
**CIVIC THEATRE AND THE HULLBALLOON CAPITAL
PROJECT SCHEME APPROVAL**

**Responsible Cabinet Member - Councillor Nick Wallis,
Leisure and Local Environment Portfolio**

**Responsible Director - Paul Wildsmith,
Director of Neighbourhood Services and Resources**

SUMMARY REPORT

Purpose of the Report

1. To approve, subject to final external funding approval, the release of capital funds to deliver the project.

Summary

2. Members have previously agreed to refurbish the Civic Theatre and following Stage 1 Heritage Lottery (HLF) Approval in October 2014 the scheme has been further developed from its initial feasibility stage. The design work undertaken has enhanced the original heritage focused specification to ensure that the Theatre will not require any further major capital interventions for the next generation of Theatre users. The design will deliver a Theatre that customers and performers alike will enjoy and will ensure the Theatre's future financial and cultural sustainability. The funding for both the development and delivery of the project is deliverable within the original perimeters being a mixture of HLF grant, sponsorship and ticket levy. The key funding sources are :-

	£m's
• HLF Grant	4.995
• Sponsorship	1.600
• Funded by the Ticket Levy	6.130
• Creative Darlington	0.010
	<u>12.735</u>

3. The designs at **Appendix 1** and the narrative set out in this report highlight the very positive outcomes for this project. The recommendations in this report in respect of the Civic Theatre are subject to final HLF approval.
4. Members will also recall that Council gave its support to Theatre Hullabaloo's submission to Arts Council England (ACE) for funding to build a Children's Theatre with community use and in doing so, agreed to allocate £660,000 from the sale of

the Arts Centre to help fund the build. This report seeks to increase the Council's contribution to £800,000 to help deliver the vision of the new Theatre. The two projects started life separately, however during the design phase it was agreed that the two Theatres would be co-located and Council agreed to buy the old fire station adjacent to the Civic Theatre to enable a "Theatre Quarter" to be developed. In addition, to benefit the sustainability and financial delivery of the project it was agreed that the Council would become the lead applicant for The Hullaballoon and become the owner of the building with a long term lease to Theatre Hullabaloo as the main tenant. The Theatre will be available for wider community use in the evening with it operating as a Children's Theatre during the day and occasional evenings and weekends. This dual use has influenced the design. The recommendations in this report in respect of The Hullaballoon are subject to ACE final approval.

5. The joint project to deliver a refurbished Civic Theatre and The Hullaballoon is an exciting project that reinforces Darlington's commitment to Culture at a time when funding for such services is under great pressure.
6. The report also proposes the renaming of the Civic Theatre to the Darlington Hippodrome, this reflects the Theatre's heritage and will significantly enhance the branding and marketing opportunities in the future thus helping to deliver its financial sustainability.

Recommendation

7. It is recommended that Cabinet :-
 - (a) Approve the underwriting of the remaining sponsorship funding of The Hullaballoon project totalling £394,704 and enter in to an agreement with Theatre Hullabaloo to recover any deficit on the funding by way of a loan agreement.
 - (b) Approve an additional £140,000 from the sale of the Arts Centre to fund The Hullaballoon.
 - (c) Approve and note the overall cost for The Hullaballoon and release the remaining capital of £2.294m in respect of The Hullaballoon project.
 - (d) Approve the Heads of Terms of the lease to Theatre Hullabaloo at Appendix B.
 - (e) Approve and note the overall costs of the Civic Theatre project and release the remaining capital to deliver the scheme of £10,341,000.
 - (f) Approve a compulsory ticket levy for the Civic Theatre of £2 per ticket to be implemented for all shows after Theatre opening, with the exception of dedicated children's shows (except the pantomime).
 - (g) Note that recommendations (a) to (e) are subject to successful bids to Arts Council England in respect of recommendations (a) to (d) and the Heritage Lottery Fund in respect of recommendation (e) and Planning Permission.

