead.



SOUTHSIDE TAKES CENTRE STAGE

Like BRB, Glenn Howells Architects celebrated its 20th anniversary in 2010. Its eponymous founder started the practice as architect for the Custard Factory whilst more recent projects include the award winning Number Eleven Brindleyplace. Glenn has taken a close interest in Birmingham Hippodrome and Southside.



Birmingham Hippodrome is a really important, versatile and amazing outfit – a national attractor on a level with the RSC and ROH. It has a major role to play in attracting tourism and investment into the city.

Glenn thinks Birmingham's Big City Plan – the 20 year, city centre "fine wiring diagram" – is very important to the theatre and could not come at a better time. He believes that Hurst Street – on which Birmingham Hippodrome sits – will become a main axial route in the city centre, almost on a par with New Street and Corporation Street.

The Big City Plan focuses on five areas of transformation including New Street Station and Southern Gateway. Just as the Royal Opera House and Tate Modern have played significant roles in the development of Covent Garden and Thameside, so the Hippodrome will play a leading part as these two areas are linked.

Meanwhile, Glenn thinks the Big City Plan provides an opportunity to make the connections between areas of the city centre and various cultural venues a world class experience: "Currently, the routes are confused, inconsistent and not very enjoyable.

"Turning the area in front of Birmingham Hippodrome into a high quality and better defined space, free of traffic, will be critical to establishing Hurst Street as a really important connection."

For the Hippodrome, the development of New Street station together with the expansion of the City Core southwards including the redevelopment of the Wholesale Markets site provide us with an opportunity to capture the attention and spend of a wider audience. "This could be played out in a way not seen before in Birmingham" says Glenn.

BUSINESS IMPROVEMENT DISTRICT

Birmingham Hippodrome is playing a leading role in the development of Southside. The theatre sits at the heart of an area which includes the Chinese Quarter and Gay Village, Arcadian Centre, Radisson Blu Hotel and O2 Academy. Our Chief Executive Stuart Griffiths chaired the Southside Steering Group which won resounding approval from businesses to establish a Business Improvement District (BID) for the area in November 2010.

Through an additional levy on rates, Southside BID will fund initiatives to improve the local environment; enhance the identity of the area and strengthen its ability to capitalise on major development opportunities, including New Street Gateway and the Wholesale Markets site.

During its five year term, it is anticipated at least £1.75 million will be generated to fund additional projects and services. Southside BID will start operating on 1 April 2011.



SHOWBUSINESS IN THE COMMUNITY

Birmingham Hippodrome is committed to improving access and participation. We offer a range of opportunities designed to challenge, inspire and engage everyone.

ACCESS & ENGAGEMENT

In the last year, over 15,000 school children have visited the theatre to see performances with their schools and we have offered workshops, theatre days, open rehearsals and training days to over 2,000 young people and teachers.

We also offer a range of regular concessions and standby seats to virtually all performances. In 2009/10 the Hippodrome sold 24% of tickets at a discount for education, audience development and access categories. The discounted value of these sales equates to a contribution by the Hippodrome of £852,354.

We remain committed to encouraging new attendees to sample our performances, especially those from disadvantaged backgrounds, young BME patrons, or

from neighbourhoods and communities that are not normally represented in our regular audience.

From April 2009 to March 2010 we welcomed 55,782 first-time bookers who purchased a total of 172,606 tickets.

As part of the Arts Council's *A Night Less Ordinary* from April 2009 to March 2010, we issued 3,605 tickets to 2,063 customers aged 26 and under of which 84% were first time bookers.

We continue to offer assisted performances for our disabled patrons and in the last year we delivered 14 signed, 16 audio-described and 13 captioned performances.

4% of our audience have taken advantage of our access discounts, accounting for almost 19,000 tickets which equates to a subsidy per ticket of £12.46.



A 'curtain raiser' with Stratford-upon-Avon College students for Matthew Bourne's *Swan Lake*.



A collaborative project with Welsh National Opera and 125 children and staff from four Birmingham primary schools (two special needs) and Ex Cathedra Junior Academy of Vocal Music, culminating with a premiere performance of 'The Song Contest of the Birds & Beasts', performed on our main stage.

SIX SUMMER SATURDAYS

Summer 2010 witnessed Birmingham Hippodrome expand its activity off the main stage, adding value to the visitor experience and reaching new audiences.

