

REPORT

FEASIBILITY STUDY

12087 CHELTENHAM TOWN HALL

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EXECUTIVE SUMMARY

The report documentation enclosed is written in response to the brief for the feasibility study to be undertaken on behalf of Cheltenham Borough Council (CBC) to provide analysis, professional comment and forecasts with relation to Cheltenham Town Hall. The report utilises the large amount of work undertaken by both the Town Hall management team to date, and previous studies undertaken to inform the starting point for the feasibility study,

Throughout the report we have utilised information and data on comparable venues to provide benchmarking on current performance of the Town Hall .

The report is split into 3 primary stages to meet the requirements of the feasibility study brief as follows:

STAGE ONE - MARKET, STRATEGIC, BUSINESS ANALYSIS AND DEVELOPMENT OBJECTIVES

This initial stage provides a comprehensive overview of current and recent operation, including an outline of the strategic context of recent years, market position of the venue within the region and a summary of recent financial performance and attendance levels. This is utilised to create a series of conclusional development objectives for both the business and the physical building that are compared to the development objectives provided by the client.

The analysis showed that whilst the venue is operating reasonably well, and the Town Hall management have done well to reduce the current operating subsidy so substantially to date, there are a number of business development objectives that can be set to try and increase audience attendance and improve programme revenue through better planning and financial negotiation.

A series of development objectives were collated including considerations from stakeholders including Cheltenham Festivals, Fosters Catering and the Town Hall management. These include:

- Additional capacity and greater comfort and flexibility of seating in main Town Hall auditorium
- Greater provision of technical equipment and infrastructure throughout the building (primarily in performance spaces)
- Viability of Pillar room as dedicated performance / events space
- Acoustic noise transfer issues
- Acoustic environment considerations (for both Pillar room and main auditorium)
- Provision of all-day cafe / bar offer
- Improved building thoroughfare and audience loading / congestion
- Improved external appearance / active frontage
- More formal entrance from Imperial Gardens for festival periods

STAGE TWO - MODEL TESTING, DESIGN, BUSINESS AND ECONOMIC STRUCTURES

This stage of the report provides a summary on the two principle design concept options developed through the design workshops held with both the Town Hall management and the stakeholders.

The acoustics report provides details on the measurements and observations found and principle solutions available to mitigate the current noise transfer issues that prevent simultaneous use of the Pillar room with the main auditorium. In addition it also suggests possible solutions to create a variable acoustic within the main auditorium via sympathetic variable acoustic banner systems to create a more suitable acoustic environment for the wide range of performances undertaken presently.

The seating and auditorium design section provides information and recommendations on improved auditorium seating to meet the development objectives of improved seat aesthetic and audience experience / comfort, greater flexibility and speed of turnaround (from flat floor events to fully seated) and increased capacity.

Design Concept #1 shows the potential for a new foyer entrance on the south-west corner of the building - replacing the previous extension / modification to the building whilst avoiding Skillicorne gardens. The potential design style could be in sympathy to the previous historic Wintergardens. This provides a cafe/bar area and entrance from Imperial Gardens, in addition to dedicated access to the Pillar room and lift and stair access to the balcony.

Design Concept #2 builds on the principles of concept 1 but in addition offers the potential for Skillicorne gardens to be converted back into a Wintergardens style conservatory in echo of the past, to provide a larger restaurant / dining area with the ability to host weddings and events. In addition it demonstrates the ability to deal with the west elevation of the building used as a 'get-round' route between the gardens and the front of the Town Hall, by providing a simple enclosed 'street' in a lean-to construction fashion, utilising the potential available floor space at basement level to create a series of small quirky retail outlets (again in tribute to the historic past of a cobblers shop that existed in this manner)

Stage two also provides a series of financial forecast estimations which demonstrate the enhanced income streams (in conservative fashion) with consideration for additional utility and staffing expenditure, to show the potential subsidy reduction as a conservative guideline that may be available for each of the design options.

STAGE THREE - CONCLUSIONS AND RECOMMENDATIONS

This final stage utilises the testing of varied business models and analysis exercises undertaken in Stage two, and provides a series of conclusional recommendations on all elements of the operation. This section also includes a funding strategy providing an overview context on the potential available sources of funding.

Finally a summary series of recommendations and conclusions are provided suggesting a strategy for developing the proposed vision and moving forward. strategies which require proactive support from the Council to ensure that the future viability of this service continues to be a leading example of an efficient value-for-money service to the residents and region.

STAGE ONE - MARKET, STRATEGIC, BUSINESS ANALYSIS AND DEFINITION OF PROJECT OBJECTIVES

LOCAL STRATEGIC CONTEXT

VENUE HISTORY

Cheltenham Town Hall building has an impressive history dating back to its opening in December 1903. Built in an eclectic classical style very much in keeping with the various Regency and Victorian architecture found around the centre of Cheltenham. The Town Hall is owned and operated by Cheltenham Borough Council (CBC)

From its opening the Town Hall has become a home for live music, social gatherings, civic occasions, ceremonies and entertainment in Cheltenham. Currently the building has one primary performance / activity space, the main hall seating 921 or 1008 standing, and a secondary performance space, the Pillar room seating up to 300 dependent on room format .

In addition to the main hall and Pillar room there are currently 3 other spaces used for events and functions, the Drawing room (capacity max 150 persons) and the Holst suite & syndicate room (capacity max 24 persons each). The venue also operates outside events within Skillicorne gardens (weather permitting).

The main concert auditorium has a fixed stage, with permanent (and very steep) choir bleachers behind framing the central keyboard location of the organ. There is no flytower above, and very limited suspension positions for lighting and sound equipment. Seating is comprised of loose 'Sandler' manufactured folding seats which are removed on wheeled 'palettes' and stored in the basement area (accessed via a central forestage scissor lift) these are used in flat floor format on top of the sprung timber dance floor.

The get-in for all events in the building is via the rear arched entrance doors in the car park immediately behind the building (on the garden side).

The building is served by 1 internal bar in the Pillar room, 1 cafe / canteen light food provision adjacent to the Pillar room, and during summer months an external 'Garden' Bar is operated on the corner of the building. All wet and dry / food and drink service provision is outsourced to Fosters Event Catering.

The box office is located on street level on the North East front elevation of the building within the crush entrance foyer leading from the projecting porte-cochere, there are multiple entrance points to the building.

VENUE GEOGRAPHICAL LOCATION

Cheltenham Town Hall is located on the North East side of Imperial Square on the footprint of a former bowling green, a part of Imperial Square, which historically contained not only gardens but the large glass and steel Winter Gardens building, which has since been demolished. The building adjoins Skillicorne Gardens.

The Square is located with the North East side facing towards town centre, with the front elevation of the Town Hall on the one-way inner ring road, meeting the promenade, with the rear of the gardens leading up to the popular Montpellier district of Cheltenham.

There are strong close links to public transport including buses and taxis, and nearby town centre parking.

COUNTY & DISTRICT

Cheltenham is a large spa town and borough situated on edge of the Cotswolds within the county of Gloucestershire. The local authority, a non-metropolitan district, is Cheltenham Borough Council.

Cheltenham's current population is estimated to be 115,700. Cheltenham mirrors closely the overall demographic of residents in Gloucestershire, with population age groups and ethnic origin groups as follows:

The majority of Cheltenham residents (60.8%) are aged 20-64 and are predominantly of white British ethnicity (90%).

The Gloucester region is estimated to have a population of 597,000. (Source : ONS Indicative Estimates, Crown Copyright)

This gives the main auditorium a ratio of 1 seat: 125 persons in Cheltenham, and a ratio of 1 seat : 648 persons in Gloucestershire area.

CBC as per most councils in the UK - has received a series of cuts to its funding from government, including an 7.4% reduction in "Revenue Spending Power" in 2013/14, and has agreed a budget with savings targeting £1.2 million. Over the 2010-2014 period Cheltenham Borough Council will have lost 40% of its funding from government.



CULTURAL & ARTS PROVISION & INDUSTRY

Cheltenham Borough Council does not have a specific cultural strategy or development plan, but set out the following statement in its masterplan:

'Arts and culture are used as a means to strengthen communities, strengthen the economy and enhance and protect our environment.'

The Town Hall has set out a vision for its future and role as a central cultural offer for Cheltenham as follows:

'A venue that aspires to be first class and that inspires people through hosting a wide range of entertainment, events and festivals.'

The over-riding ambition is to create a venue which achieves its artistic vision and functions as a destination in its own right complementing Cheltenham's wider and broader cultural and associated offer. The venue will seek to achieve its ambition by;

- Attracting new as well as growing and developing existing audiences and visitors that use the venue;
- Providing access to a diverse range of entertainments and other activities, e.g., weddings, conferences, private hire functions, dining experience
- Increasing the number of people that enjoy new experiences whilst acquiring valuable skills and knowledge

The Council believes that the opportunity now exists, to create a venue which adds further to the cultural and economic prosperity of the town which;

- Both honours the past but also looks to the future as a place where people can both be entertained as well as acquire knowledge and skills.
- Provides a creative centre for festivals, arts and entertainment and, through the creation of public areas, e.g., café/restaurant and studio spaces, artists, community and visitors can come together to experience and celebrate the arts.
- Operates as a destination in its own right.

Cheltenham and the surrounding Gloucestershire area has a vibrant and active cultural and arts industry, with a range of offers including the Town Hall, a professional theatre, the Art Gallery & Museum, one of the few surviving year round amateur theatres and headlined by the Cheltenham Festivals,

Cheltenham Festivals were identified as a key potential stakeholder for the project and to be included in consultation processes as described alongside.

Cheltenham Borough Council have undertaken a series of studies and reports examining the cultural provision in Cheltenham, both in relation to venues such as the Town Hall and also with consideration of trust formations and development strategies.

We understand that there is consideration of a potential trust format for the operation of the Town Hall and Museum / Art Gallery as well as the Pump room and leisure facilities.

However whilst the cultural and arts activity within Cheltenham and the area is plentiful it is also rather fragmented and at times internally conflicting or competing with similar offers and overlapping marketing strategies.

CLIENT & STAKEHOLDER BRIEFINGS

Following initial briefing sessions with both Gary Nejrup and the senior management team of the Town Hall and Councillor Rowena Hay (Cabinet Member for Sport and Culture) it was clear that there are a number of potential 'stakeholder' parties who should be involved and consulted in the process, the primary candidates identified for this initial feasibility study included Cheltenham Festivals and Fosters Event Catering. A more suitable timescale and more in-depth frame for the study would have seen further and wider consultations undertaken with a wider catchment of the cultural and community contributing parties and customers related to the Town Hall.

A Stage 1 briefing workshop was held with each of the parties and a representative of the Town Hall management in order to understand the relationships between the stakeholders and the Town Hall. A copy of the meeting notes taken from these stage 1 workshops is included in the appendix section of this report. These Briefing workshops were aimed at providing supporting contextual information to the following key points:

- Background information on the stakeholder(s)
- Current operating relationship with the Town Hall
- Perceived restrictions of the Town Hall in its current condition and format (both physical building and operational restrictions)
- Aspirations of the stakeholder(s) for the building and Cheltenham (Cultural / artistic & economic developments)

The physical building restrictions are captured and explored in the development objectives section of stage one of this report, and a summary of the Fosters Event Catering considerations is included in the ancillary sales section of stage one. Below is a summary of key findings and observations from Cheltenham Festivals stage one briefing session, in relation to points 1,2 & 4 above:

Cheltenham Festivals are a well-established core player in the provision of cultural and educational activity within the town, contributing a developing year round varied programme that is centred around the 4 main festivals operated by the Festivals group. Their network and integration within the community is large and they hold strong ties to key operations within the borough including the university, many schools, colleges, and commercial businesses. The development of the festivals in relation to attendances, scale of operation and turnover has been relatively exponential in its increase, however the financial model under which the registered charity operates is heavily reliant upon philanthropic donations and sponsorship to subsidise its activities.

The aspirational development of the festivals could provide a large positive contribution to the benefit of the Cheltenham economy and tourism market, however some elements of their perceived rate of growth and understanding of their saturation points or weaknesses need further development.

The Festivals operation are keen to see the Town Hall sit within the central core of cultural and artistic development within both Cheltenham and the wider Gloucestershire area, and perceive that role to be one of an 'artistic hub' for performances, development, education and audience / community integration. This vision is shared by both the Town Hall and all those consulted for this study. However this aspirational vision needs to be weighted alongside the feasibility of year-round operation and the balance that must be struck (with all performance arts venues and operations) of commercial viability against artistic & cultural policy.

MARKET ANALYSIS & PERFORMANCE

AUDIENCE DEMOGRAPHICS

Cheltenham's current population is estimated to be 115,700. Cheltenham mirrors closely the overall demographic of residents in Gloucestershire, with population age groups and ethnic origin groups as follows:

The majority of Cheltenham residents (60.8%) are aged 20-64 and are predominantly of white British ethnicity (90%).

The Gloucester region is estimated to have a population of 597,000. (Source : ONS Indicative Estimates, Crown Copyright)

This gives the main auditorium a ratio of 1 seat : 125 persons in Cheltenham, and a ratio of 1 seat : 648 persons in Gloucestershire area.

The unemployment rate in Cheltenham is 2.7% (2010) well below the UK national level of 7.9%.

Age Range Demographics:

	Cheltenham	Gloucestershire
0-19	22.5%	22.9%
20 to 64	60.8%	58.5%
65+	16.8%	18.6%

The current audience is understood to be predominantly of the 20-64 age bracket supported by the 65+ group, however certain concerts and relevant genre performances apply to the youth age group and family markets.

CTH has undertaken some basic audience profiling of its database primarily aimed at understanding the catchment areas as shown below - we would suggest that further audience profiling is undertaken to better understand current audience capture and repeat custom trends against these regional statistics and to support audience development and marketing strategies. Equally no socio-economic demographic survey data has been undertaken (such as ACORN or MOSAIC profiling)

CATCHMENT AREA

The maps on the right shows the catchment area information taken from the information provided by the Town Hall based upon a postcode analysis of the Town Hall and Theatre's existing mailing lists and box office patron information. The predominant catchment area shown measures approximately 32 miles vertically and 40 miles horizontally.

A catchment area should be based upon the area that falls within a 30-minute drive time of the venue. In addition, any postcode sectors containing 0.2% or more of the mapped postcodes should be included, plus those postal sectors that fall in between these additional sectors and the drive time area.

The catchment area should contain over 80% of the mapped postcodes for any given venue.

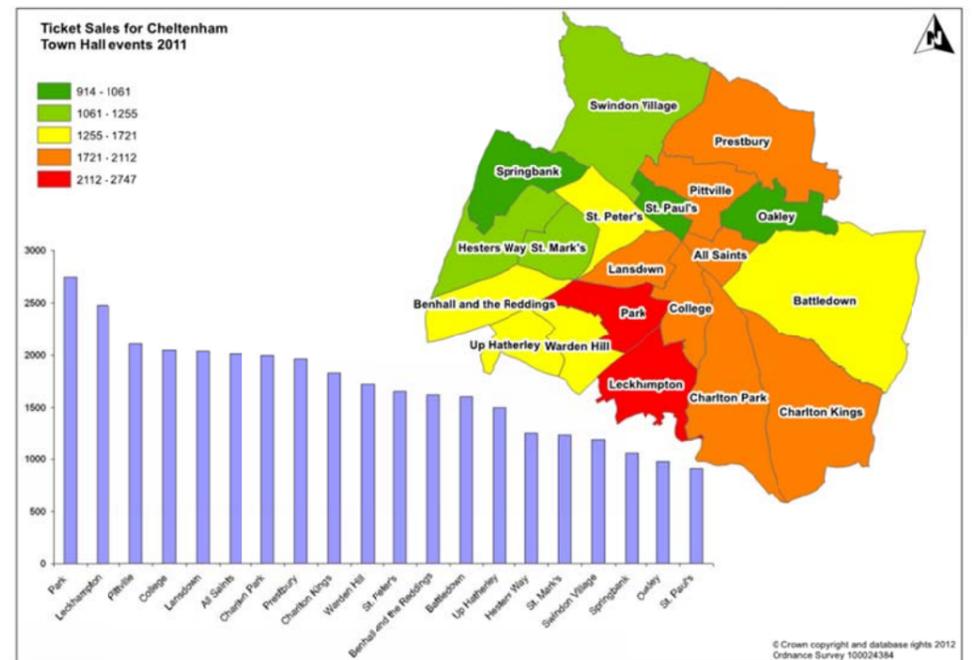
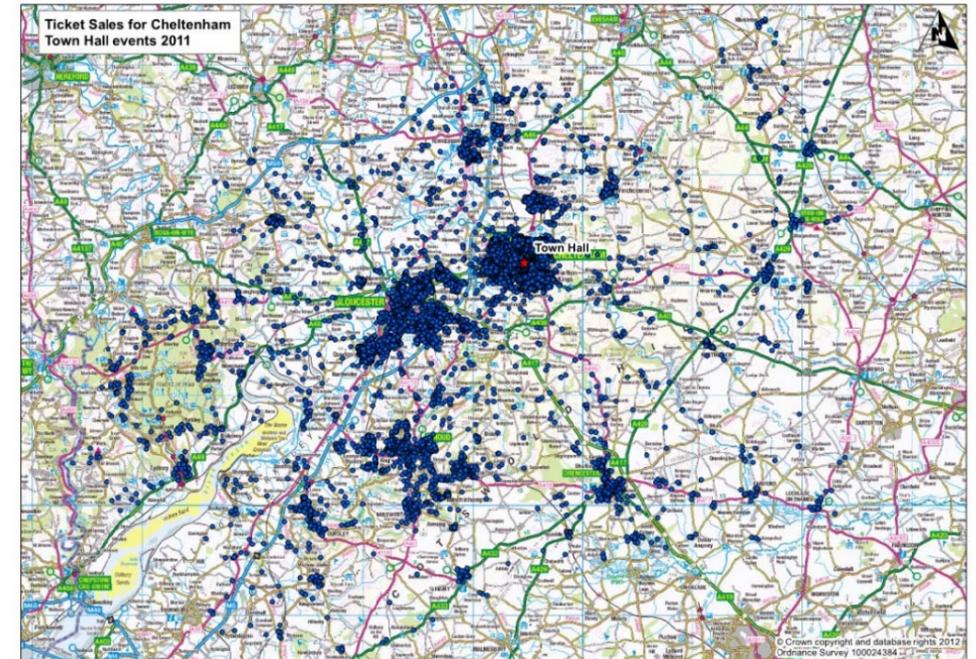
From this catchment analysis we can ascertain the following information with regards to the catchment area of CTH currently.

- The core catchment area within the borough of Cheltenham is performing well
- The Catchment area is weak to the geographical north of the area
- A large portion of customers are tourists or visitors to the area (see UK map within appendix).

The catchment area for the Town Hall varies significantly from UK averages in the following ways:

- Weighting must be applied to the population density differences found within the region - as graphically illustrated by the sales map shown top right. Gloucestershire has a varied population density ratio that is centred around Cheltenham and Gloucester. Otherwise a more equally distributed spread around Cheltenham would be expected.
- It contains a lower than average proportion of people from Non-white-British ethnic groups (under 10%) more likely to travel for certain events.

The Catchment area demonstrates a good level of brand awareness and audience development, however this must be viewed in consideration of the genre diversity of performances and events, their perceived popularity (via audience attendance levels) and in relation to marketing and PR activity.



MARKET COMPETITION

The Town Hall management team has undertaken a series of analysis exercises in order to facilitate better understanding of their market position, competition and therefore audience development strategies, the below is a summary compiled from this information and validated or compared with benchmark venues as required.

The Town Hall operates in 3 distinct markets; live performance, hospitality and cash catering. A description of its perceived market position and competition for live performance / concerts and hospitality / events are included below:

Live Performance

Cheltenham has a vast array of theatres and performance spaces, all with their own unique offering. The main competition is the Guildhall in Gloucester, a 400 capacity venue hosting some cross over with live music and smaller comedy gigs similar to the Pillar room at the Town Hall.

- The Centaur is the main competition for one-off live performance in the area seating over 2,000. The Centaur is able to attract big star comedians and popular music stars, however is unable to provide a more formal, warm and traditional setting for classical music and other genres of performances seen in the Town Hall programme.
- The Everyman Theatre is a 682 capacity venue that offers a weekly run of plays, operas and musicals. Occasionally the theatre have been able to offer smaller comedy gigs on a Sunday night in between weekly runs. Although this is not competing with a direct comparable genre offer, this is providing immediate competition for live performance entertainment within the Centre of Cheltenham.

The Below are other entertainment and conference venues operating in the live performance market. They are niche market areas and the Town Hall management does not class them as major competition;

- Parabola Arts Centre – world class facility with a 325 seat theatre. Operating primarily as a space for Cheltenham Ladies College drama, music and art departments. The venue offers a diverse range of abstract, thought provoking art, supporting emerging artists and targeting young audiences.
- Bacon Theatre– state of the art facilities seating 566. The venue offers weekly performances of plays, operas and musicals. The venue also caters for the amateur operatic societies in the area. Also on site 120 seat Prince Michael Hall and Tuck well Amphitheatre
- Playhouse Theatre – an amateur theatre seating approximately 200

Other venues in the market place that, can compete for the Town Hall audience are Bristol's Colston Hall, Tewkesbury's Roses Theatre, the Malvern Theatre and Birmingham Town Hall and Symphony Hall.

In addition to concert and entertainment venues Cheltenham has a wide-range of pubs, clubs and hotels. The Town Hall could, therefore, be considered to be competing against other not-for-profit and commercial venues..

Hospitality Market

There are a number of competitors including several hotels in Cheltenham and beyond that are competing for the same trade. The Town Hall as a hospitality venue is restricted to certain unique selling points at present - with an offer of a very large event / function space capacity for diners / dances / performances / lectures / gatherings and weddings, or a smaller wedding offer for services.

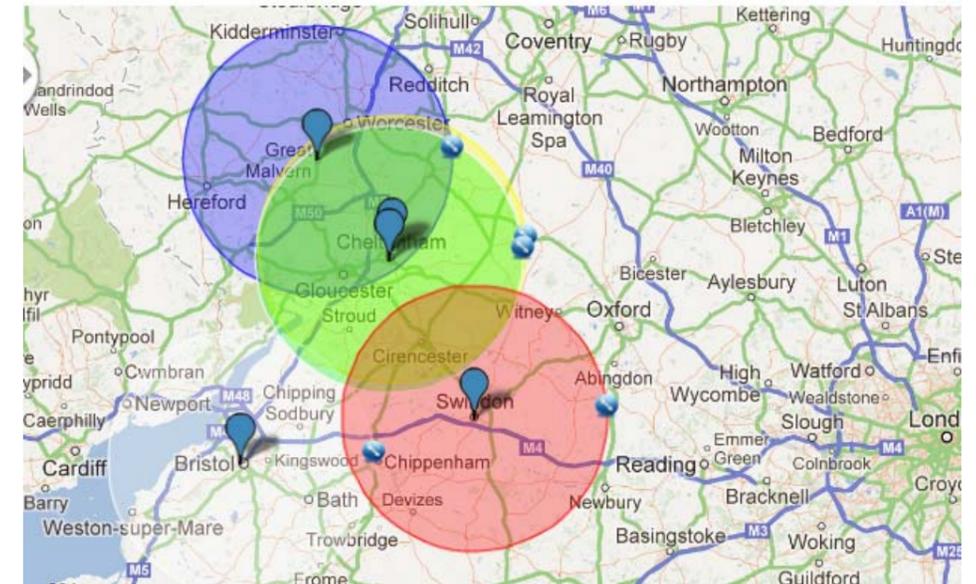
When competing for hospitality business, the Town Hall has a lot of unique selling points and is a very special venue due to its location, historic internal aesthetic and sense of grandeur. However it is lacking in modern conference and banqueting equipment, technology such as LCD TV screens, projectors, speaker systems and conference furniture etc. The Corridors in the venue are looking dark, uninviting and shabby (although we understand a grant has been given this year for their refurbishment) as are the toilet facilities immediately adjacent to the conference rooms (the Holst suite), which, undermines all the refurbishment work that has been done to the conference rooms themselves.

The map alongside provides a graphical representation to show the overlap of competition venues with the current predominant catchment area of CTH. Each of the radii represents a 20 mile catchment area for the main rivals of CTH. This explains some of the poor attendances from the postcode regions to the north of CTH as identified in the postcode analysis.

The primary concert / venue competition is deemed to be as follows:

The Centaur	(YELLOW)
Colston Hall - Bristol	(WHITE)
Swindon Oasis	(RED)
Malvern Theatre	(BLUE)
CHELTENHAM TOWN HALL	(GREEN)

In addition there is localised competition within the town and immediate area for live music and 'club' nights for the younger audiences, The different cultural offerings within the area although not in direct competition, do factor in providing alternative cultural and arts activities which pulls potential customers away from CTH.



OPERATIONAL ANALYSIS

The following section details out the current operation of the Town Hall in relation to each of the sub-headings, including analysis of performance effectiveness and financial impact, processed by genre of performance or activity. This eliminates any individual anomalies and provides an overview of statistical information over the last 3 years from 2009 - 2012.

It must be noted that the attendance figures and financial breakdown information supplied by CTH to Charcoalblue were not cohesive for the year 2009-10 and a number of discrepancies were found between the different datasets provided. The analytical data provided in this report is therefore averaged, in addition there is a noticeable improvement in data capture and analysis undertaken by the CTH in the last couple of years.

ARTISTIC & CULTURAL POLICY

The briefing documents set out by CBC for the study of the Town Hall included both a set of aspirations and target objectives - please refer to the cultural and arts provision and industry section of the report for further detail.

In addition a number of previous studies have set outline business plans for the Town Hall dependent on future operational modes and capital projects. The current operation does not have a specific business plan, apart from that being considered as a possible avenue of trust operation. In the recent years financial targets have been provided for savings to be made, as well as targets for sales, however these targets are not quantified on a financial requirement but based on an increase on historic levels. These key areas of the relationship between sales / attendance / profitability are explored further in the following sections.

In order for the Town Hall to develop and sustain an enhanced offering with potential for increased space for activities and events through a capital project or refurbishment, substantial consideration must be given to how reducing the subsidised cost to the taxpayers of CBC might be achieved, also in order to mitigate any additional operational costs that may be incurred as a result of any capital programme of expansion or refurbishment, in addition to improving the profitability of current operation. As part of the brief the expansion from current programme offer with requirements for any refurbishment or capital project works needs to demonstrate this added value by resulting in a more resilient operation.

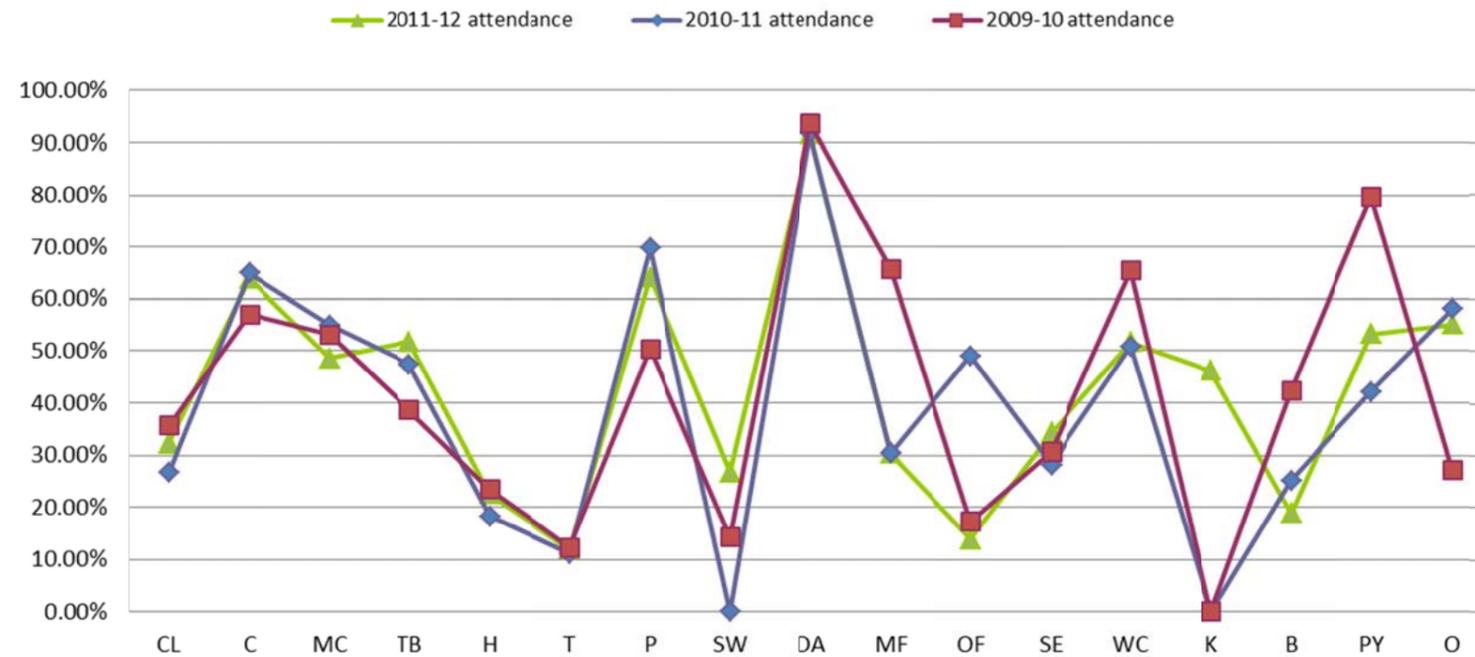
AUDIENCE ATTENDANCE & AUDIENCE PROFILING

**These figures have been taken from a combination of the promotions budget sheets (produced monthly) and the financial performance spreadsheets supplied by CTH.*

During the previous 3 years the overall number of performances has decreased slightly from 2009-10 and then levelled for the last 2 years, and the number of tickets sold (as an average %) has increased overall since 2009-10.

Over the most recent 2011/2012 season the Town Hall attracted a total of 49,422 visitors attending a total of 125 performances and promotions, and an additional 178 hires for events were undertaken, which significantly adds to the total footfall through the building.

Audience Attendance trends 2009-2012



The audience attendance tables included within the appendix show both the total attendance (no. of tickets sold) across each year over the last 3 years and the number of performances and activities per genre. In addition a percentage of attendance per genre of performance or event from 2009-2012 is given. This includes all 'hires' as one genre rather than including them within separate performance criteria in order to effectively assess their financial contribution. The data on hires did not always include attendance levels (depending on whether the Town Hall provided ticketing facilities for the event) or details of which of the spaces within the building were utilised for the event.

This is shown both for the main hall auditorium, the Pillar room, Drawing room, and 'Whole Venue' as well as a total column across the whole operation - if further data is available to look at which events utilised which spaces then these tables will provide a much greater level of insight.

From these tables we can recognise the trends emerging with relation to the overall popularity of different genres, and when shown as an average across a year this should eliminate any anomalies associated by a singular production or performance of poor quality or perceived reputation leading to poor attendance.

The graph shown above provides an overview representation of attendances over the last 3 years, for each genre of event and performance in addition to an overall trend line of popularity. This is based on average % attendance per genre.

When observing these figures the current socio-economic climate has to be taken into consideration as a partial contributing factor of any decline in attendance.

The Average attendance for each genre across the past three years is as follows:

Classical	CL	31.5%
Comedy	C	61.9%
Music Concert	MC	52.2%
Tribute Band	TB	45.9%
HIRES	H	21.4%
Tea Dance	T	11.8%
Psychic	P	61.4%
Spoken Word	SW	20.5%
Dance Performances	DA	92.3%
Folk Festival	MF	42.1%
Ballroom Festival	OF	26.7%
Sports Event	SE	31.0%
World Culture	WC	55.9%
Kids	K	46.1%
Ball / Dance	B	28.8%
Party	PY	58.3%
Alternative	O	46.8%

From this we see a clear preference for a programme centred around comedy, live music, variety & ballroom performances and events in addition to the use of these spaces for hire, although seasonal consideration must be given in order to understand any audience trending over a year, and of course the other primary consideration is financial performance.

CLASSICAL:

The main auditorium is averaging an attendance of just under 300 tickets per performance (2011-12) - this is an attendance level of roughly 32%. However this includes smaller classical events and performances held within the space.

The Pillar room which has only hosted one smaller intimate classical performance in the last 3 years achieved an attendance of just 73 tickets for the performance - a low attendance.

The classical audience attendance trend is showing the audience figures have taken a dip over the past 3 years, although they began to rise again throughout 2011/12.

Consideration must be given to the demographic of audience attendance, which tends to be of older generations as found at most regional classical performances. It is noted that a number of these concerts have included high marketing and printing costs for the venue, resulting in very little profit, even when performances have sold well. It would be advisable to look at this in the negotiating stages of programming.

We would suggest further consideration is given to audience development strategy for classical music and younger age groups - there are large volumes of studies on this which are publicly available including: *Stop Re-inventing the wheel - Association of British Orchestras*.

It should be noted that the Lunchtime recital audience figures are very low and will have an impact on full-scale Classical attendance figures.

The Lunchtime Recitals are sold as smaller capacity events and often make either a minimal profit or on occasion a loss. Thought should be given as to whether these are a worthwhile expense or should be reduced in frequency to give less choice, in the hope of attracting larger audience numbers at each event. The level of the Artists' fees should most definitely be a factor when programming these events, as well as knowledge of previous acts and their quality and popularity of their genre within the venue. In addition the contributing factor this may provide to audience development and awareness for the larger classical season events should be considered in any decision.

As an average these attendances are well below national averages against other similar sized venues.

In comparison with other benchmark venues:

A 1,200 capacity Town Hall in the North East achieved an average attendance of 260 tickets per performance for their classical genre in 2011-12, whereas A Home Counties venue of similar capacity achieved attendances of over 80% average in their 2010/11 Classical series.

COMEDY:

The main auditorium is averaging an attendance of just under 617 tickets per performance (62% capacity) - primarily due to the high profile acts booked into the space, this is an average attendance achieved on minimal marketing proving the residual following of CTH by loyal customers.

The Pillar room which tends to host less profile acts and local talent is averaging an attendance of 169 (56%) tickets per performance over the last 3 years. This is a fair to good average attendance for non-profile performers on minimal marketing. The marketing for these events is increased if sales are poor. These events are minimal due to the presence of 'Howlers'.

The 'Howlers' Comedy nights are currently run by an outside promoter and reflected as a 'hire'. The Venue charges the promoter a £200 hire fee for use of The Pillar room for this event. This hire fee has remained the same over past three years. Consideration should be given to the potential of bringing the Comedy Club in house and /or raising the hire fee.

The Comedy audience attendance is good, but is compromised by the poor attendance of some events in the Pillar rooms. The high attendance rates of the headline acts in the main auditorium is in line with national attendance statistics and the recent surge in the trend of high profile and television comics. It should be noted that many of the high profile acts sell out within hours of going on sale, therefore suggesting extra capacity would sell on these events if made available.

A comparable Town Hall style building in a regional area (1,200 seats) is achieving an attendance of just under 1000 tickets per performance in the main auditorium and an average of 260 tickets per performance in the studio (600 seats).

MUSIC CONCERTS:

The Music Concerts have had around a 52% attendance rate over the past three years, maintaining a relatively steady level. This is an average to fair attendance rate for a venue of this size, with this demographic.

This is almost identical to a venue in the south-west and the north east which both achieve 51-55% average attendance.

TRIBUTE BANDS:

The tribute bands form a very small part of the programme offer at the Town Hall and are achieving an average of 46% attendance which is below average. We would suggest that looking at the last 3 years a large number of the acts are repeat bookings and a fresher more diverse range should be considered - that are available on a better financial deal.

The tribute bands are slightly within conflict of interest with the diverse live music and 'original artists' that play within both the Town Hall and for Cheltenham Festivals and this may be a restricting factor on the development of audiences for tribute bands. However consideration should be given to developing 'party' packages and atmosphere for these events to provide an alternative to a more formally seated concert and attract a more diverse audience.

HIRES:

Audience attendance of hires is inconsequential to the analysis of effective operational performance as the hire rates should be relative to the cost of supplying the space and any supporting staff, irrelevant of attendance numbers.

Some of the hires which are ticketed performance events are shown to be massively popular - in particular certain seasonal events including carol concerts and bands.

HOWEVER we would recommend consideration to some of the regular annual events that are staged being offered on a programme basis rather than a hire in order to capitalise on their popularity and perception as part of the Town Hall offer - this is further explored in the programme deals section of this report.

TEA DANCE:

A long-standing tradition in regional entertainment halls and venues, CTH undertakes a regular series of tea dances in the main Town Hall when available, these are fairly attended at an average of just over 100 tickets per dance.

These are a specialist audience profile likely to (on the whole) attract only the older age groups and providing they are financially viable (please see programming and deals section of this report) they should be continued.

There is no clear benefits to any particular audience development strategy for these, as any expenditure would narrow the margin of profit shown.

PSYCHIC:

Psychic and spiritual medium shows are primarily in the main hall they are averaging an attendance of 565 (61.4%) tickets per performance.

This is a fair attendance and slightly below the benchmark rate - a venue in the north-east is achieving a 69% average over the last 3 years.

This is as well attended as the comedy offer and should be developed where possible.

SPOKEN WORD / TALKS:

CTH sporadically undertakes spoken word lectures, celebrity talks and events - which therefore directly attributes attendance with the perceived public profile of the guest speaker within the region.

The Town Hall is averaging an attendance of 188 tickets per performance or 21% which is considerably lower than other venues results

As a comparison a 1,200 seat venue in the North-East is achieving 79% average attendance for spoken word / talks / debates and a 600 seat venue in Somerset is achieving a 54% average.

We would suggest that this is relative to the perceived popularity of each speaker within the audience profile of Cheltenham and the wider Gloucestershire area.

DANCE PERFORMANCES:

CTH undertakes a Dance / Ballroom performance once per year at present which is incredibly well attended at over 90% well above other national attendance levels but equally in keeping with the original intentions of the building historically.

The stage somewhat inhibits the ability to programme large quantities of dance due to sightline restrictions with the existing fixed stage, however ballroom and 'strictly' style events and competitions should be further developed.

FOLK MUSIC FESTIVALS:

It must be noted that this does not include the Cheltenham music festival which is treated as a hire, but does include the folk festival which is produced 'in-house'

Utilising 3 days of the year the folk festival achieves an average of 50% attendance over the last 3 years (based against potential capacity of the building over 3 days) which is considerably lower than expected, equally the financial cost implications of mounting the festival with this level of attendance leaves small margin. However consideration should be given to the 'weekend' all access tickets which are at a higher premium (but fewer quantity) in addition to the individual performance sales.

This is further explored in both the marketing section of the report and the programme deals.

BALLROOM FESTIVALS:

The summer ballroom festival generated an average attendance of just under 30% which is conflicting with the popularity of the dance ballroom professional performances - given by Brendan Cole.

SPORTS EVENT:

Primarily wrestling events - this achieved an average attendance of the 3 years of 31% which is a low attendance given the potential additional costs incurred for the re-formatting of the seating configuration to suit the accommodation of a boxing ring.

WORLD CULTURE:

This includes diverse cultural entertainment performances such as the Shaolin Warriors as example. Over the last 3 years this genre has achieved an attendance of 55.9% which is good considering the infrequent nature of these performances which restrict the potential for audience following, loyalty and development.

CHILDRENS SHOWS:

A minimal level of children's shows are presented within the Town Hall, and only in the last (2011-12) year which included High School Rocks and Katy Ashworth. These achieve an attendance (averaged between the two) of 46% however financially were less successful - given the competition within the area including the Theatre, this is a hard sector to create viability in, due the restrictions the venue places on the nature and scale of the performances that can be undertaken.

BALL / DANCE:

Cantered around Spring and the Christmas Festive period a couple of 'ballroom dances' are undertaken as in-house production / events, these are averaging an attendance of 28.8% with high cost incurred in order to undertake these events.

PARTY EVENTS:

CTH undertakes a series of seasonal 'parties' predominantly focussing around festive / Christmas periods. These are averaging 58.3% attendances which is fair - consideration to the outsourcing of these events should be given or partnership offers with hotels and taxis for 'special offers' in addition to extra marketing activity, in order to reduce expenditure associated with these events.

ALTERNATIVE:

CTH undertakes an infrequent series of other 'alternative' variety performances and events in both spaces - these range from magic shows to circus of horrors. Although infrequent in their booking throughout the season. In the main auditorium this is averaging 46%

These attendance levels are poor and would suggest a lack of interest in the specific performers or acts presented. The likely majority of target audience profile is 16-35 and this target is low compared to other regional venues of a similar nature as a spread set of examples in Somerset a 600 capacity venue is achieving an average 65% attendance over the last 3 years.



GENRE DIVERSITY

The pie charts alongside show a graphical representation of the diversity of different performances genres in the Town Hall represented over the last 3 years in each of the spaces. This is an average ranging from 2009 - 2012. The first shows the genre diversity of the programme against hired events to demonstrate the use of the spaces within the Town Hall for hires as a ratio, whereas the second breaks down the genre of hires to reflect an overall offer diversity of the Town Hall. It is important to reflect this as whilst the Town Hall management hold little control over the artistic genre of hires, and their financial contribution is considerable, the market and audience will not always perceive the difference between hires and programmes especially in relation to hire events which are ticketed performances included within the seasonal brochure.

Consideration or weighting must be given to both the restriction of the acoustics and layout (including congestion and overall building capacity governed by fire strategy) of the building which prevents multiple simultaneous use of spaces within the Town Hall, and the predominance of programmed performances undertaken in evenings (with the exception of matinees), as opposed to hires which can utilise daytime working hours.

The programming, in general, is suited to the style and physical capabilities of the venues and is of a moderate variety covering a range of music and performance genres. In addition the weighting of the ratio of genre diversity is reflecting the audience attendances shown in the previous section, whilst balancing this against a broad and suitable offer in comparison to the immediate competition.

A further expansion of the programme which reinforces the nature of the variety should be introduced capitalising on the audience trends, including psychic, variety musical theatre cabaret style performances, a more diversified live music offering and dance performances (within the restrictions of the building) with examples including Ruthie Henshall, Flawless Dance troupe, John Barrowman, Circus performances and burlesque shows. In addition the popularity of comedy should be further developed as a key part of the programme.

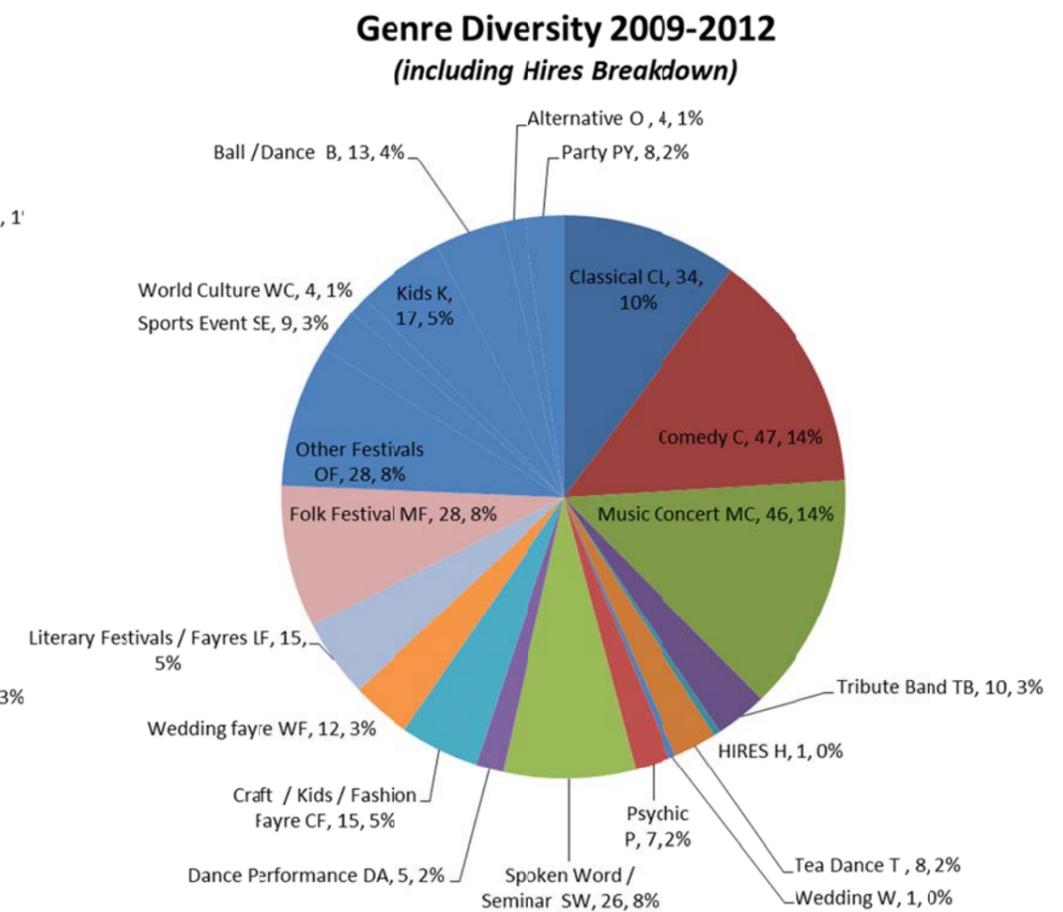
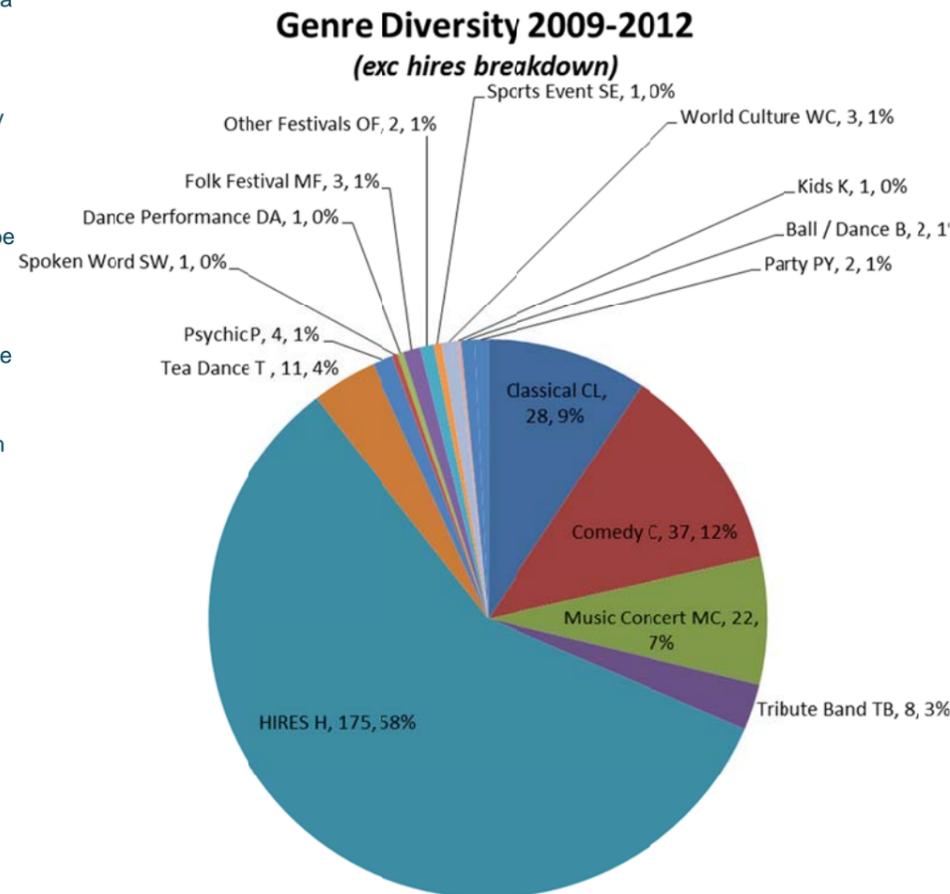
With the audience demographics within the area, consideration should be given to the larger percentages of age groups and socio-economic classifications, the above suggestion are likely to provide both a lower risk income stream to cater to the upper tier of the predominant 20-64 age group (60.8% of the Cheltenham Population) as well as encouraging audience development of the lower tier through comedy and variety offer. This deliberately pulls focus away from elements of the programme which are primarily attended by the 65+ age group (16.8% of Cheltenham population).

Also absent from the programme, which are proving to be successful within other regional venues are satellite broadcast performances including: The Bolshoi Ballet, Royal Opera House and NT Live and Art House Cinema and Children's' Films, although we understand there is existing competition in Cheltenham for this offer already.

There is potential for an introduction of 'live broadcast' events being developed in conjunction with the local radio station to look at creating a series of 'Friday night is music night' style performances.

In addition to this possible collaboration with operatic companies could be explored to look at semi-stage opera recitals and choral pieces

One area that could benefit from further development is mechanisms by which to achieve greater audience development and community integration, to improve a sense of ownership, this is primarily best achieved by looking at community use offers for rehearsals, performances, classes and activities for all social groups, at present this is somewhat restricted to the hiring of spaces. This further feeds into the 'cultural hub' ideology and is expanded upon later on in this report.



MARKETING, AUDIENCE DEVELOPMENT & PR

CTH currently undertakes all marketing and PR activity in-house, implemented by the sales and marketing team, managed by the sales and marketing manager role, and supported by a core marketing team consisting of a marketing co-ordinator, web co-ordinator, marketing assistant. The marketing team is run in tandem with the sales co-ordinator and programmer.

The Town Hall promotes its events via a traditional venue brochure, which is issued 4 times per year, 67,000 copies are printed, 21,00 copies are distributed, of which 17,000 are direct mail outs. The brochure contains some externally rented advertising space.

By comparison one of the Town Halls competitors - Malvern Theatres has the following brochure quantities and distribution:

125,000 brochures printed, of which 90,000 are mailed out and 10,000 distributed, with 25,000 remaining at the venue.

The Brochure is laid out with only one act featuring on the front cover rather than showing the range of different entertainment available. Alongside are a range of recent venue brochures from across the country, including theatres, concert venues and multipurpose centres. From the front pages we can see that all place key acts of different genres on the front to ensure that they can appeal to a wider audience as possible, by having only one act - if the reader is not enamoured with that performer then you risk reduced impact.

In addition the format and layout of the current brochure has a number of elements which could be altered to improve ease of understanding, use, pushing key selling communication information and 'sell ability of acts' these include:

- Layout of pages, in particular titles, column formatting and images are often read as the wrong title next to an image due to vertical stacking in columns. Either outlining or separation of some sort to ensure that images are next to the production information at all times.

The marketing strategy for most programme events is undertaken in 3 phases understood to be as follows:

1st Phase: the show is put on general release sale and announced in both the quarterly brochures, the venue website, and also via a monthly e-newsletter (current distribution circa 40,000)

2nd Phase: advertising is undertaken on the So-Gloucestershire website (82,000 monthly readers and 22,000 weekly e-shots) and with STAR FM - a local radio station.

3rd Phase: (if required) direct mails and local adverts are undertaken (at a recharge to the visiting artist / promoter)

Each event artist or promoter is requested to provide 3,000 A5 flyers and 30x B2 posters - which the Town Hall pay (£65) for overprint with the venues details.

The web co-ordinator undertakes basic graphic design / photo-shop work for posters and artwork as required, and printing is outsourced.

There is limited external hard-space advertising around Cheltenham or the region, with 10x tourist information poster sites around the town and the flagpole banners externally visible at the front of the building and inside the foyer and front-of house areas.

All Online activity including the website, Facebook and Twitter is undertaken in-house and there is no specific online budget for social media advertising or SEO optimisation, Google analytics is used to monitor website traffic activity which has a reach of approximately 28,000. Trackable links are not currently utilised within online links and emails.

The Facebook page has approximately 1,072 'likes' and is updated with news, competitions, images and press release information. The Twitter account is run in much the same way with approximately 3,277 followers.