- (h) That recommendations (a), (b), (c) and (e) be referred to Council for approval.
- (i) Subject to the recommendations, delegation is given to the Director of Neighbourhood Services & Resources in consultation with the Cabinet Member for the Leisure and Local Environment Portfolio to agree changes to the agreed schemes within the overall vision and agree final terms of grant offers to the Council.
- (j) That delegation is given to the Chief Executive in consultation with the Cabinet Member for Leisure and the Local Environment Portfolio to agree sponsorship and naming rights for elements of both Theatres (for Hullaballoo in consultation with Theatre Hullaballoo Board).
- (k) Approve the renaming of the Civic Theatre to the Darlington Hippodrome.

Reasons

8. The recommendations are supported by the following reasons :-
- (a) To allow the projects to progress to completion subject to funding and planning.
 - (b) To enable the commercial terms to be agreed.
 - (c) To allow Council to consider the release of the capital sums involved.
 - (d) To allow sponsorship to be negotiated.
 - (e) To enable the project to progress without delays.
 - (f) To enhance financial sustainability.

Paul Wildsmith
Director of Neighbourhood Services and Resources

Background Papers

Project Design and Costing documentation

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TAB

S17 Crime and Disorder	The content of this report will not impact on crime and disorder.
Health and Well Being	There is no direct impact on health and well-being as a result of the outcome of this report.
Carbon Impact	If successful and the Civic Theatre is restored there will be a positive impact on carbon emissions as a result of more efficient, modern plant.
Diversity	No individual is adversely affected as a result of this report.
Wards Affected	The Civic Theatre is located in Park East Ward.
Groups Affected	There will be no impact on individual groups other than those who use the Civic Theatre.
Budget and Policy Framework	Members are asked to underwrite the fundraising element of the project, which, if unsuccessful, will impact on the MTFP. This decision will be forwarded to council for approval. There is no change to the Council's policy framework.
Key Decision	This is a key decision.
Urgent Decision	This is not an urgent decision.
One Darlington: Perfectly Placed	The Civic Theatre does have an impact on the Place of Darlington, contributing to the overall Economy, Environment and Perfectly Placed priority.
Efficiency	The outcome of this report does have an impact on the Council's efficiency; a restored Civic Theatre would have a positive impact on income and net expenditure

MAIN REPORT

Historical Context for the Civic Theatre

9. The Civic Theatre opened in 1907 as the New Hippodrome and Palace Theatre of Varieties. It was the jewel in the theatrical empire of impresario Signor Rino Pepi, a Florentine 'protean' quick change artist and favourite of Queen Victoria. He built up a significant chain of theatres in the north of England, became wealthy and almost as quickly, was ruined. The Civic Theatre is the sole surviving working theatre of his touring circuit; it tells an extraordinary story of social ambition and optimism within a growing Edwardian market town undergoing rapid expansion and modernisation at the beginning of the 20th century.
10. Today, Darlington Civic Theatre is one of the most complete surviving examples of the celebrated theatrical design of architects, Owen and Ward of Birmingham. Theatre specialists, they developed the uniquely glamorous Edwardian-style epitomised by Darlington Civic Theatre, where double-flanking towers of terracotta dressed brick lend grandeur to the façade. Its imposing Edwardian architecture is nationally significant and Grade II listed. The Council purchased the theatre in 1964 from Darlington Operatic Society and has since then displayed a level of

commitment and a visionary undertaking, which is difficult to better throughout the country.

11. The history of the Civic Theatre is a story about ingenuity. When a vast number of similar institutions closed, the Civic Theatre was able to reinvent itself time and time again. The theatre once again finds itself at a crossroads in its history. Significant capital investment is now essential to carry out the restoration programme necessary to sustain the theatre for current and future generations.