Six Summer Saturdays was a pilot programme of free outdoor theatre in four major city centre locations.

Over 100 established artists performed more than 220 free shows for the first time in Birmingham.

An estimated 100,000 people on Birmingham's busiest shopping streets and public squares experienced the shows.

In excess of 18,000 of our existing audiences for *The Sound of Music* and *Joseph* were able to enjoy the fun as they arrived and left the theatre.



BIRMINGHAM: AN INTERNATIONAL CITY OF DANCE

The relationship with our resident partners, DanceXchange and Birmingham Royal Ballet, provides the foundation for our ambition to establish Birmingham as an international city of dance.



IN CONVERSATION WERE:



Christopher Barron

Chief Executive of Birmingham Royal Ballet, which marked its 20 years in Birmingham during 2010.



David Massingham

Artistic Director of DanceXchange and Co-Artistic Director of International Dance Festival Birmingham. The dance house develops, produces and programmes dance internationally, nationally and regionally.



Stuart Griffiths

Chief Executive of Birmingham Hippodrome and Co-Artistic Director of IDFB, Stuart has steered the theatre's rise in dance audiences in the last ten years. Dance accounts for over one third of the theatre's 500,000 annual ticket sales.

Dance's Growing Popularity

CB: Audiences are much better balanced these days. Men have discovered ballet now and are captured at their first visit. We have rejected ballet as something exclusive. It is a very good night out – wonderful music, fabulous scenery, large show, great expression.

DM: A lot of dance has grown through the school system. We are now realising the benefit.

SG: And we can't underestimate the impact of a few individuals such as Matthew Bourne – he has introduced an awful lot of people to dance.

DM: Riverdance was the surprise hit – an eight minute interval act at the 1994 Eurovision Song Contest turned into a worldwide dance sensation.

CB: Dance is such a broad church. The respect between dance forms has grown hugely.

SG: I agree. A lot of people watching Riverdance or Matthew Bourne might not think they are going to a dance show as such ... it's pushed dance out of its niche onto a popular stage. Now we can have ballroom shows, street dance and even Irish dancing on big stages.

Birmingham: Dance Hub

DM: Birmingham has long recognised its young demographic and multicultural nature – dance fits incredibly well with that. It crosses cultural boundaries.

SG: Well, it was the city's visionary step of inviting Sadler's Wells Royal Ballet to come and be Birmingham Royal Ballet. Nobody had ever done anything like that in this country.

CB: Back in the 1980s our company did 2-3 weeks touring to the Hippodrome; by 1992/3 we were up to nine weeks. That's an extraordinary growth. The move from Sadler's Wells took place during a recession ... it happened when 'push came to shove' at another time. I'm curious to know what 'push comes to shove' will achieve this time.

From Motor City to International Dance City

SG: We could build and house a dance community – draw a range of dance practitioners and all the creatives involved. We'd become a visitor attraction (I'm not talking about a theme park), something that allows people even more access and engagement.

CB: The big ballet cities are London, Tokyo and New York. You'd place Birmingham alongside San Francisco, Paris, Milan, Stuttgart, Berlin and Melbourne. Birmingham has got a unique quality: it can show all types of dance.

SG: My thing would be to make our building more public, more open, and make our own creativity more visible.

DM: The West Midlands has more dance artists than any region outside London. Our proximity to London is an advantage.

SG: Wouldn't it be fantastic to have our own contemporary company – like New York's Alvin Ailey – based in Birmingham, rooted in the diversity of this city.

CB: We cannot live in this city unless we engage. Our 10 year plan, Dance Track, is helping us to become more reflective of Birmingham, starting from six-years-olds. Gradually the faces and old prejudices are changing.

SG: The one thing we lack is a middle scale space, 500-800 seats that can be used regularly for dance and other artforms.

DM: There is a way of developing a great ecology for dance here that few other cities could really imagine.

Participation, Performance & Export

DM: If this city can make, beyond BRB, productions that it can tour then the eyes of the world will be on Birmingham.

SG: That's where something like IDFB can help. Running a festival means you do things that are unique, distinctive ... new work, creating things here that develops an infrastructure.

DM: One of the big participatory projects from this year's IDFB, *(in)visible dancin'*, looks like it's our first international export – to Sydney, Australia.