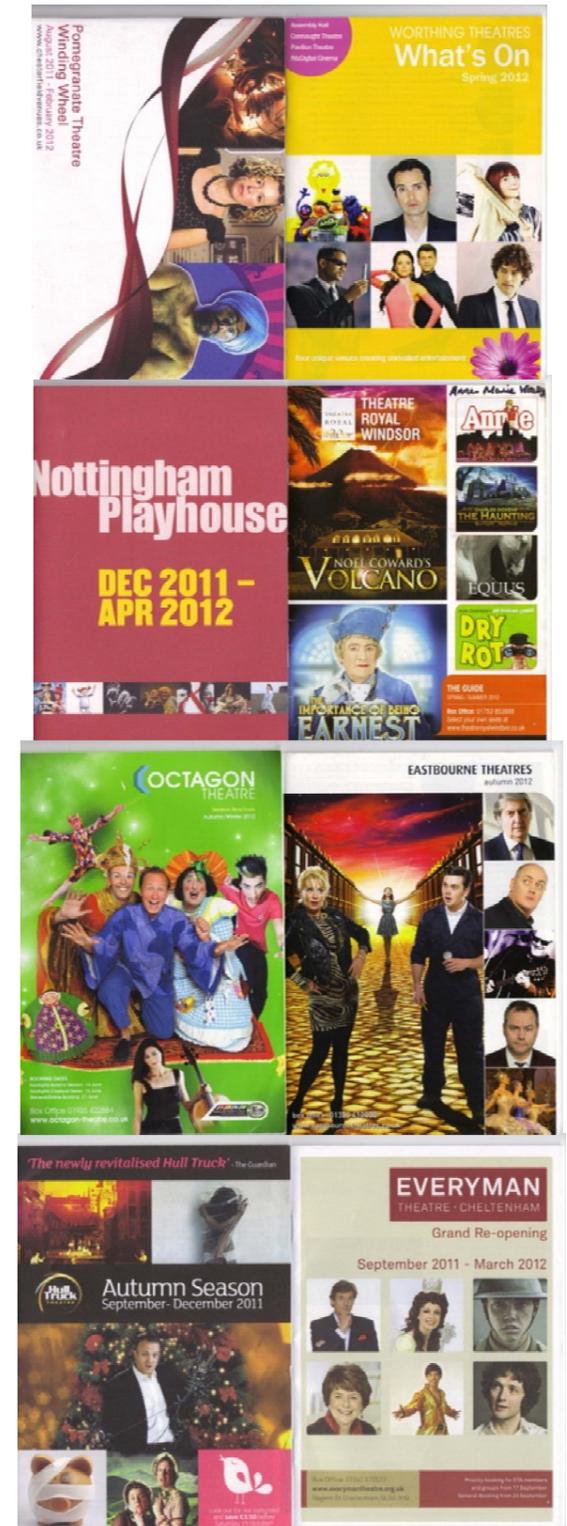
In addition to the Brochures and online strategy, the local paper - the 'Echo' provides coverage on events and reviews where applicable, and the marketing team are developing and exploring potential relationships with the student market - through fresher's fairs and student radio.

Each production visiting or hiring the space (where tickets are being sold to the public) are required as part of the contractual agreement to provide (at no additional cost to CTH) 30x B2 posters, and 3000 A5 flyers. No additional charge or marketing contra is made for brochure entry, or other inclusion in advertising activity or public relations mechanisms undertaken by the Town Hall.

A series of aspirations for the development of marketing and PR activity were discussed with the sales and marketing manager during the briefing meetings, including the following:

- Youth Officer / Audience development role
- The potential expansion of programme / activity offer as a cultural hub
- Diversity within the classical music genre to engage a younger audience
- Desire for a venue specific annual budget
- Improved contractual 're-charges' on marketing activity and contributions

The recommended strategies for improvement are set out at the end of stage one of this report.



In addition the marketing activity that is attributed to each programme event or performance (as per the phases described previously) has been captured and analysed to provide understanding of the ratio between spend on marketing in relation to attendance and financial performance.

The following graph shows the average marketing costs (taken from CTH data provided) per genre of performance or activity as a per annum cost, averaged over the last 3 years of data (up to and including 2011-2012)

This demonstrates a large spend on activity to support both the classical and folk festival programme offer, well above the spend undertaken on other genres. The classical music marketing expenditure does also include a contribution per performance towards the classical season brochure. When compared to the average attendance levels we see that the largest spend on marketing activity is being spent on two genres which are under-performing, with no clear improvement in attendance or profitability over the last 3 years of data. *(please refer to audience attendance and revenue tables)*

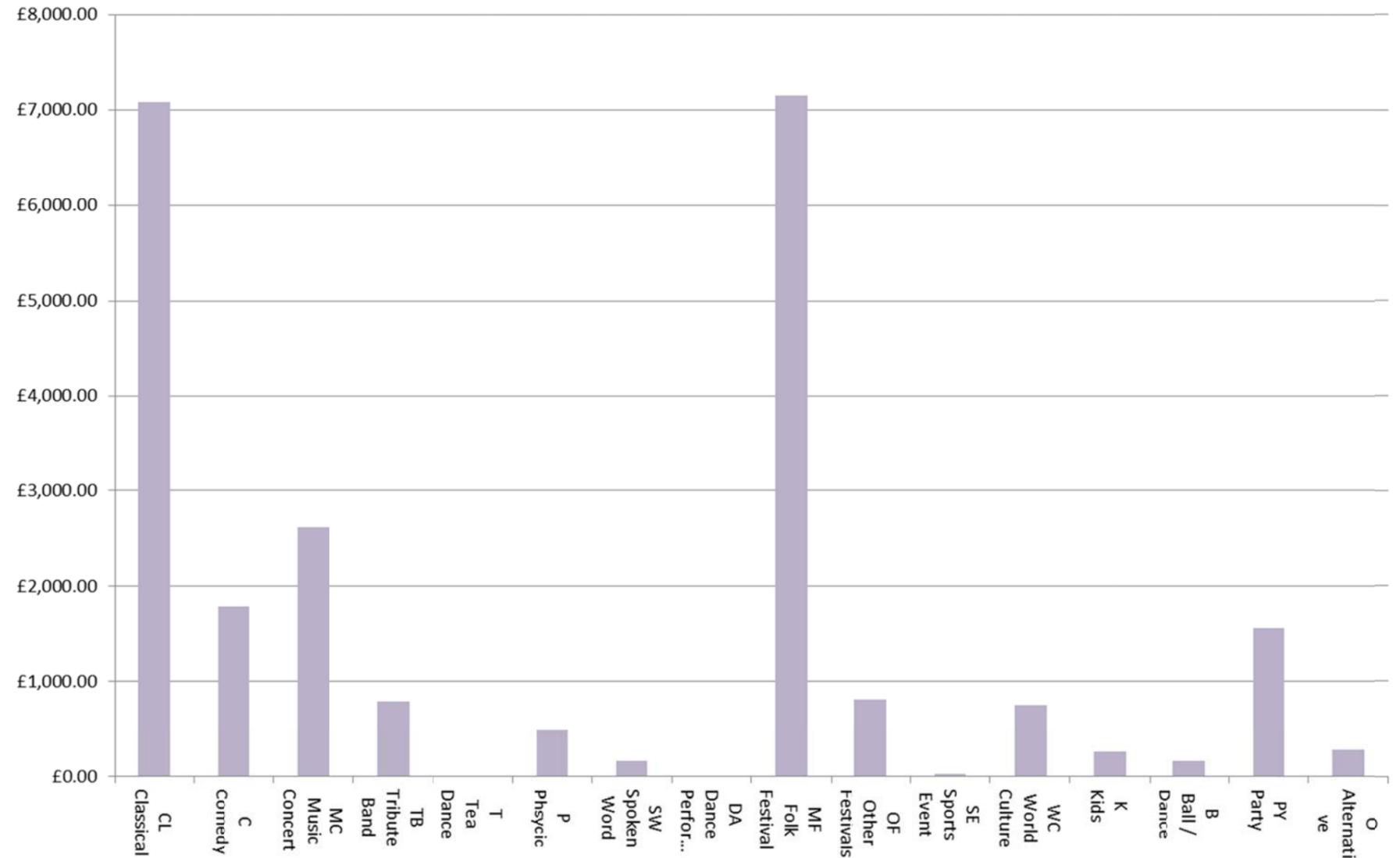
Whilst the requirement audience development for classical performances is understood, a revised strategy is required to demonstrate a higher level of conversion to the ratio of high spend - this is partly supported by the continued development and high profile of the Cheltenham folk festival which integrates a fair portion of its yearly programme within the Town Hall.

The large spend on the folk festival perhaps requires further consideration with attendance levels and profitability showing a lack of development over the last 3 years. There is potential for the risk associated with this festival to be mitigated in a better fashion by engaging or partnering with an external operation (with Cheltenham festivals being a prime consideration) to reduce risk to this venture.

The contractual model used currently by the Town Hall shows a clear difference when compared to other rival venues, primarily in that very little contribution for marketing and PR activity (with the exception of the provision of printed materials) is requested of the promoter. This in turn places a large burden on the current annual budget to pay for show related promotion as opposed to being able to justify a yearly venue advertising and PR activity budget.

Included within the appendix is an example altered contract with suggestions to levy a greater responsibility on the promoter for financial contribution to marketing and PR activity. In addition a series of suggested potential development strategies are included at the end of stage one in development objectives.

Average Mkt Costs per Genre 2009-2012



STAFFING & LOGISTICS

Cheltenham Town Hall runs on a small core team of staff, as shown in the staffing structure included within the appendix (CTH supplied). The full time staff are supported by a team of casual staff for FOH duties, cover and ushering. The bar and catering staff are not included within this as they are direct employees of the external catering company -Fosters Catering Ltd.

There are no dedicated technicians in direct employment, when required for performances supply companies (who provide the PA sound equipment or additional lighting equipment) supply engineers and operators, or the visiting company supply their own. The operations team cover the set-up and running of all events and performances including the re-formatting of the spaces for different seating configurations (or seating removal for flat floor events) as well as basic operation of the minimal technical equipment installed and owned by the Town Hall.

Further information on technical staffing is included within the technical and building operations section of this report.

The logistics of the building operation including goods deliveries and client / customer care is managed by the operations team, with postal and person enquiries coming to the front / box office entrance of the building and goods delivery coming to the rear of the building. Security doors are accessed via FOB key entrances.

Cleaning is undertaken by the in-house team managed by the operations supervisor.

The operational turnaround of all spaces let or used for performances within the Town Hall is included within the FTE hours of the operations team, and is not allocated or 're-charged' to visiting companies, show financial cost centres or hirers. In addition the event management support for hirers is included within these hours as well and not reflected as a notional cost when the hires performance sheets are calculated.

MEMBERSHIP SCHEMES & SPONSORSHIP

CTH does not currently offer any membership or loyalty scheme to its customers, whether a tiered membership or rewards incentive strategy, with the exception of season ticket offers which offers a nominal discount for tickets when purchased together. Many venues utilise a series of 'Ambassadors' in addition to a customer club or associated society or 'friends' group. These approaches have multiple benefits:

- Audience loyalty and sense of participation increased
- Audience feedback route
- Increased advanced sales
- Membership fee revenue
- Free word of mouth advertising
- Free ushers / staffing if applicable

We would recommend that subject to staff time availability a 3 tiered membership scheme is introduced at CTH for varying nominal fees (per year) in addition to the launch of an ambassadors scheme to support the CTH operation. In addition a strategy to gauge interest in business club membership / sponsorship opportunities should be considered.

TECHNICAL AND BUILDING OPERATION

The technical infrastructure and equipment is managed and maintained by the in-house operations team, supplemented by additional sound engineers and technicians as and when required for certain performances and events.

The 'Get-In' / equipment access route is level entrance from the rear car park through a set of double doors at the rear of the building (restricted dimensions of 1.52m wide x 2.12m high) through the corridors and into the main auditorium or the adjacent rooms (Pillar room and Drawing room). Equipment can be moved to stage level via the forestage scissor lift.

This get-in route is damaging the front of house decoration and there is no mechanism to protect the finishes and aesthetic of these areas. In addition whilst the lift mitigates any manual handling hazards, the lift is slow and restrictive in size.

The stage within the main auditorium is fixed size and set at 1.3m height restricting options for adjustment for improved sightlines for different events. The stage can be extended to include a forestage extension (including the scissor lift) with large heavy timber frame rostrum units on castors.

There are two additional strong points located in the soffit with a safe working load of 500kgs each immediately above the downstage edge of the stage, with no other provision for suspension across the remainder of the hall.

The stagelighting and audiovisual equipment and infrastructure within the building is minimal, with a basic provision of installed dimmers and manual desk to provide a basic stage 'wash' light, with two installed followspots at the rear of the gallery. There is installed DMX from the dimmer room to the control position, stage and rear of stalls for control, but not provision for signal or additional power to the roof / soffit area. There are installed lighting boom bars between the auditorium boxes at balcony level.

The audiovisual provision consists of a basic portable PA system with powered speakers and a small sound desk and an assortment of basic microphones. There is basic intercom provision to the operating positions and a temporary multicore route (through the basement) to provide cable access to a rear stalls control position which is facilitated via modular staging units. There is basic paging provision throughout the building.

The Pillar room is served by modular staging units and loose equipment - although it is understood that investment in installed lighting bars and LED lanterns is in hand at the time of writing this report.

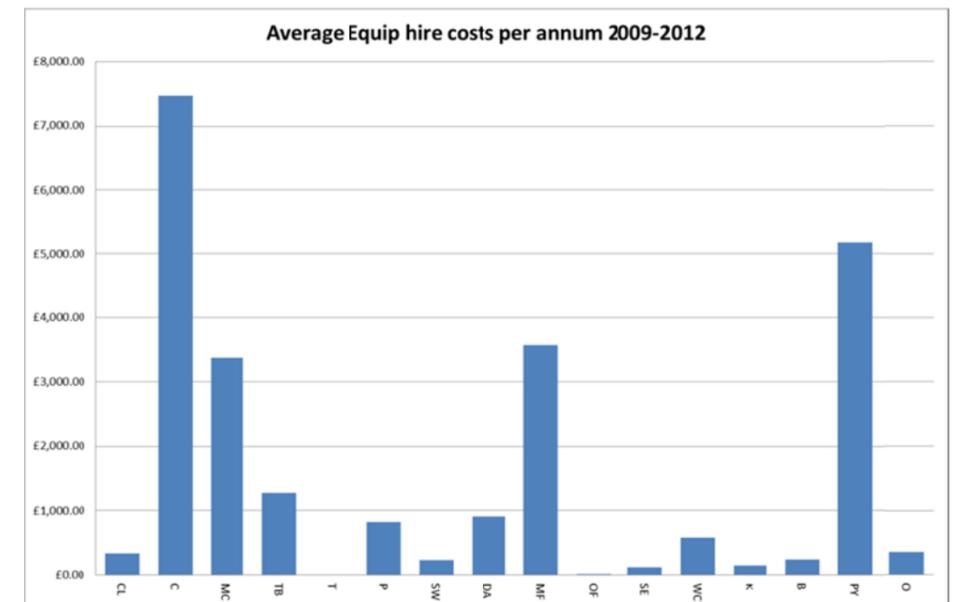
The venue also houses a full Steinway model D concert grand piano, a Chappell baby grand and an upright piano - with tuning costs re-charged to the hirer. The Rushworth & Dreaper Organ (gifted to the venue in 1928) is not in working condition.

The maintenance of the building including plant systems is undertaken by Cheltenham Borough Council.

As a result the venue generates a large amount of expenditure on hiring of equipment (primarily sound systems) in order to accommodate performances and certain acts. Where possible this is recharged to the visiting company but often this is provided free of charge as part of the negotiating leverage to ensure the booking of large profile acts.

The below table provides an analysis of the average equipment hire costs per annum over the last 3 years per genre of performance. This demonstrates the requirements for comedy (one of the most popular and large financial contributors within the programme) and parties for this additional level of equipment.

Consideration should be given to the calculation of payback or return on the investment in a greater technical provision in addition to the potential reduced set-up time / cost requirements and the ability to re-charge additional fees to visiting promoters. This is covered further later on in the report.



VENUE UTILIZATION

From the analysis of programme data undertaken with relation to genre diversity and attendance we have an estimation of the number of events / activities and performances undertaken in all of the spaces within the building.

Over 2011/2012 304 activities / performances were undertaken across the building, with the following ratio between hires and programme:

179 hires & 125 programme performances

This is broken down per space within the Town Hall as follows:

Main Auditorium	53 hires & 119 programme performances
Pillar room	32 hires & 3 programme performances
Drawing Room	24 hires
Whole Venue	70 hires & 3 programme performances

The venue has 'dark' periods totalling 61 days over 2011/12 and main auditorium is 'dark' for 120 days. However this is mitigated to an extent by the inherent inability to undertake simultaneous events in both spaces due to logistical and acoustic (noise transfer) issues. - please see acoustics section of the report.

In addition the current operation has no accessible daytime retail outlet such as a cafe or bar to entice non-performance exposure of the building and captive market sales opportunities.

Any capital project will need to seek to address this issue to ensure that this historic venue is open, welcoming and accessible to all, although some inherent restrictions given the listing of the building is likely.

TICKETING & BOX OFFICE

The box office provision is currently out to tender at the time of this report, all references and content below is based on operations prior to and up to the date of issue of this report, and bears no reflection, comment or affiliation with regards to any tender process in hand.

The ticketing system currently utilised is 'INFX SaaS' which was installed in 2010 to replace a Databox system. The INFX system provides sales mediums both online (with select your own seat) over the phone, by post and in person.

The management utilise Artifax event management software for the operation of the venue and this is currently unable to share data directly with the box office software without manual entry. The Town Hall charges a commission to hirers for ticketed events that are serviced through the box office on behalf of the client, which generated £51,925 in 2011-2012. The box office opening hours are as follows (2012):

Monday–Saturday: 10am-5:30pm
and 45 minutes before an event

We understand a study has already been undertaken to assess the loss of sale versus operational costs for the breaks and down time of the box office between 5:30pm and 45 mins prior to an event. The conclusion of this study was that the average sales were minimal and did not generate suitable revenue to outweigh the operational costs of the box office being open during these times, this should be monitored in case of potential pattern changes in sales.

In addition the physical nature of the box office within the crush foyer is restricted by poor line of sight from the street, with a cold and formal unwelcoming building entrance from the street. In addition the size of the foyer area where the box office is located creates severe congestion at well attended events. This could be vastly improved with an open and welcoming reception to the sales point for the operation in either an improved location or reduced 'enclosure' to the box office.

The ticket pricing structure utilised varies enormously as the ticket prices for each performance (on the whole) is negotiated between the visiting promoter / producer and CTH. This has created a situation where the ticket pricing for different genres of performances / activities varies immensely and is not conducive to both repeat custom and increased sales. Visiting promoters / performers are likely to consider the ticket pricing primarily in relation to their targeted profit margins, other venues (of different capacities) on the tour or their usual circuit, whilst not considering the seasonal effect on the venue of varied prices, which in effect creates a ranking system where the customers of CTH view the ticket pricing in the programme to be representative of the quality or level of the act. However this is creating a detrimental effect on ticket sales to certain promotions and events. Those with a higher ticket price that are not viewed (by the potential customers) to be of suitable value for money when compared to an act or event with a higher public profile, will gain poor sales levels, whilst other performances with a profile at a cheaper ticket level will create a feeling of suspicion from the customers.

We would recommend that a ticket pricing strategy is adopted that sets out both banding and tiering for the geographical location and perceived quality of experience in addition to setting price frameworks for genres of performances to mitigate these risks.

PROGRAMME DEALS & NEGOTIATION

The programming of the venues performances and activities is broken down into 3 main categories:

1. External Hires: Each space or multiple spaces of the venue are hired out for external use for a fee (dependant on time required and set-up orientation of the space, staff support and box office / administration costs) Whilst there is a standard fee table or rates card set for these hires and each event is negotiated separately and discounts are frequently given.
2. In-house promotions: For certain dance / ball and folk festival events these are produced in-house and undertaken on an 'at-risk' basis
3. Programmed performances: These include all performances brought in from external performers, promoters and or producing companies. These are undertaken on the following 'deals' or financial contracts with the visiting company:
 - Box Office Split: The most common deal in the industry where the net proceeds of the box office (net being less VAT @ prevailing rate and any credit card commission or fees - normally around 2.5%) the standard split targeted by venue operators is 70%/30% (with the deal being in the visiting promoters favour)
 - Guarantee / Fee: The visiting act or promoter is paid either a flat fee for appearing with no share of box office income, or a guaranteed fee followed by a split of box office income above this amount (e.g. a £5k guarantee with a 70/30 split thereafter)
 - Calls - In a series of 'calls' either the promoter or the venue can receive shares of the box office revenue in sequential order dependent on the popularity of the performance. For example A first call of £5k to the promoter followed by a second call of £10k to the venue. This can be indefinite up to the maximum potential revenue of box office for the number of performances, or followed by a split at any point.

The tables on the following page show the ticket revenue (with other income generated by merchandise or sponsorship) by genre of performance for each of the venues(as an analytical exercise based on the supplied information from CTH) over the last 3 years, as well as showing the fee or box office share taken by the visiting producers and the share retained by the Town Hall and the applicable show related expenditure. This excludes hires which are listed as a separate line at the bottom of each year's analysis table and totals shown both including and excluding hires.

This provides an analysis showing the average percentage of box office revenue retained by both parties, and where a fee or guarantee has been paid the impact this has had on the financial revenue of the ticket sales retained by the venue. In some instances this is creating a loss to the venue whereby the Town Hall is incurring show related expenditure greater than the share of ticket revenue - this is partly mitigated by alternative income such as merchandise commission and re-charges on the promoter.

These tables are taken from the programme and hires outturn and budget sheets provided by CTH for the study and seem to differ slightly from the overall financial performance reports 2004-2011 provided, this could be due to discrepancies in data or account coding varying from the spreadsheets provided to Charcoalblue.

DEALS OVERVIEW ANALYSIS:

From the tables on the following pages we can see that across all activities and performances for which tickets are sold to generate revenue or spaces hired out, the yearly total resultant net ticket and hires income / expenditure to CTH is as follows:

Year	Total P&L	Hires	Programme
2011-2012	£332,945.41	£221,645.66	£101,299.75
2010-2011	£309,837.09	£217,378.98	£92,458.11
2009-2010	£332,508.85	£241,889.85	£90,619.00

If we divide the figures above by the number of performances and hires in total per annum , we are able to create an average P&L figure per performance or hire as follows:

	Hires	Performances
2011-2012	£1,238.24	£810.40
2010-2011	£1,263.83	£669.99
2009-2010	£1,374.37	£633.70

Although these are averaged we can see that over the past 3 years of operation the overall income revenue generated by hires has remained fairly constant with a constant level of the quantity of hires per annum, however the performances have decreased in number (was 143 in 2009-10 now 125 in 2011-12) the profitability of performances has increased.

Below is an analysis by genre of performance looking at the percentages and deals done with the visiting producers / promoters, this is concentrating on the most recent 2011/2012 performance but the tables provide a similar representation of the historic precedent of these deals.

Within the contract, the venue commands a low 15% commission rate on promoter merchandise sold within the building. In general, nationwide venues will charge anything between 25% and 50% on merchandise and programmes sales, with some adding extra when the venue's staff is selling on behalf of the promoter. No reference is made in the contract supplied to artist expenses/hospitality, yet in the figures the venue quite often covers varying artist expense.

CLASSICAL DEALS:

On average over the year the main auditorium Classical performances are profitable, CTH is receiving approximately 17% of ticket sales, leading to a yearly income stream of £9,500.00 after deduction of attributable staffing and venue costs (technical staff / ushers etc)

The main auditorium classical promoters / performers are receiving 83% of ticket sales during the 2011-12 season. The majority of the Classical deals are done on a series of calls, with the venue calls not being in a strong enough position to make suitable profit, even in the event of a sell-out performance.

It should also be noted that on some of the top end Classical deals, the venue are spending a large amount on print and advertising, which is eating in to any return from their calls.

COMEDY DEALS:

On average over the year the main auditorium comedy performances are profitable, CTH is receiving approximately 25% of ticket sales, leading to a yearly income stream of £52,000.00 after deduction of attributable staffing and venue costs (technical staff / ushers etc) Deals should be explored to pin point where there is further room for profit.

Currently, the majority of Profile Comics are dealt with on a Box Office split basis in the promoter's favour. Many other regional venues bring in these Acts on a fee basis, where a guarantee is paid and the balance of remaining ticket sales goes to the venue.

Some deals are done on versus deals with a figure such as £1k Guarantee versus an 80/20 split in the promoter's favour. Almost always resulting in the 80/20 split, as ticket sales are way above £1k in the majority of these events.

The Venue currently provides PA at the venue's cost, plus further equipment to be negotiated. From the figures provided by CTH it appears that no marketing contra is agreed at the point of contract.

When compared to other similar regional venues the overall profit is above average for comedy, but with CTH providing a higher percentage of Comedy in its season than most.

MUSICAL CONCERTS:

On average over the year the main auditorium Musical Concert Performances are profitable, CTH is receiving approximately 18.3% of ticket sales, leading to a yearly income stream of £17.3k after deduction of attributable staffing and venue costs (technical staff / ushers etc) These figures are well below average for this genre and when you consider that total ticket sales in 2011-12 for this genre were close to net sales of £187K we can see that this is a poor return for the venue.

The deals for these events vary from Guarantees, Calls and splits. It would appear that several of the deals are Historical deals that have been re-visited year after year.

As in many of the venues programmed deals, With the lack of sound and lighting equipment held in-house in a high proportion of regional venues, the cost of hiring in specialist equipment, especially for the Music Concerts proves a large expense that wipes out a large percentage of profits made on the deals.

The cost of overheads should be studied in detail to make suitable targets for Contractual deals.

We recommend the re-visiting and re-negotiation on deals where possible to increase venue share of ticket sales income.

TRIBUTE BANDS:

Tribute bands are an infrequent part of the CTH programme. Over 2011/12 these performances brought in an income stream of £2,928 (17.7% of net box office) and the fees paid to the promoter / performers averaging 82.2% of net ticket sales revenue.

Certain Tribute bands are brought in on 90/10 deals in the promoters favour, but others are brought in on 75/25 splits presumably dependent on previous historical data for similar type genres.

PSYCHIC:

A popular genre mostly within the main auditorium, with CTH receiving approximately 22% of ticket sales revenue, leading to an income of £5,127.96 after the deduction of attributable staffing and venue costs.

These are mostly dealt on split deals.

SPOKEN WORD / TALKS:

CTH undertook only one spoken word lecture, celebrity talk during 2011-12 (this does not include those events that were part of hires throughout the year). This created an income of £192.00.

DANCE PERFORMANCES:

CTH booked only one Ballroom Dance show during 2011-12 (this does not include those events that were part of hires throughout the year). This was one of the most attended events in the CTH calendar that year with 843 (92%) attending. Net box office sales = £20,425. The deal was made on an 80/20 split with £4,732 being the venues share. This would have been a good profitable day's work for the venue, had half of the venue share not had to be spent out on extra equipment due to the design restrictions of the auditorium. It is advised this genre is explored further.

SPORTS EVENTS:

In the main (without including hires) these consist of Wrestling tournaments.

These have similar attendance numbers to several regional venues and continue to be popular within a certain demographic.

They continue to bring in a small profit for the venue.

The wrestling deals are done on a 70/30 split. Which is a perfectly sensible deal and in line with many other venues.

WORLD CULTURE:

Over the year the main auditorium World Culture Performances are profitable, However CTH is only receiving approximately 16% of ticket sales, leading to a yearly income stream of less than £2k after deduction of attributable staffing and venue costs (technical staff / ushers etc)

When the net ticket income generated by these performances, equals £34,302.94, this is a very low income for the venue.

These performances are dealt with in a variety of Calls and splits.

CHILDRENS SHOWS:

This Genre has not been fully utilised in previous years, but the venue are progressively introducing further Kid/Family shows. They are still feeling their way here and finding out what does and does not work.

In 2011-12 these shows actually made a loss for the venue of -£305.94.

A small loss whilst in the experimental stages of this genre is completely acceptable, and there are still lessons to be learnt here. At the moment the attendance levels are way behind those of other similar venues around the country.

Again, it is understood that certain productions may be unfit to perform at CTH due to the technical restrictions within the venue and the inherent style and nature of the venue when compared to a theatre.

ALTERNATIVE:

CTH undertakes a series of other 'alternative' variety performances and events in the space - these include circus of horrors type performances.

During the 2011/12 season these contributed an income stream of £2k over the year (inclusive of staff costs and venue costs) with the promoters / visiting producers receiving 70% of ticket sales revenue.

It is to be noted that the alternative shows are having a surge in attendance at many regional venues.

It is advised that further research be done to widen this genre.

DEALS CONCLUSIONS:

Overall the programming is operating at a profit to reduce the subsidy of the venue

Where genres are operating at a profit some margins are too low and the % split between visiting promoters / producers and CTH suggests that little or no negotiation is being undertaken.

It appears that there are no financial targets set out in relation to the nature, frequency and quantity of performances booked in order to create a more viable income stream.

A series of development objectives for the programming / deals and negotiation are set out in the development objectives section of this report, and it is recommended that these are actioned whether or not the capital project proceeds.

SHOW EXPENDITURE COSTS

Within the programme financial information (please see revenue by genre charts included within this report) is the attributable expenditure that directly relates to programme events and performances.

This includes staffing costs (additional operation / usher & security costs) technical equipment hire costs, marketing and PR activity, piano tuner and other costs.

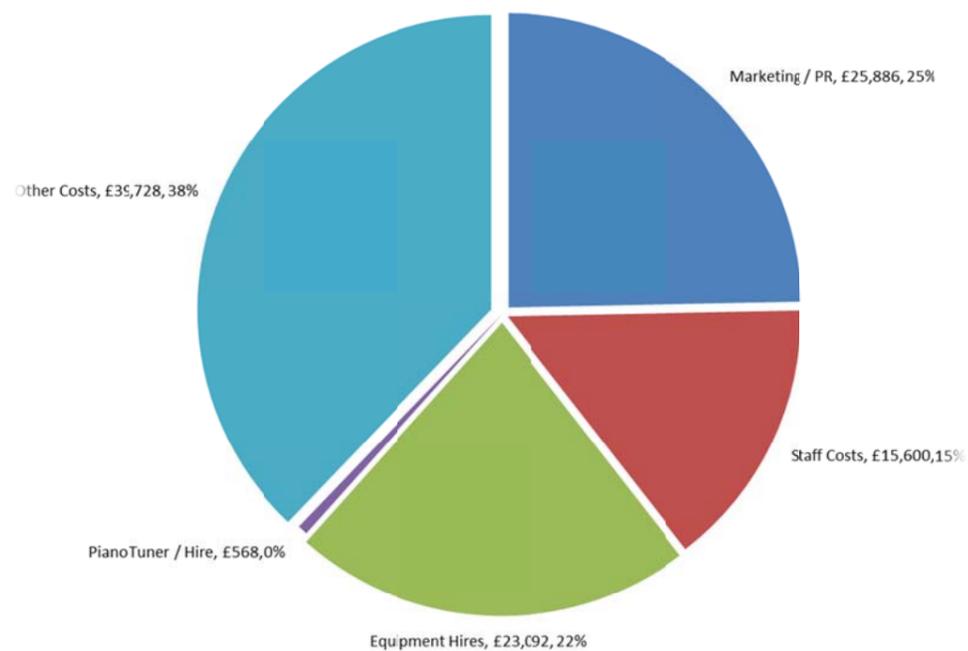
The 3 graphs alongside demonstrate the ratio of spend on each of these areas over each year to clearly illustrate the proportions of each category.

From this we can clearly see that the 'other' costs dominates the expenditure incurred by the venue which lowers the overall resultant income generated by the programme.

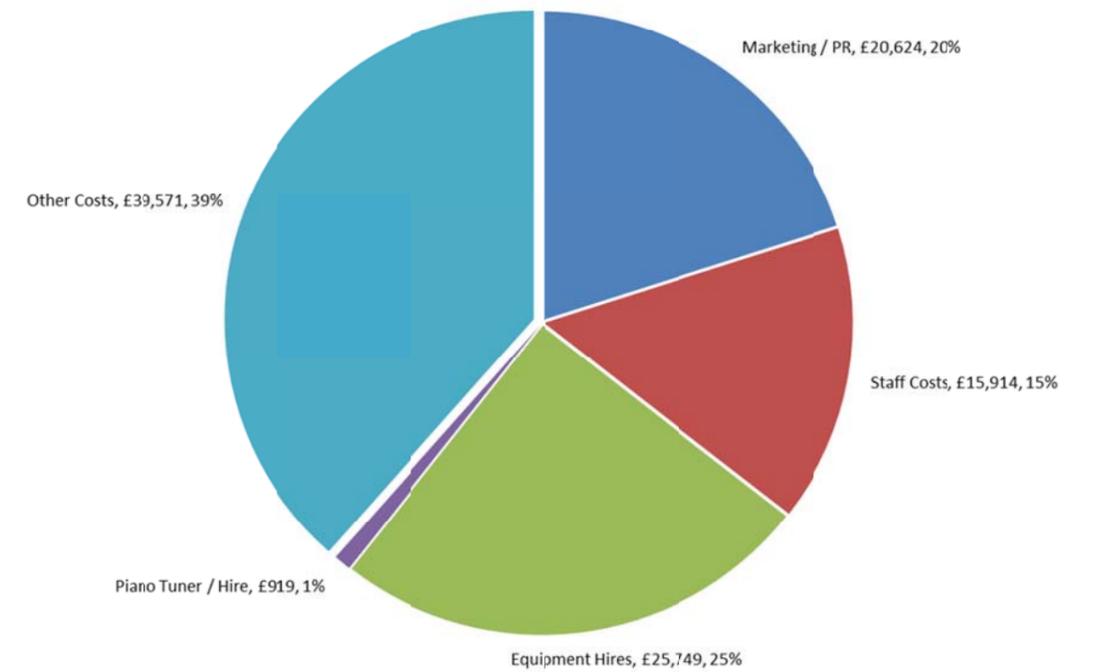
This 'other' category includes: credit card charges (2011-12 £11,929) which are unavoidable, artists expenses, decorations and event staff and miscellaneous listed expenditure. The contracts issued by the Town Hall do not include the provision of food or drink for the artist, and this provision for any 'rider' requests should be withdrawn in order to make substantial savings - especially when undertaken on performances and events with low attendances and poor financial results.

In addition the high costs per annum generated by the hire of technical equipment to facilitate performances - some £25,000 during 2011-12 could be mitigated by an investment in a greater technical provision in addition to the potential reduced set-up time / cost requirements and the ability to re-charge additional fees to visiting promoters. This is covered further later on in the report.

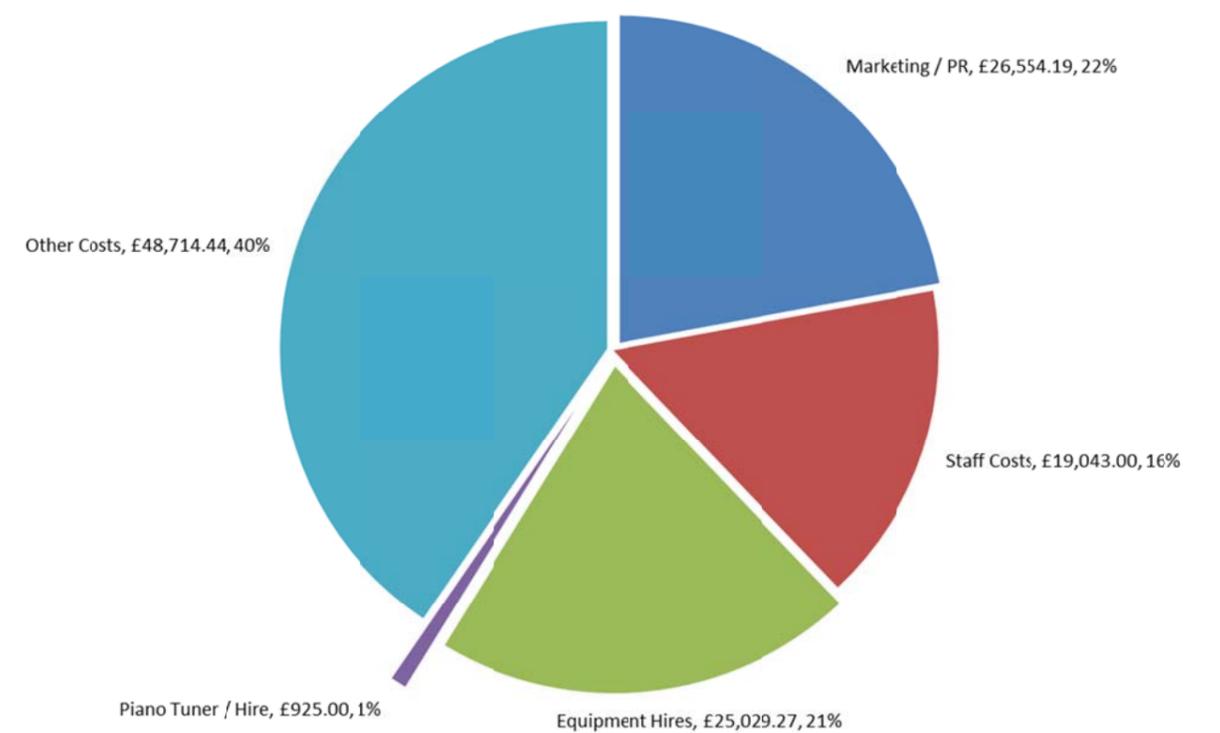
Show Related Expenditure Breakdown 11-12



Show Related Expenditure Breakdown 10-11



Show Related Expenditure Breakdown 09-10



REVENUE BY GENRE 2009-2010

Genre	Code	Attendance	No. of Perfs	Total Tkt or Hire Income		Fee / Visiting Producer Share		CTH Share		CTH Total	CTH Net	Other income sponsorship / charges	Resultant P&L
				Total Net	Av. Pr Person	£££'s	%	£££'s	%	Show Expenditure	Income / Expenditure		
Classical	CL	10145	31	£149,501.30	£14.74	£98,137.23	65.64%	£51,364.07	34.36%	£14,044.54	£37,319.53	£91.57	£37,411.10
Comedy	C	18716	41	£274,260.74	£14.65	£201,123.22	73.33%	£73,137.52	26.67%	£23,538.79	£49,598.73	£129.56	£49,728.29
Music Concert	MC	7850	19	£137,926.19	£17.57	£134,147.56	97.26%	£3,778.63	2.74%	£15,001.24	£-11,222.61	£19.13	£-11,203.48
Tribute Band	TB	4966	14	£80,882.71	£16.29	£64,965.96	80.32%	£15,916.75	19.68%	£11,105.54	£4,811.21	£13.04	£4,824.25
Tea Dance	T	1353	12	£3,506.30	£2.59	£1,540.00	43.92%	£1,966.30	56.08%	£1,617.09	£349.21	£0.00	£349.21
Psychic	P	1857	4	£29,219.96	£15.74	£22,988.76	78.67%	£6,231.20	21.33%	£3,540.88	£2,690.32	£0.00	£2,690.32
Spoken Word	SW	262	2	£3,644.00	£13.91	£7,000.00	192.10%	£-3,356.00	-92.10%	£1,023.67	£-4,379.67	£0.00	£-4,379.67
Dance Performances	DA	863	1	£21,560.52	£24.98	£16,421.79	76.17%	£5,138.73	23.83%	£1,906.35	£3,232.38	£0.00	£3,232.38
Folk Festival	MF	2606	3	£28,389.36	£0.00	£17,745.00	62.51%	£10,644.36	37.49%	£15,623.75	£-4,979.39	£0.00	£-4,979.39
Other Festivals	OF	476	3	£10,332.17	£21.71	£6,010.00	58.17%	£4,322.17	41.83%	£3,182.13	£1,140.04	£0.00	£1,140.04
Sports Event	SE	564	2	£4,721.51	£8.37	£3,252.43	68.89%	£1,469.08	31.11%	£847.06	£622.02	£0.00	£622.02
World Culture	WC	1805	3	£34,149.97	£18.92	£26,828.38	78.56%	£7,321.59	21.44%	£3,486.23	£3,835.36	£0.00	£3,835.36
Kids	K	0	0	£0.00	£0.00	£0.00	0%	£0.00	0%	£0.00	£0.00	£0.00	£0.00
Ball / Dance	B	799	3	£15,816.96	£19.80	£1,900.00	12.01%	£13,916.96	87.99%	£10,388.93	£3,528.03	£0.00	£3,528.03
Party	PY	734	1	£25,902.61	£35.29	£4,900.00	18.92%	£21,002.61	81.08%	£12,128.54	£8,874.07	£0.00	£8,874.07
Alternative	O	999	4	£21,394.93	£21.42	£23,661.65	110.59%	£-2,266.72	-10.59%	£2,831.16	£-5,097.88	£44.35	£-5,053.53
HIRES	H	20343	176	£215,092.85						£0.00	£215,092.85	£26,797.00	£241,889.85
TOTALS INC HIRES		74338	319	£1,056,302.08						£120,265.90	£305,414.20	£27,094.65	£332,508.85
TOTALS EXC HIRES		53995	143	£841,209.23	£15.37	£630,621.98	74.97%	£210,587.25	25.03%	£120,265.90	£90,321.35	£297.65	£90,619.00
P&L / Per Perf. Average (exc Hires)												£633.70	

REVENUE BY GENRE 2010-2011

Genre	Code	Attendance	No. of Perfs	Total Tkt or Hire Income		Fee / Visiting Producer Share		CTH Share		CTH Total	CTH Net	Other income sponsorship / charges	Resultant P&L
				Total Net	Av. Pr Person	£££'s	%	£££'s	%	Show Expenditure	Income / Expenditure		
Classical	CL	6200	24	£79,404.74	£12.81	£65,793.04	82.86%	£13,611.70	17.14%	£11,188.37	£2,423.33	£1,671.59	£4,094.92
Comedy	C	22739	39	£350,334.92	£15.41	£275,646.54	78.68%	£74,688.38	21.32%	£25,660.58	£49,027.80	£477.76	£49,505.56
Music Concert	MC	11630	23	£195,403.41	£16.80	£158,116.88	80.92%	£37,286.53	19.08%	£17,448.02	£19,838.51	£1,182.89	£21,021.40
Tribute Band	TB	2616	6	£35,539.93	£13.59	£29,004.49	81.61%	£6,535.44	18.39%	£3,800.57	£2,734.87	£92.64	£2,827.51
Tea Dance	T	1031	10	£2,628.74	£2.55	£1,400.00	53.26%	£1,228.74	46.74%	£1,270.09	£-41.35	£0.00	£-41.35
Psychic	P	2568	4	£41,501.20	£16.16	£32,268.19	77.75%	£9,233.01	22.25%	£2,946.89	£6,286.12	£91.91	£6,378.03
Spoken Word	SW	0	0	£0.00	£0.00	£0.00	0%	£0.00	0%	£0.00	£0.00	£0.00	£0.00
Dance Performances	DA	845	1	£20,950.00	£24.79	£16,079.25	76.75%	£4,870.75	23.25%	£2,077.63	£2,793.12	£90.00	£2,883.12
Folk Festival	MF	1202	3	£32,264.54	£26.84	£16,650.00	51.60%	£15,614.54	48.40%	£19,885.64	£-4,271.10	£6,296.67	£2,025.57
Other Festivals	OF	451	1	£9,242.55	£20.49	£5,660.00	61.24%	£3,582.55	38.76%	£2,565.69	£1,016.86	£0.00	£1,016.86
Sports Event	SE	259	1	£2,365.96	£9.13	£1,627.57	68.79%	£738.39	31.21%	£141.73	£596.66	£0.00	£596.66
World Culture	WC	468	1	£6,392.34	£13.66	£4,251.16	66.50%	£2,141.18	33.50%	£748.41	£1,392.77	£0.00	£1,392.77
Kids	K	0	0	£0.00	£0.00	£0.00	0%	£0.00	0%	£0.00	£0.00	£0.00	£0.00
Ball / Dance	B	463	2	£6,263.85	£13.53	£5,400.00	86.21%	£863.85	13.79%	£851.51	£12.34	£85.00	£97.34
Party	PY	776	2	£17,245.10	£22.22	£4,932.80	28.60%	£12,312.30	71.40%	£13,775.78	£-1,463.48	£781.70	£-681.78
Alternative	O	535	1	£7,911.29	£14.79	£6,231.23	78.76%	£1,680.06	21.24%	£401.06	£1,279.00	£62.50	£1,341.50
HIRES	H	21860	172	£213,530.40						£0.00	£213,530.40	£3,848.58	£217,378.98
TOTALS INC HIRES		73643	290	£1,020,978.97						£102,761.97	£295,155.85	£14,681.24	£309,837.09
TOTALS EXC HIRES		51783	118	£807,448.57	£15.91	£623,061.15	77.16%	£184,387.42	22.84%	£102,761.97	£81,625.45	£10,832.66	£92,458.11
P&L / Per Perf. Average (exc Hires)												£783.54	

REVENUE BY GENRE 2011-12

Genre	Code	Attendance	No. of Perfs	Total Tkt or Hire Income		Fee / Visiting Producer Share		CTH Share		CTH Total	CTH Net	Other income sponsorship / charges	Resultant P&L
				Total Net	Av. Pr Person	£££'s	%	£££'s	%	Show Expenditure	Income / Expenditure		
Classical	CL	8610	29	£118,800.43	£13.80	£98,488.16	82.90%	£20,312.27	17.10%	£14,006.68	£6,305.59	£3,195.17	£9,500.76
Comedy	C	17890	30	£275,747.98	£15.41	£206,584.75	74.92%	£69,163.23	25.08%	£17,548.37	£51,614.86	£399.65	£52,014.51
Music Concert	MC	11165	25	£186,827.82	£16.73	£152,642.09	81.70%	£34,185.73	18.30%	£17,705.51	£16,480.22	£783.43	£17,263.65
Tribute Band	TB	1905	4	£29,567.50	£15.52	£24,317.64	82.24%	£5,249.86	17.76%	£2,368.76	£2,881.10	£47.50	£2,928.60
Tea Dance	T	1317	12	£3,736.25	£2.84	£1,680.00	44.96%	£2,056.25	55.04%	£1,618.96	£437.29	£0.00	£437.29
Psychic	P	1771	3	£31,287.94	£17.67	£24,272.90	77.58%	£7,015.04	22.42%	£1,928.75	£5,086.29	£41.67	£5,127.96
Spoken Word	SW	246	1	£3,170.00	£12.89	£2,352.47	74.21%	£817.53	25.79%	£646.17	£171.36	£20.83	£192.19
Dance Performances	DA	843	1	£20,425.00	£24.23	£15,693.46	76.83%	£4,731.54	23.17%	£2,400.11	£2,331.43	£108.00	£2,439.43
Folk Festival	MF	1202	3	£30,469.99	£25.35	£17,500.00	57.43%	£12,969.99	42.57%	£18,924.46	£-5,954.47	£7,985.68	£2,031.21
Other Festivals	OF	385	3	£7,966.66	£20.69	£5,930.00	74.44%	£2,036.66	25.56%	£2,204.23	£-167.57	£39.96	£-127.61
Sports Event	SE	315	1	£3,197.92	£10.15	£2,194.82	68.63%	£1,003.10	31.37%	£224.71	£778.39	£40.00	£818.39
World Culture	WC	1902	4	£34,302.94	£18.04	£28,798.69	83.95%	£5,504.25	16.05%	£3,646.88	£1,857.37	£142.50	£1,999.87
Kids	K	850	2	£6,498.33	£7.65	£4,948.01	76.14%	£1,550.32	23.86%	£1,903.76	£-353.44	£47.50	£-305.94
Ball / Dance	B	520	3	£6,697.74	£12.88	£4,710.00	70.32%	£1,987.74	29.68%	£1,054.44	£933.30	£588.97	£1,522.27
Party	PY	980	2	£24,782.08	£25.29	£4,200.00	16.95%	£20,582.08	83.05%	£17,306.46	£3,275.62	£131.67	£3,407.29
Alternative	O	1014	2	£14,930.83	£14.72	£11,624.82	77.86%	£3,306.01	22.14%	£1,343.63	£1,962.38	£87.50	£2,049.88
HIRES	H	19572	179	£218,429.16						£0.00	£218,429.16	£3,216.50	£221,645.66
TOTALS INC HIRES		70487	304	£1,016,838.57						£104,831.88	£306,068.88	£16,876.53	£322,945.41
TOTALS EXC HIRES		50915	125	£798,409.41	£15.87	£605,937.81	75.89%	£192,471.60	24.11%	£104,831.88	£87,639.72	£13,660.03	£101,299.75
P&L / Per Perf. Average (exc Hires)												£810.40	

ANCILLARY SALES- BARS, MERCHANDISE & ICE-CREAM

The bar, catering and ancillary sales (ice-cream) within the Town Hall is undertaken by Fosters Catering Ltd (with the exception of merchandise which is undertaken by front of house CTH staff)

Fosters Catering Ltd are a Bristol based family run firm with over 50 years operating experience. They were identified as key stakeholders during the initiation of the study project, and subsequently a stakeholder briefing session with Andy Cole (Town Hall catering manager) and Neil Lodge (CEO) was undertaken in addition to Town Hall management presence.

The Town Hall catering & bar agreement with Fosters has been renewed for another 4 year contract with possible extension agreements. It is based on a % commission for the Town Hall rather than a rental or lease agreement. In addition Fosters have committed to investing capital in the building including the refurbishment of the Garden Bar and the catering infrastructure.

There is limited information available on the operation and income / expenditure from these ancillary sales due to the commercial nature of the outsourced operation, in addition Fosters are in the process of replacing the tills system with more advanced software to allow greater analysis of spend per head, yield per staff member and profit margins.

However we are aware of the following observations:

- Classical performances are generating an average £1.20 SPH predominantly with tea's and coffees
- Comedy is higher at £2-£3 SPH
- Reserved seating events are generating significantly better pre-orders for food / combination packages and interval drinks, whereas unreserved seating events are much lower
- The festivals provide a good yield on food
- A good weekend can generate £10k of sales in the Pillar room

There are two primary serving points / POS positions within the building, which are used according to both audience levels and the venue in which the event is taking place:

The Pillar room Bar (4x servers / up to 120 covers)

The Buffet adjacent to the bar (2x servers / up to 80 covers)

In addition to this there are mobile bar units which are used in conjunction with a part installed back-bar in the Drawing room for separate events - this is not currently used to service main auditorium events.

For certain functions and events mobile or temporary bars are set-up in the main hall (as example the folk festival has a real ale bar within the main hall)

There is a combined food and drink offer provided, although this is not currently available as an all-day provision but only for periods prior to, during and after events and performances.

In addition Fosters Catering operate the Garden Bar (which is currently just finishing a refurbishment project) and operates between April - September but is restricted by the opening hours of the public toilets situated on the adjacent corner of the Town Hall building. The refurbishment will allow the provision of crepes / stir fry and BBQ foods in a 'show-kitchen' format.

The catering and bar supporting accommodation is located both next to the Pillar room and cafe /canteen but also within the basement, there is a goods service hoist that runs between ground and basement levels, and an installed external concrete barrel ramp for goods delivery.

Through the stakeholder briefing session with Fosters Catering and the Town Hall management a series of identified design aspirations / building restrictions were noted including:

- The restriction on the Garden bar from both weather! and the limited access to public toilets for customers
- There is limited poor signage for the garden bar
- The access into the Pillar room during large capacity events is congested and pre-order interval drinks are collected from the end of the bar - not removing congestion, this is resulting in loss of sales
- The food provision is restricted by performance hours and not available as an all-day cafe culture offer.
- There is desire for an additional private office for the catering manager - currently shared open-plan provision
- Lift access to the balconies is desired to mitigate access issue for food and dining opportunities within the balconies of the main hall.

The catering commission has generated an income of £53,270 for 2011-12 and maintained similar levels over the last 3 years (back to 2009)

ECONOMIC VIABILITY & PERFORMANCE

CTH currently operates with a subsidy from CBC, over the last 3 years this has been significantly reduced to a current level of £514,719 (2011/2012)

The yearly operating expenditure stands at £966,298 (2011-12) for direct operating expenditure, with support service charges to the Town Hall (from the council) of £297,636 creating an overall expenditure of £1,263,934.

This is partly mitigated by recharges to the Pittville pump room which is under the operational control of the Town Hall team, although not included within this study, these re-charges provided a reduction of £311,800 during 2011-12.

This creates an overall expenditure to operate the venue of approximately £952,134 (total operating expenditure less re-charges to the pump room) and a daily running cost of £2,608.58

The yearly income is generated by both programme and hires income, catering and box office commission and programme advertising / miscellaneous equates to £437,954, with income other than programme and hires revenue generating £126,832 (29% of total income)

The average P&L generated per hires is £1,238.24 and programme event is £810.40

If we deduct the secondary revenue from the overall operating expenditure and divide it by the number of events / performances and apply a weighting to the hires versus programme we can create a required rate per hire and programmed performance / event that is needed to balance the expenditure versus income.