The Hullaballoon Project Context

12. The Hullaballoon is a partnership between Theatre Hullabaloo and Darlington Borough Council, which will provide a national flagship theatre for children and young people by adapting the Edwardian Fire Station adjacent to the Civic Theatre. The Hullaballoon will have national significance as a centre of excellence for theatre for young audiences. Facilities at The Hullaballoon, whilst being a home for Theatre Hullabaloo's practice which brings a centre for children's arts of national and international importance, will also provide access for other arts organisations to rehearsal and performance space. In this way, The Hullaballoon will be solidly located in its community.
13. The building will be owned by the Council, however funding from ACE is through Theatre Hullabaloo being a national portfolio organisation (NPO) as the focus for the large capital grant programme is focused on NPOs to develop resilience by giving them the right buildings and equipment to deliver their work and to become more sustainable and resilient businesses.
14. Following the closure of the Arts Centre in July 2012, there was a potential of ACE clawing back funding of £459,000 for the Arts Centre Studio Theatre, which they had previously funded, however in discussions with them as a result of The Hullaballoon proposal, ACE have removed the claw back option as the Council will invest a significant proportion of the sale of the Arts Centre in The Hullaballoon.
15. Theatre Hullabaloo will have a guaranteed minimum of 50% of use of The Hullaballoon, which will be mainly daytime focused with some programmed activities/work taking place on a weekend. When Theatre Hullabaloo are not using the facilities in The Hullaballoon, through the Civic Theatre management the building will be available to other arts organisations within the Borough to use the spaces for rehearsal and performance alongside an appropriate programme of external shows/hires.

Vision for the "Theatre Quarter"

16. The two projects for the Civic Theatre and The Hullaballoon started separately however the opportunity to purchase the old fire station and bring together the two Theatres onto one site under a single operational management started the vision of a Theatre Quarter where audiences could develop from a young age and where the Community of Darlington could enjoy a wide range of cultural opportunities. The combination of the two Theatres will generate greater opportunities than the sum of the parts being able to achieve greater usage of shared assets and management and whilst both Theatres will have distinct identities they will together share a Theatre Quarter that will put Darlington on the cultural map and make a

considerable contribution to regenerating the local area and adding great value to what Darlington has to offer to residents, visitors and investors.

17. Set out below are more specific aspirations for each Theatre.

Civic Theatre

18. The Council has brought together an experienced design team following the agreed procurement route for both projects. The first challenge for the team was to assess the feasibility study design which by its very nature for the Civic Theatre was heritage based and it was successful at Stage 1 in October 2014 in achieving Stage 1 HLF Funding.. The team assessed the design to ensure it would maximise:

- (a) The quality of shows it could attract
- (b) The customer experience and journey in the Theatre
- (c) Accessibility for all as far as possible within the confines of the existing building limitations
- (d) Improved facilities for performers

19. The above has influenced the design considerably together with reviewing how other Theatres operate and have been designed. The main feature of the final design that is significantly different to the feasibility is set out below and at Appendix 1 are external design drawings and internal layout plans.

- (a) The capacity is increased to 1000 seats to enable larger shows to be attracted to the Theatre. This is achieved at the same time as increasing seating comfort.
- (b) Increased “get in/get out” facilities again to allow larger shows to access the Theatre.
- (c) A redesign of circulation space making access simple and clear with a standard design on each floor. This has enabled disabled access to all levels of the Theatre where currently such access is limited to the ground floor.
- (d) The demolition of the current box office and space above allowing the creation of a main entrance within a glass atrium that allows access in a common way to all floors by stairs and lifts.
- (e) Enhanced sale points for food and beverages with the ability to increase selling points to cope with greater demand for certain shows.
- (f) Vastly improved facilities for performers by making use of the space created by the purchase of the two adjacent shop units.
- (g) The demolition of the Conservatory to enable the joining up with The Hullaballoon.