CB: Nowhere else has this structure in the UK – a dance development agency; large scale ballet; a huge, successful theatre and the ballet school.

Dancing into Brand Birmingham

CB: It's got to be written into the offer and be totally integrated.

SG: It's like thinking you need a good football team to be successful. You need a good ballet company as well.

DM: I believe this city really can make dance one of its most central offers. It just needs the confidence.

Creative Collaborations

DM: With the Festival, this building and our partnership, I think there is an opportunity to make amazing international collaborations.

SG: It's about creating the right conditions so people want to come and be part of this creative community. I think we could broaden people's definition of dance, such as through street performance and what's happening in Canada with circus, for instance.

CB: I want to see the popular musical audience crossing over shows.

The Next 20 Years

SG: A new company that exemplifies the diversity of this city; that incorporates different cultures and styles and creates something new.

DM: Establishing IDFB as the biggest dance festival in the world.

CB: I'd like us to be a hothouse for choreographers.



INTERNATIONAL DANCE FESTIVAL BIRMINGHAM 2010

IDFB 2010 delivered a bigger, more distinctive programme, producing extra performances and participatory events and doubling audiences and participation.

It engaged more people from across the West Midlands, including many who do not usually connect with the arts, raised the profile of Birmingham and generated deeper social, economic and cultural impact.

IDFB 2010's diverse programme included over 30 different dance and performance styles, and represented 25 countries from six continents.

IDFB 2010 was funded by Advantage West Midlands, Arts Council England West Midlands and Birmingham City Council, with sponsorship from Brewin Dolphin.

IDFB also worked in partnership with the West Midlands Culture Programme for London 2012.

FINANCIAL PERFORMANCE

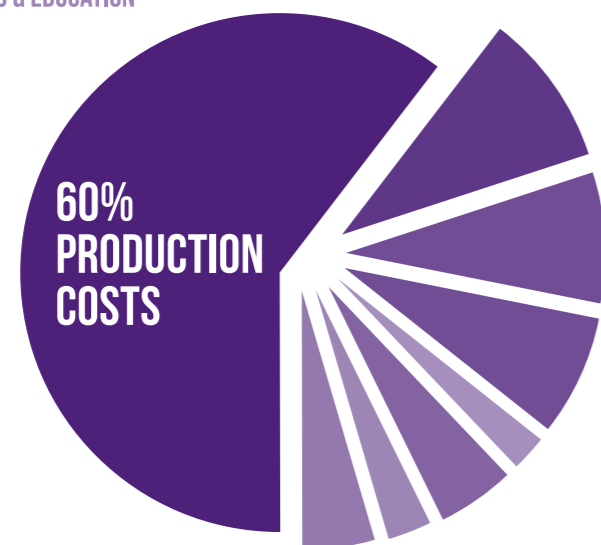
INCOME 2009-10

- 9% CATERING
- 4% CUSTOMER SERVICES
- 4% BOOKING FEE & BOX OFFICE HANDLING
- 1% CONFERENCES AND EVENTS
- 2% OTHER INCOME



EXPENDITURE 2009-10

- 10% SALARIES & WAGES
- 8% CATERING
- 8% TECHNICAL SERVICES
- 2% CUSTOMER SERVICES
- 5% DEPRECIATION OF TANGIBLE FIXED ASSETS
- 3% MARKETING, FRIENDS & EDUCATION
- 4% OTHER



These statements are a summary of the information taken from the statutory accounts of Birmingham Hippodrome Theatre Trust Ltd, approved on 19/08/10.

The full accounts, from which these summarised financial statements are derived, have been audited by Baker Tilly UK Audit LLP and their report is unqualified. The full audited accounts can be obtained from Helen Bates, Director of Finance & Resources on 0121 689 3051 or helenbates@birminghamhippodrome.com

The Trustees' Annual Report and Accounts has been submitted to the Charity Commission.

Signed on behalf of the Trustees.

JOHN CRABTREE, CHAIR
11 February 2011

Independent Auditor's Statement to the Members of Birmingham Hippodrome Theatre Trust

We have examined the summarised financial statements for the period ended 27 March 2010.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND THE AUDITOR

The Trustees are responsible for preparing the summarised financial statements in accordance with applicable United Kingdom law.

Our responsibility is to report to you our opinion on the consistency of the summarised financial statement with the full annual financial statements, and their compliance with the relevant requirements of section 427 of the Companies Act 2006 and the regulations made thereunder.