Overall operating expenditure	£952,134
Less secondary income	-£126,832
Resultant total	£825,302
Total no. days of hires / programme	310
Total no. of hires	172 (55%)
Total no. of performances	138 (45%)
Total target income per hire	£2,639
Total target income per performance	£2,691

These targets are averaged - due to the averaged P&L data extracted from the historical data provided, and no weighting is allowed for the different scale or sizes of spaces. In addition the building at present places restrictions on the ability to undertake multiple or simultaneous events.

However consideration should be given to the quantity and frequency of performances and hires in relation to these targets, and it is suggested that a series of refined weighted targets are created in order to determine income targets for each of the available spaces for hires and performances.

By comparison, below are a contrasting series of local authority performance venues and their size and annual subsidy levels. This clearly demonstrates the effectiveness of recent strategies undertaken by the Town Hall management team with Cheltenham Town Hall placing squarely in the middle.

Newcastle City Hall - 2,135 seats
86 performances, 29 hires
average 59% capacity
Subsidy £150,000 per annum

Middlesbrough Town Hall - 1,289 seats
187 performances, 48 hires
Average 35% capacity
Subsidy £670,206 per annum

From the analysis activities undertaken as part of this report (and summarised in earlier sections of this document) the contribution and profitability of various performances and events currently undertaken is able to be improved to increase the ratio of ticket income retained by the venue (please refer to programme deals)

The Town Hall management team have obviously worked hard to reduce the overall subsidy cost in recent years, in addition to improving profitability per performance and event, and whilst a series of recommendations are made with relation to how this might be further developed and improved, there is restriction from the building that will limit the ability to greatly reduce the operational subsidy of the Town Hall.

These development objectives are set out in the stage one conclusions and business development sections of the report, in addition the building and its restrictions and potential solutions are identified at the end of stage one, explored and designed-out in stage two, including a series of financial models to demonstrate the perceived potential impact of these considerations to the overall subsidy of the Town Hall.

Included within the appendix is the summary of the 2004-2012 financial performance of the Town Hall (excluding the pump room) as provided by CTH for this study.

STAGE ONE CONCLUSIONS

BUSINESS DEVELOPMENT OBJECTIVES

In addition to the architectural brief and desires for any potential capital project, there is a clear desire to enhance and develop the overall activity and perception of the Town Hall within both Cheltenham and the Gloucestershire area, this is both financially and artistically / culturally driven. Over the series of client and stakeholder workshops the perceived concepts for achieving this were explored in addition to further understanding the believed restrictions and negative points with relation to the building and its operation currently. From this a series of development objectives below have been collated in order to provide a model for an improved, viable and sustainable operation within CTH to meet any enhancement of the venue and facilities. This must at minimum ensure additional income is achievable to ensure the increased running costs and operational / staffing requirements of the vision for CTH is provided without additional cost to CBC or the taxpayer. The brief target is to explore the potential for an improved operation with enhanced facilities to reduce the overall subsidy requirement in the future.

Following the analysis and review of current operation it is strongly recommended that a number of these objectives and quantified targets are implemented immediately regardless of the capital project programme, to ensure that the necessary development of the operation and its profitability and viability remains a priority. If consideration to these targets and strategies is not given, CTH will continue to require a substantial subsidy with the only potential savings being restricted to a reduction in service which will ultimately create more negative impact on the public perception of the venue and its offer, and place further risk on the reduce level of sales and income.

This is focussed purely on the operational and business aspects of the venue and does not include potential reactive maintenance cost impact of the building which due to its age and condition will require increasing attention should a capital project not be undertaken.

The building development objectives which form the brief or scope of requirements for the design concepts created is captured in the next section of the report.

CULTURAL & ARTISTIC VISION

There is a clear desire from all parties consulted to see Cheltenham Town Hall realise its potential to be a cultural hub and destination of choice within both Cheltenham and Gloucestershire, for music, comedy and creative arts. All parties recognise the building is not suited to drama and theatre, but a variety of other cultural and arts based activities. With the spatial capacity and central location in town, the building is ideally placed to form a hub to facilitate and support the wide range of activities undertaken in the area.

The aspirational suggested development targets are as follows:

- Regional centre of excellence for music and the arts
- A cultural learning hub for Cheltenham and the region
- An integrated community centre of activity and interaction
- A leading entertainment venue in the region

However the realistic confines of the subsidy and current operational profit present a more restricted capability. For each of these targets, the breakdown and description of the target is suggested below:

REGIONAL CENTRE OF EXCELLENCE FOR MUSIC & THE ARTS

To achieve an operation where the venue is known as one of the most significant music and arts venues in the region, not only for the level and quality of performers, but in addition for its participation and outreach programmes providing educational and engagement activities for all ages, regardless of background or ethnicity. The performances cover a range of styles and periods of music with performances and relationships with both UK and international venues, orchestras and bands.

CULTURAL LEARNING HUB FOR CHELTENHAM AND THE REGION

CTH should become an open and accessible building which encourages learning and participatory activities in all areas. The primary focus should centre around music and performance based activities and classes, ranging from singing and instrument lessons, through to music technology and recording, hosting gallery exhibitions to support local artistes, or providing development space for dance and performing arts, providing the opportunity for local communities to utilise professional performance spaces, and sitting aspiring talent next to professional.

As a secondary sector a more wide ranging series of cultural and performance based activities should be undertaken from carnival and mask making, through to dance lessons. In addition the heritage and history of the building should be utilised to allow for architectural study projects, acoustic studies and historical research activities. CTH should engage actively with local educational facilities to utilise the building for their courses and syllabus work.

AN INTEGRATED COMMUNITY CENTRE OF ACTIVITY AND INTERACTION

The venue should aim to achieve an operation which is open and accessible to all leading to a sense of public ownership and comfort within the building.

The venue should be open during daytime as much as possible, with the number of events, performances, activities, classes undertaken providing every opportunity for all spaces within the building to be seen, used and explored.

In addition the venue should be available for community use and hire, in addition to weddings and celebration events but for performances, practice and rehearsals, gatherings and most importantly the venue should be affordable to allow this and develop the sense of engagement and ownership. - To a degree certain elements of this are undertaken successfully already.

A LEADING ENTERTAINMENT VENUE IN THE REGION

CTH should aspire to programme the highest calibre of performers in all genres in addition to seeking productions and events with the highest production standards.

In addition to this the venue should aspire to provide development and promotional opportunities for local and newly emerging talent in all genres, the boundaries between the professional and the aspiring amateur should be blurred and broken to provide opportunities for inspiring future generations.

INCREASED AUDIENCE ATTENDANCE AND DIVERSIFIED DEMOGRAPHIC - CAPTURING THE MARKET

Following the analysis of recent attendance trends by genre, a series of targets and strategies should be set out to increase both the attendance, catchment area and demographic of audiences. These suggested attendance targets are as follows:

- Classical - from 32% to 45% average attendance
- Comedy - from 62% to 75% average attendance
- Music Concert - from 52% to 60% average attendance
- Tribute Bands- from 46% to 52% average attendance
- Tea Dances- from 11.8% to 15% average attendance
- Psychic - from 61.4% to 75% average attendance
- Spoken Word - from 20.5% to 40% average attendance
- Dance - Performances no increased attendance but increased frequency
- Folk festival - from 50% to 60% average attendance
- Other festivals - from 28% to 40% average attendance
- Sports Event - from 31% to 40% average attendance
- World culture- from 56% to 65% average attendance
- Children's - from 46% to 60% average attendance
- Alternative - from 46% to 50% average attendance
- Ball / Dance - from 26% to 40% average attendance
- Party - from 58% to 65% average attendance

It should be noted that any adoption of increased audience attendance targets must be calculated in parallel with marketing budgets and strategies, applicable additional staffing costs (for additional ushers for example) against overall profitability before targets or milestones are put in place.

DIVERSIFIED GENRES

It is suggested that the attendance targets above are partially achieved by diversifying and improving the range and style of performances undertaken, below is a series of recommended strategies to improve attendance and appeal to the market.

- Comedy -To improve attendance for the smaller acts and comedy nights in the Pillar room in particular a strategy that utilises the popularity and success of the profile comedians appearing in the main auditorium should be undertaken - this should include warm-up acts and opportunities within the Pillar room alongside the main auditorium performances, discount and promotional offers for ticket sales if a season ticket or combination ticket for both a main auditorium and Pillar room event is purchased. In addition the style and profile of the acts within the Pillar room should be addressed - working seasonally to utilise trends and followings including the Edinburgh Festival during August / September.
- Classical - The style and nature of the performances should be refined to include a more appealing offer to the family market and younger age generations. This should include performances (as seen within the Proms development, at the Royal Festival Hall and Sage) including: scores from the films and TV, a young person's guide to the orchestra (Britten) and the possible development of a live screened film with orchestral accompaniment.

In addition seasonal performances such as Christmas themes, remembrance services and valentine's day. The concerts should be made more informal with a proms style picnic performance where audience members can bring (or buy) a picnic and sit on rugs and cushions rather than a formal seating arrangement. This should also be tied into educational opportunities and the development of a music festival with competitions and interaction between the professional musicians and students.
- Educational - A more diverse range of classes and activities should be considered through communication with local community groups, schools, colleges and universities. A panel of co-ordinators should be set up to liaise with these local links and establish a network for increased word of mouth advertising. This should include developing the use of the space by other companies and educational facilities for classes and activities, again themed to match seasonal events and concurrent related performances.
- Hires- an increased focus on targeting potential hirers in further market segments in addition to existing areas. A list of regional schools, colleges and universities should be drawn up, highlighting the new potential customers, offering graduation ceremonies, Proms and Balls as well as performances and speech day / prize giving ceremonies. Large industry businesses should be targeted with a customised package offering both sponsorship and business club opportunities in return for advertising and reduced hire rates for conferences and staff social events.

- Live Music - the breadth of music genres should be increased specifically to target both the older age groups within the area (with performers such as Elaine Paige, John Barrowman etc) and Jazz / Big Band acts such as the Glenn Miller Orchestra or Syd Lawrence Orchestra. In addition more mainstream popular music should be considered.
- Opera- A series of semi-staged operatic concerts should be developed with both orchestral and sung pieces in part-costume, focusing on the more popular titles and light operetta such as Gilbert & Sullivan. This could be developed as a co-produced concept with other similar venues or opera houses / production companies or with local operatic societies.
- Psychic - The quantity of events should be expanded and further developed to look at increased interest generated through local radio stations or satellite TV channels.
- Spoken Word- a focus on celebrity profile speakers including sports personalities, writers (in conjunction with book signings at local literary retail outlets), and TV personalities to be considered at a minimal level.
- Tea Dances - Consideration of different genres and styles of dancing including a swing / jive session and more formal ballroom / waltz sessions. although some of this is undertaken already.
- Tribute Bands - A more specific range of tribute acts focussing on popular music should be utilised including ABBA, Beatles, Queen, Elvis, Michael Buble, and Rock'n'Roll / musical tribute shows such as 'A Night of Dirty Dancing', 'The Twist' companies such as Entertainers Ltd or Nett UK should be contacted and these should be done on a straight fee basis only.
- Other - satellite broadcast events such as the NT live, Bolshoi Ballet, Royal Opera and Royal Ballet should be considered - the equipment can be hired at minimal cost with little or no installation cost. Although there is existing competition within Cheltenham for this offer this should be further explored.

MARKETING, AUDIENCE DEVELOPMENT & PR

Primarily the Marketing, Audience Development and PR aspect of current operation requires an increased budget in order to increase operation and productivity. Further refinement of strategies tailored to each genre and type of audience is required. The ability to contract a greater responsibility to the visiting artist and promoter needs addressing in order to support any additional spend. The following strategies and targets below provide aspirational targets the realisation of which is dependent on increased financial support to enable these methods to generate additional revenue to provide an enhanced income to the overall operational cost.

- Hard space poster sites - a small quantity of key sites throughout the centre of Cheltenham (utilising key pedestrian and commuter / shopping footfall) and regional transport links such as train stations / bus stations and primary roadside advertising.
- Online offers - promotional activities utilising popular discount websites such as GroupOn and similar - a trial run to increase individual performance sales or multiplier options such as multiple ticket purchases or combination offers (ticket and champagne etc)
- flyer distribution / word of mouth - The use of ambassador and community link forums to establish free distribution / representation of venue throughout the town and region, in addition or in parallel with a membership scheme
- Promotions - and increased offering of combination / season ticket promotions including multipliers developing ancillary sales (tickets, programme and drink combinations)
- SEO / Social Media Advertising - the introduction of an online advertising strategy with nominal budget (it can be as little as £25 per event and still be effective) in addition to search engine optimisation and the use of trackable links (such as BIT.LY) in order to utilise free web tools such as Google analytics to monitor effectiveness of advertising and online presence.
- Increased Brochure Mailing - a concise effort to increase direct mail brochures with a box office sales strategy to encourage customers to sign-up both for E-shots and hard copy brochure mail out. Target: 90,000 copy.

MEMBERSHIP SCHEMES & SPONSORSHIP

We would recommend that subject to staff time availability a 3 tiered membership scheme is introduced at CTH for varying nominal fees (per year) in addition to the launch of an ambassadors scheme to support the CTH operation. In addition a strategy to gauge interest in business club membership / sponsorship opportunities should be given.

IMPROVED OPERATION & STAFFING

In order to achieve the development objectives listed above and in the following sections, we would suggest the following:

The development of the outreach / educational offer should look to develop the role of an outreach / education officer.

In addition a number of efficiency review markers and strategies should be implemented to ensure optimum running conditions, these include:

- Staff Customer Service Training programme - maximising sales
- Customer feedback mechanisms - online and in person
- Operational Hours cost analysis
- Performance costs analysis (history and comparables)

CTH also needs to interact more with the industry primarily to ensure use of the support networks available and the development of better practice. We would recommend that CTH joins the TMA (Theatrical Management Association) and utilises the reduced price seminars / conferences and training events as both learning opportunities but also networking to establish relationships with other similar venues.

TECHNICAL AND BUILDING OPERATION

The technical infrastructure of the venue is in need of large expansion - this is covered in more detail in the building development objectives section below in further detail, but this could be considered as an 'invest to save' programme as the operational cost associated with the slower operation of inaccessible equipment and practices (including the slow get-in for performance equipment and additional set-up time associated with hired equipment being brought in) would reduce with investment in newer and more efficient practices and equipment.

The maintenance of the building and operational cost associated with the utilities for electricity and heating / air handling need to be addressed both from a cost perspective and in addition an environmental impact issue. The improvement to these areas is set out in Stage two of this report alongside the capital project considerations.

Whilst the current economic climate may prevent suitable capital required to address these issues, consideration of the works required as an 'invest to save' strategy should be given as the improvement of the infrastructure and facilities will lead to reduced staff costs and lost hours within programming of the spaces.

VENUE UTILIZATION

This is restricted by the inability to utilise either the Pillar room and the main hall or the drawing room and the main hall except for whole venue events. In addition this includes consideration for the development of an open and accessible retail outlet (such as a cafe / bar - in conjunction with the box office as a primary point of sale) to encourage daytime access to the historic building.

TICKETING & BOX OFFICE

In addition a more uniform ticket pricing strategy should be considered with clear visual representation of tiers and price bands within the main auditorium, which can be displayed both online and within the brochures.

Currently ticket prices range dependant on the performance in question - whilst this is negotiated with the visiting promoters and producers a simplified universal tiering for stalls, balcony and upper balcony seats should be adopted setting price bands for each of these areas with a range of ticket prices.

When undertaking this consideration of the popularity (utilising recent performance attendance data) should be taken into account.

ANCILLARY SALES- BARS, MERCHANDISE & ICE-CREAM

Although further information is required in order to more effectively analyse the profitability of current operation and sales levels we would recommend that a series of joint targets are agreed between the Town Hall management and Fosters catering either as monthly targets or per genre, or for specific events. However whilst the restrictions of the building remain a restrictive factor we would recommend the trialling of a number of other options to try to improve the bar take and SPH (spend per head) for a number of the genres of performances, including promotions and offers, changing POS locations and targets as shown below:

- POS locations: although the capital project (please see sections 2 and 3 of this report) can and should address the longer term building access, signage and thoroughfare issues pertaining to the sales positions and locations, there are a number of options to improve sales and hit higher sales targets. The possibility of mobile bottle bar sales for comedy and live music performances should be investigated - in a similar manner to ice-cream sales, ushers should be positioned at the rear of the stalls with either mobile fridge units, or ice coolers to sell plastic bottle soft and alcoholic drinks - to eliminate the requirement to leave the auditorium during a performance or event. However this is not always acceptable to the artist or suitable for each performance. As an alternative solution a trial of placing a smaller bar in the Drawing room for main hall events could be undertaken, with addition temporary signage to the bar to try and split audience loading more evenly.
- Promotional Offers: In order to alleviate the negative impact of congestion at the POS and the restrictive time of intervals, promotional offers alongside ticket purchases should be considered including (as an example) pre-ordered balcony box drink promotions (wine pre-placed in coolers in box for arrival)

PROGRAMME DEALS & NEGOTIATION

The venues share of box office / ticket sales revenue is not in line with regional receiving venues with similar attendance levels, and there is room for improvement within this area.

With careful programming and negotiating skills a greater share of ticket sales revenue can be retained by the venue.

Deal and history sheets should be constantly reviewed and programme diversity adapted to reflect the needs of the cultural provision and the demands of the community, although there is a slight 'morale' principle to ensure that every effort is made to expand and introduce as fuller range of music, dance, and performance as possible, ever sensitive to the demands of commercially driven programming, within financial reason and the building's technical constraints.

A more detailed assessment of wrap figures and individual production attendances should be undertaken by the Venue Programmer, to ensure a full understanding of the current offerings and the market appeal to the current patrons. Using this, the programme can be developed for the next year with a delicate balance of improvement and expansion from previous recent years tied with a will to create a 'fresh' launch for PR and marketing opportunities.

Whilst addressing the commercial balance of spend versus ticket sales, Charcoalblue believes there is room for deal negotiation in the current offering of all incoming productions platformed at CTH.

Programmed productions (These include all performances brought in from external performers, promoters and or producing companies, but exclude hires) should aim at being undertaken on the following 'deals' or financial contracts with the visiting managers:

Box Office Split: Splits should be done only on productions that involve little risk of not reaching strong attendance numbers. Such as proven high profile Comic and music artists who have generated high audience capacities previously at CTH.

It could even be suggested that these acts are dealt on a fee buyout basis to the promoter or are scheduled to include a guarantee to the venue if the promoter will not accept a straight fee. Any venue minimum call or guarantee should be calculated to include any of the venues overheads plus a profitable outcome for the venue based calculated from the yearly operating expenditure of the venue (see economic viability and performance)

Splits are not generally cost effective to do for one night performances with average attendances (unless they are dealt in the venue's favour which is unlikely to be the case) as the venue is likely to lose out on revenue share. (Promoters will always try to encourage this for one nighters, as this is how they make the most money)

Royalties/PRS payments should be re- charged back to the Visiting Manager wherever possible. Whether this be a specific contra item or included as part of the venue's overhead costs of putting on the performance.

Obviously, this only works when a performance includes PRS protected music which is not already covered on the Venue's PRS License.

This is standard in most regional venues and the Tour Bookers and incoming producers will accept that this is will form a part of your agreement with them. They will be able to provide exemption certificates from the PRS in the case of a dispute.

Guarantee / Fee: For one or two performances only. It is recommended the visiting act or promoter is paid a flat fee plus VAT for appearing with no share of box office income.

In extreme cases, this can be negotiated upon by offering a further £500 (as an example figure) if Box Office gross income reaches £7K then again if it hits £9K and so on. Dealing with Tribute Bands and High End Orchestral Concerts in this way would be beneficial to venue, but again all of the financial knowledge (including quantified targets) must be on hand when negotiating these deals to make sure risk is reduced as much as possible for the venue to make informed fee offers.

Calls - In a series of 'calls' either the promoter or the venue can receive shares of the box office revenue in sequential order dependent on the popularity of the performance. For example A first call of £5k to the promoter followed by a second call of £10k to the venue. This can be indefinite up to the maximum potential revenue of box office for the number of performances, or followed by a split at any point. This can be used either for one-night performances or productions with multiple performances thus spreading the ticket income more evenly between the visiting producer and the venue. However this is not always as profitable for the venue in comparison to a fee as above for one night events (dependent on the nature of the performance genre and production values) The current events programmed on this type of deal, do not work in the venue's interest. They could if the venue's call were higher, but the way they stand currently, the venue can expect little profit, even on a sell-out performance. It is our advice that these deals are renegotiated.

Before entering in to any deal, it is imperative the venue programmer knows the gross potential income for the said performance,(based on Ticket Prices), along with the Venue's overheads for the performance period. This will enable the programmer to see where potential profits and losses are likely to be and negotiate accordingly. A number of programming associates, freelance programme bookers and tour booker utilise a custom spreadsheets to provide these calculations for every show, which can be checked during negotiations to provide an awareness of profitability and risk.

When negotiating, it is best to be honest with promoters, simply stating ' If I pay that, I will lose money', or ' Yes, I know we did that last time, but the show did just not generate the interest last time it visited/the quality is below what it should be with the costs incurred' etc....

We would recommend that the venue explores a refined targets strategy and adopts a set of parameter targets for each genre of performance to set an average that must be achieved for all programmed events and performances, calculated on the operational cost contribution calculated from the annual operating cost of the venue.

BUILDING DEVELOPMENT OBJECTIVES

A primary function of this study was to undertake an analysis of the building and the restrictions it places on current operational efficiency and revenue generation. This includes the testing and challenging of perceived elements identified by the stakeholders and the Town Hall management, in addition to observations and comparisons made with other flexible performance venues noted by Charcoalblue.

These are described by each section of the building, in reference to the colour coded building layout alongside, on the following pages as follows:

MAIN AUDITORIUM

The main auditorium is in relatively good decorative order, retaining much of its original architectural beauty and strength. However there are a number of key restrictions hindering audience experience and functional capability as follows:

- Seating is flexible but not as ergonomic as other auditorium seats, the turnaround time is long and intensive
- Due to flat floor seating and the fixed stage height sightlines are restrictive for certain performance genres
- There is a desire for increased capacity on two levels. Primarily that for sold out or well attended events there is ability to achieve a higher gross potential revenue and secondly that a significantly increased capacity will attract higher profile artists. The suggested capacity for the latter was 1,500 seats.
- The access to the balcony does not allow for semi-ambulant audience member access and creates congestion in the corridor stair area.
- The door entrances provide little acoustic separation and are noisy and disruptive during performances
- The auditorium 'house' lighting is not utilising the historic aesthetic of the interior and does not have inherent flexibility of area control.
- Access to washroom facilities can be a long journey from both balcony and stalls level
- The rear gallery seating provision is aged and not in keeping with the rest of the auditorium
- A greater flat floor area (or flexible stage) could achieve greater capacity or capability for fayres and flat floor events.

PILLAR ROOM

The Pillar room is in relatively good decorative order, with recent additions of drapes to the side walls and the installed bar to the rear of the room, there are a number of elements that hinder performance use as follows:

- The bar provision within the room restricts the formats the space can be used for performances and events, and uses a large floor area of the room.
- There is no adjacency for backstage accommodation (such as dressing rooms or control position for lighting and sound)
- There is no direct link between the Pillar room and the canteen next door.

DRAWING ROOM

The drawing room has been refurbished recently to update the aesthetic and in response to the acoustic survey undertaken, with identified areas including:

- The installed back-bar element and temporary bars restrict the capacity of the room

TECHNICAL EQUIPMENT AND INFRASTRUCTURE

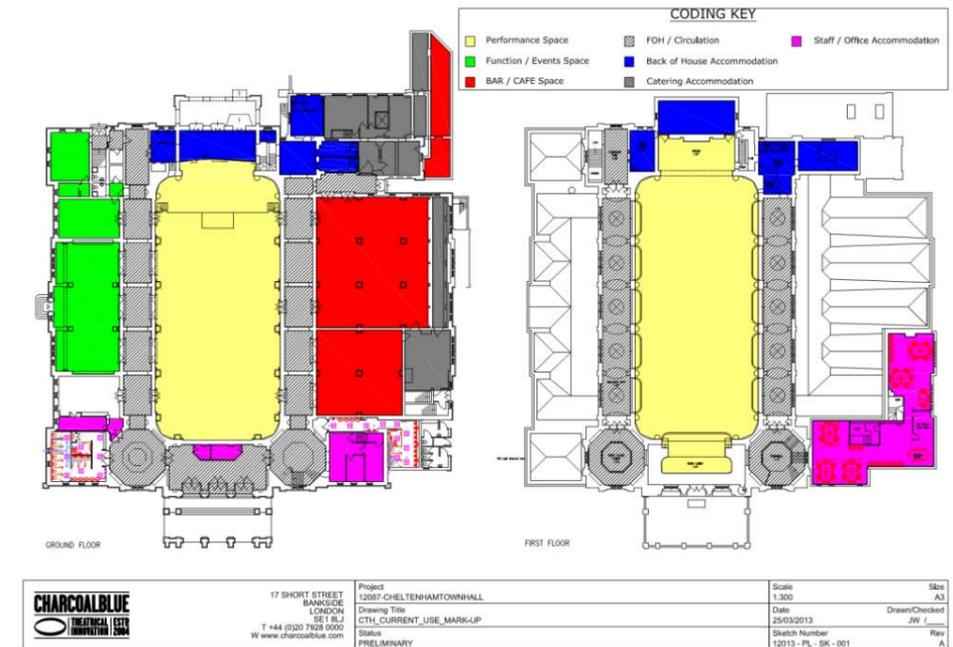
- The Get-in route and method is slow and inefficient and creates a risk of damage to the interior decor of the public corridor
- The basic stagelighting infrastructure and equipment is insufficient for the majority of performances resulting in large equipment hire costs
- There is no suitable 'house' PA rig to accommodate a range of performances
- The paging system lacks suitable control and flexibility for backstage and public announcements
- There is no installed AV or lighting infrastructure to key areas of the main auditorium including the soffit, rear of hall, and stage area
- Severely limited rigging and suspension provision
- The stage is fixed height and size, with large heavy forestage extension units which take up valuable storage space in the basement
- Stage space lost with choir risers
- There is no installed equipment within the Pillar room (although this is in consideration for immediate change)
- There is no show relay camera system installed to the offices or dressing rooms / backstage areas
- The blackout capability of the main auditorium is restricted by the blinds and curtains system.

OFFICES AND BACKSTAGE ACCOMMODATION

- Low number of dressing rooms and of poor quality
- Difficult stage access with no current installed access for disabled or semi-ambulant performers
- Spare office capacity available but not in suitable or adjacent locations (old box office telephone room, festival office on 1st floor)
- No green room / VIP hosting provision

ACOUSTIC ANALYSIS

- Noise transfer issues between spaces prevent simultaneous use
- Acoustic environment of main hall - lack of understanding or survey on the performance and perceived variations for unamplified and amplified events



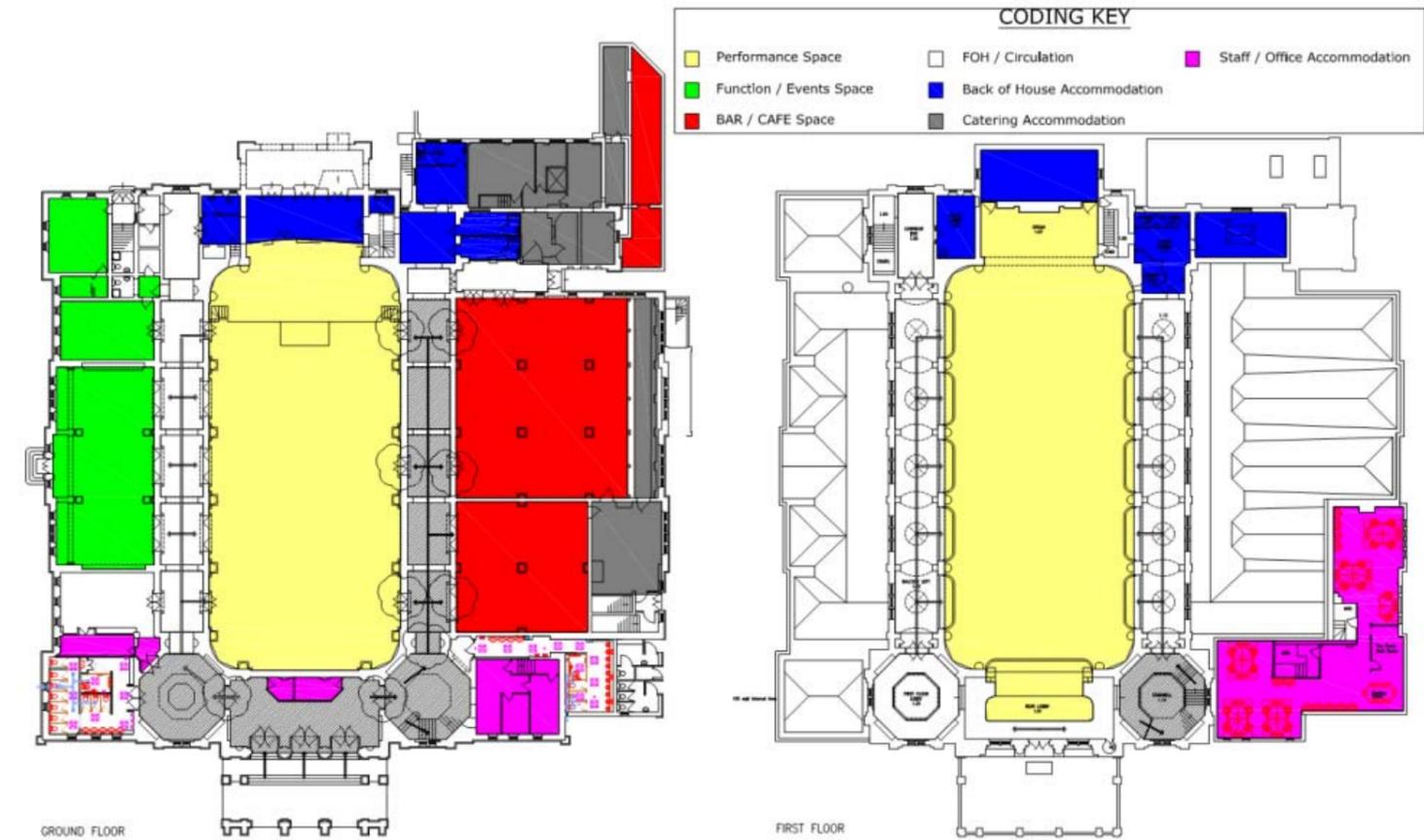
VENUE THOROUGHFARE, ACCESS AND CONGESTION

The historic symmetrical layout of the building provides certain benefits to the flow and thoroughfare of audience loading to the various spaces, however creates difficulties given the current uses, from the outside of the space to inside:

- The crush foyer and box office area is restricted and often gets congested, the outside frontage of the main entrance whilst formal and with grandeur, is not active and unwelcoming with narrow restrictive door points and little line of sight from the street.
- During festival periods within the Imperial Gardens, a secondary access route is created via a 'boarded walk' route through the rear doors of the building, but is a temporary solution - permanent access from the gardens to be considered.
- The current security points prevent daytime provision of a cafe / food offer with the exception of the Garden bar which is hindered by the seasonal nature of an external offer, in addition to restricted access to washroom facilities for customers
- The location of the primary bar within the Pillar room weights the audience loading of the building to the right hand side, this tends to generate a large audience congestion along the right hand corridor / spine with crush points at doorways and by the foot of the stairwell.
- In addition the bar location in the Pillar room prevents the opportunity for simultaneous events in the Pillar room and main hall without losing potential revenue (subject to acoustic considerations below)
- There is no clear divide between public front-of-house areas, and backstage.

CATERING & BARS ACCOMMODATION

- The congestion described above affects ability to maximise bar sales and prevents daytime food offer
- There is no clear area for pre-order interval drinks that avoids the congestion
- The catering supporting kitchen and office accommodation is set out inefficiently and is restricted by the layout of the building



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		Drawing Title CTH_CURRENT_AUDIENCE_LOADING	Date 25/03/2013	Drawn/Checked JW /
Status PRELIMINARY		Sketch Number 12013 - PL - SK - 002	Rev A	

STAGE TWO - MODEL TESTING, DESIGN, BUSINESS AND ECONOMIC STRUCTURES

This stage of the report provides two developed design concepts to respond to the briefing desires and building objectives, in addition it provides a series of forecasts based on both the collated and analysed information from stage one, designed at providing both financial and audience attendance models for the proposed development objectives and building enhancements.

This aims to explore and inform the potential options for design consideration and the restrictions and risks apparent with the listing of the building, whilst understanding the viability of meeting the brief objectives both physically in the building and any refurbishment, alteration or extension, in addition to examining the financial impact of any such works.

It must be noted that these are outline concepts for consideration only, not a formal design issue and any cost advice or recommended allowances is estimation only based on comparative projects from the experience of Charcoalblue with other listed performance venues. We strongly recommend that any development from this report towards a capital project is based around a project cost plan from a suitably experienced and qualified quantity surveyor, in addition to the development of designs to a recognised design stage such as RIBA Stage B with suitable consultation with English Heritage, local planning officers and wider community and industry consultation as appropriate.

Following design workshops with the client and stakeholders a refined series of two options are given. both options explore the same potential improvements to the existing auditorium, but provide alternative considerations to the extent and remit of any additional substantial building additions and alterations.

The acoustic survey findings and recommendations and the auditorium seating considerations are applied to both of the concept options and are included separately.

ACOUSTIC REVIEW

SOUND SEPARATION

MEASUREMENTS AND OBSERVATIONS

- Extensive sound separation measurements were performed between the Town Hall and both the Pillar room and the Drawing Room.
- Sound separation is governed (nearly entirely) by the doors. No other architectural or ventilation path of noise between rooms could be observed. (Even the sound separation at the direct adjacency of the Drawing Room to the Conference Room was limited by the doors and not the partitions.)
- The sound separation between the Town Hall and the Drawing Room / Pillar room was measured to be about 40dB. (Greater sound separation is, effectively, provided between in the reverse, from Drawing Room / Pillar room to the Town Hall, for slightly technical reasons. It is analogous to the same sized space heater in both rooms—it'd be able to raise the temperature more quickly in the small room than in the large room!)
- The sound separation of the individual doors was measured to be mostly in the 22 to 26dB range. We would expect 'normal' (i.e., standard size and no windows) doors with basic sound seals to consistently provide 30dB to 35dB of attenuation.
- The entrances to the balcony level don't have doors and therefore allow sound to transmit into the corridors.

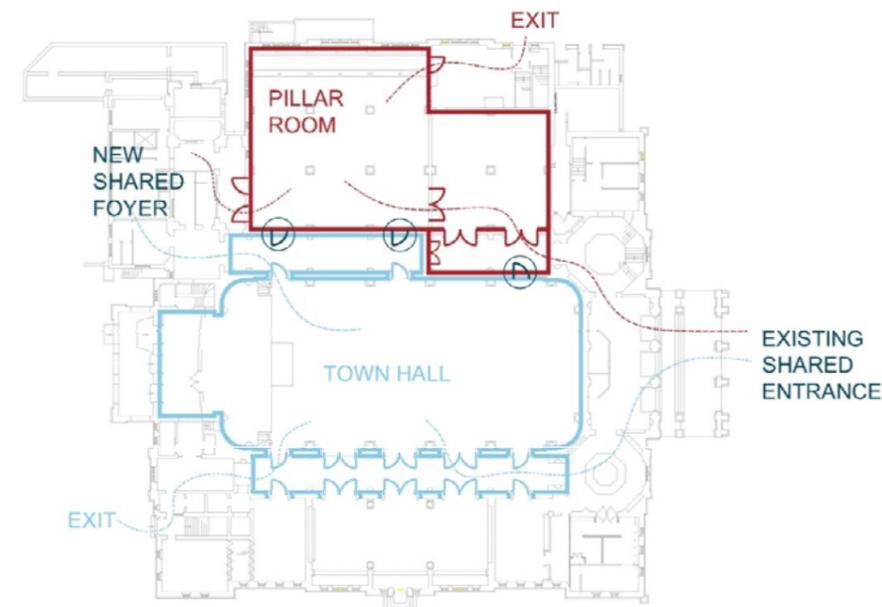
POTENTIAL FOR IMPROVEMENT

Improved sound separation between the Town Hall and the Pillar room requires a basic improvement of the acoustic separation provided by the doors to both halls and consideration of the circulation paths through the building during concurrent events.

With upgraded doors, the corridor between the two spaces has the potential to act very suitably as an acoustic buffer between the two spaces. However, the acoustic separation between the corridor itself and the venues will remain somewhat compromised. Traditionally, we would expect two sets of doors to a performances space in order to provide sufficient overall acoustic separation and to provide control of sound and light during entry or exit to/from the room. Furthermore, the configuration of the doors, with the extent of glazing and the need for four hinged door panels at the widest openings, limits the potential for acoustic improvement from what could be expected from standard-sized solid timber doors with conventional sound seals. As such, the shared corridor will always practically limit the acoustic success of simultaneous events.

We propose that a scheme be considered whereby public circulation could be arranged to avoid one audience circulating by an operable door to the other venue. The exact configuration needs to be explored architecturally and operationally, however the concept is that the corridor between the Town Hall and the Pillar room would be subdivided, creating a circulation zone for the Pillar room near the main entrance and box office and a zone for the Town Hall towards the back of the building and the proposed extension. The single door opening to the Town Hall from the Pillar room zone would be (semi?) permanently sealed off, in order to provide reliable acoustic separation not provided by an operable door). Likewise, the openings to the Pillar room from the Town Hall circulation zone would also be sealed off.

The corridor itself would be partitioned by a new set of high-performance acoustic doors that could be opened for emergency exiting, equipment movement, and for audience circulation where there was not a concurrent event. The sketch below depicts the concept for the two circulation zones.



DOOR UPGRADES

SUMMARY

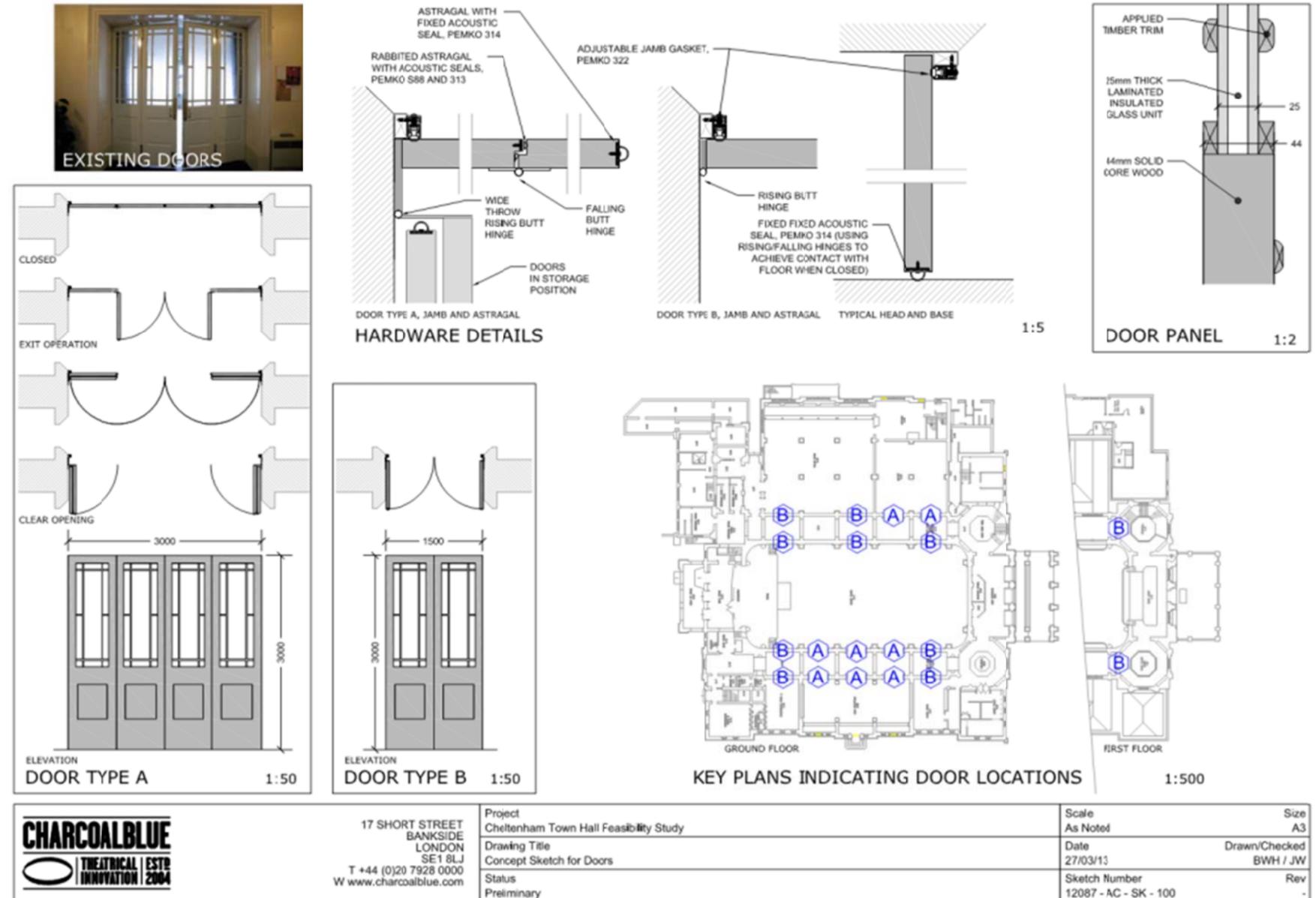
- We expect significant sound separation performance would be possible with upgrade of the doors.
- Now doors would be construction to an $R_w=45$ standard.
- Because of their size (and assumed need to reproduce the area of the glazing and bi-folding function) we would expect such construction to practically be rated at $R_w=40$.
- In the field, we would expect this to provide $D_nT=35dB$. (D_nT is the number that can be directly compared to the above field measurements.)
- This represents between a 10dB and 14dB increase in performance—per door. The total sound separation between spaces could be improve by greater than 20dB with new doors

DESCRIPTION OF DOORS

The attached sketch 12078-SK-AC-100 indicates our initial thoughts for the doors:

- Doors would be reasonable reproductions of the existing configuration.
- The bi-folding operation would be modified so as to not require the bi-directional spring hinges—thus enabling sound seals at the astragal.
- The perimeter of the doors (hinge and head jambs) would have adjustable seals that would act as the door stop.
- The astragal at the hinge of the bi-fold would be a rabbited connection, allowing a double seal.
- The centre astragal would be a meeting-style neoprene connection. Because of the exiting requirements (and the presumed escape widths) an overlapping astragal has not been shown (but would be desirable!).
- The bottom seals would be fixed to the door and would contact the floor in the closed position through the use of rising/falling butt hinges. To provide space to stack the doors, the primary hinges would need to be wide-throw style.
- Door panels would be 44mm solid wood.
- Glazing would be a single sheet of 16mm laminated glass (with timber detailing applied).

We have sought advice from specialty acoustic door manufacturers regarding the cost of the replacement doors. We advise a budget allowance of £80,000 (exclusive of VAT) for the scope of work indicated.



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Project
Cheltenham Town Hall Feasibility Study
Drawing Title
Concept Sketch for Doors
Status
Preliminary

Scale As Noted	Size A3
Date 27/03/13	Drawn/Checked BWH / JW
Sketch Number 12087 - AC - SK - 100	Rev -

EXPECTATIONS FOR IMPROVEMENTS

Through the increase of sound separation that would accompany the replacement of the doors and the segregation of audience circulation, we expect greater potential for concurrent use of the spaces. The following table summarises the expectations in a traffic light-style:

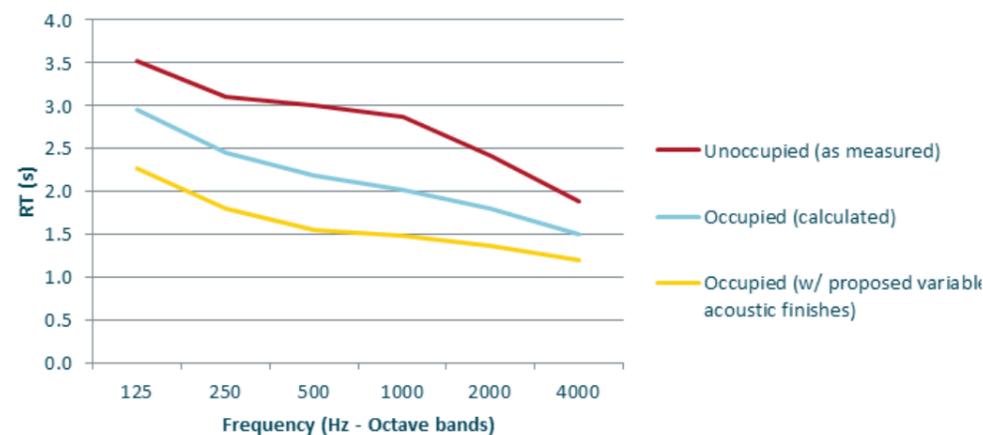
- Green: Minimal conflict (although management of audience entry / intervals may be required)
- Yellow: Concurrent activities possible with either informed expectations or special conditions
- Red: Likely conflict, not advised

	In the Pillar Room										
In the Town Hall		Chamber music, recital, or other unamplified music	Jazz, World Music, Pop / Rock Music	Spoken word drama	Comedy	Spoken word / presentation / conference	Exhibition / Auction	Music or drama rehearsal	Amplified music or speech sound check	Technical fit up for shows (no audio systems)	Seating conversion and maintenance
Symphony, choir, or other unamplified music	Red	Red	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Jazz, World music	Red	Yellow	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Pop / Rock music	Red	Yellow	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Spoken word drama	Red	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Comedy	Red	Yellow	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Spoken word / presentation / conference	Red	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Tea dance	Red	Yellow	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Exhibition / Auction	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Music or drama rehearsal	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Amplified music or speech sound check	Red	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Green	Green
Technical fit up for shows (no audio systems)	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green
Seating conversion and maintenance	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green	Green

ROOM ACOUSTICS

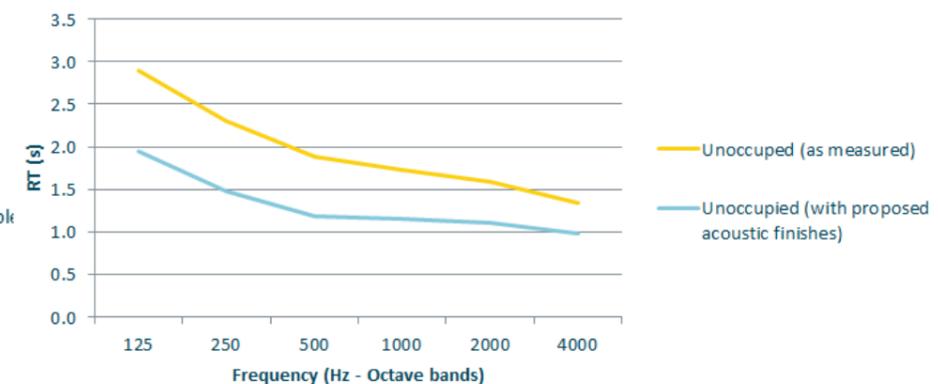
TOWN HALL

- The unoccupied AND UNSEATED reverberation time of the hall is 2.8sec or so. This is totally appropriate for symphony and marginally on the high-side. Of course, seating absorption and people will bring that down into accepted norms. Also, most of the curtains that provide light control were gathered at the time of measurements.
- The low-frequency performance is quite good. We imagine that unamplified music is nicely 'warm.' This is surprising, as the sidewall panelling is the floppiest bits of timber you can imagine. The ceiling MUST be massively heavy.
- We expect that the hall when occupied has a reverberation time of closer to 2.1 seconds, which is very high for amplified performances and spoken word. We expect that when the blackout curtains are deployed that this reduces slightly. However, we expect that some additional variable acoustic treatment could provide up to an additional 0.5 seconds reduction in reverberation time, bringing the environment very well in-line with expectations for amplified and speech performances. (It could also be considered to derive additional 'acoustic utility' out of the black-out curtains, by replacing them with a more sound-absorptive material or configuration. This would require an additional study and design work.)
- One additional consideration is the finishes in the immediate proximity of the performance platform. Depending on typical configuration and quantity of masking curtains, there may be some possibility for demountable acoustic treatment in the stage area that would reduce loudness levels and aid the quality of audio systems.
- An additional quantity of 300m2 of variable acoustic finishes would be needed.
- The cost for variable acoustic finishes greatly depends on the mechanism by which the material is deployed. Horizontally moving curtains are considerably cheaper than vertically moving banners, by roughly a factor of five. We expect a stage machinery and fabric cost between £125,000 and £210,000, exclusive of VAT and the related enabling works and preliminaries (related joinery, scaffolding, etc.). Such related works would be more extensive for vertically moving banners. We advise a range of £150k to £300k be assumed. More design and architectural integration studies would be required to narrow this range.



PILLAR ROOM

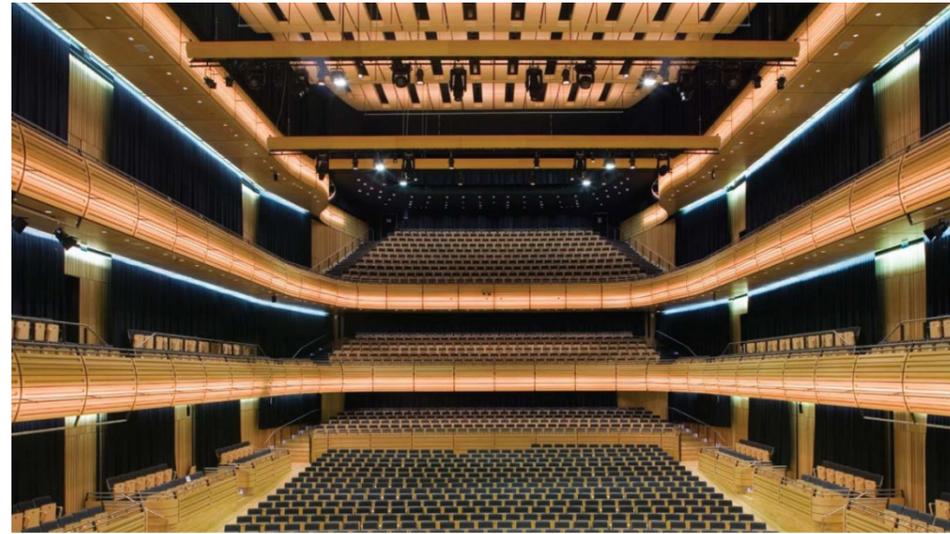
- Background noise in the Pillar room is significantly affected by the perimeter heating. In both the Pillar room and the Drawing Room, compressors in bar equipment cause noise levels that are not compatible with unamplified music performance.
- The Pillar room has a surprisingly high reverberation time for its size. The environment is probably very suitable for chamber music and recitals, but too reverberant for many other functions.
- We expect that approximately 70m2 of sound-absorptive finishes would reduce the reverberation time to approximately 1.2 seconds (unoccupied)—which is typical for a studio theatre.
- The need for this area of finishes to be variable is worth of discussion—balancing the architectural and heritage impact, cost of equipment, and anticipated programming.
- We advise a budget cost of £10,000 for the identified quantity of variable acoustic finishes and the related works.



TYPOLOGIES FOR VARIABLE ACOUSTICS



Acoustic banners along the windows and walls at Royal Horticultural Hall



Horizontally gathering curtains at Sage Gateshead



Variable acoustic banners at LSO St. Luke's.

SEATING & AUDITORIUM CONFIGURATIONS

The current seating utilised within all spaces of the Town Hall is a traditional folding multipurpose individual seat manufactured by Sandler at a current day cost of approximately £70-£90 per seat. Seating configurations for the Pillar room are included within the appendix.

The seating is primarily configured for full end-on configuration seating 798 in the stalls and 123 in the balcony. In addition the seating is reconfigured to different formats (including boxing / wrestling as a prime example) within the space or removed on wheeled stacking units which are lowered on the forestage lift to the basement for storage to allow for flat floor use of the hall.

The seating in end-on format is configured with two cross-aisles running parallel to the stage front and two primary aisles running up and down the space.

The primary considerations for alternative seating solutions include greater capacity, greater audience comfort and experience, improved operation for turnarounds, and a more sympathetic chair aesthetic to the space. A number of alternative formats and options were workshopped including retractable seating or bleacher units, folding seats with lift units and automated seating systems.