- (h) The creation of an Education facility on the first floor.
 - (i) The creation of separate function room facilities and a ground floor café with the possibility of daytime access.
 - (j) Considerably improve technical infrastructure equipment.
 - (k) Roof repairs not originally envisaged.
20. It is felt that the above will deliver a Theatre fit for the next generations and it will be capable of adapting to changing needs and demands of the future. It will also give the Theatre the best chance to deliver what is planned within the Medium Term Financial Plan, a breakeven financial position as opposed to the current deficit funding .
21. The design as described above is deliverable within an overall funding envelope as explained later under financial implications however as Members will understand the enhancements set out above have a greater capital cost than the original feasibility design. It is believed in net financial terms the design gives the Theatre the best opportunity to achieve financial sustainability which in turn will ensure the Theatre's presence in Darlington for many years to come.

The Hullaballoon

22. The initial feasibility work undertaken to submit to the ACE bid was a basic design funded by scarce resources to achieve its goal of delivering funding to progress the scheme. This aim was achieved in July 2014 when ACE, subject to final approval, allocated £1.5million to fund the new Theatre.
23. The design team as with the Civic took the opportunity to try and maximise the impact of the funding for the public of Darlington and have strived to produce a Theatre that will be a place "where the magic happens" which were the words used by young children when describing their aspirations for the Theatre. The design also needed to facilitate dual usage and safe and secure access for young children. The main features of the design are set out below:-
- (a) A 150 seated Theatre with purpose built seating – feasibility envisaged reusing Arts Centre seating.
 - (b) A performance area/stage of 6 metres x 6 metres with a minimum clearance of 4.5 metres.
 - (c) A rehearsal space close to the size of the main stage in the Civic Theatre in order to aid rehearsal for community groups who use the Civic Theatre for performances.
 - (d) Office accommodation for Theatre Hullabaloo.
 - (e) A creative play installation with access to external play space.

- (f) Entrance with circulation space for pre-performance gathering doubling as a Cafeteria space.
 - (g) Bespoke children's toilets.
 - (h) Gallery space within the cafe, foyer and elsewhere for child focussed exhibitions.
24. The cost of the scheme is greater than the original design but as with the Civic this gives the best opportunity for success. The Council allocated £660,000 from the sale of Arts Centre, the sales has now been completed at £890,000 and to assist in funding the project the Council are asked to commit a further £140,000 from the sale proceeds to part fund the enhancements to the project. Theatre Hullabaloo have agreed to fund a further £405,000 by fundraising than originally proposed or by loan, more details are included in the financial implications section of this report.

Project Updates and Implementation Timetable

25. Final bids have been submitted to HLF and ACE and final approval is expected from both bids in early spring allowing for works to commence in July 2016.
26. Exact programme timescales are not yet available as they are dependent on the final tender submission but it is expected that both Theatres will be handed back to the Council in late Autumn 2017 when a "soft landing" will take place prior to the Pantomime season. What this means is a period of getting to know the "new Theatre" by operating short low risk shows prior to more ambitious productions post the Pantomime season.

The Hullaballoon Heads of Terms

27. As indicated earlier the Theatre will be owned by the Council but Theatre Hullabaloo will be the main tenant with a long term lease, the main Heads of Terms are set out at **Appendix 2** :-

Fundraising Strategy – Civic Theatre

28. Since the previous Cabinet report work has progressed on developing and implementing a fundraising strategy for the targeted £1.6million. The strategy is overseen by a Fundraising Steering Group consisting of a volunteer Chairperson, Charles Tompkins, Chairman of Tompkins Investments, the Council's Chief Executive, the Assistant Director of Community Services, the Civic Theatre Director, and Director of Fundraising and Development for the Civic Theatre.
29. Volunteer Chairperson, Charles Tompkins is an influential volunteer and will adopt a peer-to-peer led approach as a prominent, well connected figure within Darlington and the wider Tees Valley. Working with Fundraising Steering Group, Charles will identify and help to close the top fundraising approaches needed to deliver a successful campaign. The Chair will also enlist a team of influential fundraising volunteer champions to expand the fundraising network and open more doors to prospective givers.