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practice Board. Our report on the company's full annual financial statements describes the basis of our opinion on those financial statements.

OPINION

In our opinion the summarised financial statements are consistent with the full annual financial statements of Birmingham Hippodrome Theatre Trust Limited for the period ended 27 March 2010 and comply with the applicable requirements of Section 427 of the Companies Act 2006 and the regulations made thereunder. We have not considered the effects of any events between the date on which we signed our report on the full annual financial statements (25 August 2010) and the date of this statement.

BAKER TILLY UK AUDIT LLP
Statutory Auditor
Chartered Accountants
St Philips Point, Temple Row
Birmingham, B2 5AF

11 February 2011

NOTE ON STRUCTURE, GOVERNANCE AND MANAGEMENT

Birmingham Hippodrome Theatre Trust Limited was established in July 1979 and its constitution is set out in a Memorandum and Articles of Association.

The company is a company limited by shares and is also a registered charity (number 510842). Birmingham Hippodrome Theatre Trust Limited has a trading subsidiary, Birmingham Hippodrome Limited, which was established in June 1981 and which operates Catering and Conference and Events activities and ancillary sales (programmes, merchandise, restaurants, ice-creams, confectionery and soft drinks) at the Hippodrome Theatre.

Per year of audited accounts	04/05	05/06	06/07	07/08	08/09	09/10
Number of performances	392	370	369	383	384	391
Ticket sales (£'000)	8,900	10,565	13,206	10,676	13,900	14,405

Birmingham Hippodrome Theatre Trust Limited

SUMMARISED FINANCIAL STATEMENTS

for the period ended 27 March 2010

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	PERIOD ENDED 27 MARCH 2010 (£'000)	PERIOD ENDED 28 MARCH 2009 (£'000)
INCOMING RESOURCES FROM GENERATED FUNDS		
– voluntary income	11	37
– activities for generating funds	2,751	2,499
– investment income	86	197
Income from charitable activities	15,476	14,970
TOTAL INCOMING RESOURCES	18,324	17,703
RESOURCES EXPENDED		
Cost of generating funds	2,315	2,103
Charitable activities	15,981	16,009
Governance costs	134	126
TOTAL RESOURCES EXPENDED	18,430	18,238
NET OUTGOING RESOURCES	106	535
Fund balances brought forward at 28 March 2009	35,521	36,056
FUND BALANCES CARRIED FORWARD AT 27 MARCH 2010	35,415	35,521

CONSOLIDATED BALANCE SHEET

	27 MARCH 2010 (£'000)	28 MARCH 2009 (£'000)
FIXED ASSETS		
Tangible assets	33,872	34,570
CURRENT ASSETS		
Stock	66	52
Debtors	829	782
Cash at bank and in hand	8,112	4,988
	9,007	5,822
CREDITORS		
Amounts falling due within one year	(7,464)	(4,871)
NET CURRENT ASSETS	1,543	951
NET ASSETS	35,415	35,521
RESTRICTED FUNDS		
	33,513	34,250
UNRESTRICTED FUNDS		
Non designated	325	111
Designated	1,577	1,160
TOTAL UNRESTRICTED FUNDS	1,902	1,271
TOTAL FUNDS	35,415	35,521

CREDIT ROLL

We are grateful to a behind-the-scenes cast of thousands who ensure our continued success.



“

The Hippodrome is a lovely venue and I had great fun seeing my first Pantomime here – absolutely loved the show!

KYLIE MINOGUE (PICTURED WITH HEAD OF CUSTOMER SERVICES, JONATHAN THOMPSON)

BIRMINGHAM HIPPODROME STAFF

SENIOR MANAGEMENT

Chief Executive: Stuart Griffiths
 Director Of Finance & Resources: Helen Bates
 Director Of Marketing & Development: Rob Macpherson
 Director Of Operations: Michael Bradford
 Director Of Hospitality & Service: Gary Aymes

Assistant To Chief Executive: Kate Warnaby
 Strategic Projects Manager: Caroline Davis
 Administration Assistant: Sarah Coelho