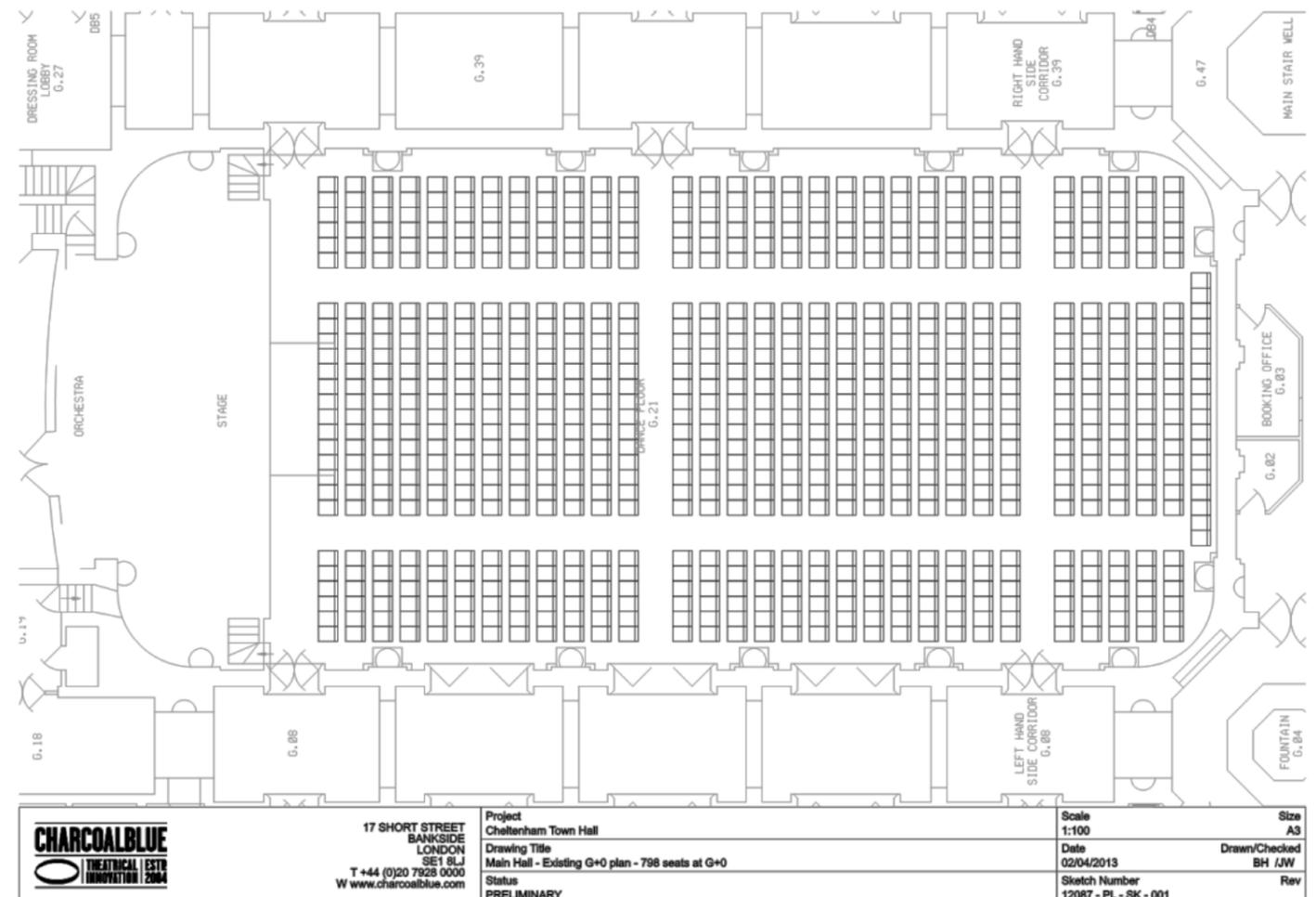
It was felt that these options either created too much interference with the aesthetic of the interior or indeed too greater level of building works and alterations would be required and in most cases whilst they improved sightlines and experience the audience loading and capacity suffered as a result.

On that basis the most practical approach to meet the brief is to look at options for an enhanced capacity utilising the same principle of flat floor seating but to look at the ability to alter the stage to mitigate some of the issues raised. In addition a sympathetic understanding of the intrusion any works would cause to the space needs to be considered.

The chair choice potential and range of applicable costs is vast from the low end of £70 per seat up to £1400 for an automated solution there is a large market available. Including consideration for the brief to improve operational efficiency the proposed solution includes a floorbar or 'matrix' solution which utilises seats in groups (either 2,3,4) and locks them in either with location points set into the floor (not recommended with a sprung dancefloor) or utilises floorbars to set out the seatway and spacing. The recommended cost allowance for this style of solution ranges from £130 to £180 per seat.

These seats tend to be of greater comfort and improved ergonomics to the Sandler folding chair, with an aesthetic which is able to be design (finishes, materials, colours etc) to match the period decor of the space. In addition they are tipping seats which allows for improved circulation within the seatways.

At present the stalls plan is based on the same seatway dimension as currently used - this provides a greater seatway (due to the tipping of the seat squab) and perceived additional legroom (as you can get your feet slightly under the seat in front. However there is opportunity to look at a slight reduction in the seatway dimension which would allow provision for additional capacity again. This needs to be carefully considered to ensure that the audience comfort and perception is not that of a 'budget' airline with tightly packed seatrows.



The proposal identifies two areas for achieving additional capacity, both in the front of the stalls and the rear gallery of the balcony.

Within the front stalls area the concept proposals the removal of the current timber stage (and supplementary forestage timber rostra) and replacing it with a series of platform lifts which are able to rise and fall from basement level, to floor level, to stage level, and a number of positions inbetween. This provides the ability to quickly reduce the stage size and provide additional area for seating capacity (estimated 104 additional seats in stalls) for performances and events which are yielding a high audience demand and require smaller performance stages (such as comedy as a prime example).

In addition these lifts allow the stage to be removed and (upto) the whole footprint of the room utilised for flat floor events of a greater capacity than currently achievable.

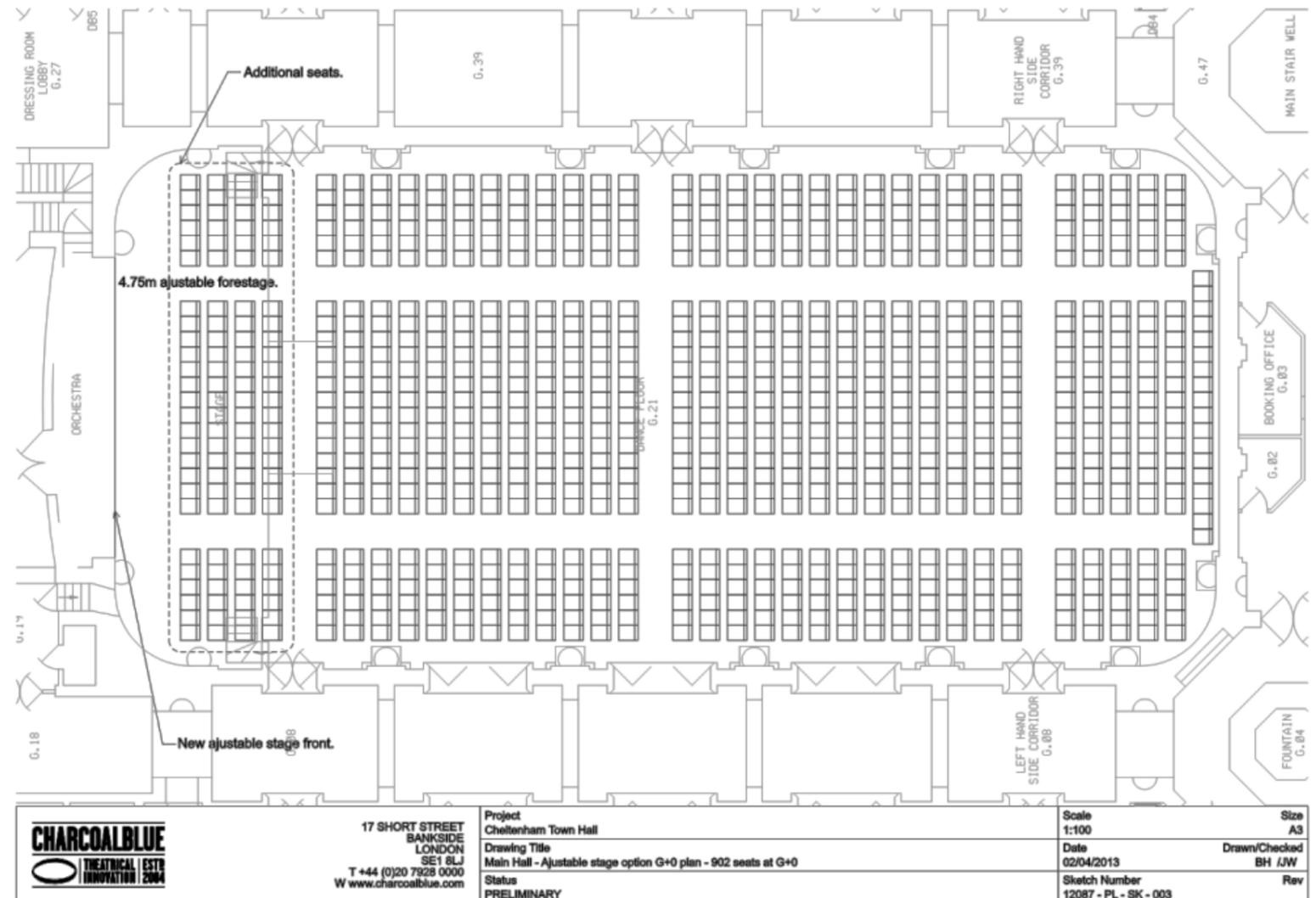
Further information on the lifts and their technical and performance benefits is included in the design concepts included later in the report.

In addition to the ability to provide additional seating capacity (for smaller staged events) the lifts are able to serve in reducing the turnaround time for removing and re-configuring the seating within the main auditorium. The platform lift will allow for the entire 900 stalls seats to be moved in one single operation, rather than multiple journeys on the existing forestage lift.

The seating being designed in banks of four also aids in the reduction of turnaround time from fully seated to flat floor. We have estimated the following improvement on turnaround time as follows: (based on two staff for operation)

Current operation: 2x men 4 hours
 Future operation: 2x men 3 hours (estimate)

Whilst considering options for additional capacity the suggestion of an increased balcony / circle was suggested by the client team. This was investigated however was not deemed viable as due to the restrictions of the existing structure and listing of the building. This would not be able to be constructed on a traditional cantilever structure and would therefore require multiple column support which would create a reduction in seats at stalls level almost equatable to the potential gain. It was also felt that this was a heritage risk as it fundamentally altered the listed interior away from its original shape, and broke up the symmetry of the columns and balcony.



	17 SHORT STREET BANKSIDE LONDON SE1 8LJ T +44 (0)20 7928 0000 W www.charcoalblue.com	Project Cheltenham Town Hall Drawing Title Main Hall - Adjustable stage option G+0 plan - 902 seats at G+0 Status PRELIMINARY	Scale 1:100 Date 02/04/2013 Sketch Number 12087 - PL - SK - 003	Size A3 Drawn/Checked BH /JW Rev
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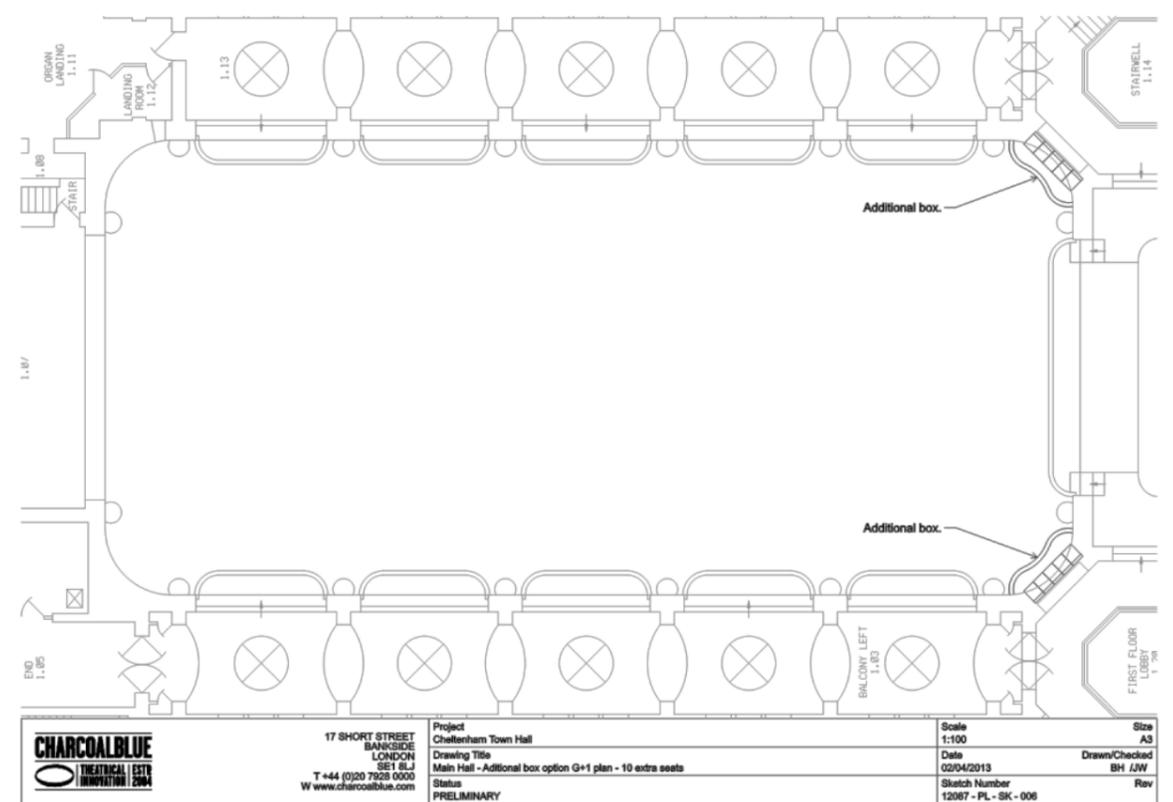
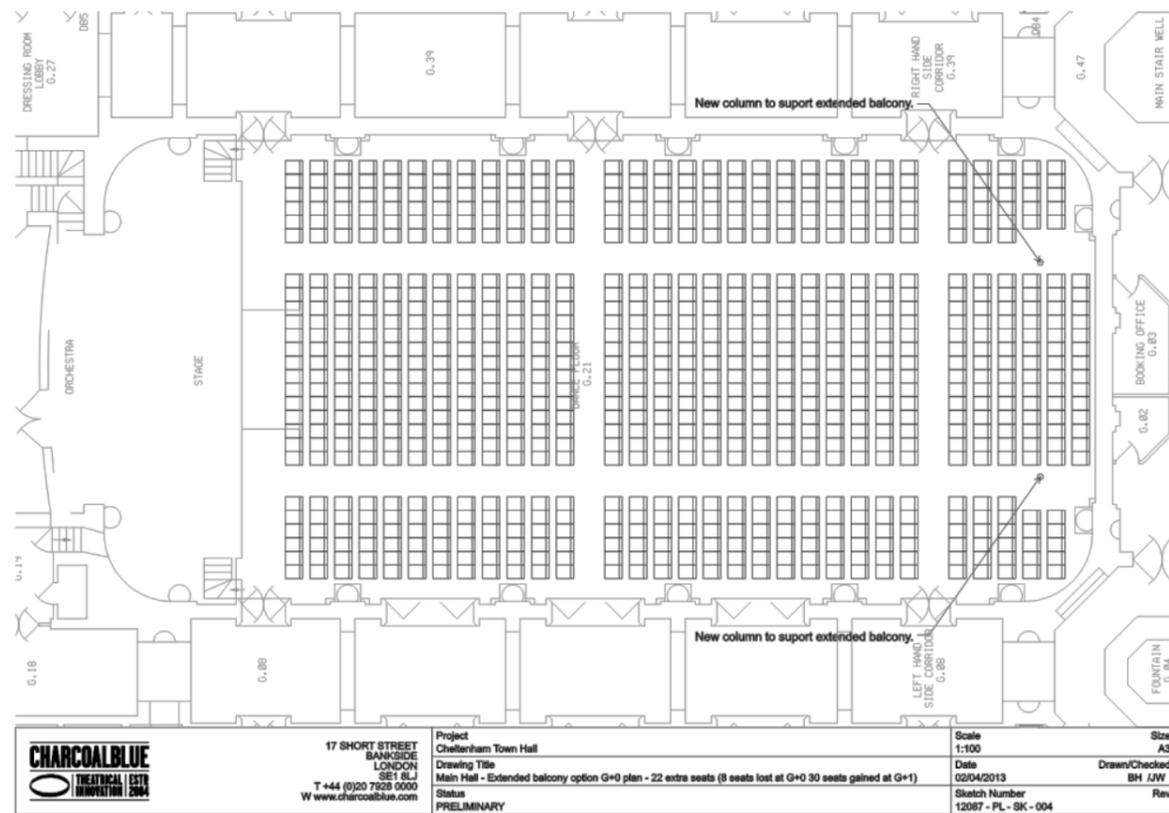
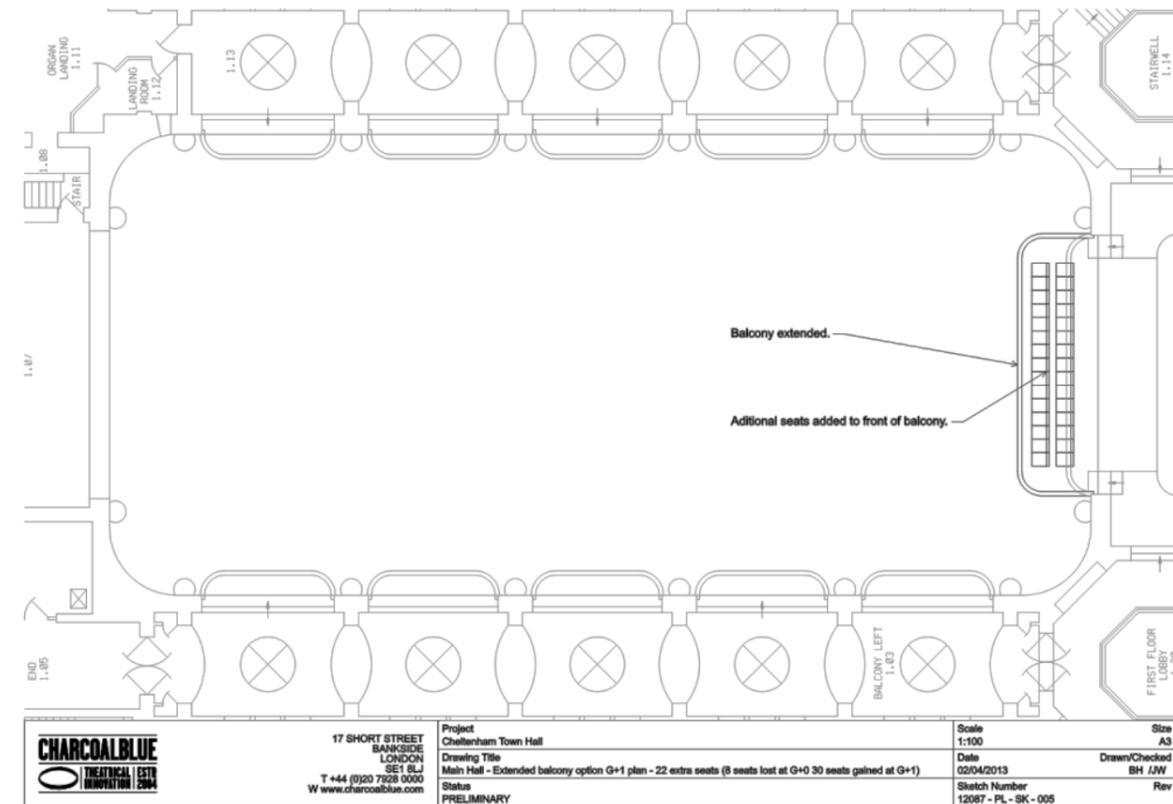
However further consideration of the balcony provision did provide opportunity for additional seating capacity via the possible extension of the rear gallery balcony. This would follow the existing shape and symmetry of the current balcony and would seek to re-use the existing balustrade but on a protruded basis.

This provides the ability to re-rake the rear gallery to achieve additional capacity and improved sightlines, in addition to additional capacity with an extra 30-40 seats added.

There is also possibility to look at two additional boxes either side of the rear balcony which would mirror the symmetry of the existing side balcony boxes and with matching shaped balustrades, and would provide minimal intrusion into the walls which have recessed alcoves in the landing / stairwell side suggesting minimal disruption to create doorway entrances to these new boxes. Further structural investigation would be required to confirm the ability to support these boxes.

In total both of these strategies provide the ability to create an additional capacity of 150-200 seats dependant on design development of final layouts.

The sketches alongside demonstrate these potential layouts and the full drawings are included within the appendix.



INITIAL CONCEPT MODEL #1

Adopting the key brief requirements of providing relief on audience loading congestion, improved access from the gardens and a more visible active frontage for the building and its operation this design option primarily adopts the findings from both the acoustic study and the seating / auditorium study for both the main hall and the Pillar room.

The design sets out a new foyer entrance area to the south-west corner of the building - redeveloping the more recent extension to the building wrapping around Skillicorne gardens and enclosing the garden bar area. This is envisaged to be as open and accessible as possible with glazed elevations to permit views outwards of the gardens, and create an active frontage for the entrance of the building. Given the historical context of the location of this new area, consideration may be given to the style of the construction as a framed glass style that echoes the previous wintergardens that attached to the Town Hall in this location.

Suitable examples of this style of construction include Floral Hall at the Royal Opera House as shown below.

This two storey-extension would enclose the garden bar area with a mezzanine floor above providing both lift and stair access to the balcony level of the building. There is potential to look at an additional level of the building above this - however this then places a planning risk due to the height of the concept design against the overall height of the Town Hall elevation from this side, and the restrictive visual impact this may have.



Project: 12087-Cheltenham Town Hall
Title: Business Feasibility Study
Issue type: FINAL ISSUE

SITE MASTERPLAN:

The flow of the building at present is restrictive in certain areas, leading to crowding and bottleneck effects with particular hotspot areas including the Pillar room entrance, the main crush foyer and box office entrance and at the foot of the stairwell.

This concept would seek to overcome these issues by creating a dual feed entrance strategy, whilst not closing the formal grand front entrance leading from the projecting porte-cochere, it would minimise the use of this over a period of time reducing the audience loading from this side and balancing over the two entrances. We would recommend the consideration of the removal of the current box office and relocation in the new foyer on the garden side of the hall, retaining a smaller more open ticket collection and information desk (tourist information point?) in the original box office location.

The two storey renovation of the previous extension would seek to provide the primary entrance routes to performance spaces:

- A direct entrance into the Pillar room avoiding the crossover of audiences in the corridor that separates the main hall from the Pillar room. This would utilise the existing fire exit doors into the space fed from the new foyer area separate from the other performance space audience routes.
- A direct entrance to the main auditorium stalls level from Imperial Gardens - envisaged not only to be of benefit during festival periods, but throughout the year, this entrance would provide a direct stalls loading route, in addition to a secondary access route to the balcony including lift access allowing a much more accessible route for balcony audience members back to POS locations.

Both of these routes provide step free access to all of the spaces within the venue allowing full compliance and consideration for disabled and semi-ambulant audience members.

The new foyer area would be able to accommodate an enlarged bar / cafe provision to mitigate the constricted flow of the bar in its current Pillar room location, as well as creating full daytime access to a cafe bar without interrupting activity within the Pillar room, main hall, or Drawing Room.

In addition we would recommend consideration of alternative additional bar locations on the opposite side of the main auditorium to serve both the Drawing room and the main hall. These smaller (two server) POS locations would allow relief from loading issues currently seen in the building at present.

There is space for additional washroom facilities at balcony level, and the ability to create a clear public area / back-of-house divide, with the potential for an accessible shared box office / stage door capacity.



Image showing elevation of garden bar and current 2 storey extension

ACCOMMODATION:

This proposal would seek to utilise the existing footprint of the building more efficiently in order to meet the perceived requirements as follows:

- Additional internal cafe / bar in place of the garden bar open all day
- Conversion of current cafe / canteen in to bar for both Pillar room and main hall audiences
- Additional dressing room provision on first floor (with or without the full removal of the organ) - suggested that visible frontage is retained and pipes and pumps removed and stored if required.
- Creation of a green room / VIP hosting suite with access to bar area
- Additional toilet provision
- Pillar room as dedicated performance / events space
- Additional office provision if required
- Meeting room to replace current Holst suite with panoramic views of gardens

PERFORMANCE SPACE EVALUATION:

This concept would see the removal of the bar from the Pillar room to create a dedicated second event / performance space with its own separate entrance and access to the new bar in the current cafe / canteen area. The room would seat 300 in various configurations and be able to accommodate a wide range of performances and events. (please see example seating configurations included within the appendix)

The main hall seating capacity and flexibility would be increased as per the seating section of the report.

HERITAGE ACCESS:

The project should place a high priority on providing access and experience to the audience and public of the history of the building both shown in its architecture and its operational history. The concept would seek to retain the current south-west corner of the building which is believed to have formed part of the original wintergardens fabric (currently utilised by catering offices and not visible to the public) and expose this within the new foyer area to highlight and immerse the new building with the history of the old.

TECHNICAL EQUIPMENT & INFRASTRUCTURE

The cost considerations include recommended allowances to provide for the following equipment and installation within the main hall, the Pillar room and for building wide services.

Stage Engineering:

- The provision of an increased number of rigging points within the main hall soffit (subject to suitable structural loading capacity)
- Truss and chain hoist systems to provide flexible lighting and rigging provision for events, balls, and performances removable so as not to intrude on aesthetic of space
- Adjustable height staging units (examples include Nivoflex or Tuschler Zoomdeck) to replace timber forestage extension units
- Installed rigging suspension within Pillar room (such as fixed pipe grids in keeping with the aesthetic of the soffit)
- 3x 15m x 2.5m orchestral platform lifts with control system and travel between basement level and stage level

Stagelighting:

- Suitable permanent installation of stagelighting control system and dimmers including facilities panel and data networking in both Pillar room and main hall
- Provision of lanterns and accessories for both spaces to provide basic concert platform lighting within the main hall, in addition to cabaret style provision within the Pillar room.

Audiovisual:

- Buildingwide AV systems including paging and show relay video systems
- installation of tielines and infrastructure to provide digital and analogue audio systems, video and communications tielines within both the main hall and the Pillar room
- Provision of a tailored installed PA system for the main hall to support and facilitate multiple genres of performances
- A modular sound system equipment stock to suit both Pillar room events and smaller events within the building

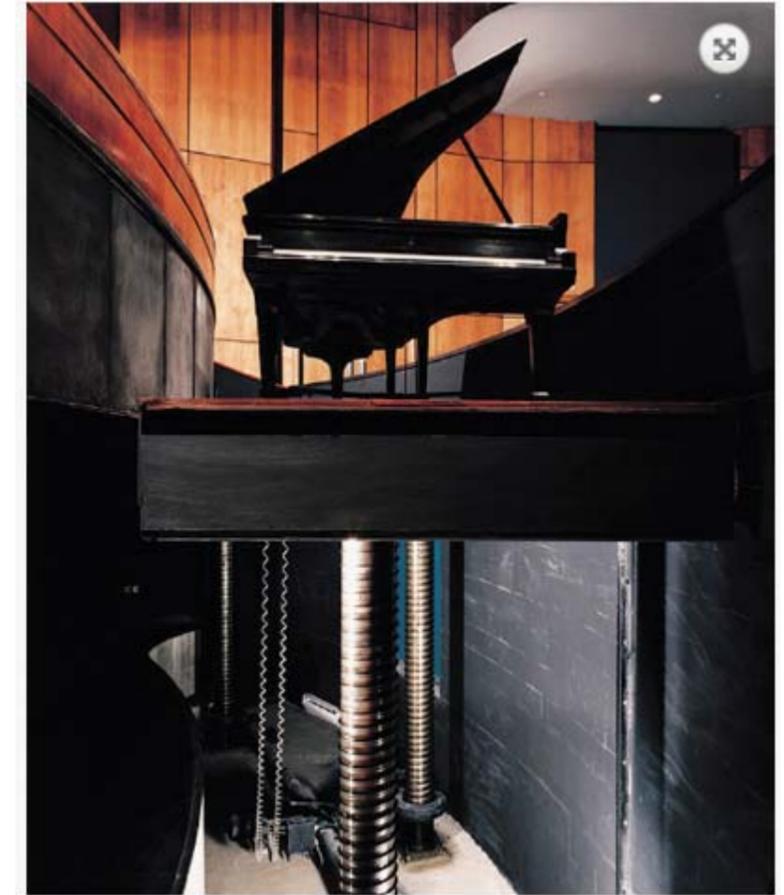


Image showing orchestral lift platform example

RISK CONSIDERATIONS:

- The project is making alterations in part to a listed building - this will require consultation with suitable parties including English heritage and local conservation and planning officers
- The project is likely to require a larger footprint around the south-west corner than the current garden bar utilises of the Imperial Gardens
- Wider consultation on the considerations of the removal of the organ or its stripping of parts to retain an aesthetic but not immediately practical presence requires wider consultation and consideration
- The proposed extension, whilst in keeping with historic elements that previously existed on the site, is making additions to a listed building.

COST CONSIDERATIONS

We recommend the development of any scheme to include immediate consultation with a suitable quantity surveyor in order to create a suitable project cost plan allowing for design fees, contingencies, legal fees in addition to construction costs. In addition consideration should be given to the potential revenue loss by the potential periods of closure required to undertake the works. The below is a set of recommendations on specialist areas, in addition to items for consideration and comparison from previous listed building projects undertaken by Charcoalblue. This information is meant for guidance and observational use only and to provide comparable examples of costs from other projects. A formal cost plan and design issue is required in order to build cost certainty for any form of project such as being considered here.

Specialist items: (initial estimations)	
Renewed Seating 1,500 x £180 (includes Pillar room seating)	£270,000
Stage lifts (exc builders works)	£250,000
Stagelighting systems & equipment	£150,000
Audiovisual systems & equipment	£180,000
Stage Engineering equipment & systems	£100,000
Variable acoustics allowance	£250,000
Acoustic Doors	£80,000
 Specialist Items Cost consideration:	 £1,235,000

COST COMPARABLES

As comparison we have shown both Newcastle Theatre Royal as a recently completed project, and Bristol Old Vic (phase 2) to provide example of two listed building projects and the overall budgets and cost consideration levels for specific areas:

Bristol Old Vic:
Redevelopment of existing foyers (complete re-build) relocation of 150 seat studio theatre and Coopers hall (function space) Grade 1 listed building, project costs exclude temporary provisions to facilitate business continuity & catering equipment budgeted separately.

Rounded Construction Cost: £8.5 million
£2,684 £/m² gross internal area

Newcastle Theatre Royal:
Intensive auditorium restoration over 6 month period including custom designed seating, full aesthetic refurbishment and foyer areas.

Rounded Construction Cost: £5.9 million
£1,966.66 £/m² gross internal area

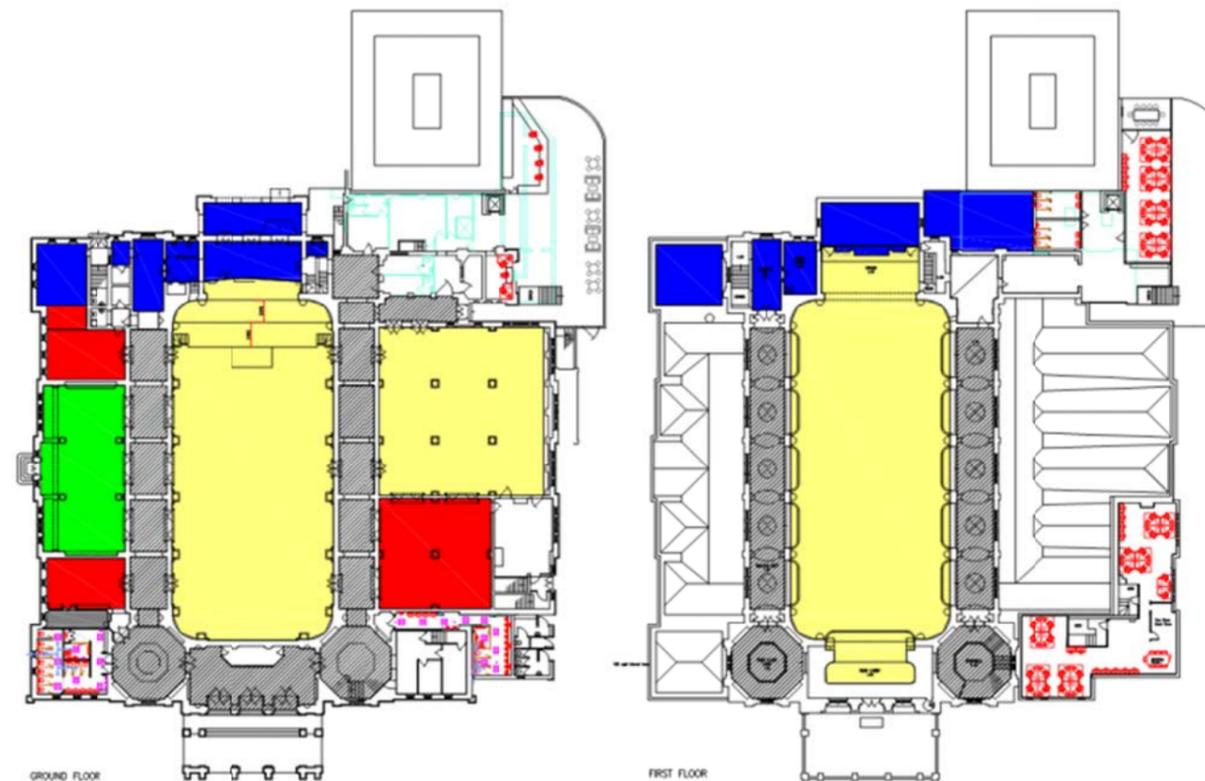
We would strongly recommend the development of a more detailed cost plan estimate from a suitable QS, but have provided the following range for project cost estimate as follows:

We have utilised a range of rates (£ per m²) from previous comparable projects (as shown with both Bristol and Newcastle). It must be remembered that the construction value estimate is only a portion of the project costs, which will also need to include: Design Team fees, contingency, legal and project fees, and consideration for lost revenue for the venue (for the periods of lost operation due to the project)

These cost estimates are for guidance only a full and proper project cost plan is required to provide any cost certainty.

The estimate is split into two categories based on the extent of the new-build areas (redevelopment areas) and the Restoration / Refurbishment areas as follows:

Estimated Areas	
Redevelopment area approx. (Foyer 725m ²)	725 m ²
Restoration area approx. (all of existing building)	3,401m ²
Redevelopment rate range:	£2,000 - £3,000 per m ²
Restoration rate range:	£1,250 - £2,500 per m ²
 Estimated Construction Cost range:	 £5.7m - £10.675 million



CONCEPT MODEL #2

Adopting the key brief requirements of providing relief on audience loading congestion, improved access from the gardens and a more visible active frontage for the building and its operation this design option primarily adopts the findings from concept model #1 whilst exploring certain options further.

The design sets out a new foyer entrance area to the south-west corner of the building - redeveloping the more recent extension to the building but includes Skillicorne gardens in an enclosed conservatory / wintergardens style. This is envisaged to be as open and accessible as possible with glazed elevations to permit views outwards of the gardens, and create an active frontage for the entrance of the building.

Given the historical context of the location of this new area, consideration may be given to the style of the construction as a framed glass that echoes the previous wintergardens that attached to the Town Hall in this location. The Skillicorne gardens enclosure would be a double height space providing a grand area for a more formal dining and event experience.

In addition to follow the ethos of creating a more flexible and engaging cultural 'hub' whilst at the same time dealing with the slightly 'dead' space between the main hall and the adjacent building on the corner of the gardens, the plans propose to create an enclosed 'street' down the west elevation of the hall, in a simple lean-to style of construction again utilising glass where possible to retain active frontage to the outside perception of the building, and to utilise as much natural light as possible.

This 'street' would utilise the historic precedent of creating small outlets in the basement and providing access staircases (as per the existing where there historically was a cobblers shop) which could be utilised either as small 'quirky' retail outlets for arts, crafts and music shops, or indeed could provide a series of affordable development and creative spaces for community use including small rehearsals, pottery and crafts, kids clubs, recording studio etc. Please refer to the concept model drawings in the appendix of this report.

Suitable examples of this style of construction for both the Skillicorne gardens area and potentially the foyer area include Floral Hall at the Royal Opera House as shown in the previous concept model section of the report.

The two storey-extension for foyer space would enclose the garden bar area with a mezzanine floor above providing both lift and stair access to the balcony level of the building. There is potential to look at an additional level of the building above this - however this then places a planning risk due to the height of the concept design against the overall height of the Town Hall elevation from this side, and the restrictive visual impact this may have.

SITE MASTERPLAN:

The flow of the building at present is restrictive in certain areas, leading to crowding and bottleneck effects with particular hotspot areas including the Pillar room entrance, the main crush foyer and box office entrance and at the foot of the stairwell.

This concept would seek to overcome these issues by creating a dual feed entrance strategy, whilst not closing the formal grand front entrance leading from the projecting porte-cochere, it would minimise the use of this over a period of time reducing the audience loading from this side and balancing over the two entrances. We would recommend the consideration of the removal of the current box office and relocation in the new foyer on the garden side of the hall, retaining a smaller more open ticket collection and information desk (tourist information point?) in the original box office location.

The two storey renovation of the previous extension would seek to provide the primary entrance routes to performance spaces:

- A direct entrance into the Pillar room avoiding the crossover of audiences in the corridor that separates the main hall from the Pillar room. This would utilise the existing fire exit doors into the space fed from the new foyer area separate from the other performance space audience routes.
- A direct entrance to the main auditorium stalls level from Imperial Gardens - envisaged not only to be of benefit during festival periods, but throughout the year, this entrance would provide a direct stalls loading route, in addition to a secondary access route to the balcony including lift access allowing a much more accessible route for balcony audience members back to POS locations.

Both of these routes provide step free access to all of the spaces within the venue allowing full compliance and consideration for disabled and semi-ambulant audience members.

The new foyer area would be able to accommodate an enlarged bar / cafe provision to mitigate the constricted flow of the bar in its current Pillar room location, as well as creating full daytime access to a cafe bar without interrupting activity within the Pillar room, main hall, or Drawing Room. The Skillicorne gardens enclosure would provide a dining area capable of holding events and functions including wedding receptions in a key central location in the town.

In addition we would recommend consideration of alternative additional bar locations on the opposite side of the main auditorium to serve both the Drawing room and the main hall. These smaller (two server) POS locations would allow relief from loading issues currently seen in the building at present.

There is space for additional washroom facilities at balcony level, and the ability to create a clear public area / back-of-house divide, with the potential for an accessible shared box office / stage door capacity.



Image showing elevation of garden bar and current 2 storey extension



Image showing elevation for proposed 'street' and existing external basement staircase

ACCOMMODATION:

This proposal would seek to utilise the existing footprint of the building more efficiently in order to meet the perceived requirements as follows:

- Additional internal cafe / bar in place of the garden bar open all day
- Conversion of current cafe / canteen in to bar for both Pillar room and main hall audiences
- Additional dressing room provision on first floor (with or without the full removal of the organ) - suggested that visible frontage is retained and pipes and pumps removed and stored if required.
- Creation of a green room / VIP hosting suite with access to bar area
- Additional toilet provision
- Pillar room as dedicated performance / events space
- Additional office provision if required
- Meeting room to replace current Holst suite with panoramic views of gardens
- A series of small 'creative' spaces within the basement of the 'street' along the west elevation of the building.

PERFORMANCE SPACE EVALUATION:

This concept would see the removal of the bar from the Pillar room to create a dedicated second event / performance space with its own separate entrance and access to the new bar in the current cafe / canteen area. The room would seat 300 in various configurations and be able to accommodate a wide range of performances and events. (please see example seating configurations included within the appendix)

The main hall seating capacity and flexibility would be increased as per the seating section of the report.

HERITAGE ACCESS:

The project should place a high priority on providing access and experience to the audience and public of the history of the building both shown in its architecture and its operational history. The concept would seek to retain the current south-west corner of the building which is believed to have formed part of the original wintergardens fabric (currently utilised by catering offices and not visible to the public) and expose this within the new foyer area to highlight and immerse the new building with the history of the old.

TECHNICAL EQUIPMENT & INFRASTRUCTURE

The cost considerations include recommended allowances to provide for the following equipment and installation within the main hall, the Pillar room and for building wide services.

Stage Engineering:

- The provision of an increased number of rigging points within the main hall soffit (subject to suitable structural loading capacity)
- Truss and chain hoist systems to provide flexible lighting and rigging provision for events, balls, and performances removable so as not to intrude on aesthetic of space
- Adjustable height staging units (examples include Nivoflex or Tuschler Zoomdeck) to replace timber forestage extension units
- Installed rigging suspension within Pillar room (such as fixed pipe grids in keeping with the aesthetic of the soffit)
- 3x 15m x 2.5m orchestral platform lifts with control system and travel between basement level and stage level

Stagelighting:

- Suitable permanent installation of stagelighting control system and dimmers including facilities panel and data networking in both Pillar room and main hall
- Provision of lanterns and accessories for both spaces to provide basic concert platform lighting within the main hall, in addition to cabaret style provision within the Pillar room.

Audiovisual:

- Buildingwide AV systems including paging and show relay video systems
- installation of tielines and infrastructure to provide digital and analogue audio systems, video and communications tielines within both the main hall and the Pillar room
- Provision of a tailored installed PA system for the main hall to support and facilitate multiple genres of performances
- A modular sound system equipment stock to suit both Pillar room events and smaller events within the building

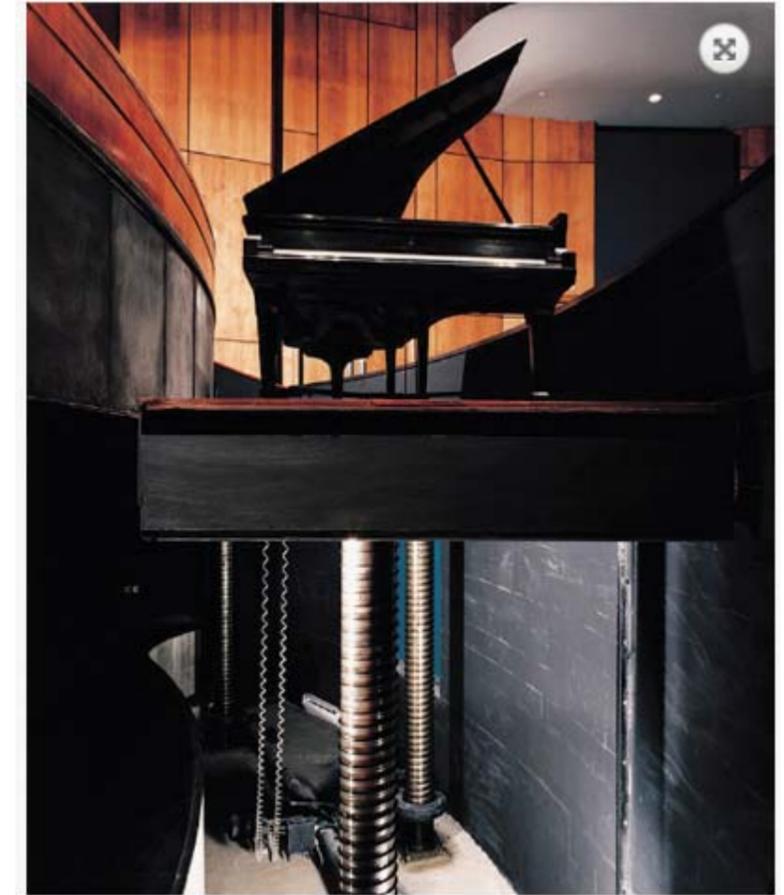


Image showing orchestral lift platform example

RISK CONSIDERATIONS:

- The project is making alterations in part to a listed building - this will require consultation with suitable parties including English heritage and local conservation and planning officers
- The project is likely to require a larger footprint around the south-west corner than the current garden bar utilises of the Imperial Gardens
- Wider consultation on the considerations of the removal of the organ or its stripping of parts to retain an aesthetic but not immediately practical presence requires wider consultation and consideration
- The proposed extension, whilst in keeping with historic elements that previously existed on the site, is making additions to a listed building.
- The proposal for Skillicorne gardens includes the removal or internal casing of trees which have preservation orders on them.

COST CONSIDERATIONS

We recommend the development of any scheme to include immediate consultation with a suitable quantity surveyor in order to create a suitable project cost plan allowing for design fees, contingencies, legal fees in addition to construction costs. In addition consideration should be given to the potential revenue loss by the potential periods of closure required to undertake the works. The below is a set of recommendations on specialist areas, in addition to items for consideration and comparison from previous listed building projects undertaken by Charcoalblue. This information is meant for guidance and observational use only and to provide comparable examples of costs from other projects. A formal cost plan and design issue is required in order to build cost certainty for any form of project such as being considered here.

Specialist items: (initial estimations)	
Renewed Seating 1,500 x £180 (includes Pillar room seating)	£270,000
Stage lifts (exc builders works)	£250,000
Stagelighting systems & equipment	£150,000
Audiovisual systems & equipment	£180,000
Stage Engineering equipment & systems	£100,000
Variable acoustics allowance	£250,000
Acoustic Doors	£80,000
Specialist Items Cost consideration:	£1,235,000

COST COMPARABLES

As comparison we have shown both Newcastle Theatre Royal as a recently completed project, and Bristol Old Vic (phase 2) to provide example of two listed building projects and the overall budgets and cost consideration levels for specific areas:

Bristol Old Vic:
Redevelopment of existing foyers (complete re-build) relocation of 150 seat studio theatre and Coopers hall (function space) Grade 1 listed building, project costs exclude temporary provisions to facilitate business continuity & catering equipment budgeted separately.

Rounded Construction Cost: £8.5 million
£2,684 £/m² gross internal area

Newcastle Theatre Royal:
Intensive auditorium restoration over 6 month period including custom designed seating, full aesthetic refurbishment and foyer areas.

Rounded Construction Cost: £5.9 million
£1,966.66 £/m² gross internal area

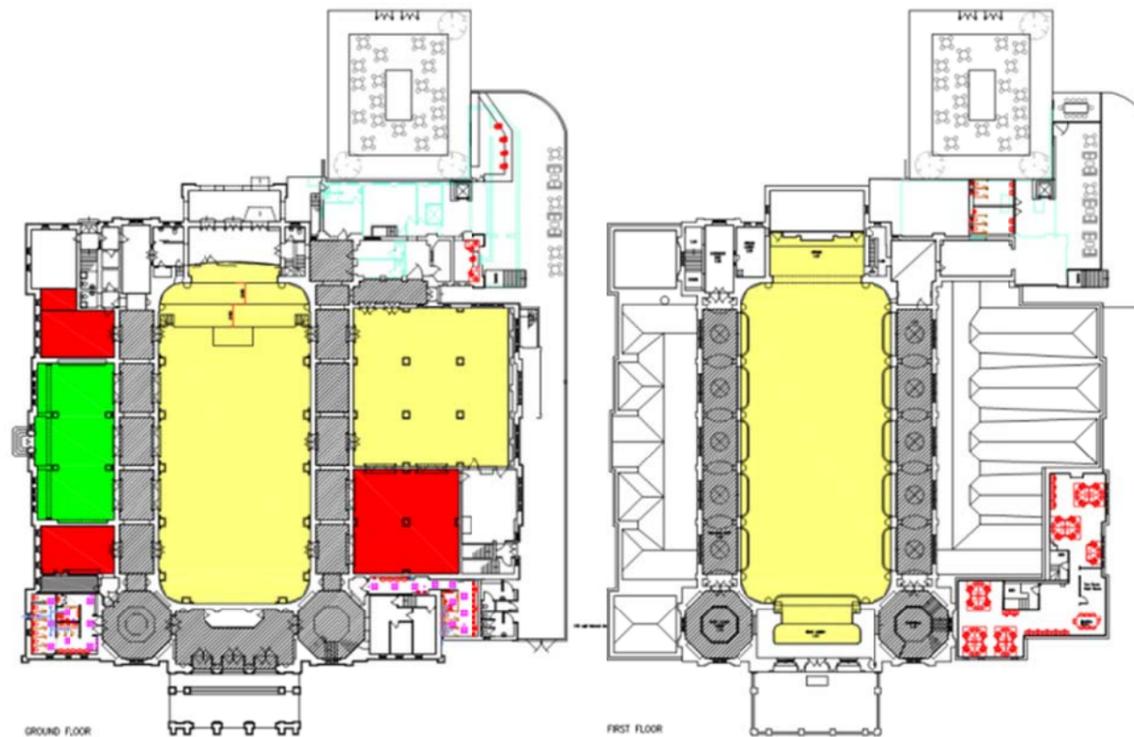
We would strongly recommend the development of a more detailed cost plan estimate from a suitable QS, but have provided the following range for project cost estimate as follows:

We have utilised a range of rates (£ per m²) from previous comparable projects (as shown with both Bristol and Newcastle). It must be remembered that the construction value estimate is only a portion of the project costs, which will also need to include: Design Team fees, contingency, legal and project fees, and consideration for lost revenue for the venue (for the periods of lost operation due to the project)

These cost estimates are for guidance only a full and proper project cost plan is required to provide any cost certainty.

The estimate is split into two categories based on the extent of the new-build areas (redevelopment areas) and the Restoration / Refurbishment areas as follows:

Estimated Areas	
Redevelopment area approx. (Skillicorne Gardens 300m ² , the 'street' 175 m ² , Foyer 725m ²)	1,200 m ²
Restoration area approx. (all of existing building)	3,401m ²
Redevelopment rate range:	£2,000 - £3,000 per m ²
Restoration rate range:	£1,250 - £2,500 per m ²
Estimated Construction Cost range:	£6.65m - £12.1 million



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		Drawing Title CTH_OPTION_2-SKETCH	Date 25/03/2013	Drawn/Checked JW /
		Status PRELIMINARY	Sketch Number 12013 - PL - SK - 007	Rev A

ECONOMIC FUTURE STUDY (IMPACT AND BENEFIT)

Following the analysis and understanding of current operational performance, including overall subsidy, areas providing income and areas of expenditure, and in addition to the development objectives highlighting targeted areas of improvement, the following section provides overview financial models to demonstrate the potential impact that could be created by these concept designs being adopted within the Town Hall. These options are providing an outline forecast of the improved income streams and additional expenditure of the two different capital project concepts based on current operational performance in order to provide a conservative set of figures.

The key operational enhancements have been assumed as follows:

1. Enhanced seating capacity within the main auditorium to a total of 1,100
2. Capability for simultaneous use of Pillar room and main auditorium for certain events
3. Pillar room capacity of 300 seats
4. Enhanced technical equipment and infrastructure owned by venue

The options above are broken down into the following format for clarity of comparison:

- Overview description
- Financial summary Yrs. 1-5
- Key findings

The forecasts have been set out over 5 years, allowing for analysis of improvement and overall long-term viability and position. A recommendations page at the end of this report provides a series of comparative conclusions to summarise the findings.

FINANCIAL ASSUMPTIONS

The following assumptions and indexes have been used in calculating the forecast summary:

- All income figures have been calculated net of VAT @20% and credit card commission charges at 2.25% and in addition are the resultant venue share of box office revenue after the deduction of promoters / visiting producers companies share of box office revenue / fees.
- All base attendances / financial performances used to calculate income / expenditure per genre have been taken from the average attendance results (total income / expenditure per annum over both venues) over the last 3 years, rather than the most recent years performance which may have been an erroneous spike, to ensure conservative estimates.
- All income / expenditure associated with the models have been calculated using both the financial deals currently achieved and the current levels of attendance, rather than those targeted as set out in the development objectives section of this report, in order to provide a conservative approach.