30. Phases of the fundraising campaign are:
- (a) **Phase 1** – ongoing until May 2016; major trusts and individual donors
 - (b) **Phase 2** – through to December 2016; smaller trusts and corporate bodies
 - (c) **Phase 3** – March 2016; ongoing public appeal
31. Depending on the size of any gift from a trust or donation from individuals or corporate body, consideration will be given to naming rights of certain aspects and rooms of the theatre. Delegation to decide such issues as given to the Chief Executive in consultation with the Cabinet Member for Leisure and Local Environment Portfolio.
32. Any monies received will be managed through County Durham Community Foundation (CDCF) who will provide a fund management service for all money raised for the capital appeal. The funds are available on a flow-through basis where the full contribution is available for grant-making purposes (in this case the restoration of Darlington Civic Theatre). The fund has charitable status through the use of the CDCF registration charity number. A dedicated fund manager has been assigned to the fund, creating a clear chain of communication with the Director of Fundraising and Development. The CDCF will provide a personalised donor service, reclaiming any eligible gift aid, generating receipts and acknowledgement for donations, providing statements, invitations to fund-holding events, branding in selected marketing literature produced by CDCF, and holding all donations. The fund manager will oversee the secure holding of the fund in a bank account with separate reporting and accounting under the fund name of 'Darlington Civic Theatre Foundation' (DCT Foundation). A 3% charge of the amount donated to DCT Foundation will be retained by CDCF to support the costs of providing the service.
33. As set out below in the risk section the Council is underwriting the £1.6m and therefore carries the full financial risk if the target is not achieved. Whilst still at an early stage in the process, due to many competing projects, including the Hullaballoon, this is a real risk.

HR Implications

34. It is anticipated that the Civic Theatre will close at the end of May 2016, reopening in the autumn of 2017. Full consultation will be entered into with unions and employees early in the New Year.
35. On reopening, the theatre will do so with a new staffing structure and recruitment to new key roles will commence later this year with a view to them starting in 2017 with a full complement of staff being in post at least one month prior to opening to allow familiarisation and training.

Legal Implications

36. Subject to the successful award from the HLF at Stage 2, the Council will need to enter into a contract with HLF agreeing to a range of terms and conditions. Within 28 days of the date of the grant notification letter, the Council must send a certified copy (signed to confirm that it is a true copy) of the document recording the decision (or the decision of the relevant properly constituted committee, executive or authorised officer) authorising the Council to accept the terms of the grant

together with a statement containing the following information:

- (a) The power (statutory or otherwise) that you have and which you have used to accept the terms of the grant
- (b) An extract of that part of your policy framework under which you have accepted the terms of the grant
- (c) The executive arrangements under which your decision to accept the terms of the grant was made
- (d) The considerations that you took into account in using the powers, and the procedure under which any consultation took place and the decision was made
- (e) The authority under which the delegation forming part of the application has been signed on your behalf

37. The HLF may withdraw the grant after considering the above if they are not satisfied that the terms of the grant are valid and binding on us.

38. The Council must also enter into a contract with the ACE and again agree to a range of terms and conditions with them as well for The Hullaballoon.

39. It is therefore proposed that the Director of Neighbourhood Services and Resources in consultation with the Cabinet Member for the Leisure and Local Environment Portfolio are authorised by Cabinet to accept the terms of the grant from the HLF and ACE.

Financial Implications

40. At the current stage of the design and build contract, market tested prices have been received for the majority of the works to be completed but final prices will not be available until near the contract signing and final agreement on risk sharing.

41. The delivery of the two projects will be covered in one contract however separate costings will need to be in place to satisfy funders requirements and set out below are the detailed information for both projects.