PROGRAMMING

Creative Programme Manager: Sarah Allen

CUSTOMER SERVICES

Head Of Customer Services: Jonathan Thompson
 Senior Customer Services Manager: Jenny Ellis
 Customer Services Manager: David Hartland
 Customer Services Supervisors: Katherine Jones, Mark Brooks
 Cashier: David Chantry
 Customer Services Assistants: Alice Dickens, Theresa Goddard, Elizabeth Hope, Mishelle Keaney, Aimee Matthews, Craig Smith, Alexander Thacker, Gregory Wall, Sharon Walker, Ruth White
 Trainee Supervisor: Sally Staff
 Apprentice: Adam Dicken

SECURITY/RECEPTION

Security Co-ordinator: Tom Phipps
 Security Supervisors: Brian Taylor
 Thorp Street Receptionist: Carol Crathorne
 Stage Door Assistants: Julie Carey, Paul O'Connor, Laura Alexander

FINANCE & RESOURCES

Finance Manager: Kenny Lock
 Finance Officers: Sue Burden, Mohammed Nadim, Brian Tonks
 H.R. Manager: Glen Ivison

INFORMATION & SALES – 0844 338 5000

Information & Sales Manager: Paul Callas
 Deputy Information & Sales Manager: Marie Miles
 Information & Sales Supervisors: Marina Gilmore
 Information & Sales Assistants: Deborah Bradley, Paul Brotherton, Sandra Daniels, Audrey Guest, Jessica Ivory, Lucy Merrell, Lauren Prosser
 Group Sales Officer: Donna Scott
 Group Sales Assistant: Ben Wooldridge
 Apprentice: Grace Morgan

HOSPITALITY

Conference & Events Manager: Emma Raybould
 Conference & Events Supervisor: Olga Leszynska
 Conference & Events Coordinator: Mark Drayton, Nicola Ray
 Catering Manager: Paul Newman
 Restaurant Manager: Tejal Mistry
 Bar/Bistro Supervisor: Kyra Mcglone
 Catering Supervisor: Renee Baumber (Maternity Leave)
 Head Chef: Chris Bratt-Rose
 Sous Chef: Dominic Green
 Chef De Partie: William Newman, Nicolas Mauran
 Bar/Bistro Chef: Lee Highcock
 Green Room Manager: Jason Lane
 Bars Supervisor: Rachid Choukougou
 Customer Service Assistants: Emma Reddish, Steven Rivers, Clarissa Etienne
 Stock Controller: Ian Haden
 Apprentice: Larna Davis

MARKETING

Marketing Manager: Chilina Madon
 Press & Public Relations Officer: Mandy Rose
 Marketing Officer: Rachel Williams
 Press & Marketing Assistant: Emma Phillips

DEVELOPMENT

Development Manager: Hannah Hallam
 Development Officer: Sally Pennington

EDUCATION & AUDIENCE DEVELOPMENT

Education & Audience Development Manager: Liz Leck
 Education & Administration Officer: Rachel Sharpe

TECHNICAL SERVICES

Facilities Manager: Mike Croke
 Deputy Facilities Manager: Brian Smith
 IT Manager: Stephen O'Hare
 Database Analyst: Mark Steel
 Technical Manager: Barry Hope
 Technical Co-ordinator: Paul Keogh
 Senior Technicians: Paul Hinde, Martin Pickard
 Technicians: Alex Duggan, James Gratrix, Frank Spencer, Ian Wallace, James Worrall
 Maintenance Assistant: Myles Burrell
 Production Assistant: Charlene Land

... with many thanks to all our casual staff and volunteers.

BIRMINGHAM'S CULTURAL ORGANISATIONS GENERATE ...

£271 MILLION+
PER YEAR TO THE REGIONAL ECONOMY

2 MILLION ATTENDANCES
AT PERFORMANCES, EVENTS AND EXHIBITIONS EVERY YEAR

£40 MILLION
IN ADDITIONAL VISITOR SPEND, ANNUALLY

Source: Birmingham Arts Partnership's report and manifesto, *Birmingham's Cultural Capital* which can be downloaded at www.birminghamartspartnership.co.uk



“ If you were making a list of the best things about the Midlands, Birmingham Hippodrome would surely have to be one of the first things you wrote down.

ED JAMES, 100.7 HEART FM BREAKFAST SHOW

DEVELOPMENT PARTNERS



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Birmingham
Hippodrome

Birmingham Hippodrome Theatre Trust Limited
 Hurst Street, Southside, Birmingham B5 4TB

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