For the increased activity potential of the Pillar room (both for income and expenditure / increased fixed costs) has been calculated on the following basis:

- General hires will increase by 20% as a result
- Performance Programme within the Pillar room will increase by 40% initially - an additional 18 performances per annum.
- Bar and catering sales (& commission) increased by 40% (due to improved POS location and capacity)
- Casual Employee expenditure costs will increase by 30% to provide suitable allowance for additional show / event-staff related costs. (including further operation / event managers to cover)
- Premises costs will increase by 25% for additional utility supply costs for extra building use and capacity (even with enhanced efficiencies)
- Equipment costs will be reduced by 95%
- Where events are near to or sold out it has been assumed this will be the case with the larger capacity
- 2.5% INFLATION (FOR BOTH INCOME AND EXPENDITURE) ON ALL LINE ITEMS OVER THE NEXT 5 YEARS REPRESENTED AS A YEAR ON YEAR INCREASE.
- NO INCLUSIONS FOR SAVINGS OR EFFICIENCIES FOR TRUST OPERATION OR OTHER MODELS OF OPERATION OTHER THAN CURRENT HAVE BEEN INCLUDED

OPTION 1 - NEW FOYER ADDITION & BAR / CAFE OFFER

OVERVIEW DESCRIPTION:

This option provides a forecast of potential financial performance of the Town Hall in a scenario when design concept #1 has been undertaken including

The on-going maintenance of the building would be much reduced as a result of the improved infrastructure as part of the capital project. (maintenance figures included within the 5 year forecast below)

The operation is able to ramp up from the redevelopment and further expand the financial potential achievable from both the Pillar room and the new cafe / bar provision with especial benefits due to extended year round access not currently available with the Garden Bar.

KEY FINDINGS:

From the forecasts shown the capital project clearly is able to offer improved economic viability with an overall reduction in the subsidy required over the 5 year period. This is a conservative set of forecasts which do not include the potential increased audience attendances available or improved programme revenue achievable with re-negotiation.

Although an initial exponential change is shown when the schemes are initiated, this will plateau as shown over years 3-5 with fluctuations according to inflation rates and socio-economic conditions. These are average figures and should be used to illustrate the trend and comparison rather than final forecast figures to be used for budgeting purposes.

	2011/12	Year 1	Var +/-	Year 2	Var +/-	Year 3	Var +/-	Year 4	Var +/-	Year 5	
Income											
Hires		-£278,900.00		-£299,817.50		-£307,312.94		-£314,995.76		-£322,870.65	
Programme / Events		-£148,400.00		-£161,014.00		-£176,310.33		-£193,059.81		-£211,400.49	
Catering commission		-£82,000.00		-£88,150.00		-£90,353.75		-£92,612.59		-£94,927.91	
Miscellaneous		-£95,394.00		-£102,548.55		-£105,112.26		-£107,740.07		-£110,433.57	
Total Income	-£437,954.43	-£604,694.00	-£166,739.57	-£651,530.05	-£46,836.05	-£679,089.28	-£27,559.23	-£708,408.24	-£29,318.96	-£739,632.63	-£31,224.39
Expenditure											
Wages & salaries		£670,317.00		£687,074.93		£704,251.80		£721,858.09		£739,904.55	
Utilities & building costs		£162,046.00		£166,097.15		£170,249.58		£174,505.82		£178,868.46	
Maintenance		£14,000.00		£14,350.00		£14,708.75		£15,076.47		£15,453.38	
Miscellaneous (inc reduced equip hire)		£158,159.00		£162,112.98		£166,165.80		£170,319.94		£174,577.94	
Support services & capital costs (inc re-charge to PPR)		£10,000.00		£10,250.00		£10,506.25		£10,768.91		£11,038.13	
Total Expenditure	£952,133.60	£1,014,522.00	£62,388.40	£1,039,885.05	£25,363.05	£1,065,882.18	£25,997.13	£1,092,529.23	£26,647.05	£1,119,842.46	£27,313.23
Net Operational Profit / (Subsidy) - Town Hall	£514,179.17	£409,828.00	-£104,351.17	£388,355.00	-£21,473.00	£386,792.90	-£1,562.11	£384,120.99	-£2,671.90	£380,209.83	-£3,911.16

OPTION 2 - NEW FOYER WITH SKILLICORNE GARDENS AND 'THE STREET'

OVERVIEW DESCRIPTION:

This option provides a forecast of potential financial performance of the Town Hall in a scenario when design concept #2 has been undertaken.

The on-going maintenance of the building would be much reduced as a result of the improved infrastructure as part of the capital project. (maintenance figures included within the 5 year forecast below) and the catering commission would be substantially altered with the addition of Skillicorne Gardens.

For the purposes of these calculations the following additional assumptions have been used for the income generation addition of Skillicorne gardens - the catering commission has been doubled as a conservative estimate based on a straight rental of Skillicorne gardens to an external operator (inclusive of cafe/bar provision). We would recommend that a detailed business plan for restaurant operation is developed or discussed with Fosters Catering Ltd in order to fully understand the true potential of the Skillicorne offer.

In addition the 'street' consideration has been allowed for with an estimated generation of £24,000 per annum in rent retail (4 units @ 50 m² based on current rates for Gloucestershire)

The operation is able to ramp up from the redevelopment and further expand the financial potential achievable from both the Pillar room and the new cafe / bar provision with especial benefits due to the potential restaurant offer within Skillicorne Gardens.

KEY FINDINGS:

From the forecasts shown the capital project concept #2 clearly is able to offer largely improved economic viability with an overall reduction in the subsidy required over the 5 year period. This is a conservative set of forecasts which do not include the potential increased audience attendances available or improved programme revenue achievable with re-negotiation. In addition we would recommend further detailed consideration on the potential retail / restaurant options available within Skillicorne gardens in order to understand the potential of operation on a similar commission based agreement to Fosters (and whether they would be keen to undertake this) against a straight rental / lease as shown here.

Although an initial exponential change is shown when the schemes are initiated, this will plateau as shown over years 3-5 with fluctuations according to inflation rates and socio-economic conditions. These are average figures and should be used to illustrate the trend and comparison rather than final forecast figures to be used for budgeting purposes.

	2011/12	Year 1	Var +/-	Year 2	Var +/-	Year 3	Var +/-	Year 4	Var +/-	Year 5	
Income											
Hires		-£278,900.00		-£299,817.50		-£307,312.94		-£314,995.76		-£322,870.65	
Programme / Events		-£148,400.00		-£161,014.00		-£176,310.33		-£193,059.81		-£211,400.49	
Catering commission		-£82,000.00		-£88,150.00		-£90,353.75		-£92,612.59		-£94,927.91	
Skillicorne Gardens		-£80,000.00		-£86,000.00		-£88,150.00		-£90,353.75		-£92,612.59	
The 'Street' retail units		-£24,000.00		-£25,800.00		-£27,735.00		-£29,815.13		-£32,051.26	
Miscellaneous		-£95,394.00		-£102,548.55		-£105,112.26		-£107,740.07		-£110,433.57	
Total Income	-£437,954.43	-£708,694.00	-£270,739.57	-£763,330.05	-£54,636.05	-£794,974.28	-£31,644.23	-£828,577.11	-£33,602.83	-£864,296.48	-£35,719.37
Expenditure											
Wages & salaries		£670,317.00		£687,074.93		£704,251.80		£721,858.09		£739,904.55	
Utilities & building costs		£175,026.00		£179,401.65		£183,886.69		£188,483.86		£193,195.95	
Maintenance		£14,000.00		£14,350.00		£14,708.75		£15,076.47		£15,453.38	
Miscellaneous (inc reduced equip hire)		£158,159.00		£162,112.98		£166,165.80		£170,319.94		£174,577.94	
Support services & capital costs (inc re-charge to PPR)		£10,000.00		£10,250.00		£10,506.25		£10,768.91		£11,038.13	
Total Expenditure	£952,133.60	£1,027,502.00	£75,368.40	£1,053,189.55	£25,687.55	£1,079,519.29	£26,329.74	£1,106,507.27	£26,987.98	£1,134,169.95	£27,662.68
Net Operational Profit / (Subsidy) - Town Hall	£514,179.17	£318,808.00	-£195,371.17	£289,859.50	-£28,948.50	£284,545.01	-£5,314.49	£277,930.16	-£6,614.85	£269,873.47	-£8,056.69

STAGE THREE - CONCLUSIONS AND RECOMMENDATIONS

The following section sets out a series of resultant conclusions from each of the sections of this documentation, and a set of recommended strategies for the development of both the business and operation of Cheltenham Town Hall in addition to the feasibility of a potential capital project.

Consideration is also provided of the likely funding options available to the project to meet the capital needs of the operational and building requirements necessary to ensure the future of this building and its legacy to the region.

FINANCIAL FORECAST CONCLUSIONS

Based on the conservative forecasts provided in the economic future study, there is clear benefit in undertaking redevelopment and refurbishment works to the Town Hall. It will provide ability to significantly reduce the operational subsidy required, and if considered alongside other operating models, then further reduction is likely to be achievable.

These conservative estimates merely aim to demonstrate the potential immediate savings or improvements in a 'post' capital project operation, and actual results are likely to be able to achieve higher targets and savings with the 'scaffold' factor of a marketing campaign based around a refurbishment, in addition to the audience development and improved income strategies suggested in the business development objectives.

The venue is operating well, use and demand is clearly present and a refined business plan should be developed to consider both the immediate business development objectives outlined in this report, in addition to further exploring any revised operation in parallel with any design developments for a capital project.

FUNDING STRATEGY

Funding and funding streams are under an ever increasing demand, as subsidy and funding avenues from central government depreciate, more and more arts and cultural organisations are forced to search for other options. From the outset we would recommend that a fundraising development manager is recruited for any undertaking of a capital project for the Town Hall.

On the understanding that there may be some available 'seed' funding opportunities from Cheltenham Borough Council itself, we would recommend that the following avenues are also explored:

Initial conversations should be held with both the regional representative of the Arts Council, in addition to the Heritage Lottery Fund, to understand the potential options which may be available from these two primary funding bodies.

In any approach to such bodies the design must be shown to provide a more resilient and more accessible operation to secure the building and its cultural contribution to the town and region and we would therefore recommend that alongside any design development required to secure funding, a full and detailed business plan is developed to match.

In addition there are potential benefits to Cheltenham Town Hall becoming a charitable trust (which we understand may be a potential option) as this can provide access to funding that would not be available from philanthropic and grant making bodies not associated with national portfolio associations or bodies (such as Arts Council England).

Other grant making bodies and trusts who provide support to capital arts projects who should be approached include amongst others: The Jerwood Charitable Foundation, Esmee Fairbairn Trust and The Wellcome Trust. Alternative smaller fundraising streams should also be considered including: Audience donation - a mandatory restoration ticket levy (£1 per seat could raise in excess of £50,000 per annum) - seat plaques, buy a brick campaigns and local business sponsorship and private philanthropic donations.

The relationship between Cheltenham Festivals and the Town Hall should also be considered. The capital project has the ability to deliver capacity within the building to provide a 'cultural hub' facility, and the potential for additional office space, there is much merit in an approach to the festivals to consider the benefits of the festival operation sharing a home in the building, and providing a united collaboration on developing Cheltenham's rich tapestry of arts and cultural offer. The festivals are a key stakeholder in the local industry, with especial consideration to fundraising, and would be a useful asset in this consideration.

RECOMMENDATIONS

From the outcomes of the business analysis and the concept model and design review there are a number of key recommendations that can be brought forward with regard to both any capital project development and the continued development of the Town Hall operation.

At present the operational capability and level of audience demand seen over recent years is not able to fully utilise the availability of the two performance spaces, due to the restrictions created by the inability to hold simultaneous performances. It appears clear that both the bar and food sales revenue is suffering as a result of its current location within the building in addition to the Pillar room not being able to act as a performance and event space in its own right.

There are a series of development strategies recommended in this document that could continue from the work that the Town Hall management team have done to improve both the resilience of the operation and reduce the overall subsidy, that need not be related to a capital project or works to the building. However there is a saturated point at which the physical restrictions of the building will prevent further revenue generation or reduced subsidy.

In order to create viable funding streams for the project a serious commitment is required from both CBC as a seed fund at minimum in addition to buy-in from a principle national funding body such as either the Arts Council England or Heritage Lottery Fund.

In addition the secondary recommendation is the continued development of the project design to provide a more suitable and considered approach, This should reflect all the needs of the client brief and operational requirements in a historically sensitive manner. The development of a design and suitable project cost plan should be actioned utilising an architectural practice and design team with suitable experience of both historic and performance buildings, with key input from both an acoustician and theatre consultant.

POTENTIAL PHASING OF WORKS

As well as the recommendations listed previously, suitable deliberation should be given to the possibility of phasing or staggering the project into a series of smaller packages or 'tranches' as both funding and operational demand allow, this can mitigate the potential impact on closure for the venue operation, however can lose any efficiency or economy of scale by splitting up the packages of works.

From both of the concept models there are a series of clear areas which could be programmed in phases in order to manage a reduction in risk to the project, increase the fundraising timescale and provide initial improvements to the building and its operation for enhanced operation and economic viability, whilst minimising the operational impact and closure time of the venues for performances and activities.

The key identified areas of works can be broken down as follows:

- Main auditorium & Pillar room
- The new foyer
- Skillicorne Gardens
- The 'Street'

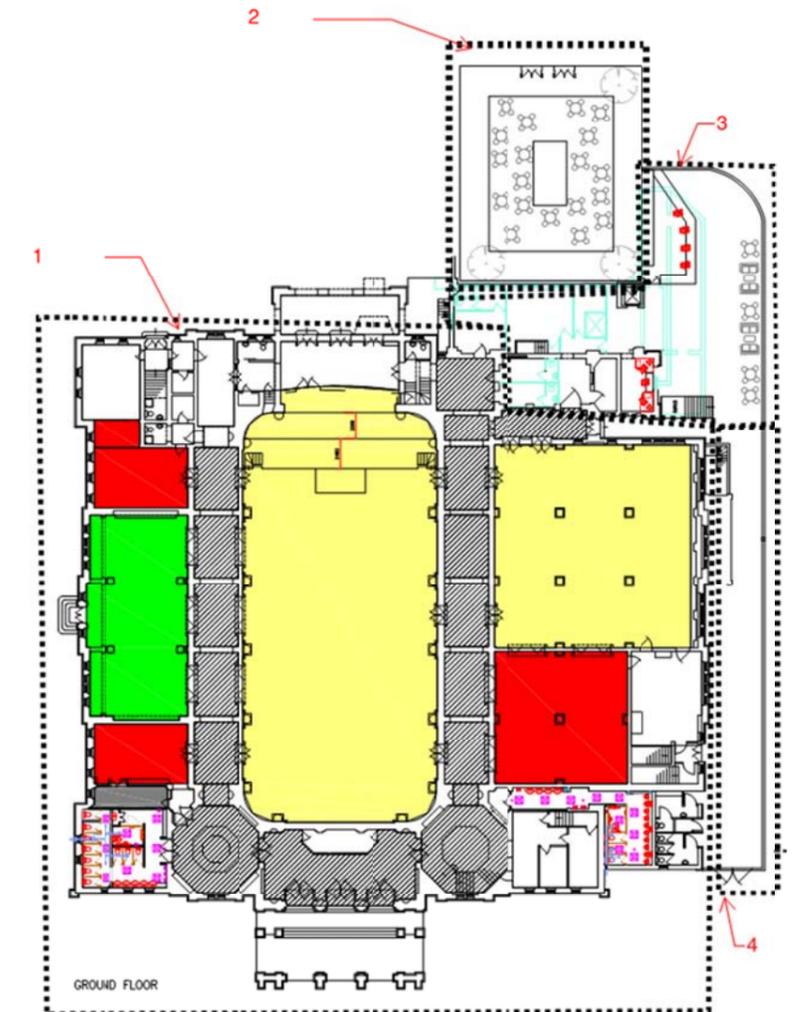
This potential phasing needs to be developed alongside the proposed concept design via a project team to ensure the viability of services installation, infrastructure and risk management.

This prioritises areas to benefit sales revenue with immediate impact to the interaction of the complex with the public perception, whilst trying to minimise the level of interruption to the programme of performances and activities. This risk reduction strategy could be maintained so that each package can be undertaken independently as required, with minimal impact on connecting operations and facilities.

PROCUREMENT & PROJECT DEVELOPMENT

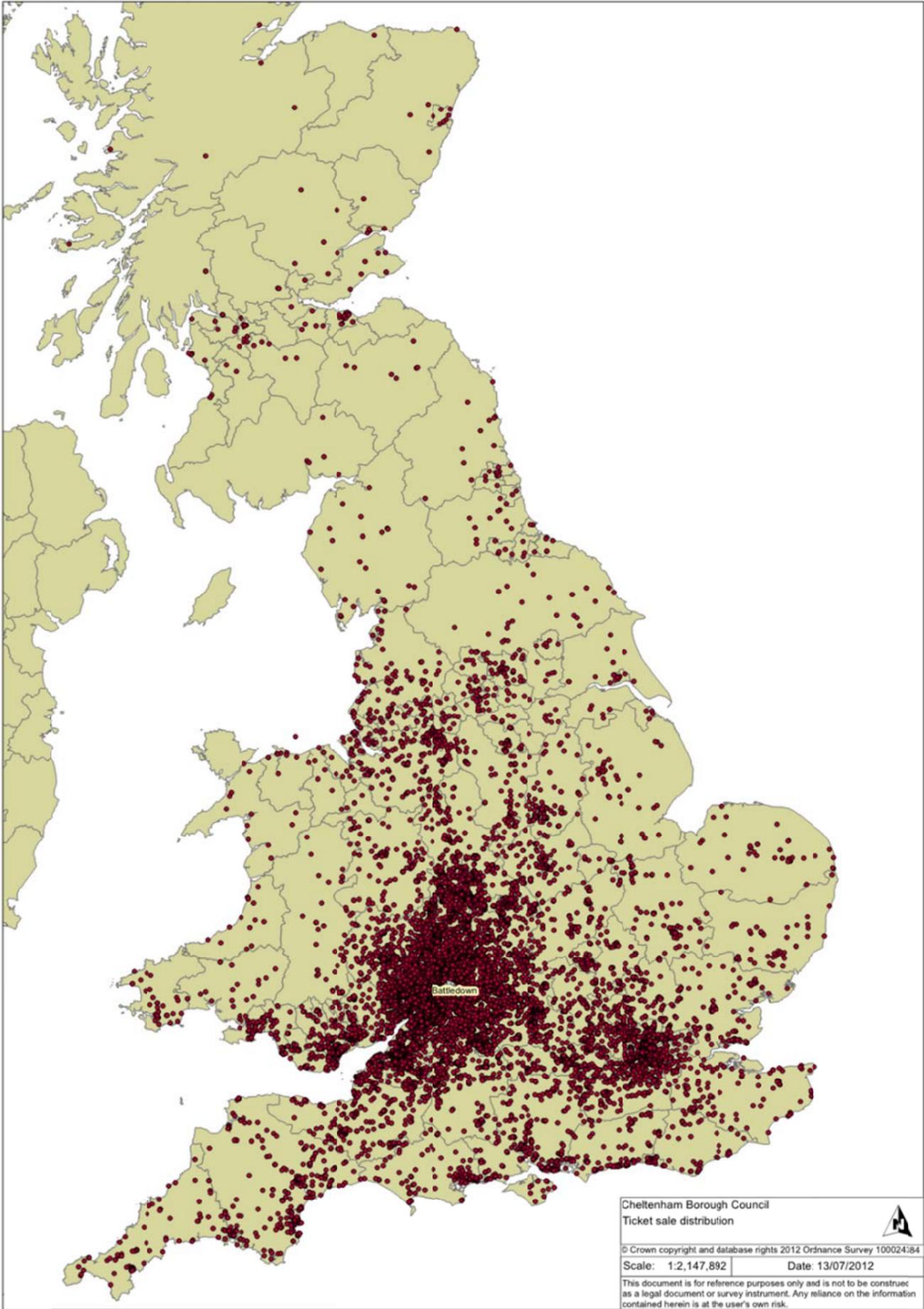
The following areas should be considered as part of the development and improvement of the Town Hall operation in addition to any capital project moving forward:

- Programme development - the development of quantified target parameters and a review of all current standing agreements and rolling plan.
- Business monitoring - A system of monitoring and reporting on targets met, missed and exceeded.
- Concept design development including acoustic integration and recommended appointment of suitably experienced architect (with a track record of listed performance venues), theatre consultant and design team to provide an accurate project cost plan
- Funding development strategy- the appointment or resourcing of a fundraising development manager to lead discussions and applications to ACE and HLF and other funding bodies whilst developing alternative income streams
- Risk management - The creation of a full risk register for the project including the contingency risk levels placed on an updated cost plan.

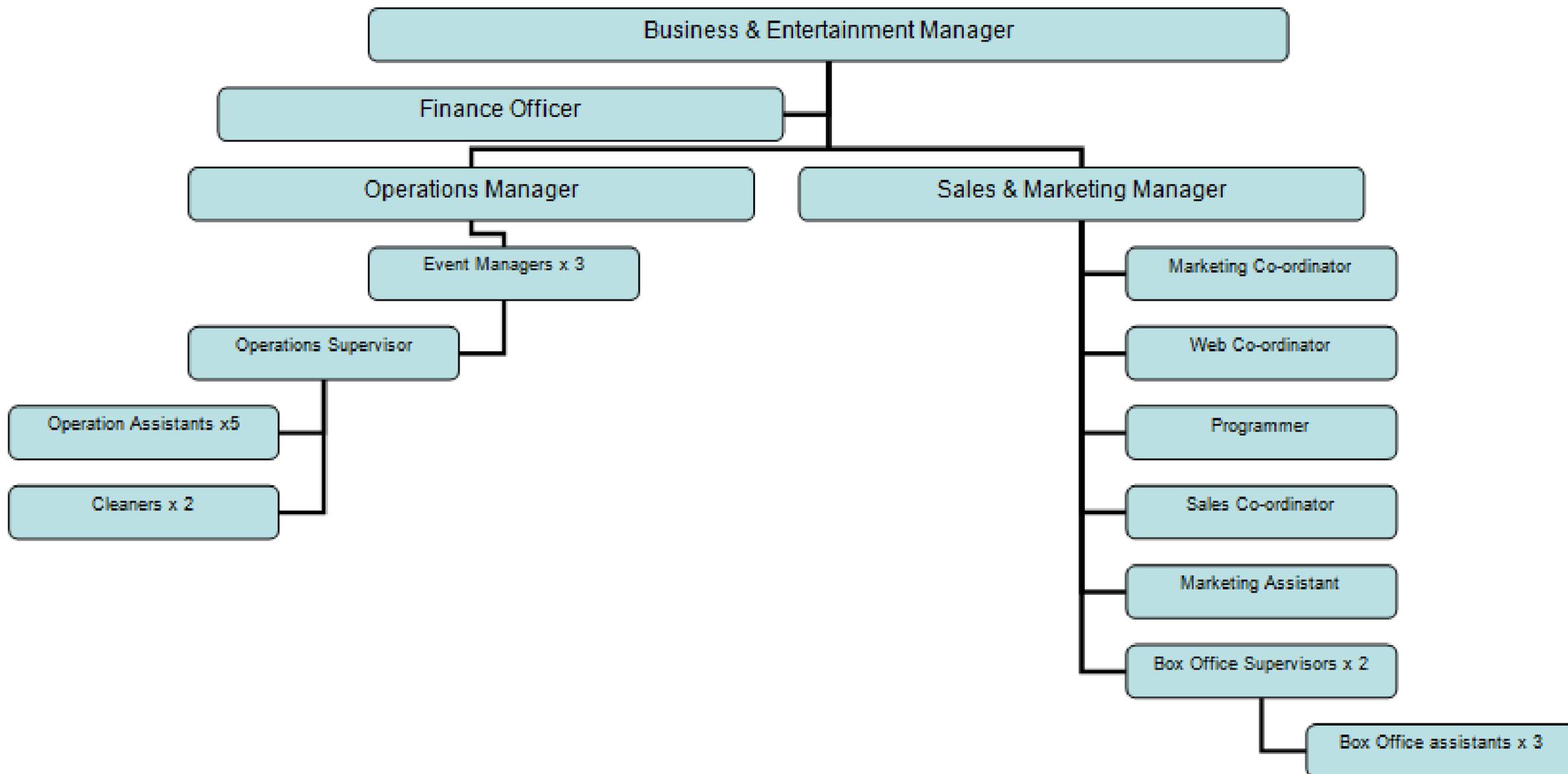


APPENDIX

- **TICKET SALES DISTRIBUTION MAP**
- **TOWN HALL STAFFING ORGANOGRAM**
- **AUDIENCE ATTENDANCE ANALYSIS TABLES - 2009-2012**
- **EXPENDITURE ANALYSIS 2009-2012**
- **EXAMPLE PERFORMANCE CONTRACT**
- **FINANCIAL PERFORMANCE SUMMARY 2004-2012**
- **PERFORMANCE ANALYSIS SPREADSHEETS 2009-2012**
- **STAKEHOLDER MEETING NOTES - CHELTENHAM FESTIVALS**
- **DRAWING PACKAGE**



Town Hall & Pittville Pump Room Organisation
Chart 2012



Audience Attendance 2009-2010

Genre	Code	Main Auditorium - 921 Seats			Pillar Room Max 300 Seats			Drawing Room 150 Seats			Whole Venue 1321 Capacity			TOTALS		
		Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold
Classical	CL	10145	31	35.53%	0	0	0%	0	0	0%	0	0	0%	10145	31	35.53%
Comedy	C	17349	33	57.08%	1367	8	56.96%	0	0	0%	0	0	0%	18716	41	57.02%
Music Concert	MC	7670	18	46.27%	180	1	60.00%	0	0	0%	0	0	0%	7850	19	53.13%
Tribute Band	TB	4966	14	38.51%	0	0	0%	0	0	0%	0	0	0%	4966	14	38.51%
HIRES	H	16483	59	30.33%	3728	35	35.50%	132	20	4.40%	0	62	0%	20343	176	23.41%
Tea Dance	T	1353	12	12.24%	0	0	0%	0	0	0%	0	0	0%	1353	12	12.24%
Psychic	P	1857	4	50.41%	0	0	0%	0	0	0%	0	0	0%	1857	4	50.41%
Spoken Word	SW	262	2	14.22%	0	0	0%	0	0	0%	0	0	0%	262	2	14.22%
Dance Performance	DA	863	1	93.70%	0	0	0%	0	0	0%	0	0	0%	863	1	93.70%
Folk Festival	MF	0	0	0%	0	0	0%	0	0	0%	2606	3	65.76%	2606	3	65.76%
Other Festivals	OF	476	3	17.23%	0	0	0%	0	0	0%	0	0	0%	476	3	17.23%
Sports Event	SE	564	2	30.62%	0	0	0%	0	0	0%	0	0	0%	564	2	30.62%
World Culture	WC	1805	3	65.33%	0	0	0%	0	0	0%	0	0	0%	1805	3	65.33%
Kids	K	0	0	0%	0	0	0%	0	0	0%	0	0	0%	0	0	0%
Ball / Dance	B	651	2	35.34%	148	1	49.33%	0	0	0%	0	0	0%	799	3	42.34%
Party	PY	734	1	79.70%	0	0	0%	0	0	0%	0	0	0%	734	1	79.70%
Alternative	O	999	4	27.12%	0	0	0%	0	0	0%	0	0	0%	999	4	27.12%
TOTALS		66177	189	38.02%	5423	45	40.17%	132	20	4.40%	2606	65	3.03%	74338	319	21.41%
TOTALS LESS HIRES		49694	130	41.51%	1695	10	56.50%	0	0	0.00%	2606	3	65.76%	53995	143	32.75%

Audience Attendance 2010-2011

Genre	Code	Main Auditorium - 921 Seats			Pillar Room Max 300 Seats			Drawing Room 150 Seats			Whole Venue 1321 Capacity			TOTALS		
		Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold
Classical	CL	6127	23	28.92%	73	1	24.33%	0	0	0%	0	0	0%	6200	24	26.63%
Comedy	C	21425	31	75.04%	1314	8	54.75%	0	0	0%	0	0	0%	22739	39	64.90%
Music Concert	MC	11630	23	54.90%	0	0	0%	0	0	0%	0	0	0%	11630	23	54.90%
Tribute Band	TB	2616	6	47.34%	0	0	0%	0	0	0%	0	0	0%	2616	6	47.34%
HIRES	H	17753	55	35.05%	3857	34	37.81%	0	12	0%	250	70	0.27%	21860	172	18.28%
Tea Dance	T	1031	10	11.19%	0	0	0%	0	0	0%	0	0	0%	1031	10	11.19%
Psychic	P	2568	4	69.71%	0	0	0%	0	0	0%	0	0	0%	2568	4	69.71%
Spoken Word	SW	0	0	0%	0	0	0%	0	0	0%	0	0	0%	0	0	0%
Dance Performance	DA	845	1	91.75%	0	0	0%	0	0	0%	0	0	0%	845	1	91.75%
Folk Festival	MF	0	0	0%	0	0	0%	0	0	0%	1202	3	30.33%	1202	3	30.33%
Other Festivals	OF	451	1	48.97%	0	0	0%	0	0	0%	0	0	0%	451	1	48.97%
Sports Event	SE	259	1	28.12%	0	0	0%	0	0	0%	0	0	0%	259	1	28.12%
World Culture	WC	468	1	50.81%	0	0	0%	0	0	0%	0	0	0%	468	1	50.81%
Kids	K	0	0	0%	0	0	0%	0	0	0%	0	0	0%	0	0	0%
Ball / Dance	B	463	2	25.14%	0	0	0%	0	0	0%	0	0	0%	463	2	25.14%
Party	PY	776	2	42.13%	0	0	0%	0	0	0%	0	0	0%	776	2	42.13%
Alternative	O	535	1	58.09%	0	0	0%	0	0	0%	0	0	0%	535	1	58.09%
TOTALS		66947	161	45.15%	5244	43	40.65%	0	12	0%	1452	73	1.51%	73643	290	29.10%
TOTALS LESS HIRES		49194	106	50.39%	1387	9	51.37%	0	0	0%	1202	3	30.33%	51783	118	44.03%

Audience Attendance 2011-2012

Genre	Code	Main Auditorium - 921 Seats			Pillar Room Max 300 Seats			Drawing Room 150 Seats			Whole Venue 1321 Capacity			TOTALS		
		Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold	Attendance	No. Of Perfs	Av % Sold
Classical	CL	8610	29	32.24%	0	0	0%	0	0	0%	0	0	0%	8610	29	32.24%
Comedy	C	17369	27	69.85%	521	3	57.89%	0	0	0%	0	0	0%	17890	30	63.87%
Music Concert	MC	11165	25	48.49%	0	0	0%	0	0	0%	0	0	0%	11165	25	48.49%
Tribute Band	TB	1905	4	51.71%	0	0	0%	0	0	0%	0	0	0%	1905	4	51.71%
HIRES	H	16025	53	32.83%	3297	32	34.34%	0	24	0%	250	70	0.27%	19572	179	22.48%
Tea Dance	T	1317	12	11.92%	0	0	0%	0	0	0%	0	0	0%	1317	12	11.92%
Psychic	P	1771	3	64.10%	0	0	0%	0	0	0%	0	0	0%	1771	3	64.10%
Spoken Word	SW	246	1	26.71%	0	0	0%	0	0	0%	0	0	0%	246	1	26.71%
Dance Performance	DA	843	1	91.53%	0	0	0%	0	0	0%	0	0	0%	843	1	91.53%
Folk Festival	MF	0	0	0%	0	0	0%	0	0	0%	1202	3	30.33%	1202	3	30.33%
Other Festivals	OF	385	3	13.93%	0	0	0%	0	0	0%	0	0	0%	385	3	13.93%
Sports Event	SE	315	1	34.20%	0	0	0%	0	0	0%	0	0	0%	315	1	34.20%
World Culture	WC	1902	4	51.63%	0	0	0%	0	0	0%	0	0	0%	1902	4	51.63%
Kids	K	850	2	46.15%	0	0	0%	0	0	0%	0	0	0%	850	2	46.15%
Ball / Dance	B	520	3	18.82%	0	0	0%	0	0	0%	0	0	0%	520	3	18.82%
Party	PY	980	2	53.20%	0	0	0%	0	0	0%	0	0	0%	980	2	53.20%
Alternative	O	1014	2	55.05%	0	0	0%	0	0	0%	0	0	0%	1014	2	55.05%
TOTALS		65217	172	41.17%	3818	35	36.36%	0	24	0%	1452	73	1.51%	70487	304	26.35%
TOTALS LESS HIRES		49192	119	44.88%	521	3	57.89%	0	0	0%	1202	3	30.33%	50915	125	44.37%

EXPENDITURE ANALYSIS BY GENRE 2009-2012 (Av.)

Genre	Code	Attendan ce	No. of Perfs	Av. %	Staff Costs Analysis				Equipment hires				Marketing Costs				
					09-10	10-11	11-12	Average	SPH	09-10	10-11	11-12	Average	09-10	10-11	11-12	Average
Classical	CL	24955	84	31.47%	£1,744.49	£1,097.06	£1,335.32	£1,392.29	£0.06	£508.40	£502.00	£0.00	£336.80	£6,844.96	£6,358.79	£8,039.56	£7,081.10
Comedy	C	59345	110	61.93%	£5,775.26	£5,549.09	£4,434.46	£5,252.94	£0.09	£8,951.00	£8,309.60	£5,154.00	£7,471.53	£2,215.57	£1,832.07	£1,310.78	£1,786.14
Music Concert	MC	30645	67	52.18%	£3,106.71	£3,644.43	£3,680.95	£3,477.36	£0.11	£3,542.80	£2,961.20	£3,603.30	£3,369.10	£1,887.64	£2,378.49	£3,595.01	£2,620.38
Tribute Band	TB	9487	24	45.85%	£2,521.25	£948.60	£657.22	£1,375.69	£0.15	£2,002.49	£1,184.00	£619.00	£1,268.50	£1,654.46	£466.95	£242.57	£787.99
Tea Dance	T	3701	34	11.78%	£0.00	£0.00	£0.00	£0.00	£0	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00
Phsyncic	P	6196	11	61.40%	£829.62	£812.31	£580.10	£740.68	£0.12	£1,119.20	£855.20	£489.80	£821.40	£1,100.54	£188.15	£181.66	£490.12
Spoken Word	SW	508	3	20.47%	£204.25	£0.00	£118.63	£107.63	£0.21	£596.00	£0.00	£106.00	£234.00	£149.17	£0.00	£342.44	£163.87
Dance Performance	DA	2551	3	92.33%	£198.88	£208.70	£194.93	£200.84	£0.08	£720.00	£865.00	£1,125.00	£903.33	£25.00	£0.00	£12.50	£12.50
Folk Festival	MF	5010	9	42.14%	£1,234.49	£1,178.18	£1,163.28	£1,191.98	£0.24	£360.00	£5,935.00	£4,420.00	£3,571.67	£8,183.11	£6,839.20	£6,415.51	£7,145.94
Other Festivals	OF	1312	7	26.71%	£619.05	£500.95	£491.95	£537.32	£0.41	£0.00	£0.00	£48.00	£16.00	£690.50	£913.50	£831.91	£811.97
Sports Event	SE	1138	4	30.98%	£329.41	£106.89	£169.60	£201.97	£0.18	£360.00	£0.00	£0.00	£120.00	£94.37	£0.00	£0.00	£31.46
World Culture	WC	4175	8	55.92%	£393.22	£134.02	£487.31	£338.18	£0.08	£1,109.28	£348.40	£300.00	£585.89	£614.10	£138.50	£1,508.03	£753.54
Kids	K	850	2	46.15%	£0.00	£0.00	£313.58	£104.53	£0.12	£0.00	£0.00	£450.00	£150.00	£0.00	£0.00	£783.82	£261.27
Ball / Dance	B	1782	8	28.76%	£449.25	£388.09	£562.99	£466.78	£0.26	£450.00	£106.38	£174.64	£243.67	£1,327.55	£0.00	£15.00	£447.52
Party	PY	2490	5	58.34%	£966.72	£1,206.45	£1,058.34	£1,077.17	£0.43	£4,800.10	£4,542.55	£6,182.50	£5,175.05	£1,058.25	£1,492.97	£2,108.60	£1,553.27
Alternative	O	2548	7	46.75%	£670.40	£138.80	£351.76	£386.99	£0.15	£510.00	£140.00	£420.00	£356.67	£585.47	£0.00	£249.16	£278.21
TOTALS		156693	386		£19,043.00	£15,913.57	£15,600.42	£16,852.33		£25,029.27	£25,749.33	£23,092.24	£24,623.61	£26,430.69	£20,608.62	£25,636.55	£24,225.29

Suggested amendment to Buyout fee CBC contracts

Cheltenham Borough Council
Cheltenham Town Hall
Imperial Square, Cheltenham
Glos, GL50 1QA

Box Office: 0844 576 2210

TO: Chambers Management Date of Contract: XXXXXXX
39 - 41 Parker Street
London
WC2B 5PQ

CONTRACT OF ENGAGEMENT

THIS CONTRACT is dated XXXXXX between Cheltenham **Borough Council and Chambers Management** (the Resident Manager), XXXXXX of (the Visiting Manager) WHEREBY the Visiting Manager agrees to produce and present:
XXXXXXXXXXXXXXXX in XXXXXXXXXXXX

TERMS

The Visiting Manager will receive a fee of £XXXX. The Resident Manager will retain the remaining net box office.

1. This contract forms an entire agreement and cannot be added to or varied save in writing signed on behalf of Cheltenham Borough Council.
2. There will be no Support Act unless agreed in advance with the venue Programmer.
3. No bookings may be undertaken by the Artist performing the same or similar act within a 30 mile radius of Cheltenham for 8 weeks either side of the engagement date. We reserve the right to cancel the booking without incurring any liability whatsoever if this clause is breached.

*In the event of failure to agree on the Contra Account within 14 days from the end of the engagement the Resident Manager shall forthwith pay to the Visiting Manager the sum not in dispute.

1. SCHEDULE

(times to be entered here those below are an example only)

Get In: **Sunday 7th August 2013** – 2pm
Performance: **Sunday 7th August 2013** – 7:30 pm
Get Out: **Sunday 7th August 2013** –
immediately after the Performance

CBH do not include staff for the fit up or the Get – outs as standard. This can be arranged but will incur extra charges.

2. TICKET PRICES (Actual agreed ticket prices should be entered below)

*Concessions and discounts on all events will be at the discretion of Cheltenham Borough Council. For example Cheltenham Borough Council has several ticket encouragement schemes, such as group bookings or series bookings.

*Cheltenham Borough Council reserves the right to keep 6 house seats and issue up to 8 press tickets per performance.

*Cheltenham Borough Council will reserve 6 tickets for use by the Artist as standard, it is down to the Artist to inform the venue if less than 6 are required.

*We aim to send the settlement details within 14 days of the performance. *Please note, credit card charges, PRS and VAT will be deducted from the gross ticket sales before the settlement is calculated.

* Payment will only be made upon receipt of an invoice for the agreed settlement amount.

* **No cash payments will be made. No advance payments will be made.**

3. LICENCES

i) The Visiting Manager shall obtain in respect of the Production (and indemnify the Resident Manager against) all necessary licences or permissions all copyright royalties, or other fees in respect thereof. Obtain in respect of the Production (and indemnify the Resident Manager against all necessary licenses or permissions (including but not limited to, any licences required from the Performing Rights Society, Phonographic Performance Limited or any other collecting agency) and indemnify the Resident Manager against any actions, claims and demands arising therefrom and the Visiting Manager shall pay all copyright Royalties, or other fees in respect thereof. The Visiting Manager shall provide in writing prior to the engagement details of all live music and/or sound recordings to be performed or played before and during the production and pay all copyright Royalties, or other fees in respect thereof other than fees payable by Resident Manager under PRS Tariff T for overtures, entr'acte and incidental music. The Visiting Manager hereby further authorises the Resident Manager to deduct from the share of the receipts due to the Visiting Manager all such fees and royalties as may be claimed against Resident Manager under PRS, PPL or by any other person, firm or company in respect of the Performance.

4. TECHNICAL FACILITIES PROVIDED BY THE RESIDENT MANAGER

- a) The Resident Manager will provide technical facilities as outlined below. If any further technical elements are required, the Resident Manager will endeavour to fulfil these, in discussion with the Visiting Manager, however there is no guarantee that all requirements will be met.
- b) The Resident Manager cannot agree to provide any 'extras' including but not limited to catering, hospitality, accommodation and travel.

5. MERCHANDISE

The Resident Manager shall have an absolute discretion to permit the sale or offering for sale of any merchandise provided by the Visiting Manager or its agents. In the event of permission being granted for the sale of such merchandise then the Resident Manager shall have sole conduct of administration and banking for such sales. All proceeds shall belong to and be paid to the Visiting Manager subject to the Resident Manager being entitled to a share of 25% of the sale price. If you so require Cheltenham Borough Council will sell merchandise on your behalf – this will incur a staffing charge of £25 + VAT per show in addition to the 25% share of sale price and will need to be arranged **in advance** with an Event Manager.

The Visiting Manager will be responsible for the quality and safety of all merchandise offered for sale. The Resident Manager will deal solely with the Visiting Manager in respect of merchandise. The Visiting Manager shall be responsible for any and all arrangements with its agents and/or third parties. The Visiting Manager is responsible for the production of the accompanying programme. All proceeds shall belong to and be paid to the Visiting Manager subject to the Resident Manager being entitled to a share of 25% of the sale price.

6. Marketing and Publicity

At least 8 weeks prior to the commencement of the Production at the Theatre the Visiting Manager shall provide the following to the Resident Manager free of charge:

At least 1 jpeg image 300dpi (text free where possible)
Brochure Copy and Biography
30 x B2 (500mmx700mm) posters (or at least A2 poster size)

3000 x A5 flyers

Help us to sell tickets by providing useful material for use by the press and radio. Cheltenham Borough Council reserves the right to cancel this contract without penalty if there are serious deficiencies in the quantities or quality of publicity supplied.

The Council is opposed to fly posting. It is an offence to display an advertisement on land or buildings without the consent of the owner or occupier. If an advertisement relating to the show is illegally displayed, whether or not a prosecution is taken in respect of it, the Enforcement Officer may cancel the show without any liability to the Council and without payment of any compensation to the promoter who will remain responsible for paying all costs incurred in relation to cancellation of the show.

*All flyers and posters should be overprinted with the CTH logos and performance times and dates at no further cost to CTH.

Conditions

Insurance/Liability

1. All ARTISTS and CREW should have £5,000,000 public liability insurance. Please supply a copy of your insurance and up to date premium payments if requested.

2. Cheltenham Borough Council will not be responsible for any personal belongings brought onto the premises.

It is strongly advised that any personal items or valuables be placed in the Dressing Room on arrival at the venue rather than be left at any time in the Hall itself.

Foreign Entertainers

PLEASE COMPLETE THE FOLLOWING:

The Artists **ARE / ARE NOT** classed as foreign entertainers by the Inland Revenue **(delete as appropriate)**.

2. If the Artist is a foreign entertainer, the Artist, Artist's management or Artist's representative is responsible for obtaining the relevant paperwork from the Foreign Entertainers Unit to allow payment to be made to the Artist without the deduction of tax. Unless Cheltenham Borough Council is in receipt of the appropriate FEU document covering the total amount payable to the Artist, tax will be deducted before payment is made.

Cancellation

i) If the Artists or their management cancel this agreement **other than** through illness or an Act of God, Cheltenham Borough Council shall be entitled to reimbursement for all advertising and other promotional costs, 10% of ticket money returned and any other out of pocket expenses. Full supporting evidence of 'illness' may be required.

ii) Should a performance be cancelled due to illness or Act of God, this contract will become null and void – no fees or costs will be payable by either party.

CONCLUSION

This document sets out all terms and conditions of the Contract and shall not take effect until signed by both parties. The Visiting Manager shall sign both copies and return one to the Resident Manager, retaining the other for his own records. This Agreement shall be governed by and construed in accordance with English Law.

Signed by
As the representative of
Cheltenham Town Hall in the presence of:

.....
.....

Signed by
being the Visiting Manager or
representative thereof, in the presence of:

.....

Venue/Technical

1. Although Cheltenham Town Hall & Pittville Pump Room both have very basic in-house PA systems, there is no sound engineer. Any PA rig for an event will either need to be provided by the Artist or hired in by the venue (the cost of which will be contra's back to the Visiting Manager). Technical details can be obtained from one of our Event Managers. The venues' Technical Specifications are available to view online at www.cheltenhamtownhall.org.uk

2. Although Cheltenham Town Hall & Pittville Pump Room both have some basic stage lighting, there is no lighting engineer. Effects are limited to a small choice of lighting plots which are basically warm colour washes, 'on/off'. Any extra lighting and/or an engineer can be provided (the cost of which will be contra's back to the Visiting Manager). Technical details can be obtained from one of our Event Managers. The venues' Technical Specifications are available to view online at www.cheltenhamtownhall.org.uk

3. Any electrical equipment brought in to the venues must have the required inspection certificates or a current PAT sticker. Cheltenham Borough Council carries out spot checks of electrical equipment brought in by Artists and may ask to see evidence of testing. In the event that equipment without a certificate or current PAT sticker is brought in to Cheltenham Town Hall or Pittville Pump Room then unless a qualified electrician can certify the same prior to the start of the concert, such equipment must be removed forthwith. The Visiting Manager will be responsible for arranging the attendance of such electrician for whose fee the Visiting Manager will be liable.

4. CHELTENHAM TOWN HALL & PITTVILLE PUMP ROOM ARE NON SMOKING VENUES.

This applies throughout both the premises. **Artists and Management must observe this law at all times, including when there are no public in the building.**

*If this notice is disregarded and the fire alarms sound as a result of artists/crew smoking in designated non-smoking areas, Cheltenham Borough Council will pass on all charges made by the Fire Service or others for an 'avoidable false alarm'.

SUMMARY - ACTUALS 2004/05 TO 2011/12	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	
Town Hall	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	
	£	£	£	£	£	£	£	£	
Expenditure									
Town Hall	635,073	766,994	751,134	692,930	848,994	729,949	1,035,741	966,298	
Box Office **	288,896	238,947	287,125	194,556	232,944	249,378	271,902	0	
	923,968	1,005,941	1,038,259	887,486	1,081,938	979,327	1,307,643	966,298	
Income									
Town Hall	-223,158	-262,220	-205,442	-277,425	-392,220	-328,833	-368,588	-437,954	
Box Office **	-32,026	-31,321	-79,278	-115,960	-128,756	-141,921	-162,225	0	
	-255,184	-293,541	-284,720	-393,385	-520,975	-470,755	-530,813	-437,954	
Net Operational Subsidy	668,785	712,400	753,539	494,100	560,963	508,573	776,830	528,343	
Support Services & Capital Financing									
Town Hall support service costs	603,138	596,381	123,836	98,078	136,546	300,334	260,701	297,636	1,263,934
Recharges to Pump Rooms *							-311,800	-311,800	
Box Office support service costs	0	0	25,300	32,900	34,700	34,000	39,400	0	
	603,138	596,381	149,136	130,978	171,246	334,334	-11,699	-14,164	
Total Net cost of service	1,271,923	1,308,781	902,675	625,078	732,209	842,907	765,131	514,179	

* from 2010/11 onwards, all Town Hall Entertainments staff are included in Town Hall employee costs, with recharges of £311,800 being made to the Pump Rooms cost centre, to reflect staff time and overheads for the Pump Room venue / events.