Civic Theatre

Project Costs	£m's
*Property Purchase	0.432
*Development Costs	0.498
*Restoration/Refurbishment costs	10.341
* Activity Plan	0.481
*Closure Costs and Staffing Structure during closed period	0.983

12.735

Funded by

* HLF Grant	4.995
Sponsorship	1.600
* Levy	6.130
Creative Darlington	0.010

12.735

42. The Council's funding includes prudential borrowing which is backed via a compulsory levy on ticket sales. Ticket prices are determined by the touring production companies but the Council can add an administration charge and/or a refurbishment/building levy. Since the refurbishment was agreed, a levy of £1 per ticket has been implemented so funding is already accruing. The original business case assumed the levy would raise in steps of 0.25p every five years after opening to a maximum of £2 however it is felt more appropriate to implement the increase in one step to enable the project to be fully funded; the level will be £2 per ticket on all shows with the exception of dedicated children's shows (except the pantomime). Such a charge compares very favourably with Theatres elsewhere and represents an average 10% increase in ticket prices. In addition to the levy, increased sales are anticipated due to an increased programme and sales for shows, currently overall average sales are 54% of capacity.
43. The project is to be repaid over 30 years which represents the minimum life of the refurbished Theatre and planned finances for the new Theatre include adequate maintenance funds to ensure the 30 year life is easily delivered with funds to refurbish key aspects of the Theatre during its lifecycle.
44. Finally the business plan for the refurbished Theatre after allowing for the repayment of the prudential borrowing is to achieve breakeven by 2019/20.

	£m's
The Hullaballoon	
• Property Purchase	0.427
• Building Works	2.294
• Other Costs	0.113
	<u>2.834</u>
Funding	
• Arts Council England Grant	1.500
• Council Contribution	0.800
• Fundraising	0.534
	<u>2.834</u>

45. The risk element of the above project funding is the ability of Theatre Hullabaloo to raise sponsorship of £534,704. To date they have secured £140,000 and are confident of another £160,000 being secured prior to the contract being signed. This leaves £234,704 at risk. Agreement has been reached with Theatre Hullabaloo subject to Council that the Council will underwrite the fundraising at no cost for five years and should the funds not be raised by this date, then Theatre Hullabaloo will repay the outstanding sum over 20 years on an interest free basis. However a payment programme will be agreed that did not destabilise Theatre Hullabaloo's financial resilience. The likelihood of this full risk arising are seen as low as due to the current track record of fundraising.

VAT Implication

47. The Council currently apply the VAT Cultural Exemption, that is allowed for public bodies, to income from Civic Theatre performances. This means that income from shows at the Theatre are received by the Council without the deduction of VAT. However, this has an impact on the Council's partial exemption calculation. As a partially exempt organisation, for VAT purposes, the amount of VAT reclaimed by the council that relates to exempt services must be below 5% of the total VAT reclaimed. By taking the cultural exemption this pushes up the Council's partial exemption % figure. In normal circumstances the % figure is within the tolerances allowed but increased capital expenditure such as the Theatre can increase the % in certain years. There is a risk that all VAT relating to exempt services may not be able to be reclaimed from Her Majesty's Revenue and Customs (HMRC) if the 5% threshold is breached on a more than occasional basis.
48. Advisors have been appointed to review the Council's partial exemption calculation in the light of this increased expenditure to ensure that the calculation is as low as it can be and assist with the reporting to HMRC should a more than occasional breach occur

Risks for the Project

49. Set out below are the key project risks and mitigations:

Risk	Mitigation and Level of Risk
1. Tender price in excess of budget	Low risk due to market testing of prices
2. Contract Length longer than planned meaning later opening than planned	Low risk due to early involvement of Contactors
3. Sponsorship target not achieved for Civic Theatre	Medium risk. The Council has underwritten the risk
4. Ticket sales for Civic are insufficient to pay for prudential borrowing	Low/Medium. The financial position on borrowing will be constantly reviewed and business models adopted to meet targets. The new Theatre is projected to attract greater audiences.
5. Ticket sales and secondary spend at Civic Theatre insufficient to meet a financial break even point	Low/Medium – as 4 above
6. HLF and/or Arts Council bids are unsuccessful and project cannot be funded	Low – Funders have shown significant support for the projects
7. The Hullaballoon does not operate within agreed financial targets	Low. Although this is a new Theatre a lot of work has been undertaken on business planning to ensure financial sustainability
8. Breaching VAT partial exemption	Low/Medium. Specialist advisors will assist the Council in minimising this risk

Naming of the Theatre

50. As we move into a new era for the Theatre, it is an appropriate time to consider whether or not to change the name. When doing so, it is important to understand the history associated with the name of the Civic Theatre and that of theatres nationally.