** From 2011/12 onwards all box office costs are included in the Town Hall cost centre

PERFORMANCE YEAR		2009-2010		Attendance figures			INCOME			Expenditure							P&L	Event Performance		Deal / Contract	
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Marketing / PR		Equipment		Piano		Total Expenditure	P&L	Capacity	% Sold	Deal Notes
											Artist Fees	Staff Costs	Hires	Tuner / Hire	Other Costs						
Christmas Ball	16th December	1	B	CTH	294	3	297	£3,991.30	£0.00	£3,991.30	£1,300.00	£15.00	£197.10	£0.00	£0.00	£944.74	£2,456.84	£1,534.46	921.00	32%	
Barn Dance	27th December	1	B	CTH	330	24	354	£2,369.13	£0.00	£2,369.13	£600.00	£466.80	£252.15	£450.00	£0.00	£90.24	£1,859.19	£509.94	921.00	38%	
NYE	31st December	1	PY	CTH	726	8	734	£25,902.61	£0.00	£25,902.61	£4,900.00	£1,058.25	£966.72	£4,800.10	£0.00	£5,303.47	£17,028.54	£8,874.07	921.00	80%	
NYE - PPR	31st December	1	B	PR	148	0	148	£9,456.52	£0.00	£9,456.52	£0.00	£845.75	£0.00	£0.00	£7,127.15	£7,972.90	£1,483.62	300.00	49%		
Richard Herring	1st April	1	C	PR	166	12	178	£1,980.98	£0.00	£1,980.98	£1,453.04	£96.17	£95.84	£180.00	£0.00	£51.59	£1,876.64	£104.34	300.00	59%	£1,200 vs. 75/25
Andy Parsons	2nd April	1	C	CTH	891	11	902	£11,554.27	£0.00	£11,554.27	£8,976.20	£0.00	£146.12	£350.00	£0.00	£235.03	£9,707.35	£1,846.92	921.00	98%	80/20
Alex Horne	8th April	1	C	PR	55	2	57	£544.35	£0.00	£544.35	£900.00	£96.17	£70.70	£150.00	£0.00	£11.05	£1,227.92	£683.57	300.00	19%	£900 vs 75/25
Freddie Star	17th April	1	C	CTH	427	29	456	£6,784.00	£0.00	£6,784.00	£5,299.73	£0.00	£152.41	£130.00	£0.00	£323.85	£5,905.99	£878.01	921.00	50%	80/20
Brian Conley	19th April	1	C	CTH	434	27	461	£7,359.13	£0.00	£7,359.13	£5,710.79	£239.18	£138.27	£79.80	£0.00	£299.05	£6,467.09	£892.04	921.00	50%	80/20
Paul Mereton's Silent Clowns	24th April	1	C	CTH	302	9	311	£3,717.00	£0.00	£3,717.00	£2,441.62	£15.00	£105.27	£338.40	£65.00	£121.80	£3,087.09	£629.91	921.00	34%	80/20
Mark Thomas	10th June	1	C	PR	285	11	296	£3,578.26	£13.04	£3,591.30	£2,634.46	£146.17	£108.41	£182.00	£0.00	£65.65	£3,136.69	£454.61	300.00	99%	£1k G vs. 75/25
Ricky Tomlinson's Laughter Show	11th June	1	C	CTH	257	22	279	£5,298.70	£17.39	£5,316.09	£5,500.00	£150.17	£180.69	£280.00	£0.00	£184.63	£6,295.49	£979.40	921.00	30%	£5,500 vs 75/25
Jim Davidson	12th June	1	C	CTH	394	6	400	£6,852.17	£31.30	£6,883.47	£5,385.22	£373.67	£155.55	£280.00	£0.00	£120.65	£6,315.09	£568.38	921.00	43%	80/20
Dave Gorman	10th July	1	C	PR	296	4	300	£2,556.52	£0.00	£2,556.52						£0.00	£2,556.52	300.00	100%	£400 G vs 80/20	
Kevin Wilson	2nd Sept	1	C	CTH	446	11	457	£6,845.22	£0.00	£6,845.22	£5,210.94	£0.00	£124.30	£130.00	£0.00	£341.19	£5,806.43	£1,038.79	921.00	50%	80/20
Mark Thomas	9th Sept	1	C	CTH	294	5	299	£3,639.13	£0.00	£3,639.13	£2,677.64	£96.18	£150.93	£275.00	£0.00	£68.94	£3,268.69	£370.44	921.00	32%	£1k G vs 75/25
Tim Minchin	10th Sept	1	C	CTH	860	15	875	£13,086.96	£46.09	£13,133.05	£8,224.40	£50.00	£138.50	£666.00	£70.00	£194.40	£9,343.30	£3,789.75	921.00	95%	80/20
Roy Chubby Brown	11th Sept	1	C	CTH	512	25	537	£8,903.48	£21.74	£8,925.22	£6,952.84	£143.00	£145.61	£0.00	£70.00	£370.28	£7,681.73	£1,221.75	921.00	58%	80/20
Rhod Gilbert	18th Sept	1	C	CTH	892	13	905	£11,424.78	£0.00	£11,424.78	£8,949.51	£50.00	£261.02	£400.00	£0.00	£289.89	£9,950.42	£1,474.36	921.00	98%	80/20
Alun Cochrane	29th Sept	1	C	CTH	157	4	161	£1,624.35	£0.00	£1,624.35	£1,173.29	£96.17	£130.00	£160.00	£0.00	£32.14	£1,591.60	£32.75	921.00	17%	£450 vs 75/25
Simon Amstell	5th Oct	1	C	CTH	847	23	870	£14,551.30	£0.00	£14,551.30	£11,428.50	£50.00	£161.59	£353.40	£0.00	£318.84	£12,312.33	£2,238.97	921.00	94%	80/20
Julian Clary	29th Oct	1	C	CTH	793	34	827	£13,720.00	£0.00	£13,720.00	£10,721.84	£105.19	£156.26	£319.20	£0.00	£255.30	£11,557.79	£2,162.21	921.00	90%	80/20
Sean Hughes	1st Nov	1	C	CTH	138	8	146	£1,800.00	£0.00	£1,800.00	£2,000.00	£0.00	£266.36	£358.40	£0.00	£38.51	£2,663.27	£863.27	921.00	16%	£2k G vs 75/25
Stewart Lee	3rd Nov	1	C	CTH	475	29	504	£6,193.04	£0.00	£6,193.04	£4,251.79	£50.00	£170.46	£160.00	£0.00	£249.05	£4,881.30	£1,311.74	921.00	55%	£1k G then 70/30
Alistair McGowan	6th Nov	1	C	CTH	492	27	519	£6,393.04	£0.00	£6,393.04	£5,012.79	£0.00	£166.91	£319.20	£0.00	£127.05	£5,625.95	£767.09	921.00	56%	80/20
Stewart Francis	10th Nov	1	C	CTH	454	7	461	£4,666.09	£0.00	£4,666.09	£3,437.33	£0.00	£129.62	£343.00	£0.00	£82.98	£3,992.93	£673.16	921.00	50%	75/25
Marcus Brigstoke	16th Nov	1	C	CTH	393	10	403	£5,126.09	£0.00	£5,126.09	£4,013.88	£0.00	£129.62	£160.00	£0.00	£108.74	£4,412.24	£713.85	921.00	44%	80/20
Joe Pasquale	20th Nov	1	C	CTH	357	27	384	£5,418.70	£0.00	£5,418.70	£4,242.45	£0.00	£149.16	£130.00	£0.00	£140.55	£4,662.16	£756.54	921.00	42%	80/20
Milton Jones	25th Nov	1	C	CTH	246	14	260	£2,518.26	£0.00	£2,518.26	£1,975.85	£0.00	£136.73	£160.00	£0.00	£48.45	£2,321.03	£197.23	921.00	28%	£500 VS 80/20
Ed Byrne	27th Nov	1	C	CTH	781	18	799	£11,789.57	£0.00	£11,789.57	£9,240.93	£0.00	£163.36	£160.00	£0.00	£238.41	£9,802.70	£1,986.87	921.00	87%	80/20
Jethro	29th Nov	1	C	CTH	808	16	824	£13,168.70	£0.00	£13,168.70	£9,647.68	£0.00	£134.95	£130.00	£0.00	£304.28	£10,216.91	£2,951.79	921.00	89%	75/25
Jeremy Hardy	7th December	1	C	CTH	280	15	295	£3,652.17	£0.00	£3,652.17	£2,863.44	£0.00	£138.50	£160.00	£0.00	£72.87	£3,234.81	£417.36	921.00	32%	80/20
Russell Kane	20th December	1	C	CTH	260	7	267	£2,659.13	£0.00	£2,659.13	£2,088.58	£8.75	£115.52	£180.00	£0.00	£55.01	£2,447.86	£211.27	921.00	29%	£700 VS 80/20
Jo Caulfield	2nd February	1	C	CTH	67	8	75	£693.46	£0.00	£693.46	£545.71	£99.38	£93.11	£100.00	£0.00	£14.33	£852.53	£159.07	921.00	8%	
John Bishop	3rd February	1	C	CTH	199	1	200	£2,947.53	£0.00	£2,947.53	£1,877.46	£99.37	£102.68	£180.00	£0.00	£49.36	£2,308.87	£638.66	921.00	22%	
Jimmy Carr	8th February	1	C	CTH	930	4	934	£18,144.45	£0.00	£18,144.45	£14,425.12	£-32.88	£190.71	£300.00	£0.00	£346.70	£15,229.65	£2,914.80	921.00	101%	
S K Amos	9th February	1	C	CTH	803	32	835	£11,386.82	£0.00	£11,386.82	£8,911.16	£94.37	£161.83	£326.60	£0.00	£395.83	£9,889.79	£1,497.03	921.00	91%	
Lee Mack	17th February	1	C	CTH	924	10	934	£14,680.11	£0.00	£14,680.11	£6,759.30	£0.00	£197.83	£480.00	£0.00	£233.27	£7,670.40	£7,009.71	921.00	101%	
Greg Davis	20th February	1	C	CTH	0	0	0	£2,028.93	£0.00	£2,028.93						£0.00	£2,028.93	921.00	0%		
Jimmy Carr 2	28th February	1	C	CTH	928	2	930	£18,179.11	£0.00	£18,179.11	£14,471.60	£32.88	£299.04	£300.00	£0.00	£269.53	£15,373.05	£2,806.06	921.00	101%	
Tom Wigglesworth	2nd March	1	C	PR	92	2	94	£926.62	£0.00	£926.62	£726.59	£94.38	£70.20	£100.00	£0.00	£18.38	£1,009.55	£82.93	921.00	10%	
Richard Herring	9th March	1	C	PR	210	6	216	£2,246.30	£0.00	£2,246.30	£1,611.07	£20.75	£96.30	£100.00	£0.00	£60.26	£1,888.38	£357.92	921.00	23%	
Dave Gorman 2	10th March	1	C	CTH	830	9	839	£13,175.24	£0.00	£13,175.24	£7,474.55	£0.00	£259.02	£330.00	£0.00	£206.47	£8,270.04	£4,905.20	921.00	91%	
Lucy Porter	15th March	1	C	PR	122	8	130	£1,437.19	£0.00	£1,437.19	£1,118.38	£20.75	£102.11	£100.00	£0.00	£28.40	£1,369.64	£67.55	921.00	14%	
Laura Salon	22nd March	1	C	PR	93	3	96	£1,031.34	£0.00	£1,031.34	£787.54	£20.75	£79.77	£100.00	£0.00	£19.25	£1,007.31	£24.03	921.00	10%	
Lunchtime Recital	7th April	1	CL	CTH	92	3	95	£280.00	£0.00	£280.00						£0.00	£280.00	921.00	10%	fee	
Lunchtime Recital	14th April	1	CL	CTH	67	4	71	£203.91	£0.00	£203.91						£0.00	£203.91	921.00	8%	fee	
Philharmonia	29th April	1	CL	CTH	739	41	780	£12,403.84	£0.00	£12,403.84						£0.00	£12,403.84	921.00	85%		
CBSO	22nd May	1	CL	CTH	867	49	916	£15,402.48	£0.00	£15,402.48						£0.00	£15,402.48	921.00	99%		
Lunchtime Recital	8th September	1	CL	CTH	67	1	68	£203.91	£0.00												

PERFORMANCE YEAR		2009-2010		Attendance figures			INCOME			Expenditure							P&L	Event Performance		Deal / Contract	
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Marketing /		Equipment		Piano		Total Expenditure	P&L	Capacity	% Sold	Deal Notes
											Artist Fees	PR	Staff Costs	Hires	Tuner / Hire	Other Costs					
Cheltenham Spa Schools Partnership	1st April	1	H	CTH	411	21	432	£714.00	£308.00	£1,022.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,022.00	921.00	47%	HIRES
Funeral Eilm	2nd April	1	H	DR	0	0	0	£720.00	£0.00	£720.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£720.00	150.00		HIRES
Elvis	3rd & 4th April	2	H	PR	523	6	529	£3,810.00	£1,173.00	£4,983.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,983.00	600.00	88%	HIRES
Boxing	10th-11th April	2	H	CTH	684	0	684	£2,640.00	£217.00	£2,857.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,857.00	1,846.00	37%	HIRES
Trinity	12th April	1	H	CTH	0	0	0	£2,380.00	£0.00	£2,380.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,380.00	921.00		HIRES
21st Birthday party	18th April	1	H	CTH	0	0	0	£2,570.00	£0.00	£2,570.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,570.00	921.00		HIRES
Rowlands	20th - 21st April	2	H	DR	0	0	0	£750.00	£0.00	£750.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£750.00	300.00		HIRES
Howlers	21st April	1	H	PR	80	31	111	£200.00	£97.00	£297.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£297.00	300.00	37%	HIRES
University of Gloucestershire	22nd April	1	H	CTH	0	0	0	£2,065.00	£0.00	£2,065.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,065.00	921.00		HIRES
Cheltenham Connections	24th April	1	H	PR	99	53	152	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	51%	HIRES
Record Fair	25th April	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Chris Hughes - Heroes	25th April	1	H	PR	106	93	199	£1,349.00	£149.00	£1,498.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,498.00	300.00	66%	HIRES
The Levellers	28th April	1	H	CTH	742	61	803	£1,000.00	£953.00	£1,953.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,953.00	921.00	87%	HIRES
Jazz Festival	30th Apr - 5th M	6	H	WV	0	0	0	£10,159.98	£0.00	£10,159.98	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£10,159.98	8,226.00		HIRES
Festival of Performing Arts	6th-17th May	12	H	WV	0	0	0	£24,360.00	£877.00	£25,237.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£25,237.00	16,452.00		HIRES
Cheltenham YFL	18th May	1	H	CTH	0	0	0	£662.00	£0.00	£662.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£662.00	921.00		HIRES
Mayor Making ceremony	19th May	1	H	CTH	0	0	0	£849.00	£0.00	£849.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£849.00	921.00		HIRES
Portraits from Heaven	21st May	1	H	DR	0	0	0	£220.00	£76.00	£296.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£296.00	150.00		HIRES
Mayors Reception	22nd May	1	H	DR	0	0	0	£84.00	£0.00	£84.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£84.00	150.00		HIRES
Farmers School ball	23rd May	1	H	CTH	166	0	166	£1,920.00	£0.00	£1,920.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,920.00	921.00	18%	HIRES
Southside Football Club	24th May	1	H	CTH	0	0	0	£1,171.00	£0.00	£1,171.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,171.00	921.00		HIRES
Cheltenham Jazz	26th May	1	H	PR	61	0	61	£198.00	£75.00	£273.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£273.00	300.00	20%	HIRES
Howlers	27th May	1	H	PR	0	0	0	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00		HIRES
OU Degree Ceremony	28-29th May	1	H	CTH	0	0	0	£2,565.00	£0.00	£2,565.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,565.00	1,842.00		HIRES
Science Festival	31st May - 9th .	10	H	WV	0	0	0	£16,933.30	£0.00	£16,933.30	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£16,933.30	13,710.00		HIRES
Newton Faulkner	9th June	1	H	CTH	928	15	943	£600.00	£1,242.00	£1,842.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,842.00	921.00	102%	HIRES
Trinity	13th June	1	H	CTH	0	0	0	£2,380.00	£0.00	£2,380.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,380.00	921.00		HIRES
Memorial Concert	14th June	1	H	CTH	245	0	245	£945.00	£0.00	£945.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£945.00	921.00	27%	HIRES
Howlers	17th June	1	H	PR	80	13	93	£200.00	£94.00	£294.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£294.00	300.00	31%	HIRES
Ross Polgrean	19th June	1	H	CTH	0	0	0	£1,771.00	£0.00	£1,771.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,771.00	921.00		HIRES
Record Fair	20th June	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Cheltenham Jazz	23rd June	1	H	PR	63	0	63	£168.00	£72.00	£240.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£240.00	300.00	21%	HIRES
Edwiin Dyson	24th June	1	H	DR	0	0	0	£308.00	£0.00	£308.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£308.00	150.00		HIRES
Making Music Live	25th June	1	H	PR	129	32	161	£704.00	£111.00	£815.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£815.00	300.00	54%	HIRES
Skittles League	26th June	1	H	CTH	0	0	0	£2,168.00	£0.00	£2,168.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,168.00	921.00		HIRES
Clothing Sale	27-28th June	2	H	PR	0	0	0	£900.00	£0.00	£900.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£900.00	600.00		HIRES
Youth Makes Music	29th-2nd July	4	H	CTH	1112	118	1230	£3,150.00	£937.00	£4,087.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,087.00	3,684.00	33%	HIRES
Music Festival	3rd - 18th July	16	H	WV	0	0	0	£27,093.28	£0.00	£27,093.28	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£27,093.28	21,936.00		HIRES
Music Practice Group / ACE	10th July	1	H	DR	0	0	0	£196.00	£0.00	£196.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£196.00	150.00		HIRES
Howlers	16th July	1	H	PR	291	10	301	£200.00	£349.00	£549.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£549.00	300.00	100%	HIRES
Frank Turner & guests	23rd July	1	H	CTH	860	48	908	£700.00	£832.00	£1,532.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,532.00	921.00	99%	HIRES
Connections	24th July	1	H	PR	105	45	150	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	50%	HIRES
Edward Jones	29th July	1	H	DR	0	0	0	£225.00	£0.00	£225.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£225.00	150.00		HIRES
Record Fair	22nd August	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
New York New York	3rd Sept	1	H	CTH	49	11	60	£1,605.00	£84.00	£1,689.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,689.00	921.00	7%	HIRES
Global Fighter	5th Sept	1	H	CTH	203	0	203	£2,450.00	£782.00	£3,232.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,232.00	921.00	22%	HIRES
Public Enquiry	15th Sept	1	H	DR	0	0	0	£270.00	£0.00	£270.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£270.00	150.00		HIRES
Cheltenham Jazz	15th Sept	1	H	PR	56	0	56	£215.00	£66.00	£281.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£281.00	300.00	19%	HIRES
Bride & Groom Show	20th Sept	1	H	WV	0	0	0	£2,130.00	£0.00	£2,130.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,130.00	1,371.00		HIRES
Ian Anderson	22nd Sept	1	H	CTH	688	10	698	£1,850.00	£1,943.00	£3,793.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,793.00	921.00		HIRES
Moya Harris	22nd Sept	1	H	PR	0	0	0	£784.00	£0.00	£784.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£784.00	300.00		HIRES
The Incredibly Veggie show	26th Sept	1	H	CTH	0	0	0	£1,428.00	£0.00	£1,428.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,428.00	921.00		HIRES
Cantilena Orchestra	27th Sept	1	H	PR	146	0	146	£630.00	£10.00												

PERFORMANCE YEAR		2009-2010		Attendance figures			INCOME			Expenditure							P&L	Event Performance		Deal / Contract	
Show / Event	Date	No. Of		Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Marketing /		Equipment Staff Costs	Piano		Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
		Perfs	Genre								Artist Fees	PR		Tuner / Hire	Hires						
Nelson Thorn meeting	1st Dec	1	H	DR	0	0	0	£225.00	£0.00	£225.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£225.00	150.00		HIRES
WI Carols	2nd Dec	1	H	CTH	0	0	0	£1,635.00	£0.00	£1,635.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,635.00	921.00		HIRES
Royal Marines	3rd Dec	1	H	CTH	821	70	891	£914.00	£1,594.00	£2,508.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,508.00	921.00	97%	HIRES
Snow Ball YFC	4th Dec	1	H	CTH	0	0	0	£1,820.00	£0.00	£1,820.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,820.00	921.00		HIRES
Joy of Xmas	5th Dec	1	H	CTH	474	27	501	£1,432.00	£543.00	£1,975.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,975.00	921.00	54%	HIRES
Glous Youth Orchestra	6th Dec	1	H	CTH	247	19	266	£1,082.00	£215.00	£1,297.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,297.00	921.00	29%	HIRES
Cheltenham Contemporary Concert	7th December	1	H	DR	37	4	41	£147.00	£36.00	£183.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£183.00	150.00	27%	HIRES
Age concern / Glous Youth	8th December	1	H	PR	0	0	0	£340.00	£0.00	£340.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£340.00	300.00		HIRES
Cleeves School	9th December	1	H	CTH	25	0	25	£1,249.00	£0.00	£1,249.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,249.00	921.00	3%	HIRES
Seth Lakeman	10th December	1	H	CTH	706	20	726	£1,200.00	£740.00	£1,940.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,940.00	921.00	79%	HIRES
Jack Frost	11th December	1	H	CTH	0	0	0	£1,218.00	£0.00	£1,218.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,218.00	921.00		HIRES
Record Fair	12th December	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Merry Xmas Everybody	12th December	1	H	CTH	529	10	539	£2,178.00	£1,417.00	£3,595.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,595.00	921.00	59%	HIRES
Howlers	14th December	1	H	PR	255	44	299	£200.00	£303.00	£503.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£503.00	300.00	100%	HIRES
Cheltenham Choral Society	15th December	1	H	CTH	655	20	675	£1,040.00	£688.00	£1,728.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,728.00	921.00	73%	HIRES
Jonny Copin	17th December	1	H	CTH	449	18	467	£1,575.00	£738.00	£2,313.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,313.00	921.00	51%	HIRES
Endsleigh	18th December	1	H	CTH	0	0	0	£1,840.00	£0.00	£1,840.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,840.00	921.00		HIRES
Flowers Band	19th December	1	H	CTH	246	57	303	£1,040.00	£0.00	£1,040.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,040.00	921.00	33%	HIRES
New Year Spectacular	2nd January	1	H	CTH	516	81	597	£1,725.00	£1,244.00	£2,969.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,969.00	921.00	65%	HIRES
Leadership Conference	22nd January	1	H	DR	0	0	0	£420.00	£0.00	£420.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£420.00	150.00		HIRES
Craft Fayre	25th-26th Jan	2	H	WV	0	0	0	£4,965.00	£0.00	£4,965.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,965.00	2,742.00		HIRES
Cheltenham Jazz	26th Jan	1	H	PR	72	0	72	£215.00	£82.00	£297.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£297.00	300.00	24%	HIRES
Howlers	27th Jan	1	H	PR	189	41	230	£200.00	£222.00	£422.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£422.00	300.00	77%	HIRES
Bride & Groom Show	31st January	1	H	WV	0	0	0	£2,130.00	£0.00	£2,130.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,130.00	1,371.00		HIRES
Johan Strauss Gala	6th February	1	H	CTH	540	32	572	£1,545.00	£1,804.00	£3,349.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,349.00	921.00	62%	HIRES
Dean Close School Concert	7th February	1	H	CTH	251	337	588	£1,300.00	£301.00	£1,601.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,601.00	921.00	64%	HIRES
School Sports Partnership	10th February	1	H	CTH	359	30	389	£1,080.00	£230.00	£1,310.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,310.00	921.00	42%	HIRES
16th Birthday Party	16th February	1	H	PR	0	0	0	£383.00	£0.00	£383.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£383.00	300.00		HIRES
Oxygen Live	17th February	1	H	WV	0	0	0	£2,450.00	£0.00	£2,450.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,450.00	921.00		HIRES
Cheltenham Jazz	23rd February	1	H	PR	66	2	68	£215.00	£85.00	£300.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£300.00	300.00	23%	HIRES
Howlers	24th February	1	H	PR	127	29	156	£200.00	£147.00	£347.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£347.00	300.00	52%	HIRES
Connections	26th February	1	H	PR	94	56	150	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	50%	HIRES
Record Fair	27th February	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Young Enterprise Trade Expo	4th March	1	H	CTH	0	0	0	£824.00	£0.00	£824.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£824.00	921.00		HIRES
School Sports Partnership	11th March	1	H	CTH	497	45	542	£651.00	£322.00	£973.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£973.00	921.00	59%	HIRES
Chris Jagger	11th March	1	H	DR	8	20	28	£255.00	£9.00	£264.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£264.00	150.00	19%	HIRES
Whosbad	13th March	1	H	CTH	334	4	338	£1,990.00	£920.00	£2,910.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,910.00	921.00	37%	HIRES
Cheltenham Symphony Orchestra	21st March	1	H	CTH	90	20	110	£938.00	£118.00	£1,056.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,056.00	921.00	12%	HIRES
Civic Awards	22nd March	1	H	DR				£137.00		£137.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£137.00	150.00		HIRES
WI	24th March	1	H	CTH				£887.00		£887.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£887.00	921.00		HIRES
Glouster Jazz Live	24th March	1	H	PR	188	0	188	£240.00	£111.00	£351.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£351.00	300.00	63%	HIRES
Paul Eadon Holidays for Dancers	26th & 28th Ma	2	H	CTH	429	2	431	£2,465.00	£1,346.00	£3,811.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,811.00	1,842.00	23%	HIRES
Lee Memphis King	27th March	1	H	CTH	253	3	256	£1,858.00	£613.00	£2,471.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,471.00	921.00	28%	HIRES
NHS Roadshow	27th March	1	H	DR				£390.00	£0.00	£390.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£390.00	150.00		HIRES
Howlers	31st March	1	H	PR	143	25	168	£200.00	£166.00	£366.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£366.00	300.00	56%	HIRES

PERFORMANCE YEAR		2009-2010		Attendance figures			INCOME			Expenditure							P&L	Event Performance		Deal / Contract	
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Marketing / PR		Equipment		Piano		Total Expenditure	P&L	Capacity	% Sold	Deal Notes
											Artist Fees	Staff Costs	Hires	Tuner / Hire	Other Costs						
Soul'd on Blues	7th April	1	MC	CTH	150	17	167	2,264.00	£0.00	£2,264.00	£3,750.00	£150.18	£131.98	£130.00	£0.00	£217.76	£4,379.92	-£2,115.92	921.00	18%	£3,750 vs 75/25
Andy Abrahams	16th April	1	MC	CTH	132	23	155	£2,627.00	£0.00	£2,627.00	£2,481.83	£135.17	£131.98	£173.80	£0.00	£251.10	£3,173.88	-£546.88	921.00	17%	75/25
Heather Small	30th May	1	MC	CTH	822	27	849	£17,826.52	£0.00	£17,826.52	£15,000.00	£0.00	£157.12	£87.60	£0.00	£593.63	£15,838.35	£1,988.17	921.00	92%	£15k G, balance to CBC
Dominic Kirwin	18th June	1	MC	CTH	135	14	149	£1,988.70	£19.13	£2,007.83	£3,500.00	£96.17	£97.41	£0.00	£0.00	£198.78	£3,892.36	-£1,884.53	921.00	16%	£3.5K vs 75/25
Jive Talkin	27th June	1	MC	CTH	234	12	246	£3,413.91	£0.00	£3,413.91	£2,441.18	£41.00	£194.83	£130.00	£0.00	£256.58	£3,063.59	£350.32	921.00	27%	75/25
The Animals	17th Sept	1	MC	CTH	189	13	202	£2,793.91	£0.00	£2,793.91	£3,500.00	£249.42	£108.32	£130.00	£0.00	£147.49	£4,135.23	-£1,341.32	921.00	22%	£3.5K G vs 75/25
Vagina Monologues	24th Sept	1	MC	CTH	271	6	277	£4,272.61	£0.00	£4,272.61	£3,473.54	£490.15	£97.56	£417.60	£0.00	£187.62	£4,666.47	-£393.86	921.00	30%	£2k G, £1.2K CBC 80/20
Curtis Stigers	4th Oct	1	MC	CTH	356	11	367	£6,895.65	£0.00	£6,895.65	£9,500.00	£15.00	£268.13	£680.00	£95.00	£159.64	£10,717.77	-£3,822.12	921.00	40%	£9.5K G vs 80/20
Joe Brown	25th Oct	1	MC	CTH	534	34	568	£9,646.52	£0.00	£9,646.52	£8,000.00	£137.31	£239.72	£0.00	£0.00	£472.98	£8,850.01	£796.51	921.00	62%	£8k them, £1.5K CBC, £2k them, 80/20
Maximum Rhythm & Blues	28th Oct	1	MC	CTH	308	22	330	£5,260.87	£0.00	£5,260.87	£5,130.17	£105.19	£154.48	£0.00	£0.00	£399.57	£5,789.41	-£528.54	921.00	36%	1st c £9,750, CBC £1.75K, 80/20
The Searchers	5th Nov	1	MC	CTH	194	18	212	£2,906.96	£0.00	£2,906.96	£3,000.00	£46.00	£149.16	£188.40	£0.00	£180.82	£3,564.38	-£657.42	921.00	23%	£3k G vs 75/25
Spiers & Boden	9th Nov	1	MC	PR	169	11	180	£2,057.39	£0.00	£2,057.39	£955.00	£24.80	£104.76	£400.00	£0.00	£181.41	£1,665.97	£391.42	300.00	60%	£1.1K G £1k CBC 75/25
Jack Jones	17th Nov	1	MC	CTH	474	20	494	£12,159.13	£0.00	£12,159.13	£17,000.00	£111.25	£175.79	£192.80	£100.00	£107.64	£18,087.48	-£5,928.35	921.00	54%	80/20
The Stylistics	18th Nov	1	MC	CTH	408	23	431	£8,038.26	£0.00	£8,038.26	£9,750.00	£0.00	£179.34	£130.00	£0.00	£543.22	£10,602.56	-£2,564.30	921.00	47%	£9.75K G £2.5K cbc 75/25
Bill Wyman	22nd Nov	1	MC	CTH	798	31	829	£16,360.87	£0.00	£16,360.87	£14,521.13	£0.00	£248.59	£130.00	£0.00	£507.91	£15,407.63	£953.24	921.00	90%	£1K cbc, £14K THEM, £2K cbc, £2K THEM, 80/20
The Bohemians	28th January	1	MC	CTH	214	9	223	£3,172.75	£0.00	£3,172.75	£2,419.28	£99.38	£150.09	£130.00	£0.00	£105.46	£2,904.21	£268.54	921.00	24%	
Barbara Dickson	21st February	1	MC	CTH	403	21	424	£7,708.55	£0.00	£7,708.55	£8,000.00	£186.62	£154.01	£492.60	£0.00	£549.66	£9,382.89	-£1,674.34	921.00	46%	
The Dubliners	12th March	1	MC	CTH	866	38	904	£12,624.97	£0.00	£12,624.97	£9,619.20	£0.00	£146.78	£130.00	£0.00	£222.22	£10,118.20	£2,506.77	921.00	98%	
The Hollies	23rd March	1	MC	CTH	820	23	843	£15,907.62	£0.00	£15,907.62	£12,106.23	£0.00	£216.66	£0.00	£0.00	£585.60	£12,908.49	£2,999.13	921.00	92%	
Folk Festival	12 - 14 Febuar	3	MF	WV	1663	943	2606	£28,389.36	£0.00	£28,389.36	£17,745.00	£8,183.11	£1,234.49	£360.00	£0.00	£5,846.15	£33,368.75	-£4,979.39	921.00	283%	
Here Come the Boys	16th June	1	O	CTH	281	28	309	£5,950.00	£44.35	£5,994.35	£4,373.23	£96.17	£201.11	£0.00	£0.00	£435.34	£5,105.85	£888.50	921.00	34%	80/20
Best of British Variety	23rd Sept	1	O	CTH	321	33	354	£7,347.39	£0.00	£7,347.39	£13,500.00	£252.12	£134.95	£380.00	£0.00	£489.31	£14,756.38	-£7,408.99	921.00	38%	£13,500 G £2.5K CBC 85/15
Albion Christmas Show	13th December	1	O	CTH	207	20	227	£2,520.00	£0.00	£2,520.00	£1,400.00	£24.80	£163.36	£0.00	£0.00	£48.63	£1,636.79	£883.21	921.00	25%	
Circus of Horrors	29th January	1	O	CTH	104	5	109	£5,577.54	£0.00	£5,577.54	£4,388.42	£212.38	£170.98	£130.00	£0.00	£92.01	£4,993.79	£583.75	921.00	12%	
Summer Ballroom Festival	7th - 9th Aug	3	OF	CTH	472	4	476	£10,332.17	£0.00	£10,332.17	£6,010.00	£690.50	£619.05	£0.00	£1,872.58	£9,192.13	£1,140.04	921.00	52%	in house promo	
An Evening with Sally Morgan	21st June	1	P	CTH	398	11	409	£6,699.44	£0.00	£6,699.44	£5,279.94	£0.00	£146.12	£159.20	£0.00	£107.03	£5,692.29	£1,007.15	921.00	44%	80/20
Best of British Mediumship	16th Sept	1	P	CTH	601	21	622	£10,190.87	£0.00	£10,190.87	£8,021.63	£0.00	£239.72	£280.00	£0.00	£163.83	£8,705.18	£1,485.69	921.00	68%	80/20
Tony Stockwell	13th Nov	1	P	CTH	380	11	391	£6,066.09	£0.00	£6,066.09	£4,758.84	£570.22	£182.89	£380.00	£0.00	£117.54	£6,009.49	£56.60	921.00	42%	80/20
Derek Acorah	19th February	1	P	CTH	419	16	435	£6,263.56	£0.00	£6,263.56	£4,928.35	£530.32	£260.89	£300.00	£0.00	£103.12	£6,122.68	£140.88	921.00	47%	
All Star Wrestling	3rd Oct	1	SE	CTH	235	14	249	£2,071.30	£0.00	£2,071.30	£1,428.73	£0.00	£113.64	£180.00	£0.00	£24.31	£1,746.68	£324.62	921.00	27%	70/30
Wrestling	27th February	1	SE	CTH	301	14	315	£2,650.21	£0.00	£2,650.21	£1,823.70	£94.37	£215.77	£180.00	£0.00	£38.97	£2,352.81	£297.40	921.00	34%	
Clive James	15th April	1	SW	CTH	154	10	164	£2,247.00	£0.00	£2,247.00	£4,000.00	£96.17	£97.41	£198.00	£0.00	£47.49	£4,439.07	-£2,192.07	921.00	18%	£4k G vs. 80/20
In the Box	26th April	1	SW	CTH	95	3	98	£1,397.00	£0.00	£1,397.00	£3,000.00	£53.00	£106.84	£398.00	£0.00	£26.76	£3,584.60	-£2,187.60	921.00	11%	£3k G, £1k to CBC, £1k to them, 75/25
Tea Dance	20th April	1	T	CTH	117	1	118	£305.22	£0.00	£305.22	£140.00	£0.00	£0.00	£0.00	£0.00	£140.69	£280.69	£24.53	921.00	13%	fee
Tea Dance	15th June	1	T	CTH	129	3	132	£337.00	£0.00	£337.00	£140.00	£0.00	£0.00	£0.00	£0.00	£150.65	£290.65	£46.35	921.00	14%	
Tea Dance	20th July	1	T	CTH	96	2	98	£250.00	£0.00	£250.00	£140.00	£0.00	£0.00	£0.00	£0.00	£112.70	£252.70	-£2.70	921.00	11%	fee
Tea Dance	10th August	1	T	CTH	93	0	93	£242.61	£0.00	£242.61	£140.00	£0.00	£0.00	£0.00	£0.00	£0.00	£242.61	£242.61	921.00	10%	fee
Tea Dance	7th Sept	1	T	CTH	103	1	104	£268.70	£0.00	£268.70	£140.00	£0.00	£0.00	£0.00	£0.00	£119.72	£259.72	£8.98	921.00	11%	fee
Tea Dance	28th Sept	1	T	CTH	109	1	110	£284.35	£0.00	£284.35	£140.00	£0.00	£0.00	£0.00	£0.00	£126.50	£266.50	£17.85	921.00	12%	fee
Tea Dance	26th Oct	1	T	CTH	106	1	107	£276.52	£0.00	£276.52	£140.00	£0.00	£0.00	£0.00	£0.00	£123.17	£263.17	£13.35	921.00	12%	
Tea Dance	16th Nov	1	T	CTH	100	2	102	£300.00	£0.00	£300.00	£140.00	£0.00	£0.00	£0.00	£0.00	£150.00	£290.00	£10.00	921.00	11%	
Tea Dance	7th December	1	T	CTH	157	2	159	£409.57	£0.00	£409.57	£140.00	£0.00	£0.00	£0.00	£0.00	£191.36	£331.36	£78.21	921.00	17%	
Tea Dance	1st February	1	T	CTH	93	1	94	£237.45	£0.00	£237.45	£140.00	£106.00	£0.00	£0.00	£0.00	£74.35	£320.35	-£82.90	921.00	10%	
Tea Dance	22nd February	1	T	CTH	99	2	101	£252.77	£0.00	£252.77	£140.00	£0.00	£0.00	£0.00	£0.00	£153.75	£293.75	-£40.98	921.00	11%	
Tea Dance	29th March	1	T	CTH	134	1	135	£342.13	£0.00	£342.13	£140.00	£17.50	£0.00	£0.00	£0.00	£150.70	£308.20	£33.93	921.00	15%	
Illegal Eagles	9th April	1	TB	CTH	421	19	440	£7,095.00	£0.00	£7,095.00	£5,385.35	£0.00	£141.41	£0.00	£0.00	£363.95	£5,890.71	£1,204.29	921.00	48%	80/20
Rumours of Fleetwood Mac	14th April	1	TB	CTH	328	18	346	£4,934.00	£0.00	£4,934.00	£4,805.75	£96.17	£172.83	£150.00	£0.00	£353.31	£5,578.06	-£644.06	921.00	38%	1st call £5k, CBC 1.5K 80/20
Songs of Sister Act	23rd April	1	TB	CTH	471	44	515	£7,426.00	£0.00	£7,426.00	£6,000.00	£54.00	£245.11	£130.00	£0.00	£582.89	£7,012.00	£41			

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PERFORMANCE YEAR		2010-2011		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Marketing / PR	Staff Costs	Equipment Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes	
Spring Ball	03rd April	1	B	CTH	172	0	172	£2,383.00	£0.00	£2,383.00	£2,650.00	£0.00	£191.45	£0.00	£46.46	£2,887.91	£-504.91	???	#VALUE!	IN House Promo	
The Christmas Ball	15th December	1	B	CTH	289	2	291	£3,880.85	£85.00	£3,965.85	£2,750.00	£0.00	£196.64	£106.38	£0.00	£310.58	£3,363.60	£602.25	921.00	31.60%	IN House Promo
Xmas Celidh	27th December	1	PY	CTH	351	4	355	£2,593.19	£700.00	£3,293.19	£390.25	£149.97	£450.00	£0.00	£69.32	£0.00	£1,059.54	£2,233.65	921.00	38.55%	
NYE Party	31st December	1	PY	CTH	398	23	421	£14,651.91	£81.70	£14,733.61	£4,542.55	£1,343.00	£756.45	£4,542.55	£0.00	£6,464.49	£17,649.04	£-2,915.43	921.00	45.71%	
Sean Lock	02nd April	1	C	CTH	902	20	922	£11,406.00	£0.00	£11,406.00	£8,946.87	£0.00	£162.14	£330.00	£0.00	£386.75	£9,825.76	£1,580.24	921.00	100.11%	80/20
Dara O'Briain	05th April	1	C	CTH	853	5	858	£15,411.00	£0.00	£15,411.00	£12,096.03	£0.00	£198.82	£130.00	£0.00	£501.83	£12,926.68	£2,484.32	921.00	93.16%	80/20
Andrew Maxwell	7th April	1	C	PR	87	5	92	£889.00	£0.00	£889.00	£1,000.00	£0.00	£20.75	£109.64	£100.00	£0.00	£1,249.16	£-360.16	921.00	9.99%	1st call £1,250, with G'tee of £1k vs 80/20
Philharmonia	9th April	1	C	CTH	685	30	715	£11,547.02	£321.38	£11,868.40	£9,981.35	£723.18	£125.01	£0.00	£110.00	£426.84	£11,366.38	£502.02	921.00	77.63%	£9,750 them, £1.3K CBC, 80/20
Miles Jupp	13th April	1	C	PR	48	9	57	£409.00	£0.00	£409.00	£500.00	£20.75	£104.42	£100.00	£0.00	£6.68	£731.85	£-322.85	921.00	6.19%	£500 vs 70/30
Dara O'Briain	16th April	1	C	CTH	933	13	933	£15,493.00	£0.00	£15,493.00	£12,144.08	£0.00	£160.55	£0.00	£0.00	£638.86	£12,943.49	£2,549.51	921.00	101.30%	80/20
Rory Bremner	18th April	1	C	CTH	427	27	454	£5,908.00	£0.00	£5,908.00	£4,335.53	£0.00	£137.19	£362.00	£0.00	£139.36	£4,974.08	£933.92	921.00	49.29%	75/25
Boy George	27th April	1	C	CTH	393	48	441	£8,419.00	£61.28	£8,480.28	£10,000.00	£195.38	£153.14	£0.00	£0.00	£385.30	£10,733.82	£-2,253.54	921.00	47.88%	£12k FC of which £10k G then 80/20
Reginald D Hunter	22nd May	1	C	CTH	887	8	895	£12,824.00	£0.00	£12,824.00	£9,421.80	£0.00	£244.36	£290.00	£0.00	£261.15	£10,217.31	£2,606.69	921.00	97.18%	£1k G vs 75/25
Paul Merton	4th June	1	C	CTH	839	10	849	£14,023.00	£0.00	£14,023.00	£10,972.99	£99.38	£171.14	£348.40	£0.00	£307.22	£11,899.13	£2,123.87	921.00	92.18%	£1.5KG vs 80/20
Patrick Monahan	22nd July	1	C	PR	73	14	87	£694.47	£0.00	£694.47	£476.06	£99.38	£140.40	£100.00	£0.00	£17.22	£833.11	£-138.64	921.00	9.45%	£300 vs 70/30
Jason Manford	3rd September	1	C	CTH	925	7	932	£15,733.31	£0.00	£15,733.31	£12,373.10	£0.00	£154.31	£290.00	£0.00	£266.93	£13,084.34	£2,648.97	921.00	101.19%	80/20
Jason Manford	4th September	1	C	CTH	938	3	941	£15,904.26	£0.00	£15,904.26	£12,499.02	£0.00	£204.21	£290.00	£0.00	£280.49	£13,273.72	£2,630.54	921.00	102.17%	80/20
Brian Conley	7th September	1	C	CTH	683	49	732	£12,564.68	£0.00	£12,564.68	£9,145.72	£87.50	£138.80	£72.00	£0.00	£344.74	£9,788.76	£2,775.92	921.00	79.48%	8k v 75/25
One Man's Lord of the Rings	22nd September	1	C	CTH	242	15	257	£3,295.32	£0.00	£3,295.32	£2,568.86	£134.50	£127.47	£670.00	£0.00	£75.65	£3,576.48	£-281.16	921.00	27.90%	10% 1.5 vs 70/30
John Bishop	19th October	1	C	CTH	920	13	933	£15,568.94	£0.00	£15,568.94	£12,254.52	£0.00	£163.00	£280.00	£0.00	£302.79	£13,000.31	£2,568.63	921.00	101.30%	80/20
Tommy Tiernan	6th November	1	C	CTH	291	3	294	£3,962.55	£0.00	£3,962.55	£3,106.67	£0.00	£127.18	£170.00	£0.00	£90.85	£3,494.70	£467.85	921.00	31.92%	500 vs 80/20
Sean Lock	10th November	1	C	CTH	898	20	918	£13,234.04	£0.00	£13,234.04	£10,392.65	£0.00	£157.21	£370.00	£0.00	£249.40	£11,169.26	£2,064.78	921.00	99.67%	80/20
Chris Addison	19th November	1	C	CTH	285	4	289	£4,123.40	£0.00	£4,123.40	£3,219.72	£37.50	£76.58	£180.00	£0.00	£1,156.00	£4,669.80	£-546.40	921.00	31.38%	1K vs 80/20
Jethro	20th November	1	C	CTH	812	10	822	£12,971.92	£0.00	£12,971.92	£9,465.56	£0.00	£129.94	£130.00	£0.00	£318.32	£10,043.82	£2,928.10	921.00	89.25%	75/25
Alan Cochrane	24th November	1	C	CTH	117	1	118	£1,184.68	£0.00	£1,184.68	£868.40	£0.00	£81.35	£160.00	£0.00	£26.82	£1,136.57	£48.11	921.00	12.81%	
Mark Watson	23rd November	1	C	CTH	821	7	828	£11,450.95	£0.00	£11,450.95	£8,968.29	£0.00	£157.21	£360.00	£0.00	£240.59	£9,726.09	£1,724.86	921.00	89.90%	80/20
Kevin Bridges	26th November	1	C	CTH	603	5	608	£7,184.68	£0.00	£7,184.68	£5,598.64	£0.00	£145.18	£405.00	£0.00	£296.70	£6,445.52	£739.16	921.00	66.02%	80/20
Jimmy Carr	12th December	1	C	CTH	905	8	913	£19,255.32	£24.75	£19,280.07	£15,253.60	£0.00	£177.22	£310.00	£0.00	£422.19	£16,163.01	£3,117.06	921.00	99.13%	81/19
Jimmy Carr	9th January	1	C	CTH	923	0	923	£19,629.88	£21.60	£19,651.48	£15,572.88	£0.00	£146.33	£310.00	£0.00	£404.10	£16,433.31	£3,218.17	921.00	100.22%	81/19
Mark Steel	29th January	1	C	CTH	259	4	263	£3,222.38	£0.00	£3,222.38	£2,522.64	£0.00	£125.29	£120.00	£0.00	£69.07	£2,837.00	£385.38	921.00	28.56%	80/20
Felix Dexter	3rd Feb	1	C	PR	71	3	74	£958.87	£0.00	£958.87	£1,000.00	£177.50	£152.71	£120.00	£0.00	£23.22	£1,473.43	£-514.56	921.00	8.03%	1K vs 80/20
Mark Thomas	7th February	1	C	PR	284	16	300	£3,332.71	£0.00	£3,332.71	£2,614.51	£116.25	£112.68	£100.00	£0.00	£64.58	£3,008.02	£324.69	921.00	32.57%	80/20
Mark Thomas	8th February	1	C	PR	220	4	224	£2,675.44	£0.00	£2,675.44	£2,094.34	£0.00	£107.90	£100.00	£0.00	£57.52	£2,359.76	£315.68	921.00	24.32%	80/20
Russell Kane	17th Feb	1	C	CTH	542	27	569	£6,332.56	£0.00	£6,332.56	£4,641.23	£0.00	£129.23	£250.00	£0.00	£144.24	£5,164.70	£1,167.86	921.00	61.78%	700 vs 75/25
Jenny Éclair	18th Feb	1	C	CTH	428	9	437	£6,664.90	£0.00	£6,664.90	£5,233.30	£0.00	£137.49	£290.00	£0.00	£123.30	£5,784.09	£880.81	921.00	47.45%	1250 vs 80/20
Richard Herring	21st Feb	1	C	PR	275	2	277	£3,468.62	£0.00	£3,468.62	£2,551.34	£0.00	£112.25	£120.00	£0.00	£66.83	£2,850.42	£618.20	921.00	30.08%	1k vs 75/25
Craig Campbell	24th Feb	1	C	PR	198	5	203	£1,949.86	£0.00	£1,949.86	£1,337.36	£0.00	£68.60	£120.00	£0.00	£39.94	£1,565.90	£383.96	921.00	22.04%	800 vs 70/30
Milton Jones	3rd March	1	C	CTH	937	16	953	£11,748.51	£0.00	£11,748.51	£9,140.29	£0.00	£106.44	£292.00	£0.00	£264.40	£9,803.13	£1,945.38	921.00	103.47%	80/20
Lenny Henry	12th March	1	C	CTH	724	63	787	£14,314.58	£33.75	£14,348.33	£11,119.57	£0.00	£173.02	£228.00	£0.00	£451.98	£11,972.57	£2,375.76	921.00	85.45%	80/20
Sarah Milligan	13th March	1	C	CTH	921	15	936	£11,710.64	£0.00	£11,710.64	£8,000.00	£0.00	£135.73	£300.00	£0.00	£253.82	£8,689.55	£3,021.09	921.00	101.63%	80/20
Stephen K Amos	19th March	1	C	CTH	452	39	491	£7,586.61	£0.00	£7,586.61	£5,953.70	£120.00	£164.45	£152.20	£0.00	£144.49	£6,534.84	£1,051.77	921.00	53.31%	80/20
Ed Byrne	21st March	1	C	CTH	828	15	843	£13,939.62	£0.00	£13,939.62	£10,950.81	£0.00	£165.17	£230.00	£0.00	£251.73	£11,597.71	£2,341.91	921.00	91.53%	80/20
Roy Chubby Brown	24th March	1	C	CTH	555	16	571	£9,342.20	£15.00	£9,357.20	£7,325.11	£0.00	£165.33	£130.00	£0.00	£339.10	£7,959.54	£1,397.66	921.00	62.00%	80/20
Lunchtime Recital	06th April	1	CL	PR	68	5	73	£203.00	£0.00	£203.00	£0.00	£0.00	£0.00	£0.00	£140.00	£140.00	£63.00	921.00	7.93%		
CBSO - recheck expenditure after close down	28th May	1	CL	CTH	638	33	671	£10,486.65	£320.50	£10,807.15	£8,542.01	£906.10	£162.70	£0.00	£110.00	£300.49	£10,021.30	£785.85	921.00	72.86%	£8240 them, £1.2K CBC 85/15
Lunchtime Recital	31st Aug	1	CL	CTH	82	5	87	£289.11	£0.00	£289.11	£150.00	£56.62	£0.00	£0.00	£70.00	£0.57	£277.19	£11.92	921.00	9.45%	
Lunchtime Recital	14th September	1	CL	CTH	45	0	45	£151.28	£0.00	£151.28	£150.00	£56.62	£0.00	£0.00	£0.00	£8.92	£215.54	£-64.26	921.00	4.89%	
BBC NOW	16th September	1	CL	CTH	456	27	483	£7,10													

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PERFORMANCE YEAR		2010-2011		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract	
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Marketing / PR	Equipment Staff Costs	Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Motown on Tour	04th April	1	H	CTH	229	2	231	£1,990.00	£130.84	£2,120.84	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,120.84	921.00	25.08%	HIRES
National Youth Brass Band	10th April	1	H	CTH	341	7	348	£1,244.00	£96.89	£1,340.89	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,340.89	921.00	37.79%	HIRES
Carol Green	14th April	1	H	PR	120	2	122	£240.00	£0.00	£240.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£240.00	300.00	40.67%	HIRES
Mayor Reception	15th April	1	H	DR	0	0	0	£105.00	£0.00	£105.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£105.00	150.00		HIRES
Record Fair	17th April	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Birthday Party	17th April	1	H	PR	0	0	0	£577.00	£0.00	£577.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£577.00	300.00		HIRES
University Sports Awards	19th April	1	H	CTH	370	0	370	£2,015.00	£32.18	£2,047.18	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,047.18	921.00	40.17%	HIRES
Local Bands Night	20th April	1	H	PR	160	0	160	£360.00	£14.98	£374.98	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£374.98	300.00	53.33%	HIRES
Howlers	21st April	1	H	PR	147	22	169	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	56.33%	HIRES
Connections	23rd April	1	H	PR	94	53	147	£0.00	£14.40	£14.40	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£14.40	300.00	49.00%	HIRES
Cheltenham Choral Society	24th April	1	H	CTH	405	6	411	£1,344.00	£88.57	£1,432.57	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,432.57	921.00	44.63%	HIRES
Jazz Festival	28th Apr-4th May	7	H	WV	0	0	0	£11,415.60	£0.00	£11,415.60	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£11,415.60	9,597.00		HIRES
Competitive Festival	5th-16th May	12	H	WV	0	0	0	£25,200.00	£0.00	£25,200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£25,200.00	16,452.00		HIRES
Mayor Making Ceremony	17th May	1	H	DR	0	0	0	£905.00	£0.00	£905.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£905.00	150.00		HIRES
Cheltenham Youth Football Awards	18th May	1	H	PR	0	0	0	£599.00	£0.00	£599.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£599.00	300.00		HIRES
Open University Awards	20th-21st May	2	H	CTH	0	0	0	£2,237.00	£0.00	£2,237.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,237.00	1,842.00		HIRES
Special Schools Concert	25th May	1	H	CTH	0	0	0	£400.00	£0.00	£400.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£400.00	921.00		HIRES
Howlers	26th May	1	H	PR	159	51	210	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00		HIRES
Farmers School Ball	29th May	1	H	CTH	160	0	160	£2,075.00	£14.98	£2,089.98	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,089.98	921.00	17.37%	HIRES
Southside Football Club	30th May	1	H	CTH	700	0	700	£1,398.00	£59.37	£1,457.37	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,457.37	921.00	76.00%	HIRES
Nelson Thorne	3rd June	1	H	DR	0	0	0	£240.00	£0.00	£240.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£240.00	150.00		HIRES
RNID CANCELLED?	3rd June	1	H	DR	0	0	0	£252.00	£0.00	£252.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£252.00	150.00		HIRES
Science Festival	6th-15th June	10	H	WV	0	0	0	£16,308.00	£0.00	£16,308.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£16,308.00	13,710.00		HIRES
Bodens	16th-18th June	3	H	WV	0	0	0	£4,688.00	£0.00	£4,688.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,688.00	2,763.00		HIRES
MVC	19th June	1	H	CTH	221	206	427	£1,591.00	£56.43	£1,647.43	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,647.43	921.00	46.36%	HIRES
Ukelele Festival	20th June	1	H	CTH	20	0	20	£2,450.00	£40.78	£2,490.78	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,490.78	921.00	2.17%	HIRES
Severn Trent Exhibition	22nd June	1	H	DR	0	0	0	£170.00	£0.00	£170.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£170.00	150.00		HIRES
Howlers	22nd June	1	H	PR	113	28	141	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	47.00%	HIRES
Making Music Live	24th June	1	H	PR	92	13	105	£861.00	£30.00	£891.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£891.00	300.00	35.00%	HIRES
Trinity College	26th June	1	H	CTH	950	0	950	£2,450.00	£81.63	£2,531.63	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,531.63	921.00	103.15%	HIRES
Youth Music Making	28th - 1st July	4	H	CTH	1372	72	1444	£3,668.00	£0.00	£3,668.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,668.00	2,763.00	52.26%	HIRES
Music Festival	2nd-17th July	16	H	WV	0	0	0	£26,092.80	£0.00	£26,092.80	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£26,092.80	21,936.00		HIRES
FSB	20th July	1	H	CTH	0	0	0	£1,750.00	£0.00	£1,750.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,750.00	921.00		HIRES
Howlers	21st July	1	H	PR	202	49	251	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	83.67%	HIRES
Charity Ball	23rd July	1	H	CTH	250	0	250	£1,841.00	£21.00	£1,862.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,862.00	921.00	27.14%	HIRES
Connections	23rd July	1	H	PR	89	48	137	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	45.67%	HIRES
Record Fair	24th July	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Bonhams Valuations	28th July	1	H	DR	0	0	0	£385.00	£0.00	£385.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£385.00	150.00		HIRES
Moonlight Serenade Concert	30th July	1	H	CTH	177	2	179	£1,518.00	£65.00	£1,583.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,583.00	921.00	19.44%	HIRES
Tom Emmanuel	3rd August	1	H	CTH	218	25	243	£992.00	£136.69	£1,128.69	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,128.69	921.00	26.38%	HIRES
Philharmonia Rehearsal	09th August	1	H	CTH	0	0	0	£581.00	£0.00	£581.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£581.00	921.00		HIRES
3 Choirs	12th August	1	H	CTH	0	0	0	£583.00	£0.00	£583.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£583.00	921.00		HIRES
National Concert Orchestra	25th August	1	H	CTH	175	1	176	£1,000.00	£138.01	£1,138.01	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,138.01	921.00	19.11%	HIRES
Record Fair	4th September	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Parking Services	08th September	1	H	PR	0	0	0	£408.00	£0.00	£408.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£408.00	300.00		HIRES
Ukelele Orchestra	09th September	1	H	CTH	700	0	700	£795.00	£60.13	£855.13	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£855.13	921.00	76.00%	HIRES
Cheltenham History Book Launch	10th September	1	H	DR	0	0	0	£156.00	£0.00	£156.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£156.00	150.00		HIRES
Church down male voice choir	11th September	1	H	CTH	605	18	623	£1,303.00	£185.36	£1,488.36	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,488.36	921.00	67.64%	HIRES
Nelson Thomas	16th September	1	H	PR	0	0	0	£285.00	£0.00	£285.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£285.00	300.00		HIRES
Cheltenham Cantalina Orchestra	19th September	1	H	CTH	249	9	258	£876.00	£89.42	£965.42	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£965.42	921.00	28.01%	HIRES
Party	24th September	1	H	CTH	275	0	275	£2,330.00	£23.58	£2,353.58	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,353.58	921.00	29.86%	HIRES
Bride & Groom Show	26th September	1	H	WV	0	0	0	£2,213.00	£0.00	£2,213.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,213.00	921.00		HIRES
Howlers	29th September	1	H	PR	181	32	213	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	71.00%	HIRES
Lamberts	30th September	1	H	DR	0	0	0	£395.00	£0.00	£395.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£395.00	150.00		HIRES
Cheltenham Film Festival	1st-3rd Oct	3	H	WV	0	0	0	£7,227.00	£257.00	£7,484.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£7,484.00	4,113.00	0.00%	HIRES
Literature Festival	4th-18th Oct	15	H	WV	0	0	0	£24,462.00	£0.00	£24,462.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£24,462.00	20,565.00		HIRES
Cheltenham Transition Town Network	26th October	1	H	PR	199	0	199	£152.00	£0.00	£152.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£152.00	300.00	66.33%	HIRES
Howlers	27th October	1	H	PR	196	38	234	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	78.00%	HIRES
International Baroque Players	28th October	1	H	CTH	35	0	35	£1,568.00	£0.00	£1,568.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,568.00	921.00	3.80%	HIRES
Connections	29th October	1	H	PR	97	53	150	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	50.00%	HIRES
Charity dinner	30th October	1	H	CTH	400	0	400	£2,758.00	£34.00	£2,792.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,792.00	921.00	43.43%	HIRES
Ghurka Spectacular	3rd November	1	H	CTH	389	155	544	£977.00	£154.74	£1,131.74	£0.0									

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PERFORMANCE YEAR		2010-2011		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Artist Fees	Marketing / PR	Equipment Staff Costs	Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Little Monster	7th November	1	H	CTH	0	0	0	£1,537.00	£0.00	£1,537.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,537.00	921.00	0.00%	HIRES
Festival of Remembrance	14th November	1	H	CTH	0	0	0	£2,450.00	£0.00	£2,450.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,450.00	921.00		HIRES
Jonny Walker	16th November	1	H	PR	188	0	188	£263.00	£130.21	£393.21	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£393.21	300.00	62.67%	HIRES
Howlers	17th November	1	H	PR	175	29	204	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	68.00%	HIRES
Saw Doctors	24th November	1	H	CTH	791	23	814	£1,200.00	£403.91	£1,603.91	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,603.91	921.00	88.38%	HIRES
Party & Prom Show	25th November	1	H	WV	0	0	0	£1,750.00	£0.00	£1,750.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,750.00	1,371.00		HIRES
Cheltenham Philharmonic	28th November	1	H	CTH	241	2	243	£774.00	£91.15	£865.15	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£865.15	921.00	26.38%	HIRES
OAPS TEA	29th November	1	H	CTH	0	0	0	£926.00	£0.00	£926.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£926.00	921.00		HIRES
WI Carols	1st December	1	H	CTH	700	0	700	£1,736.00	£60.13	£1,796.13	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,796.13	921.00	76.00%	HIRES
Royal Marines	2nd December	1	H	CTH	799	23	822	£977.00	£327.94	£1,304.94	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,304.94	921.00	89.25%	HIRES
Cheltenham Ladies College	3rd December	1	H	CTH	109	102	211	£1,388.00	£21.35	£1,409.35	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,409.35	921.00	22.91%	HIRES
Joy of Christmas	4th December	1	H	CTH	405	29	434	£1,477.00	£106.70	£1,583.70	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,583.70	921.00	47.12%	HIRES
Glous Youth Orchestra	5th December	1	H	CTH	266	27	293	£1,125.00	£49.58	£1,174.58	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,174.58	921.00	31.81%	HIRES
Cleeves School	7th December	1	H	CTH	800	0	800	£1,364.00	£68.73	£1,432.73	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,432.73	921.00	86.86%	HIRES
Howlers	8th December	1	H	PR	272	28	300	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	100.00%	HIRES
STAR	10th December	1	H	WV	250	0	250	£4,120.00	£21.43	£4,141.43	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,141.43	1,371.00	18.23%	HIRES
Charity Carol Concert	13th December	1	H	CTH	530	14	544	£1,068.00	£134.46	£1,202.46	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,202.46	921.00	59.07%	HIRES
Nelson Thorne	14th December	1	H					£285.00	£0.00	£285.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£285.00			HIRES CANCELLED
Jonny Copin	16th December	1	H	CTH	456	26	482	£1,489.00	£158.55	£1,647.55	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,647.55	921.00	52.33%	HIRES
Endsleigh Xmas Party	17th December	1	H	CTH	450	0	450	£1,840.00	£38.63	£1,878.63	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,878.63	921.00	48.86%	HIRES
Cheltenham Bach Choir	19th December	1	H	CTH	190	107	297	£1,166.00	£0.00	£1,166.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,166.00	921.00	32.25%	HIRES
New Years Spectacular	2nd January	1	H	CTH	550	37	587	£1,918.00	£0.00	£1,918.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,918.00	921.00	63.74%	HIRES
ICT	5th January	1	H	DR				£125.00	£0.00	£125.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£125.00	150.00		HIRES
Wedding ???	13th January	1	H	SG	0	0	0	£156.00	£0.00	£156.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£156.00	150.00		HIRES
Record Fair	15th January	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Leadership conference	21st January	1	H	PR	0	0	0	£357.00	£0.00	£357.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£357.00	300.00		HIRES CANCELLED
Bride & Groom Show	23rd January	1	H	WV				£2,230.00	£0.00	£2,230.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,230.00	1,371.00		HIRES
Howlers	25th January	1	H	PR	256	34	290	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	96.67%	HIRES
For Those about to Rock	28th January	1	H	CTH	373	6	379	£2,445.00	£163.00	£2,608.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,608.00	921.00	41.15%	HIRES
Science Spirituality	4th Feb	1	H	DR	0	0	0	£169.00	£0.00	£169.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£169.00	150.00		HIRES
First The Exchange	09th Feb	1	H	DR	0	0	0	£195.00	£0.00	£195.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£195.00	150.00		HIRES
Dance Festival	16th Feb	1	H	CTH	449	24	473	£1,223.00	£64.00	£1,287.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,287.00	921.00	51.36%	HIRES
Howlers	23rd Feb	1	H	PR	227	39	266	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	88.67%	HIRES
Connections	25th Feb	1	H	PR	95	0	95	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	31.67%	HIRES
Parallel Worlds	28th Feb	1	H	PR	0	0	0	£169.00	£0.00	£169.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£169.00	300.00		HIRES
First The Exchange	28th Feb	1	H	DR	0	0	0	£195.00	£0.00	£195.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£195.00	150.00		HIRES
Parisienne Party Night	5th March	1	H	CTH	190	0	190	£1,852.00	£0.00	£1,852.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,852.00	921.00		HIRES
Ceroc	7th March	1	H	CTH	121	0	121	£320.00	£0.00	£320.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£320.00	921.00	13.14%	HIRES
Young Enterprise	8th March	1	H	CTH	0	0	0	£1,090.00	£0.00	£1,090.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,090.00	921.00		HIRES
Feet First	9th March	1	H	PR	97	45	142	£718.00	£71.20	£789.20	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£789.20	300.00	47.33%	HIRES
Record Fair	12th March	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Ceroc	14th March	1	H	CTH	0	0	0	£320.00	£0.00	£320.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£320.00	921.00		HIRES
WI AGM	23rd March	1	H	CTH	950	0	950	£956.00	£81.63	£1,037.63	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,037.63	921.00	103.15%	HIRES
Howlers	23rd March	1	H	PR	166	23	189	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	63.00%	HIRES
Glous Youth Jazz	28th March	1	H	CTH	153	66	219	£760.00	£30.00	£790.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£790.00	921.00	23.78%	HIRES
Evening Of Clairvoyance	29th March	1	H	PR	153	2	155	£283.00	£0.00	£283.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£283.00	300.00	51.67%	HIRES
Poetry Festival	31st March	1	H	CTH	0	0	0	£484.00	£0.00	£484.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£484.00	921.00		HIRES

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PERFORMANCE YEAR		2010-2011		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hire Income	Other Income (Net)	Total Income	Artist Fees	Marketing / PR	Staff Costs	Equipment Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Joan Armatrading	01st April	1 MC	CTH		839	30	869	£21,266.00	£61.28	£21,327.28	£16,901.46	£0.00	£195.65	£0.00	£0.00	£689.86	£17,786.97	£3,540.31	921.00	94.35%	£15k first call them, £3k CTH then 80/20
Go West	08th April	1 MC	CTH		422	18	440	£8,072.00	£97.02	£8,169.02	£7,691.62	£0.00	£170.71	£130.00	£0.00	£584.49	£8,576.82	-£407.80	921.00	47.77%	£4k G, 2nd call £2k CBC then 80/20
Foster & Allen	22nd April	1 MC	CTH		328	35	363	£5,114.00	£42.55	£5,156.55	£6,000.00	£155.13	£114.87	£140.20	£0.00	£82.92	£6,493.12	-£1,336.57	921.00	39.41%	£6k G
Kate Rusby	23rd April	1 MC	CTH		595	28	623	£9,684.00	£102.13	£9,786.13	£7,361.67	£129.38	£187.38	£34.20	£0.00	£401.74	£8,114.37	£1,671.76	921.00	67.64%	80/20 less contras
Show of Hands	25th April	1 MC	CTH		404	12	416	£5,852.00	£40.40	£5,892.40	£4,441.31	£99.38	£218.98	£0.00	£0.00	£193.17	£4,952.84	£939.56	921.00	45.17%	80/20
Best Ever Musicals	27th May	1 MC	CTH		162	13	175	£2,097.00	£5.11	£2,102.11	£2,500.00	£249.76	£134.02	£540.00	£70.00	£160.85	£3,654.63	-£1,552.52	921.00	19.00%	£2.5K G vs 70/30
Alvin Stardust	1st June	1 MC	CTH		111	24	135	£1,826.00	£38.30	£1,864.30	£3,500.00	£198.75	£107.90	£140.00	£0.00	£180.54	£4,127.19	-£2,262.89	921.00	14.66%	£5k 1st Call (3.5K G) £1.5k CBC then 70/30
Billy Ocean	2nd June	1 MC	CTH		629	34	663	£13,557.00	£63.83	£13,620.83	£11,000.00	£99.38	£205.81	£130.00	£0.00	£838.12	£12,273.31	£1,347.52	921.00	71.99%	£11k G, 2nd C £2k CBC, vs 75/25
Jane McDonald	27th June	1 MC	CTH		582	46	628	£13,613.00	£38.30	£13,651.30	£11,017.34	£99.38	£157.20	£220.00	£0.00	£556.97	£12,050.89	£1,600.41	921.00	68.19%	85/15
The Drifters	12th September	1 MC	CTH		698	31	729	£11,627.39	£36.60	£11,663.99	£8,295.80	£0.00	£243.51	£246.80	£0.00	£459.49	£9,245.60	£2,418.39	921.00	79.15%	75/25
Beth Nielson Chapman	23rd September	1 MC	CTH		508	22	530	£9,597.45	£0.00	£9,597.45	£7,280.28	£55.92	£183.31	£0.00	£0.00	£393.18	£7,912.69	£1,684.76	921.00	57.55%	80/20
Richard Digance	30th September	1 MC	CTH		172	5	177	£1,747.68	£0.00	£1,747.68	£1,162.89	£125.50	£84.56	£150.00	£0.00	£33.97	£1,556.92	£190.76	921.00	19.22%	70/30
Blake	29th October	1 MC	CTH		348	29	377	£6,464.68	£71.49	£6,536.17	£4,098.60	£163.75	£124.44	£400.00	£0.00	£319.25	£5,106.04	£1,430.13	921.00	40.93%	4kG (2) 70/30
Born to Rock 'n' Roll	4th November	1 MC	CTH		575	47	622									£0.00	£0.00	921.00	67.54%		
Max Rhythm & Blues	5th November	1 MC	CTH		457	27	484	£8,858.72	£36.17	£8,894.89	£6,642.40	£0.00	£175.48	£0.00	£0.00	£469.05	£7,286.93	£1,607.96	921.00	52.55%	5.5(2)5.5 80/20
LMP	11th November	1 MC	CTH		475	31	506	£7,335.57	£215.60	£7,551.17	£6,000.00	£812.16	£121.25	£0.00	£110.00	£279.88	£7,323.29	£227.88	921.00	54.94%	6k(1.2)1 80/20
Sensational 60s	13th November	1 MC	CTH		470	30	500	£7,721.27	£36.60	£7,757.87	£5,899.96	£12.50	£188.53	£130.00	£0.00	£359.87	£6,590.86	£1,167.01	921.00	54.29%	5.5G vs 80/20
Paul Carrack	27th November	1 MC	CTH		659	18	677	£15,423.40	£85.11	£15,508.51	£11,727.81	£0.00	£181.71	£130.00	£0.00	£492.94	£12,532.46	£2,976.05	921.00	73.51%	80/20
Gervase Phinn	6th December	1 MC	CTH		608	26	634	£8,356.60	£45.11	£8,401.71	£6,541.82	£0.00	£166.93	£300.00	£0.00	£183.24	£7,191.99	£1,209.72	921.00	68.84%	80/20
Aled Jones	18th December	1 MC	CTH		747	57	804	£15,463.40	£29.79	£15,493.19	£12,500.00	£122.50	£176.78	£140.00	£70.00	£627.78	£13,637.66	£1,855.13	921.00	87.30%	12.5 (2.5)80/20
The Blues Band	9th Feb	1 MC	CTH		288	11	299	£4,242.18	£0.00	£4,242.18	£3,109.87	£55.00	£143.29	£130.00	£0.00	£302.18	£3,740.34	£501.84	921.00	32.46%	77.5/22.5
Joe Brown	6th March	1 MC	CTH		535	32	567	£10,019.19	£37.50	£10,056.69	£8,266.08	£0.00	£152.56	£0.00	£0.00	£198.00	£8,616.64	£1,440.05	921.00	61.56%	8.5(1.5)2 80/20
Solid Silver 60's	11th March	1 MC	CTH		383	29	412	£7,464.88	£100.00	£7,564.88	£6,177.97	£0.00	£209.56	£0.00	£0.00	£406.41	£6,793.94	£770.94	921.00	44.73%	85/15 cbc split capped at 1.5k
Folk Festival	11th - 13th Feb	3 MF	WV		1202	0	1202	£32,264.54	£6,296.67	£38,561.21	£16,650.00	£6,839.20	£1,178.18	£5,935.00	£0.00	£5,935.26	£36,535.64	£2,025.57	4,113.00	29.22%	IN House Promo
Circus of Horrors	4th March	1 O	CTH		445	90	535	£7,911.29	£62.50	£7,973.79	£6,231.23	£0.00	£138.80	£140.00	£0.00	£122.26	£6,632.29	£1,341.50	921.00	58.09%	80/20
Summer Ballroom Festival	6th - 8th August	1 OF	CTH		445	6	451	£9,242.55	£0.00	£9,242.55	£5,660.00	£913.50	£500.95	£0.00	£0.00	£1,151.24	£8,225.69	£1,016.86	921.00	48.97%	
Sally Morgan	19th May	1 P	CTH		846	24	870	£13,401.00	£91.91	£13,492.91	£10,513.00	£0.00	£197.10	£159.20	£0.00	£389.52	£11,258.82	£2,234.09	921.00	91.86%	80/20
Colin Fry	25th September	1 P	CTH		522	8	530	£8,612.38	£0.00	£8,612.38	£6,757.85	£0.00	£234.20	£340.00	£0.00	£165.07	£7,497.12	£1,115.26	921.00	57.55%	80/20
Tony Stockwell	2nd November	1 P	CTH		329	6	335	£5,134.72	£0.00	£5,134.72	£3,776.14	£188.15	£202.32	£200.00	£0.00	£106.03	£4,472.64	£662.08	921.00	36.37%	75/25
Sally Morgan	15th Feb	1 P	CTH		839	18	857	£14,353.10	£0.00	£14,353.10	£11,221.20	£0.00	£178.69	£156.00	£0.00	£430.61	£11,986.50	£2,366.60	921.00	93.05%	80/20
Superslam Wrestling	23rd October	1 SE	CTH		221	38	259	£2,365.96	£0.00	£2,365.96	£1,627.57	£0.00	£106.89	£0.00	£0.00	£34.84	£1,769.30	£596.66	921.00	28.12%	70/30
Tea Dance	26th April	1 T	CTH		81	2	83	£206.81	£0.00	£206.81	£140.00	£0.00	£0.00	£0.00	£0.00	£140.00	£280.00	-£73.19	921.00	9.01%	
Tea Dance	31st May	1 T	CTH		95	1	96	£242.55	£0.00	£242.55	£140.00	£0.00	£0.00	£0.00	£0.00	£150.14	£290.14	-£47.59	921.00	10.42%	
Tea Dance	21st June	1 T	CTH		98	2	100	£250.21	£0.00	£250.21	£140.00	£0.00	£0.00	£0.00	£0.00	£115.00	£255.00	-£4.79	921.00	10.86%	
Tea Dance	26th July	1 T	CTH		107	5	112	£273.19	£0.00	£273.19	£140.00	£0.00	£0.00	£0.00	£0.00	£129.16	£269.16	£4.03	921.00	12.16%	
Tea Dance	23rd August	1 T	CTH		94	2	96	£240.00	£0.00	£240.00	£140.00	£0.00	£0.00	£0.00	£0.00	£115.30	£255.30	-£15.30	921.00	10.42%	
Tea Dance	27th September	1 T	CTH		99	1	100	£252.77	£0.00	£252.77	£140.00	£0.00	£0.00	£0.00	£0.00	£115.00	£255.00	-£2.23	921.00	10.86%	
Tea Dance	25th October	1 T	CTH		123	2	125	£314.04	£0.00	£314.04	£140.00	£0.00	£0.00	£0.00	£0.00	£143.87	£283.87	£30.17	921.00	13.57%	
Tea Dance	22nd November	1 T	CTH		114	1	115	£291.08	£0.00	£291.08	£140.00	£0.00	£0.00	£0.00	£0.00	£140.07	£280.07	£11.01	921.00	12.49%	
Tea Dance	21st Feb	1 T	CTH		97	10	107	£283.92	£0.00	£283.92	£140.00	£0.00	£0.00	£0.00	£0.00	£111.55	£251.55	£32.37	921.00	11.62%	
Tea Dance	14th March	1 T	CTH		94	3	97	£274.17	£0.00	£274.17	£140.00	£0.00	£0.00	£0.00	£0.00	£110.00	£250.00	£24.17	921.00	10.53%	
Burt Bacarach	11th April	1 TB	CTH		88	31	119	£1,198.00	£0.00	£1,198.00	£2,900.00	£61.00	£109.20	£140.00	£70.00	£71.58	£3,351.78	-£2,153.78	921.00	12.92%	£2.9K Fee
Dolly Show	27th July	1 TB	CTH		274	32	306	£3,744.62	£0.00	£3,744.62	£2,850.68	£354.95	£127.76	£123.40	£0.00	£68.94	£3,525.73	£218.89	921.00	33.22%	80/20
Illegal Eagles	22nd October	1 TB	CTH		530	27	557	£8,701.28	£46.81	£8,748.09	£6,205.37	£0.00	£143.59	£334.60	£0.00	£366.42	£7,049.98	£1,698.11	921.00	60.48%	75/25
Mercury	19th Feb	1 TB	CTH		612	15	627	£7,350.03	£0.00	£7,350.03	£6,044.19	£36.00	£170.41	£350.00	£0.00	£236.02	£6,836.62	£513.41	921.00	68.08%	75/25
Steeleye Span	20th March	1 TB	CTH		453	18	471	£6,638.52	£45.83	£6,684.35	£5,022.63	£15.00	£165.62	£236.00	£0.00	£194.83	£5,634.08	£1,050.27	921.00	51.14%	80/20
Spirit of Pink Floyd	26th March	1 TB	CTH		477	59	536	£7,907.48	£0.00	£7,907.48	£5,981.62	£0.00	£232.02	£0.00	£0.00	£193.23	£6,406.87	£1,500.61	921.00	58.20%	80/20
Mugenkyo Taiko Drummers	21st October	1 WC	CTH		444	24	468	£6,392.34	£0.00	£6,392.34	£4,251.16	£138.50									

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PERFORMANCE YEAR		2011-2012		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hires Income	Other Income (Net)	Total Income	Artist Fees	Marketing / PR	Staff Costs	Equipment Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Spring Ball	16th April	1	B	CTH	142	0	142	£1,893.33	£588.97	£2,482.30	£1,350.00	£15.00	£218.27	£0.00	£0.00	£42.64	£1,625.91	£856.39	921.00	15.42%	In house promo
Christmas Ball	14th December	1	B	CTH	214	6	220	£2,905.83	£0.00	£2,905.83	£2,210.00	£0.00	£190.97	£61.64	£0.00	£187.86	£2,650.47	£255.36	921.00	23.89%	
Christmas Barn Dance	27th December	1	PY	CTH	353	9	362	£2,565.83	£0.00	£2,565.83	£700.00	£449.60	£186.44	£482.50	£0.00	£72.27	£1,890.81	£675.02	921.00	39.31%	
New Year's Eve	31st December	1	PY	CTH	594	24	618	£22,216.25	£131.67	£22,347.92	£3,500.00	£1,659.00	£871.90	£5,700.00	£0.00	£7,884.75	£19,615.65	£2,732.27	921.00	67.10%	
Spring Ball	31st March	1	B	CTH	154	4	158	£1,898.58	£0.00	£1,898.58	£1,150.00	£0.00	£153.75	£113.00	£0.00	£71.31	£1,488.06	£410.52	921.00	17.16%	
Tim Vine	7th April	1	C	CTH	918	17	935	£12,816.36	£0.00	£12,816.36	£10,036.68	£0.00	£154.76	£260.00	£0.00	£270.51	£10,721.95	£2,094.41	921.00	101.52%	80/20
Imran Yusuf	14th April	1	C	CTH	148	2	150	£1,489.36	£0.00	£1,489.36	£1,094.65	£0.00	£147.63	£120.00	£0.00	£29.81	£1,392.09	£97.27	921.00	16.29%	£850 vs 75/25
Andy Parsons	20th April	1	C	CTH	814	20	834	£10,213.39	£0.00	£10,213.39	£7,984.31	£0.00	£147.49	£250.00	£0.00	£233.00	£8,614.80	£1,598.59	921.00	90.55%	80/20
Greg Davies	19th May	1	C	CTH	834	9	843	£10,441.22	£0.00	£10,441.22	£8,185.19	£90.83	£141.99	£250.00	£0.00	£226.64	£8,894.65	£1,546.57	921.00	91.53%	£800 vs 80/20
Rob Rouse	20th June	1	C	PR	55	21	76	£550.00	£0.00	£550.00	£403.15	£90.82	£108.49	£120.00	£0.00	£12.47	£734.93	£-184.93	300.00	25.33%	75/25
Dylan Moran	13th July	1	C	CTH	921	11	932	£17,473.26	£0.00	£17,473.26	£13,701.93	£0.00	£144.01	£312.00	£0.00	£345.81	£14,503.75	£2,969.51	921.00	101.19%	80/20
Dom Joly	24th July	1	C	CTH	417	27	444	£6,781.09	£0.00	£6,781.09	£5,308.48	£0.00	£133.14	£130.00	£0.00	£241.49	£5,813.11	£967.98	921.00	48.21%	80/20
Alan Carr	17th August	1	C	CTH	905	14	919	£20,689.58	£0.00	£20,689.58	£16,237.07	£0.00	£188.98	£130.00	£0.00	£703.24	£17,259.29	£3,430.29	921.00	99.78%	80/20
Jimmy Carr	2nd October	1	C	CTH	918	8	926	£19,125.00	£180.90	£19,305.90	£15,189.75	£55.00	£213.79	£310.00	£0.00	£372.22	£16,140.76	£3,165.14	921.00	100.54%	81/19
Tony Hawks	18th October	1	C	CTH	144	13	157	£1,907.50	£14.17	£1,921.67	£1,396.62	£236.66	£106.41	£150.00	£0.00	£45.34	£1,935.03	£-13.36	921.00	17.05%	75/25
Joe Wilkinson	24th October	1	C	CTH	68	3	71	£728.33	£0.00	£728.33	£650.00	£145.83	£97.10	£120.00	£0.00	£18.67	£1,031.60	£-303.27	921.00	7.71%	£650 v 80/20
Dave Spikey	28th October	1	C	CTH	372	34	406	£5,270.00	£0.00	£5,270.00	£4,092.56	£145.83	£132.71	£120.00	£0.00	£257.95	£4,749.05	£520.95	921.00	44.08%	80/20
Milton Jones	2nd November	1	C	CTH	916	12	928	£13,358.33	£0.00	£13,358.33	£10,424.37	£55.00	£150.51	£162.00	£0.00	£381.00	£11,172.88	£2,185.45	921.00	100.76%	80/(20)
Jerry Sadowitz	12th November	1	C	CTH	264	20	284	£3,950.00	£0.00	£3,950.00	£3,101.90	£0.00	£124.61	£250.00	£0.00	£72.63	£3,549.14	£400.86	921.00	30.84%	80/(20)
Ed Bryne	17th November	1	C	CTH	915	8	923	£15,233.33	£0.00	£15,233.33	£11,936.36	£0.00	£169.52	£120.00	£0.00	£442.98	£12,668.86	£2,564.47	921.00	100.22%	80/20
Sarah Millican	18th November	1	C	CTH	951	8	959	£15,850.00	£0.00	£15,850.00	£12,873.75	£0.00	£169.28	£120.00	£0.00	£245.46	£13,408.49	£2,441.51	921.00	104.13%	80/(20)
Comedy Festival Finale	19th November	1	C	CTH	663	59	722	£9,668.75	£0.00	£9,668.75	£7,569.47	£0.00	£237.90	£0.00	£0.00	£206.91	£8,014.28	£1,654.47	921.00	78.39%	80/(20)
Dave Gorman	20th November	1	C	CTH	911	15	926	£15,183.33	£82.50	£15,265.83	£11,930.16	£55.00	£198.98	£250.00	£0.00	£270.63	£12,704.77	£2,561.06	921.00	100.54%	£6k V 80/20
Daniel Sloss	21st November	1	C	PR	137	9	146	£1,439.15	£0.00	£1,439.15	£1,128.01	£181.65	£85.61	£120.00	£0.00	£29.14	£1,544.41	£-105.26	921.00	#DIV/0!	80/20
Jethro	18th December	1	C	CTH	912	9	921	£14,195.83	£8.33	£14,204.16	£10,387.82	£0.00	£158.36	£140.00	£0.00	£326.43	£11,012.61	£3,191.55	921.00	100.00%	75/25
Richard Herring	20th January	1	C	CTH	236	5	241	£1,950.00	£0.00	£1,950.00	£1,969.86	£90.83	£100.34	£130.00	£0.00	£65.19	£2,356.22	£-406.22	921.00	26.17%	1k vs 75/25
Omd Djilili	27th January	1	C	CTH	865	18	883	£13,655.83	£16.67	£13,672.50	£1,071.71	£0.00	£143.79	£290.00	£0.00	£310.69	£1,816.19	£11,856.31	921.00	95.87%	80/20
Patrick Monahan	9th February	1	C	CTH	110	4	114	£1,375.00	£0.00	£1,375.00	£1,077.91	£123.33	£93.87	£130.00	£0.00	£27.61	£1,452.72	£-77.72	921.00	12.38%	80/20
R D Hunter	16th February	1	C	CTH	925	3	928	£15,416.67	£0.00	£15,416.67	£12,042.52	£0.00	£161.76	£260.00	£0.00	£363.52	£12,827.80	£2,588.87	921.00	100.76%	80/20
Stewart Lee	25th February	1	C	CTH	914	17	931	£13,329.17	£62.50	£13,391.67	£10,430.46	£20.00	£260.23	£260.00	£0.00	£291.09	£11,261.78	£2,129.89	921.00	101.09%	80/20
Rhod Gilbert	26th February	1	C	PR	297	2	299	£3,712.50	£0.00	£3,712.50	£2,894.21	£0.00	£124.61	£130.00	£0.00	£94.74	£3,243.56	£468.94	921.00	32.46%	80/20
Russell Kane	29th February	1	C	CTH	900	9	909	£13,125.00	£13.75	£13,138.75	£10,310.42	£20.00	£184.17	£130.00	£0.00	£236.98	£10,881.57	£2,257.18	921.00	98.70%	1 v 80/20
Tim Vine	5th March	1	C	CTH	218	9	227	£3,881.67	£0.00	£3,881.67	£3,035.92	£0.00	£108.43	£130.00	£0.00	£66.77	£3,361.12	£520.55	921.00	24.65%	80/20
Jimeoin	20th March	1	C	CTH	264	6	270	£3,190.00	£0.00	£3,190.00	£2,495.54	£0.00	£126.23	£260.00	£0.00	£70.58	£2,952.35	£237.65	921.00	29.32%	80/20
Roy "Chubby" Brown	30th March	1	C	CTH	575	11	586	£9,748.33	£20.83	£9,769.16	£7,623.97	£0.00	£119.76	£0.00	£0.00	£369.63	£8,113.36	£1,655.80	921.00	63.63%	80/20
CBSO	5th April	1	CL	CTH	548	33	581	£8,800.44	£279.10	£9,079.54	£8,235.93	£779.94	£111.82	£0.00	£70.00	£421.09	£9,618.78	£-539.24	921.00	63.08%	£8240 them, £1.2K CBC,85/15
Lunchtime Recital	12th April	1	CL	CTH	46	0	46	£151.42	£0.00	£151.42	£75.00	£0.00	£0.00	£0.00	£8.41	£83.41	£68.01	921.00	4.99%	fee	
Lunchtime Recital	19th April	1	CL	CTH	92	4	96	£302.83	£0.00	£302.83	£125.00	£15.00	£0.00	£0.00	£2.33	£142.33	£160.50	921.00	10.42%	fee	
BBC NOW	21st April	1	CL	CTH	437	30	467	£6,618.25	£226.60	£6,844.85	£6,166.60	£779.94	£92.96	£0.00	£0.00	£372.98	£7,412.48	£-567.63	921.00	50.71%	£7000, £1.5K CBC, £1k, 90/10
Philharmonia	25th May	1	CL	CTH	754	39	793	£12,878.82	£350.05	£13,228.87	£11,005.60	£899.32	£120.66	£0.00	£0.00	£498.32	£12,523.90	£704.97	921.00	86.10%	£9750 them, £1.3K CBC, 80/20
Lunchtime Recital	13th September	1	CL	CTH	100	3	103	£329.10	£0.00	£329.10	£270.00	£72.40	£0.00	£0.00	£0.00	£21.37	£363.77	£-34.67	921.00	11.18%	
BBC NOW	17th September	1	CL	CTH	586	34	620	£10,129.58	£356.00	£10,485.58	£7,968.21	£813.39	£178.69	£0.00	£0.00	£462.40	£9,422.69	£1,062.89	921.00	67.32%	7(1.5) 1 90/(10)
Lunchtime Recital	20th September	1	CL	CTH	87	4	91	£286.38	£0.00	£286.38	£150.00	£42.40	£0.00	£0.00	£0.00	£9.75	£202.15	£84.23	921.00	9.88%	
Lunchtime Recital	25th October	1	CL	CTH	93	4	97	£292.96	£0.00	£292.96	£100.00	£42.40	£0.00	£0.00	£70.00	£10.90	£223.30	£69.66	921.00	10.53%	
Lunchtime Recital	1st November	1	CL	CTH	126	3	129	£414.75	£0.00	£414.75	£175.00	£42.40	£0.00	£0.00	£0.00	£0.64	£218.04	£196.71	921.00	14.01%	
BSO	4th November	1	CL	CTH	731	36	767	£12,998.75	£447.90	£13,446.65	£10,987.88	£772.61	£123.00	£0.00	£0.00	£430.94	£12,314.43	£1,132.22	921.00	83.28%	7(1)1.5(500) 90/(10)
Lunchtime Recital	8th November	1	CL	CTH	106	2	108	£348.92	£0.00	£348.92	£200.00	£42.40	£0.00	£0.00	£15.03	£257.43	£91.49	921.00	11.73%		
Lunchtime Recital	15th November	1	CL	CTH	70	5	75	£230.42	£0.00	£230.42	£150.00	£42.40	£0.00	£0.00	£0.00						

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PERFORMANCE YEAR		2011-2012		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hires Income	Other Income (Net)	Total Income	Artist Fees	Marketing / PR	Staff Costs	Equipment Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Brookfield Spring Concert	3rd April	1	H	CTH	253	9	262	£884.00	£36.85	£920.85	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£920.85	921.00	28.45%	HIRES
The Journey	4th April	1	H	DR	0	0	0	£236.00	£0.00	£236.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£236.00	150.00		HIRES
Cheltenham Bach Choir	09th April	1	H	CTH	172	91	263	£1,363.00	£119.54	£1,482.54	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,482.54	921.00	28.56%	HIRES
Art Gallery & Museum	11th April	1	H	DR	0	0	0	£168.00	£0.00	£168.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£168.00	150.00		HIRES
Shyre Rock Band 1	12th April	1	H	CTH	338	6	344	£1,783.00	£60.00	£1,843.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,843.00	921.00	37.35%	HIRES
Howlers	13th April	1	H	PR	167	33	200	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	66.67%	HIRES
Cheltenham Civic Awards	14th April	1	H	DR	0	0	0	£156.00	£0.00	£156.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£156.00	150.00		HIRES
Connections	15th April	1	H	PR	97	50	147	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	49.00%	HIRES
Jazz Festival	27th Apr - 2nd M	6	H	WV	0	0	0	£13,759.00	£0.00	£13,759.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£13,759.00	8,226.00		HIRES
University Sports Awards	3rd May	1	H	WV	0	0	0	£3,920.00	£33.51	£3,953.51	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,953.51	1,371.00		HIRES
Festival of Performing Arts	4th-15th May	12	H	WV	0	0	0	£29,760.00	£0.00	£29,760.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£29,760.00	16,452.00		HIRES
Mayor Making	16th May	1	H	CTH	0	0	0	£1,414.00	£0.00	£1,414.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,414.00	921.00		HIRES
Cheltenham Youth Football League	17th May	1	H	PR	0	0	0	£620.00	£0.00	£620.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£620.00	300.00		HIRES
Southside FC Awards	20th May	1	H	CTH	600	0	600	£2,016.00	£53.67	£2,069.67	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,069.67	921.00	65.15%	HIRES
Cotswold Male Voice Choir	21st May	1	H	CTH	334	30	364	£1,669.00	£86.67	£1,755.67	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,755.67	921.00	39.52%	HIRES
Record Fair	21st May	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Glouster School Concerts	23-24th May	2	H	CTH	600	0	600	£1,500.00	£107.34	£1,607.34	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,607.34	1,842.00	32.57%	HIRES
Howlers	26th May	1	H	PR	0	0	0	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00		HIRES
Medicine Man Revealed	3rd June	1	H	DR	0	0	0	£218.00	£0.00	£218.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£218.00	150.00		HIRES
Science Festival	7th-12th June	6	H	WV	0	0	0	£13,759.00	£0.00	£13,759.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£13,759.00	8,226.00		HIRES
Howlers	16th June	1	H	PR	103	24	127	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	42.33%	HIRES
Ukelele Orchestra	18th June	1	H	CTH	400	0	400	£2,984.00	£35.75	£3,019.75	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£3,019.75	921.00	43.43%	HIRES
Peninsula	19th June	1	H	CTH	44	0	44	£1,395.00	£21.35	£1,416.35	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,416.35	921.00	4.78%	HIRES
Planning CBC	21st June	1	H	DR	0	0	0	£266.00	£0.00	£266.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£266.00	150.00	0.00%	HIRES
Porritt on population	21st June	1	H	PR	0	0	0	£272.00	£0.00	£272.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£272.00	300.00	0.00%	HIRES
Ciroc	22nd June	1	H	CTH	115	0	115	£250.00	£5.66	£255.66	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£255.66	921.00	12.49%	HIRES
Making Music Live	23rd June	1	H	CTH	96	21	117	£847.00	£30.00	£877.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£877.00	921.00	12.70%	HIRES
Avalon Staff Briefing	23rd June	1	H	DR	0	0	0	£210.00	£0.00	£210.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£210.00	150.00		HIRES
Uk to Beijing by bike	24th June	1	H	PR	48	18	66	£245.00	£0.00	£245.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£245.00	300.00	22.00%	HIRES
Glouc College CANCELLED	25th June	1	H	CTH	0	0	0	£2,517.00	£0.00	£2,517.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,517.00	921.00	0.00%	HIRE CANCELLED
Youth Makes Music 2pm	26th-28th June	3	H	CTH	737	152	889	£5,492.00	£108.20	£5,600.20	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£5,600.20	2,763.00	32.18%	HIRES
Cheltenham College Concert	30th June	1	H	CTH	200	0	200	£984.00	£17.83	£1,001.83	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,001.83	921.00	21.72%	HIRES
Music Festival	1st-10th July	10	H	WV	0	0	0	£22,931.60	£0.00	£22,931.60	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£22,931.60	13,710.00		HIRES
ATPI	13th July	1	H	DR	0	0	0	£280.00	£0.00	£280.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£280.00	150.00	0.00%	HIRES
Record Fair	16th July	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Howlers	20th July	1	H	PR	169	22	191	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	63.67%	HIRES
Howlers	21st July	1	H	PR	266	22	288	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	96.00%	HIRES
Connections	22nd July	1	H	PR	64	29	93	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	31.00%	HIRES
The Horse Boy	29th July	1	H	DR	0	0	0	£255.00	£0.00	£255.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£255.00	150.00		HIRES
Strictly Ceroc Summer Switch Ball	30th July	1	H	CTH	240	0	240	£780.00	£22.31	£802.31	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£802.31	921.00	26.06%	HIRES
Gypsy Fire	10th September	1	H	PR	156	52	208	£416.00	£50.70	£466.70	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£466.70	921.00	22.58%	HIRES
Music Festival	11th September	1	H	CTH	0	0	0	£2,293.16	£0.00	£2,293.16	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,293.16	921.00		HIRES
Cheltenham Cantaline	18th September	1	H	CTH	221	20	241	£1,088.00	£78.04	£1,086.04	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,086.04	921.00	26.17%	HIRES
Howlers	21st September	1	H	PR	151	39	190	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	63.33%	HIRES
Record Fair	24th September	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Bride & Groom	25th September	1	H	WV	0	0	0	£2,165.00	£0.00	£2,165.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,165.00	1,371.00		HIRES
Isbourne Holistic	26th September	1	H	DR	0	0	0	£168.00	£0.00	£168.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£168.00	150.00		HIRES
Council	27th September	1	H	PR	0	0	0	£286.00	£0.00	£286.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£286.00	300.00		HIRES
Ukelele Orchestra	29th September	1	H	CTH	700	0	700	£1,245.00	£64.58	£1,309.58	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,309.58	921.00	76.00%	HIRES
Literature Festival	3rd-17th October	15	H	WV	0	0	0	£34,397.40	£0.00	£34,397.40	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£34,397.40	20,565.00		HIRES
Fight for Life Wrestling	22nd October	1	H	CTH	92	68	160	£1,168.00	£4.00	£1,172.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,172.00	921.00	17.37%	HIRES
Howlers	26th October	1	H	PR	141	54	195	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	65.00%	HIRES
Connections	28th October	1	H	PR	98	42	140	£0.00	£0.00												

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PERFORMANCE YEAR		2011-2012		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hires Income	Other Income (Net)	Total Income	Artist Fees	Marketing / PR	Staff Costs	Equipment Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Council	23rd November	1	H	DR	0	0	0	£140.00	£0.00	£140.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£140.00	150.00		HIRES
Glous College Concert	25th November	1	H	PR	0	0	0	£255.00	£0.00	£255.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£255.00	300.00		HIRES
OAP Tea Party	28th November	1	H	CTH	0	0	0	£904.00	£0.00	£904.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£904.00	921.00		HIRES
Royal Marines	29th November	1	H	CTH	784	39	823	£1,090.00	£0.00	£1,090.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,090.00	921.00	89.36%	HIRES
Seth Lakeman	2nd December	1	H	CTH	802	13	815	£1,250.00	£361.20	£1,611.20	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,611.20	921.00	88.49%	HIRES
The Joy of Christmas	3rd December	1	H	CTH	363	39	402	£1,740.00	£147.96	£1,887.96	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,887.96	921.00	43.65%	HIRES
Cleeves School Concert	6th December	1	H	CTH	800	0	800	£1,576.00	£73.82	£1,649.82	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,649.82	921.00	86.86%	HIRES
WI Carol Concert	7th December	1	H	CTH	900	0	900	£2,052.00	£83.06	£2,135.06	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,135.06	921.00	97.72%	HIRES
Howlers	08th December	1	H	PR	181	34	215	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	71.67%	HIRES
Cheltenham Camera Club	08th December	1	H	DR	0	0	0	£210.00	£0.00	£210.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£210.00	150.00	0.00%	HIRES
Cheltenham Bach Choir	10th December	1	H	CTH	310	106	416	£1,687.00	£228.50	£1,915.50	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,915.50	921.00	45.17%	HIRES
Glous Youth Orchestra	11th December	1	H	CTH	274	44	318	£1,378.00	£88.40	£1,466.40	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,466.40	921.00	34.53%	HIRES
Rotary Carol Concert	13th December	1	H	CTH	846	18	864	£1,272.00	£162.55	£1,434.55	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,434.55	921.00	93.81%	HIRES
All on a Winters night	15th December	1	H	CTH	490	24	514	£1,748.00	£163.30	£1,911.30	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,911.30	921.00	55.81%	HIRES
STAR	16th December	1	H	WV	250	0	250	£4,500.00	£23.00	£4,523.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,523.00	1,371.00	18.23%	HIRES
New Year Viennese	2nd January	1	H	CTH	544	50	594	£1,974.00	£0.00	£1,974.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,974.00	921.00	64.50%	HIRES
Record Fair	14th January	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Yoga	16th January	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Dean Close Choral Concerts	22nd January	1	H	CTH	80	277	357	£1,687.00	£0.00	£1,687.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,687.00	921.00		HIRES
Yoga	23rd January	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Yoga	24th January	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Howlers	25th January	1	H	PR	274	26	300	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	100.00%	HIRES
Kohlermira	25th January	1	H	CTH	0	0	0	£1,625.00	£0.00	£1,625.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,625.00	921.00		HIRES
Bride & Groom	29th January	1	H	WV	612	0	612	£2,243.00	£0.00	£2,243.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,243.00	1,371.00	44.64%	HIRES
Yoga	30th January	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Yoga	31st January	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Mayors Charity Appeal concert	4th February	1	H	CTH	190	11	201	£1,416.00	£132.80	£1,548.80	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,548.80	921.00	21.82%	HIRES
Isbourne	6th February	1	H	DR	0	0	0	£210.00	£0.00	£210.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£210.00	150.00		HIRES
Yoga	6th February	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Yoga	7th February	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Adam Khan Percussion	15th February	1	H	PR	35	0	35	£420.00	£33.00	£453.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£453.00	300.00	11.67%	HIRES
Yoga	20th February	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Yoga	21st February	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Howlers	22nd February	1	H	PR	175	30	205	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	68.33%	HIRES
Connections	24th February	1	H	PR	73	30	103	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	300.00	34.33%	HIRES
Vintage Fashion fair	25th February	1	H	PR	0	0	0	£640.00	£59.50	£699.50	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£699.50	300.00		HIRES
Cory Band	26th February	1	H	CTH	304	7	311	£882.00	£81.30	£963.30	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£963.30	921.00	33.77%	HIRES
Yoga	27th February	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Yoga	28th February	1	H	DR	0	0	0	£80.00	£0.00	£80.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£80.00	150.00		HIRES
Songs of Leonard Cohen	1st March	1	H	PR	61	0	61	£316.00	£33.00	£349.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£349.00	300.00	20.33%	HIRES
Artistes International CANCELLED	7th March	1	H	CTH	0	0	0	£1,624.00	£0.00	£1,624.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,624.00	921.00		HIRES CANCELLED
Young Enterprise Trade Show	8th March	1	H	CTH	0	0	0	£1,090.00	£0.00	£1,090.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,090.00	921.00		HIRES
Youth Makes Music	18-19th March	2	H	CTH	1177	114	1291	£4,023.00	£172.90	£4,195.90	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£4,195.90	1,842.00	70.09%	HIRES
Feet First	21st March	1	H	CTH	454	0	454	£954.00	£82.80	£1,036.80	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,036.80	921.00	49.29%	HIRES
Russian Spectacular	22nd March	1	H	CTH	259	152	411	£1,029.00	£116.94	£1,145.94	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,145.94	921.00	44.63%	HIRES
Red Carpet Fashion Show	23rd March	1	H	CTH	0	0	0	£2,952.00	£14.47	£2,966.47	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,966.47	921.00		HIRES
Record Fair	24th March	1	H	PR	0	0	0	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£500.00	300.00		HIRES
Ciroc	24th March	1	H	CTH	292	0	292	£780.00	£27.62	£807.62	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£807.62	921.00	31.70%	HIRES
Oxford Philharmonica	25th March	1	H	CTH	196	38	234	£1,838.00	£178.88	£2,016.88	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£2,016.88	921.00	25.41%	HIRES
Evening of Clairvoyance	27th March	1	H	PR	159	2	161	£303.00	£0.00	£303.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£303.00	300.00	53.67%	HIRES
Howlers	28th March	1	H	PR	157	33	190	£200.00	£0.00	£200.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£200.00	300.00	63.33%	HIRES
WI AGM	28th March	1	H	CTH	0	0	0	£1,068.00	£0.00	£1,068.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£1,068.00	921.00	0.00%	HIRES
Patel Wedding	31st March	1	H	DR	0	0	0	£375.00	£0.00	£375.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£375.00	150.00	0.00%	HIRES

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PERFORMANCE YEAR		2011-2012		Attendance figures			INCOME			Expenditure						P&L	Event Performance		Deal / Contract		
Show / Event	Date	No. Of Perfs	Genre	Venue	Adults	Comps	Total Attendance	Net Tkt / Hires Income	Other Income (Net)	Total Income	Artist Fees	Marketing / PR	Staff Costs	Equipment Hires	Piano Tuner / Hire	Other Costs	Total Expenditure	P&L	Capacity	% Sold	Deal Notes
Katy Ashworth	10th September	1	K	CTH	486	15	501	£2,617.08	£0.00	£2,617.08	£2,000.00	£612.99	£184.76	£320.00	£0.00	£76.56	£3,194.31	-£577.23	921.00	54.40%	£2k G (1) 75/(25)
High School Rocks	23rd October	1	K	CTH	322	27	349	£3,881.25	£47.50	£3,928.75	£2,948.01	£170.83	£128.82	£130.00	£0.00	£279.80	£3,657.46	£271.29	921.00	37.89%	80/20
Chas & Dave	2nd April	1	MC	CTH	466	11	477	£8,796.14	£37.50	£8,833.64	£6,697.48	£36.00	£129.06	£140.00	£0.00	£160.41	£7,162.95	£1,670.69	921.00	51.79%	80/20
Orchestra Buena Vista	6th April	1	MC	CTH	552	29	581	£14,656.52	£0.00	£14,656.52	£11,847.59	£162.25	£138.79	£230.00	£110.00	£441.09	£12,929.72	£1,726.80	921.00	63.08%	85/15 CBC cap @£2.5K
Dennis Locourriere	23rd April	1	MC	CTH	203	5	208	£3,389.01	£0.00	£3,389.01	£3,000.00	£0.00	£145.03	£250.00	£0.00	£267.94	£3,662.97	-£273.96	921.00	22.58%	£3k G vs 75/25
Tony Christie	18th May	1	MC	CTH	285	27	312	£4,734.04	£43.75	£4,777.79	£6,500.00	£236.66	£137.21	£130.00	£0.00	£400.59	£7,404.46	-£2,626.67	921.00	33.88%	£6.5K G 1st £3k CBC, then 75/25
Loudon Wainwright 3rd	22nd May	1	MC	CTH	379	15	394	£7,152.13	£125.83	£7,277.96	£8,100.00	£181.66	£144.88	£250.00	£0.00	£233.64	£8,910.18	-£1,632.22	921.00	42.78%	£8k G vs 80/20
The Eva Cassidy Show	20th September	1	MC	CTH	411	26	437	£7,192.50	£0.00	£7,192.50	£6,586.96	£502.01	£148.37	£0.00	£0.00	£154.64	£7,391.98	-£199.48	921.00	47.45%	
Jenna Munroe	21st September	1	MC	CTH	36	30	66	£700.00	£0.00	£700.00	£466.72	£90.83	£0.00	£0.00	£70.00	£12.26	£639.81	£60.19	921.00	7.17%	70/30
The Johnny Cash Story	23rd September	1	MC	CTH	256	27	283	£3,373.33	£0.00	£3,373.33	£2,552.46	£181.66	£125.88	£130.00	£0.00	£81.56	£3,071.56	£301.77	921.00	30.73%	80/20
The Manfreds	28th September	1	MC	CTH	335	29	364	£5,425.42	£30.00	£5,455.42	£4,250.00	£342.53	£173.89	£130.00	£0.00	£360.40	£5,256.82	£198.60	921.00	39.52%	£4,250 G (2) 80/(20)
Fascinating Aida	1st October	1	MC	CTH	842	11	853	£13,659.17	£62.50	£13,721.67	£9,695.86	£22.00	£202.38	£130.00	£0.00	£417.58	£10,467.82	£3,253.85	921.00	92.62%	1st call £3.5k v 80/20
Sixties Gold	20th October	1	MC	CTH	701	51	752	£14,982.08	£41.67	£15,023.75	£12,116.06	£236.66	£163.46	£130.00	£0.00	£382.43	£13,028.61	£1,995.14	921.00	81.65%	85/15
Spiers & Boden	30th October	1	MC	CTH	266	5	271	£3,103.33	£50.00	£3,153.33	£1,833.50	£0.00	£115.07	£0.00	£0.00	£225.68	£2,174.25	£979.08	921.00	29.42%	£1,350 G (850) 80/(20)
Walsh & Pound	14th November	1	MC	CTH	75	0	75	£750.00	£0.00	£750.00	£400.00	£178.33	£128.17	£140.00	£0.00	£68.09	£914.59	-£164.59	921.00	8.14%	400G vs 70/(30)
Fisherman's Friend	22nd November	1	MC	CTH	879	15	894	£13,810.40	£75.00	£13,885.40	£10,463.93	£209.16	£197.76	£12.00	£0.00	£316.20	£11,199.05	£2,686.35	921.00	97.07%	80/20
The Drifters	24th November	1	MC	CTH	414	20	434	£8,504.17	£30.00	£8,534.17	£6,489.45	£333.70	£145.65	£61.40	£0.00	£392.88	£7,423.08	£1,111.09	921.00	47.12%	80/20
Paul Carrack	30th November	1	MC	CTH	539	22	561	£12,801.25	£50.00	£12,851.25	£9,744.81	£181.66	£121.38	£106.90	£0.00	£448.21	£10,602.96	£2,248.29	921.00	60.91%	80/20
The Sensational Sixties	1st December	1	MC	CTH	438	29	467	£8,449.17	£33.00	£8,482.17	£6,500.00	£181.65	£166.69	£130.00	£0.00	£421.55	£7,399.89	£1,082.28	921.00	50.71%	6.5 vs 80/20
Albion Christmas	9th December	1	MC	CTH	185	11	196	£2,158.33	£41.67	£2,200.00	£1,500.00	£0.00	£105.19	£0.00	£0.00	£75.79	£1,680.98	£519.02	921.00	21.28%	1.5 k fee
80s Mania	19th December	1	MC	CTH	277	30	307	£4,327.50	£0.00	£4,327.50	£3,084.36	£120.96	£155.61	£0.00	£0.00	£32.20	£3,393.13	£934.37	921.00	33.33%	75/25
Belshazzar's Feast	20th December	1	MC	CTH	658	14	672	£1,758.33	£0.00	£1,758.33	£1,035.04	£0.00	£113.29	£170.00	£0.00	£38.86	£1,357.19	£401.14	921.00	72.96%	£820 G csts deducted then 75/25
That'll be the Day	21st December	1	MC	CTH	586	37	623	£10,837.50	£62.50	£10,900.00	£7,990.70	£133.46	£163.70	£850.00	£0.00	£571.79	£9,709.65	£1,190.35	921.00	67.64%	77.5/22.5
The Classic Rock Show	13th January	1	MC	CTH	426	47	473	£8,043.33	£16.67	£8,060.00	£7,642.93	£20.00	£228.35	£0.00	£0.00	£8,278.38	-£218.38	921.00	51.36%	8(1.5)3 80/20	
The Soldiers	24th January	1	MC	CTH	353	18	371	£7,345.83	£16.67	£7,362.50	£8,500.00	£223.83	£214.43	£278.00	£0.00	£175.17	£9,391.43	-£2,028.93	921.00	40.28%	8.5(2.5) 75/25
The Dubliners	9th March	1	MC	CTH	910	16	926	£18,941.67	£66.67	£19,008.34	£14,394.24	£0.00	£213.22	£140.00	£0.00	£380.62	£15,128.08	£3,880.26	921.00	100.54%	80/20
Roddy Woomble	11th March	1	MC	CTH	166	2	168	£1,936.67	£0.00	£1,936.67	£1,250.00	£0.00	£103.49	£195.00	£0.00	£199.57	£1,768.06	£168.61	921.00	18.24%	1,250 G (900) 80/20
Folk Festival	10th - 12th Feb	3	MF	WV	1126	0	1126	£30,469.99	£7,985.68	£38,455.67	£17,500.00	£6,415.51	£1,163.28	£4,420.00	£0.00	£6,925.67	£36,424.46	£2,031.21	4,113.00	27.38%	In house promo
Puppetry	21st October	1	O	CTH	566	29	595	£8,585.00	£32.50	£8,617.50	£6,629.95	£236.66	£163.46	£290.00	£0.00	£220.47	£7,540.54	£1,076.96	921.00	64.60%	80/20
Circus of Horrors	17th February	1	O	CTH	347	72	419	£6,345.83	£55.00	£6,400.83	£4,994.87	£12.50	£188.30	£130.00	£0.00	£102.24	£5,427.91	£972.92	921.00	45.49%	80/20
Summer Ballroom Festival	5th -7th August	3	OF	CTH	385	0	385	£7,966.66	£39.96	£8,006.62	£5,930.00	£831.91	£491.95	£48.00	£0.00	£832.37	£8,134.23	-£127.61	2,763.00	13.93%	In house promo
Gordon Smith	14th June	1	P	CTH	366	13	379	£6,104.61	£0.00	£6,104.61	£4,483.66	£90.83	£148.80	£250.00	£0.00	£126.40	£5,099.69	£1,004.92	921.00	41.15%	75/25
Colin Fry	30th September	1	P	CTH	499	15	514	£8,285.83	£0.00	£8,285.83	£6,513.98	£90.83	£173.90	£235.00	£0.00	£143.36	£7,157.07	£1,128.76	921.00	55.81%	80/20
Sally Morgan	4th December	1	P	CTH	870	8	878	£16,897.50	£41.67	£16,939.17	£13,275.26	£0.00	£257.40	£4.80	£0.00	£407.43	£13,944.89	£2,994.28	921.00	95.33%	80/20
Wrestling	19th February	1	SE	CTH	300	15	315	£3,197.92	£40.00	£3,237.92	£2,194.82	£0.00	£169.60	£0.00	£0.00	£55.11	£2,419.53	£818.39	921.00	34.20%	70/30
Gyles Brandreth	26th November	1	SW	CTH	239	7	246	£3,170.00	£20.83	£3,190.83	£2,352.47	£342.44	£118.63	£106.00	£0.00	£79.10	£2,998.64	£192.19	921.00	26.71%	1.5 vs 80/20
Tea Dance	11th April	1	T	CTH	88	4	92	£256.67	£0.00	£256.67	£140.00	£0.00	£0.00	£0.00	£0.00	£140.00	£116.67	921.00	9.99%	fee	
Tea Dance	20th June	1	T	CTH	103	1	104	£300.42	£0.00	£300.42	£140.00	£0.00	£0.00	£0.00	£0.00	£120.30	£260.30	£40.12	921.00	11.29%	fee
Tea Dance	11th July	1	T	CTH	106	0	106	£309.17	£0.00	£309.17	£140.00	£0.00	£0.00	£0.00	£0.00	£121.90	£261.90	£47.27	921.00	11.51%	fee
Tea Dance	1st August	1	T	CTH	98	4	102	£285.83	£0.00	£285.83	£140.00	£0.00	£0.00	£0.00	£0.00	£117.64	£257.64	£28.19	921.00	11.07%	fee
Tea Dance	5th September	1	T	CTH	105	7	112	£306.25	£0.00	£306.25	£140.00	£0.00	£0.00	£0.00	£0.00	£128.80	£268.80	£37.45	921.00	12.16%	fee
Tea Dance	26th September	1	T	CTH	110	2	112	£320.83	£0.00	£320.83	£140.00	£0.00	£0.00	£0.00	£0.00	£129.29	£269.29	£51.54	921.00	12.16%	fee
Tea Dance	24th October	1	T	CTH	111	5	116	£323.75	£0.00	£323.75	£140.00	£0.00	£0.00	£0.00	£0.00	£133.81	£273.81	£49.94	921.00	12.60%	fee
Tea Dance	21st November	1	T	CTH	95	1	96	£277.08	£0.00	£277.08	£140.00	£0.00	£0.00	£0.00	£0.00	£110.40	£250.40	£26.68	921.00	10.42%	fee
Christmas Tea Dance	5th December	1	T	CTH	125	1	126	£364.58	£0.00	£364.58	£140.00	£0.00	£0.00	£0.00	£137.96	£0.00	£277.96	£86.62	921.00	13.68%	fee
Tea Dance	23rd January	1	T	CTH	127	6	133	£370.42	£0.00	£370.42	£140.00	£69.00	£0.00	£0.00	£0.00	£153.88	£362.88	£7.54	921.00	14.44%	fee
Tea Dance	20th February	1	T	CTH	104	0	104	£303.33	£0.00	£303.33	£140.00	£69.00	£0.00	£0.00	£0.00	£126.50	£335.50	-£32.17	921.00	11.29%	fee
Tea Dance	12th March	1	T	CTH	109	5	114	£317.92	£0.00	£317.92											

AGENDA

12087-CHELTENHAM TOWN HALL

CHELTENHAM FESTIVAL - STAKEHOLDER WORKSHOP

THURSDAY 28TH FEB 2013, 10:30AM

INVITEES

NAME	INITIALS	COMPANY	ROLE
Chris Foster	CF	Cheltenham Town Hall	Client Team
Jon Woodley	JW	Charcoalblue	Project Manager
Helena Bibby	HB	Cheltenham Festivals	General Manager
Donna Renney	DR	Cheltenham Festivals & Chair Creative industry Forum	Chief Executive
Stephen Marston	SM	University of Gloucestershire & Local Enterprise Board member	Board Member?
Ian George	IG	Cheltenham Festivals	Jazz Festival Organiser
Meurig Bowen	MB	Cheltenham Festivals	Music Festival Organiser
	??	Cheltenham Festivals	Science Festival Organiser
Julia ?	??	Cheltenham Festivals	?
	??	Cheltenham Festivals	Literary Festival Organiser

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Charcoalblue is a Limited Liability Partnership
registered in England with number OC373258

Project no: 12087

Project: Cheltenham Town Hall

Date: 28 Feb 2013

Location: Cheltenham Town Hall

1. SCOPING, PROJECT BRIEFING AND START-UP

AGENDA:

- Introductions
- Charcoalblue Introduction
- Project Remit, Scope & Programme
- Project Aspirations / Targets
- Project Stakeholder engagement
- Project Risks

2. STAKEHOLDER BRIEFING & PARTNERSHIP

AGENDA:

- Cheltenham Festivals Overview
- Festivals Development Plan - how does CTH fit in to this?
- Cheltenham Festivals Aspirations.