51. The Civic Theatre originally opened on Monday 2 September 1907 as the New Hippodrome and Palace Theatre of Varieties under the management of Signor Rino Pepi. Pepi closed the theatre in 1910 to renovate and redecorate. The theatre then reopened as The Palace Theatre of Varieties, Darlington. However, it soon reverted back to its original name and following Pepi's death in 1927 the theatre continued to be known as the Hippodrome, Darlington or the New Hippodrome, Darlington, and continued under the management of Teddy Hinge until 1958.

52. Darlington Operatic Society formed a non-profit making company to try to rescue and take over the theatre. The Council provided financial help and the theatre was

leased and run by unpaid volunteers and became known as the Civic Theatre Darlington or Darlington Civic Theatre. The Council purchased the theatre in 1966 and the name has remained the same since then.

53. Over the last hundred years it has been common practice for theatres to change their names but it is much rarer now. Where large scale theatres have been built in recent years, they tend to have unique names, such as Cast in Doncaster, the Curve in Leicester and Home in Manchester. These names illustrate the importance of the name to brand values and also that a shorter more snappy name is easier for marketing purposes, especially for social media and possibly feels more contemporary. All of these names were developed after really extensive consultation and it is fair to say they have been controversial despite the consultation and polarise opinion.
54. Where historic theatres have had a name change recently, it is usually to reflect a significant sponsor or to acknowledge an influential person's contribution to the sector. For example The Dorfman Theatre formerly The Cottesloe at the National, named after the philanthropist Lloyd Dorfman or the Harold Pinter Theatre named after the prominent playwright, which was formerly the Comedy Theatre. The Edinburgh Festival Theatre was formerly The Empire but renamed to honour the city's festival culture.
55. There are pros and cons for changing the name of the theatre but for any rebranding and launch once restored, a name needs to:
- (a) Sell tickets
 - (b) Communicate the vision for everything we do
 - (c) Be part of our brand
 - (d) Speak to the widest possible audience
 - (e) Be memorable
 - (f) Tell people where we are
 - (g) Communicate to the wider theatre world
 - (h) Tell the story of our past and our future
 - (i) Be attractive to businesses and investors
 - (j) Simple and easy to understand
 - (k) Provide a name and identity which will have longevity
56. So therefore why consider a new name?:
- (a) Because our old name is holding us back (if it is)
 - (b) To signal a new era
 - (c) To reconnect to our heritage
 - (d) To connect better to the wider theatre sector
 - (e) To express our vision for the theatre better
 - (f) To better convey the breadth of activities happening here in the future
 - (g) To support a rebranding of the theatre
 - (h) To help to sustain the theatre moving forward by providing it with a strong, individual identity
 - (i) To connect better to the new venue The Hullabaloon (there's a bit of an H theme if we use Hippodrome in some form) and to convey an integrated approach to delivery across both venues

57. Once restored, the Civic Theatre will offer a great deal more than the current show programme. There are plans for heritage interpretation involving many areas of the building including all the foyers and public circulation spaces. In addition, a dedicated heritage gallery on the ground floor next to the box office café will be created and this will enable the presentation of changing temporary exhibitions, three a year, on a particular heritage theme. An education space, on the first floor, will be used primarily for workshops and classes. This space will enable a range of learning and engagement activities including some of the theatre's current classes and workshops, which at present take place off site.
58. A new box office café on the ground floor will provide an important new welcoming space; it is street facing and highly visible. Interpretation will be integrated into this space and will be a daytime facility from 10am, six days a week.
59. There is also a detailed activity and volunteering plan, which will be delivered as part of project, starting as soon as the Civic Theatre closes and continuing once reopened.
60. The Civic Theatre project is about restoring the theatre and celebrating the past, creating a Theatre Quarter with The Hullaballoon (a nationally significant children's theatre) that can rival any in the country. It is therefore proposed to rename the Civic Theatre to 'Darlington Hippodrome'. This reflects the theatre's heritage and will significantly enhance the branding and the marketing opportunities in the future, helping deliver a financially sustainable model. In addition, there will be branding opportunities to play on the letter 'H' of Hippodrome and The Hullaballoon. The name change will signal a new era for the theatre.
61. Once closed rebranding will take place straight away, initially on the hoardings around the theatre and for a period of time once reopened, the new branding will also carry reference to 'previously Darlington Civic Theatre' to minimise any risk with initial loss of identity.

Consultation

62. Initial consultation was carried out prior to the Stage 1 Application being submitted, which identified a number of key concerns for users of the theatre:
 - (a) Audience comfort in the auditorium
 - (b) Size of the foyers and circulation space
 - (c) Visual appearance of the interior and exterior of the building
63. As part of the development phase, further research and consultation has taken place to help inform the project. This has included:
 - (a) Survey at Darlington Arts Festival 2015
 - (b) Survey at Open Heritage Weekend 2015
 - (c) Survey at Festival of Thrift 2015
 - (d) Large-scale online survey – over 1,000 responses of current theatre users, heritage groups and other stakeholders to test out the interpretation themes for the permanent exhibitions, public preferences for interpretative media and interest in the public heritage programme being proposed, including opportunities for volunteering

- (e) Competitor comparative study
- (f) Market analysis and research to identify future potential audiences for both theatre programme and the heritage audience

64. This research and consultation has helped refine and inform the final project design and heritage and learning offer.

THE HULLBALLOON HEADS OF TERMS

- (a) **Demised Premises:** Office and meeting rooms on the first floor of the proposed Hullaballoon development access through corridors and stairwells, and shared use of the theatre, changing rooms, rehearsal space and play areas.
- (b) **Term:** 25 years from completion of the Hullaballoon, estimated to be in autumn 2017.
- (c) **Lessee:** Cleveland Independent Theatre Company Limited T/A Theatre Hullaballoo, The Meeting Rooms, 5 Skinnergate, Darlington. DL3 7NB. Company Number 01458421.
- (d) **Lessor:** Darlington Borough Council, Town Hall, Darlington. DL1 5QT.
- (e) **Rent:** £16,000 per annum, fully inclusive of all service costs, payable quarterly in advance.
- (f) **Rent review:** Rent to be reviewed by indexing to the Retail Prices Index at the end of December each year but payable from 1 April each year commencing April 2019. Rent to be reviewed at the end of each 5 year period to reflect any significant changes in service costs or usage (i.e. if costs significantly exceed RPI increases or if usage is such that 50% of the cost is greater than the rent).
- (g) **Services:** The lessor is to be responsible for the provision of heating, lighting, power, cleaning, hot-water to toilets, maintenance and repair, payment of Business rates and taxes, and all usual services.
- (h) **Service charge:** The cost of all services is included in the rent.
- (i) **Repairs:** The lessor is to be responsible for all repairs to the demised premises and communal areas.
- (j) **Cleaning:** The lessor is to be responsible for cleaning the demised premises to a reasonable standard.
- (k) **Insurance:** The lessor is to be responsible for buildings insurance, the lessee is to insure its own contents and third party liability for its operations at the demised premises.
- (l) **Use:** The demised premises to be used for a children's theatre, and associated office use for Theatre Hullaballoo.
- (m) **Alienation:** The lessee is not to assign or sub-let the demised premises. The lessor will agree not to lease-out catering franchises without consultation and prior approval of Theatre Hullaballoo, such approval not to be unreasonably withheld.

- (n) **Costs:** Each party to bear its own legal costs incurred in the grant of this lease.
- (o) **Partnership agreement:** Theatre Hullabaloo is to enter into a partnership agreement with the Council to detail the vision & activity to take place in the building and to detail the partnership arrangements.