3. OPERATIONAL LOGISTICS

AGENDA:

- Restrictions and Expenditure - current building
- Operational aspirations
- Q & A
- AOB

MEETING NOTES

The below minutes are an informal set of notes capturing key points and discussions raised under each topic heading. These are not formal minutes to capture specific quotation or opinion but general themes and responses to the questions posted by Charcoalblue and areas discussed in relation to the Cheltenham Town Hall project.

Item	KEY NOTES	Actions
1	<p>Scoping, Project Briefings and Start-up</p> <p>Charcoalblue provided a summary of their background and role with regards to the CTH project and the proposed programme and timescale of the project. The project stages were explained and key dates highlighted where further stakeholder engagement would be required.</p> <p>Cheltenham Festivals questioned the focus on the current operation of the Town Hall, it's use and efficiency, and future role before the development of the cultural strategic trust and vision for the county - JW explained the programme and scope was for broad overview with key stakeholders only as per the brief given by the Council, to provide initial feasibility reports only, in order to provide an effective report with useful recommendations for development / moving forward.</p> <p>CBL explained the target function of the meeting and the exploration of current perceptions and restrictions of CTH from CF point of view, in addition to understanding the context and wider picture of CF operations and future aspirations and the potential relationship with the CTH. It was identified that there were three stakeholder groups who were inputting into the consultation: CBC Fosters Catering Cheltenham Festivals</p> <p>There may be a second tier of consultations with a broader audience.</p> <p>CF presented a brief PowerPoint highlighting their vision as covered below in section 2.</p>	
2	<p>Cheltenham Festivals Overview</p> <p>CF PowerPoint outlined the international and national importance of the Festivals, the aspirational and current target vision for both Cheltenham Festivals over the coming years in addition to broader context of vision for Cheltenham as a cultural destination of choice.</p> <p>This was supplemented by SM iterating the cross-pollination between this vision and the target aspirations for the University of Gloucestershire including looking at areas of excellence and leading research facilities, utilising the long history of culture and the arts at the university and developing related areas of design skills (note: design festival not part of CF operation). SM reiterated that it was important that a sense of partnership was developed. The current relationship with the Town Hall was difficult and this was not the case at other venues eg Everyman, Parabola Arts Centre and Centaur. Students could make more use of the Town Hall.</p>	

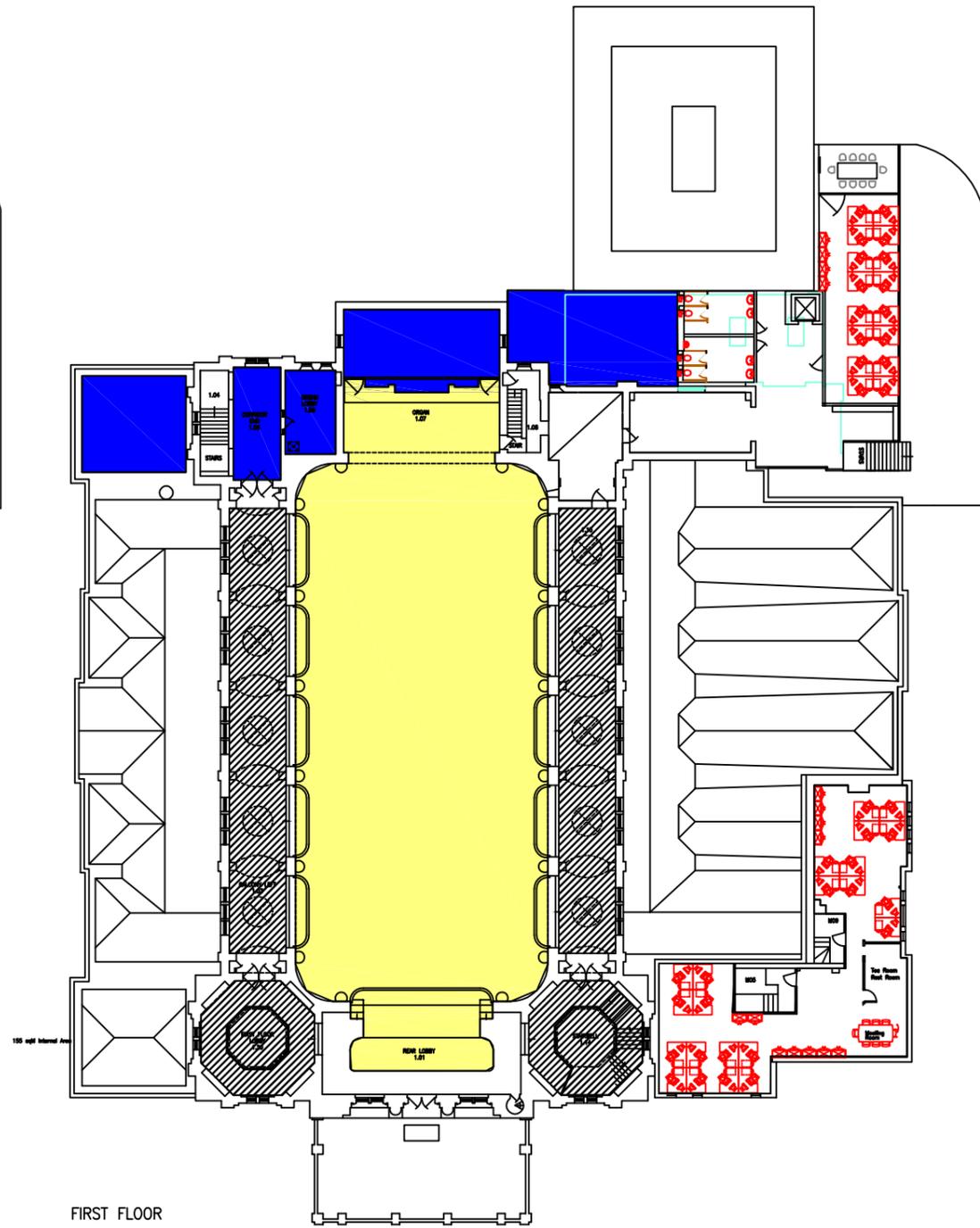
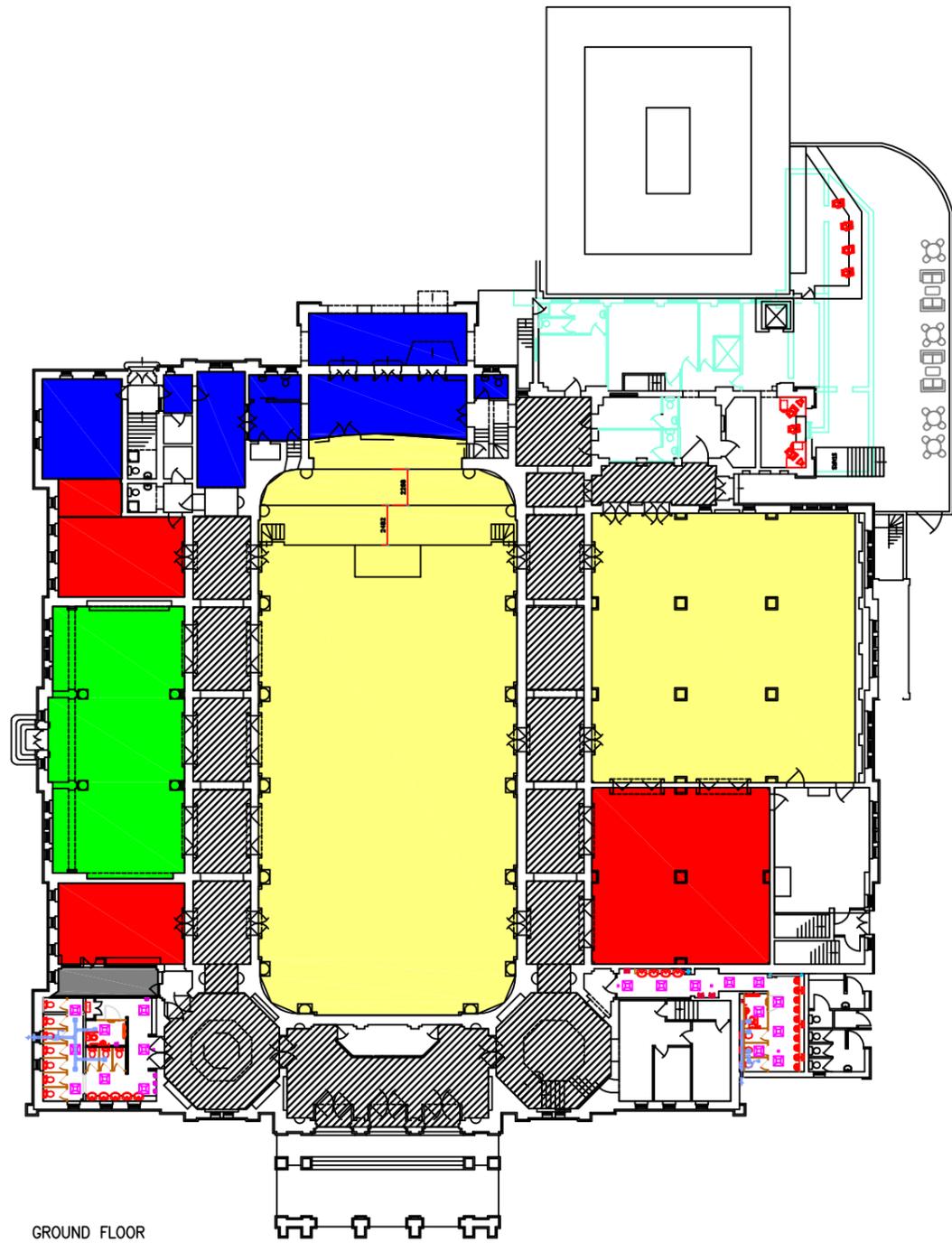
	<p>The presentation also included the current position and impression of CTH as cold, un-inviting and not at its potential, they have a desire to see the venue develop as a central creative hub within Cheltenham and the wider region. The look and feel of the Town Hall is important to the future of the Festivals and Cheltenham and could make an ambitious public statement and be the cultural venue of the county .</p> <p>The Creative Industry Forum and its operation and pursuits were discussed including the identification of 3 potential 'creative' hubs:</p> <ol style="list-style-type: none"> 1. CTH as a central public face 2, Gloucester Quays – as business start up 3. Stroud Valleys – as business space and arts & crafts focus <p>Each of the festivals was then described and discussed in relation to CTH as noted below:</p>	
Item	Minute	Actions
2	<p>Jazz Festival Overview</p> <ul style="list-style-type: none"> • Founded in 1996 initially a venue based festival within CTH and everyman • 2008 moved to Gardens, 2010 the tented village was first used • 2006 BBC Radio 2 started live broadcasts from the festival • 2011 left CTH, 2012 first year of 1,350 seat big-top • 2012 1st year of using parabola arts centre - nice design feel to it built for purpose - design note for CTH feasibility • 2013 first year with restaurant offer 150 covers • Large Production outlay for festival tents and production facilities <p>Audience development - 2009 9,000 tickets, £130K gross ticket sales 2012 18,000 tickets, 25,000 visitors 2013 forecast 17,500 - 18,500 tickets, £460,000 gross sales (est. 70% capacity)</p> <p>Current performance space provision: 1,350 seat 'Big Top' & 600 seat tent Headline performers selling out Catering has been outsourced to Williams Kitchens Suggested potential to move back into CTH as a supplementary venue should their 5 year forecast expansion develop, with desired enticement of deal around bar take suggested by CF team.</p> <p>Jazz festivals stated to be close to 'at capacity' by CF team options for expansion within town centre limited.</p>	
2	<p>Music Festival</p> <ul style="list-style-type: none"> • 1st Festival in 1945 - oldest festival of them all • up until 1960's CTH was main venue • number of other venues utilised • 12 day long festival 2x weekends • 65 / 70 performances • last couple of years 16,500 tickets @ 68 - 70% capacity average • Range of performances from swingle singers to full philharmonic or symphonic orchestras up to 120 performers • Next year spiegel tent in gardens being used 120 seats for chamber music and solo recitals, important to create a sense of hub • Chamber venue desire • Shared piano agreement in place between CTH and CF 	

	<p>Restrictions / Suggestions using CTH:</p> <ul style="list-style-type: none"> • Lose the Organ - doesn't work organ recitals are in cathedral etc • Choral pieces are done in <u>there</u> on occasion • Capacity is a problem • Noise transfer issues is a problem • Acoustics are good! However reputation is poor, Acoustic quality is disputed • Hospitality facilities are not good enough • Seats currently uncomfortable, too few in order to attract top class orchestras and make it viable. • Layout of stage is difficult • Corporates have expressed that they are not interested in the Town Hall in the way it is currently presented. Difficult as Town Hall is at the heart of the Music Festival. <p>CF Music Festival Director would be keen to keep CTH as a venue but an upgrade and greater flexibility to turnaround between large and small format (adjustable Stage size? <i>design note</i>) would be desired</p>	
2	<p>Literary Festival</p> <ul style="list-style-type: none"> • 1949 - 65 years of festival • 2012 average 65-70% capacity 140K tickets, 550 events over 10 days <p>Various venues created including the forum 1,400 seats, Spiegeltent 220 seats and the Salon 30 seat. Literature Festival is rapidly building. Green Rooms are important aspects of the performer experience.</p> <p>In addition a desire to enhance and provide conference activity and the use of the drawing room in CTH as a VIP / Green room for festival</p> <p>Happy with the current layout in the gardens and the town hall</p>	
2	<p>Science Festival</p> <ul style="list-style-type: none"> • Runs 12-17th June • Started in 2002 • 2012 average 70% capacity 39,000 tickets and estimated 14,000 free attendances • Primarily based in CTH, Gardens and Parabola • Currently utilises EDF Energy Arena 1,200 - 1,500 seated theatre and the Winton Crucible 680 seats • Sponsor space and Adult discovery spaces in CTH <p>Aspirations: CF looking at developing year round activity and is in a 3 year partnership to deliver a series of Christmas Lectures at the university and is exploring a potential UK wide and greater country approach</p> <p>Festival also considering both a 10 day model and also whether the festival will need to relocate due to outgrowing the gardens. However, could take or share space with food festival.</p>	

	<p>Design comments:</p> <ul style="list-style-type: none"> • better hospitality space for networking and sponsors required in CTH • Flexibility of space is needed. 	
2	<p>Cheltenham Festivals Overview information</p> <ul style="list-style-type: none"> • A Registered Charity with trading sister companies • 65 staff, of which 38 FTE • Recent Study showed Festivals create 139 jobs in area and generates £5.2m to local economy • Operate their own Box office, back office in HQ, front in Regents arcade (4x front facing staff) opening hours 10:30-4:30 Mon-Sat with additional hours during festival periods - potential relocation required • Currently rent office space on Bath Road - at capacity already • Festivals Archive is currently held in basement at CTH but this may move in 2013. 	
3	<p>Cheltenham Town Hall Building Restrictions Notes:</p> <p>Common Themes:</p> <ul style="list-style-type: none"> • Increased capacity (between 1,300 and 1,500) • better cafe / bar facility • larger and suitable VIP / Hospitality suites • Office space and auxiliary accommodation for operations • Enhanced lighting and sound infrastructure and equipment - reduce hire costs • Lose Organ • Flexibility with stage • Building Feel - cold un-inviting not warm and active frontage • Congestion in corridors • No clear BOH / FOH divide • Route between Gardens and main CTH entrance alleyway to side of CTH horrible • Waste / Bin store location • More accessible get-in • O/Broadcast facilities • Catering capability - building capacity to deliver • Rear Entrance to CTH? from Gardens <p>Festival Unique Considerations:</p> <ul style="list-style-type: none"> • Office accommodation for both cultural hub and CF base (JW suggestion) • Festival amenities and power supply tap-off (substation location?) • Flow rate in and out of gardens to be assessed • Suggest potential design consideration for 'contemporary design feel' <p>Other Notes:</p> <ul style="list-style-type: none"> • Broad overview discussion on partnership and 'buy-in' potential for all the large cultural providers in region to unite with feasible base within CTH • CF consideration of options within the scheme and their role with this project should feasibility prove viable and project move forward <p>NOTES END</p>	

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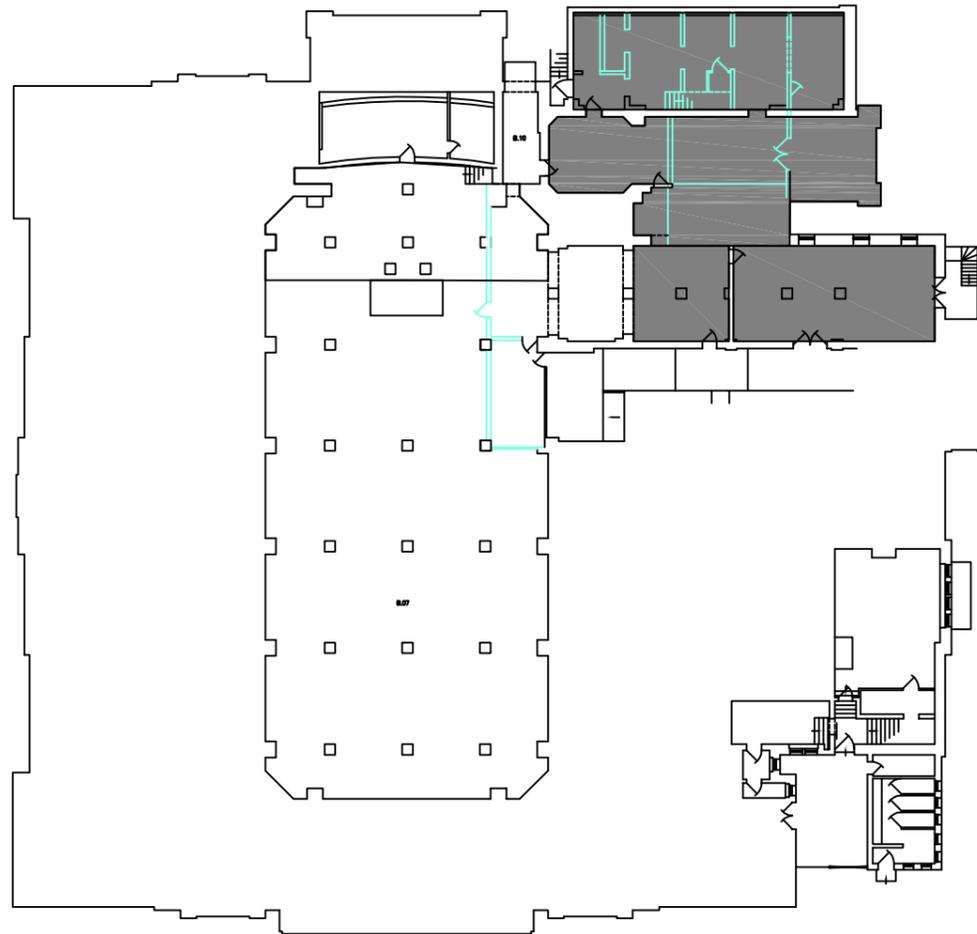
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- Function / Events Space
- BAR / CAFE Space
- FOH / Circulation
- Back of House Accommodation
- Catering Accommodation
- Staff / Office Accommodation



CODING KEY

■ Retail Space

■ Catering Accommodation



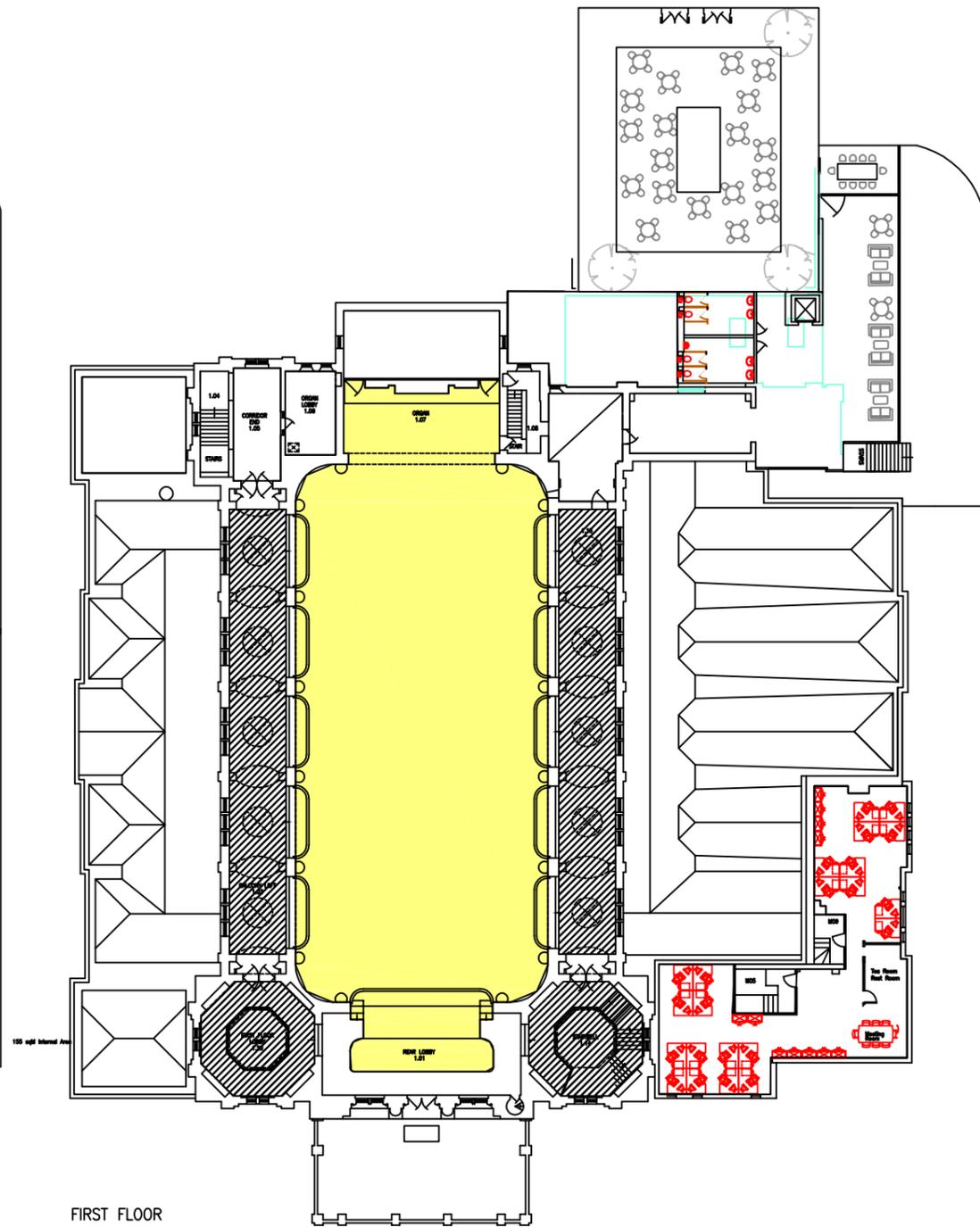
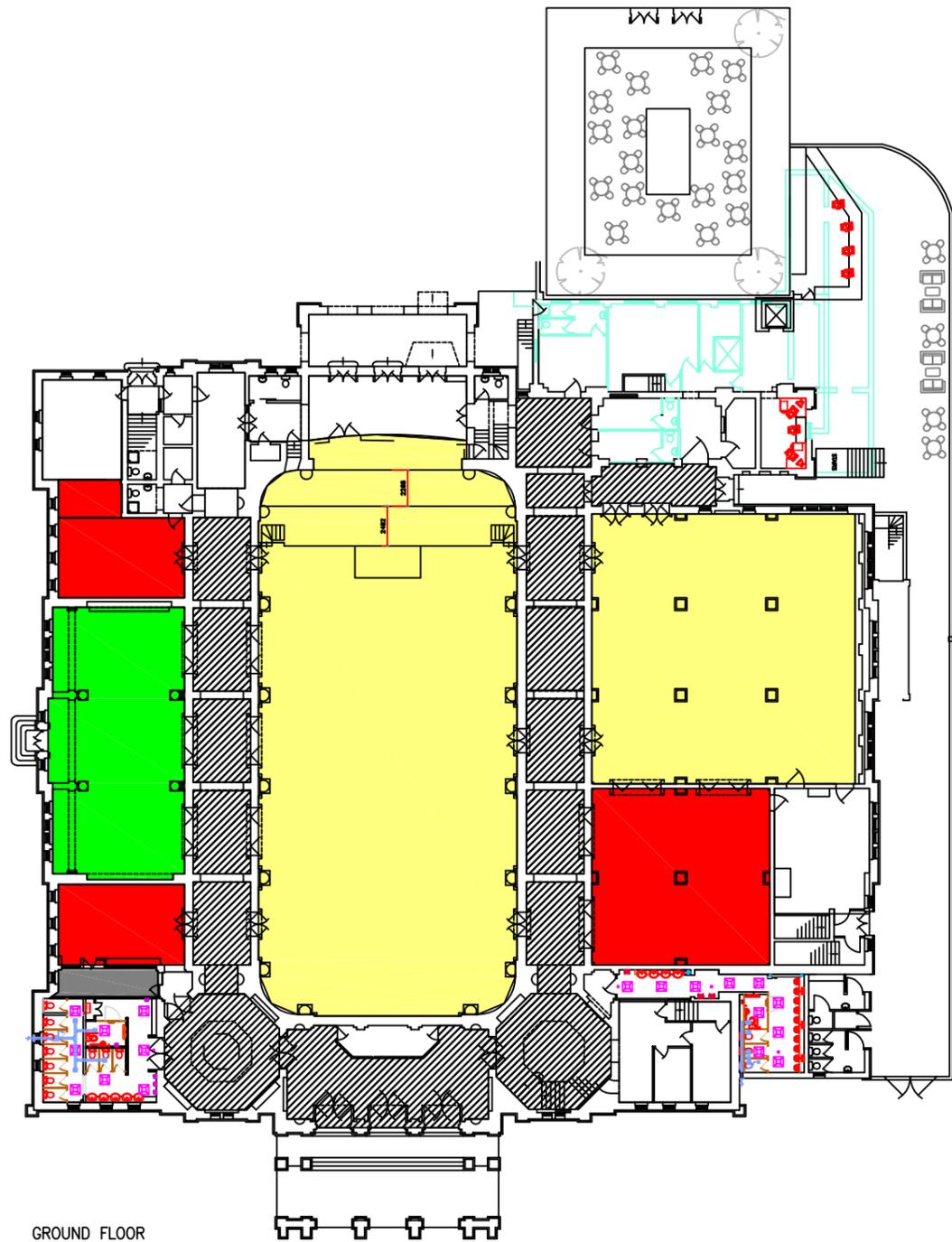
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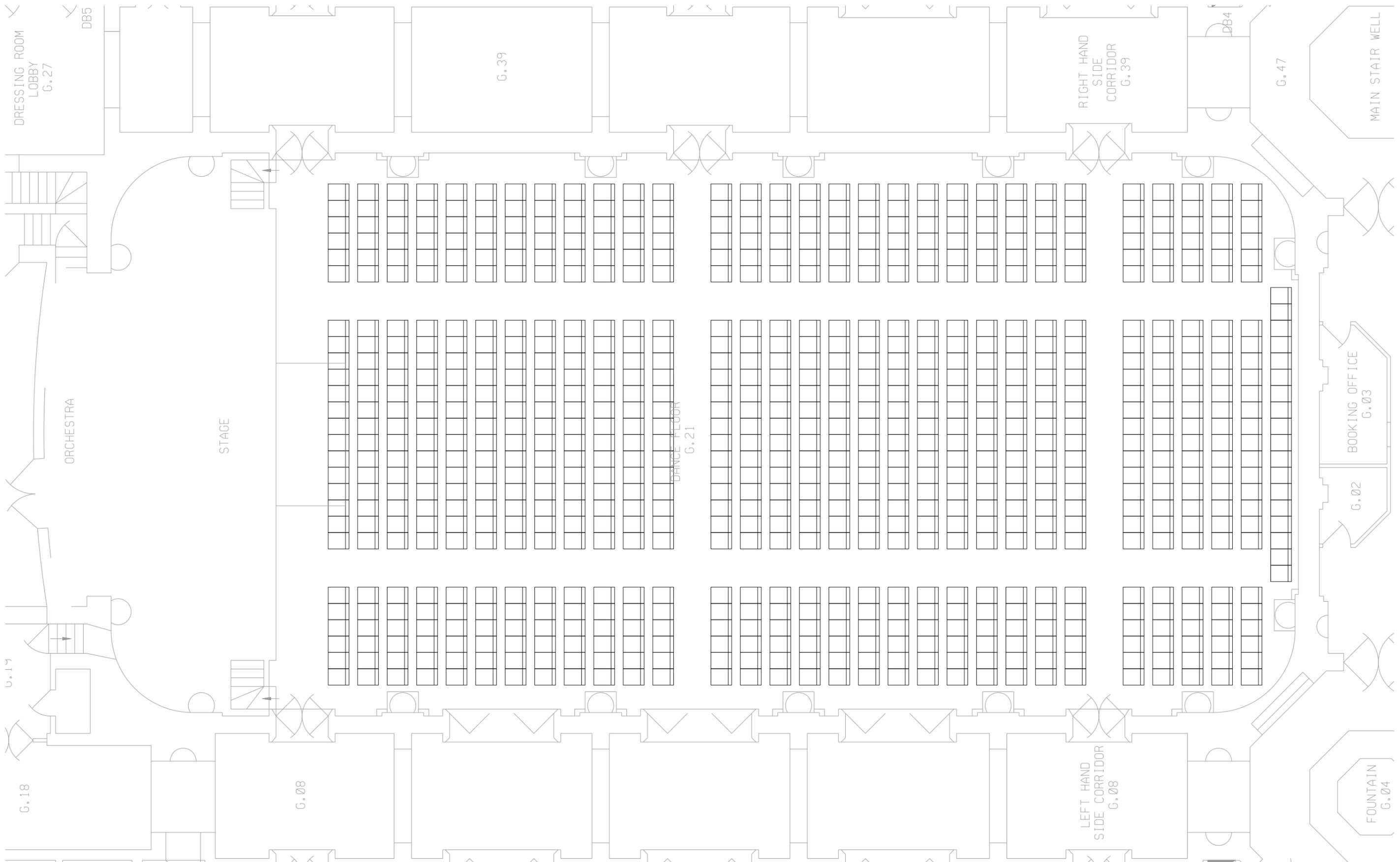


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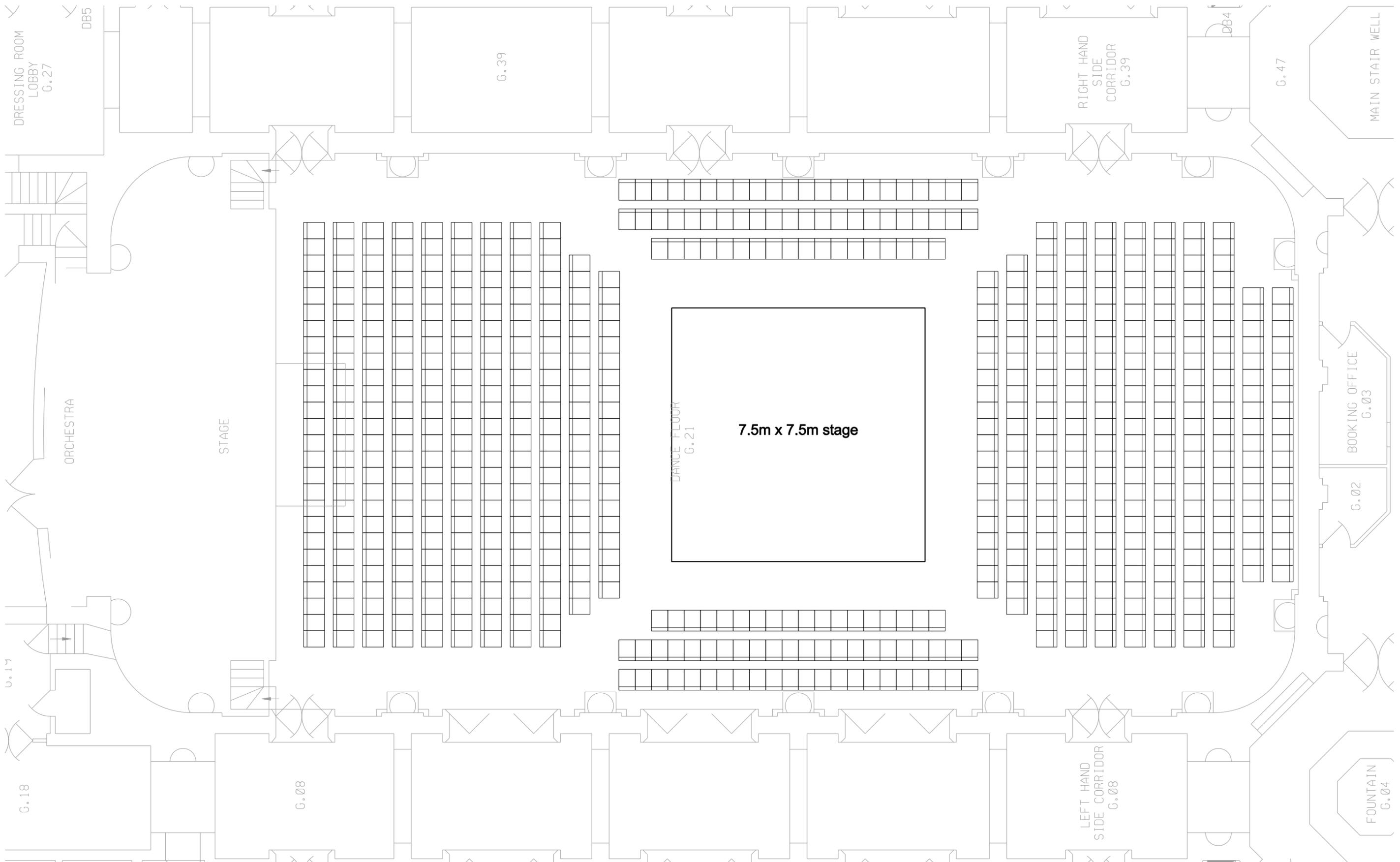
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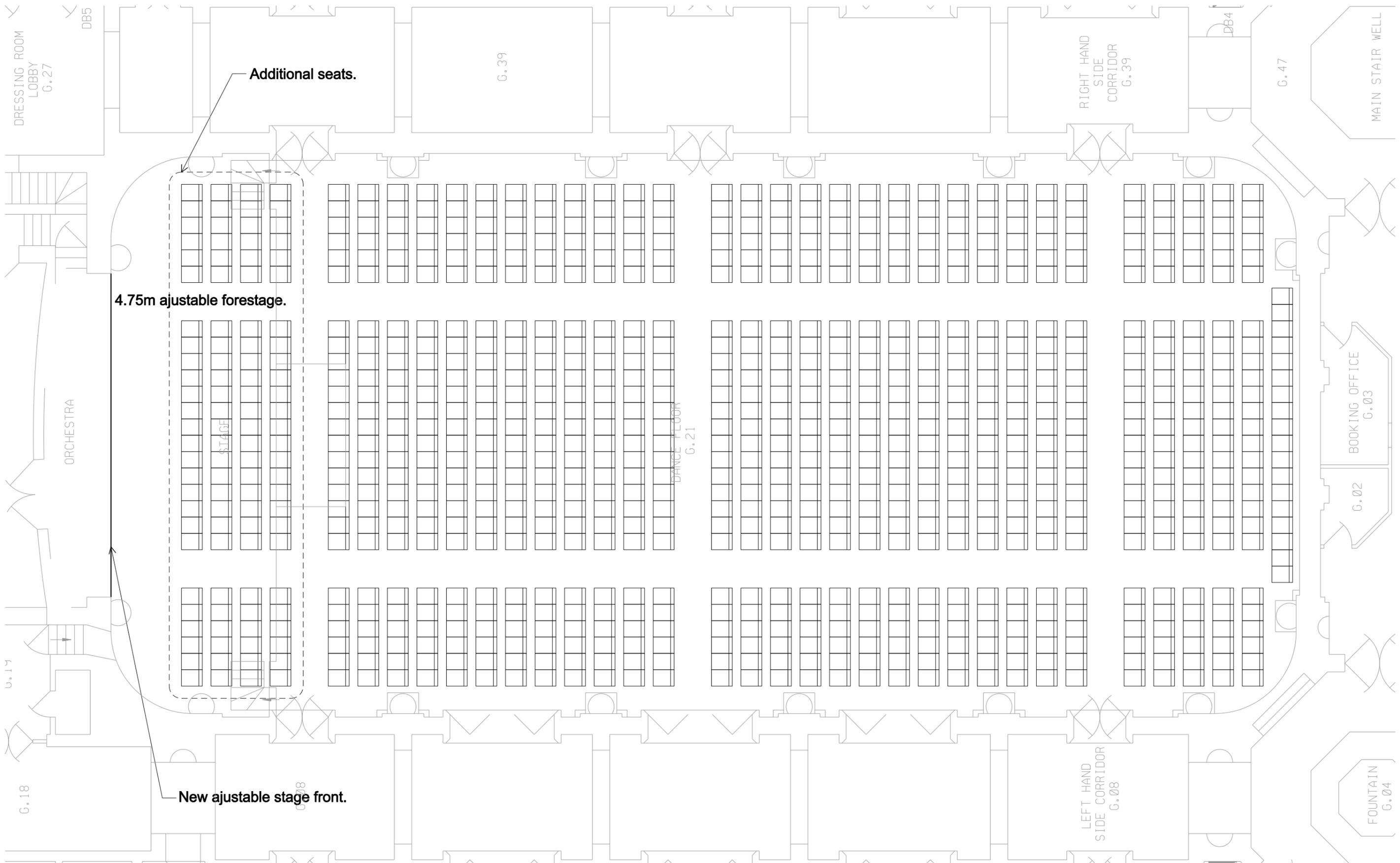
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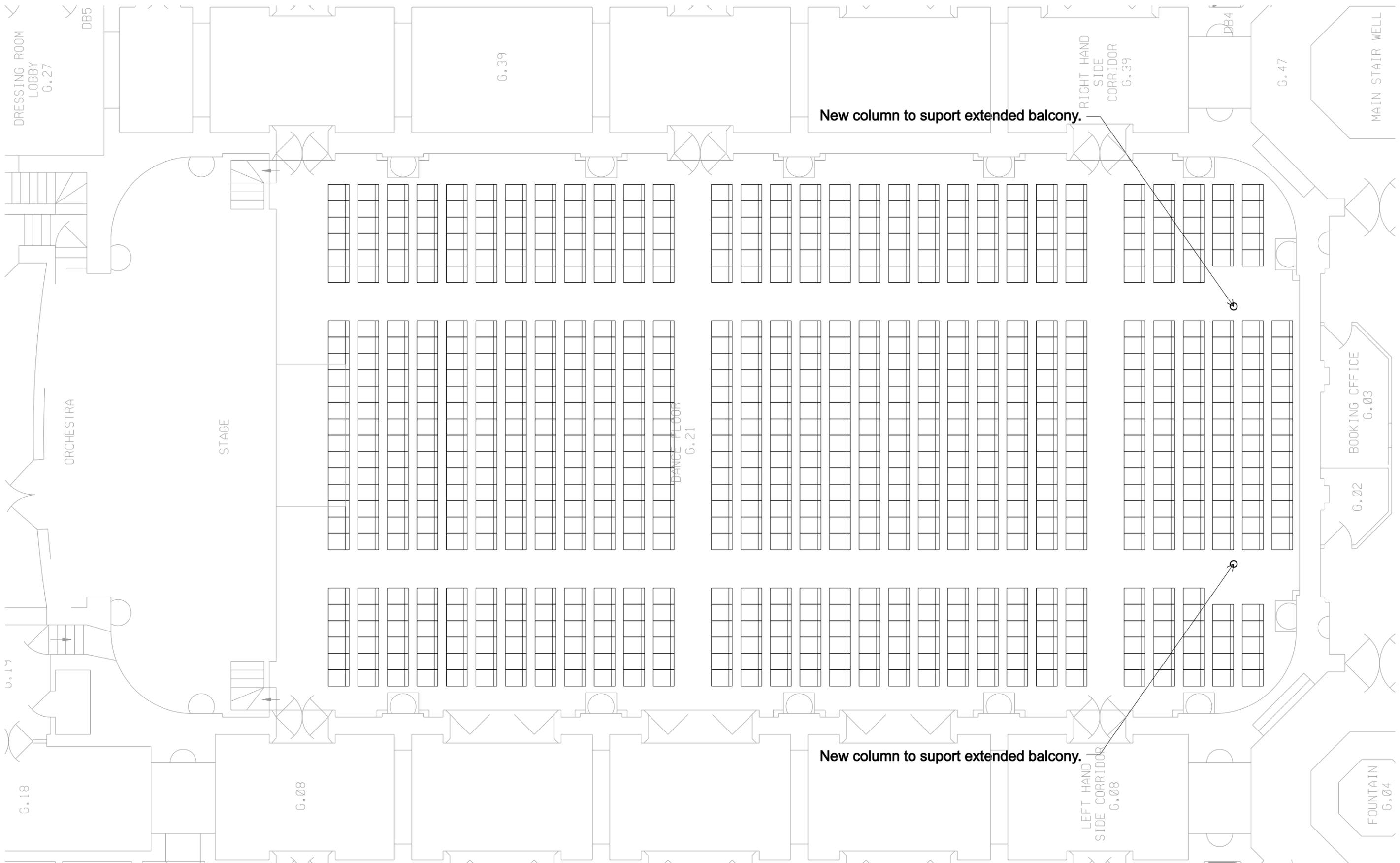
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 Main Hall - Existing G+0 plan - 798 seats at G+0

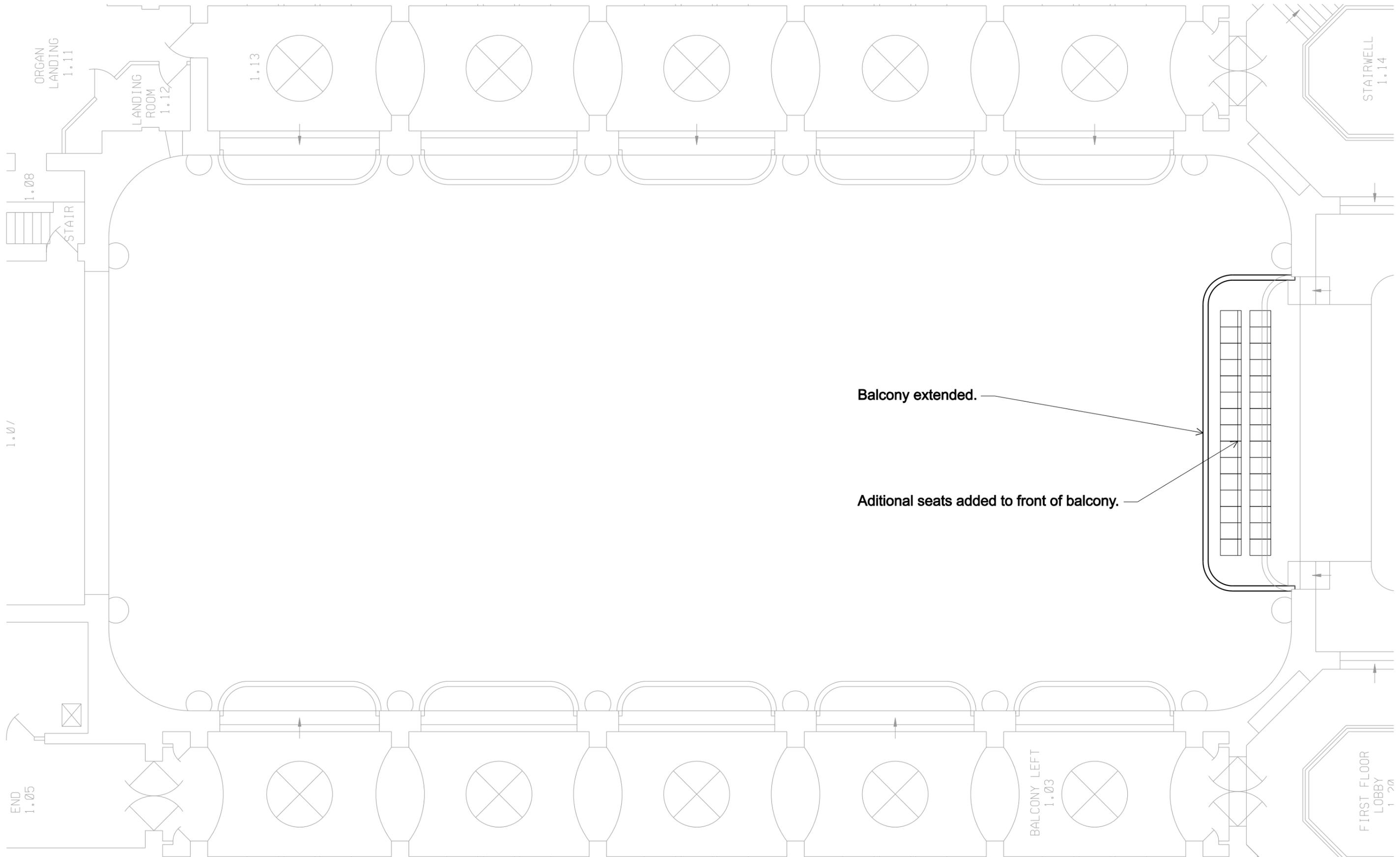
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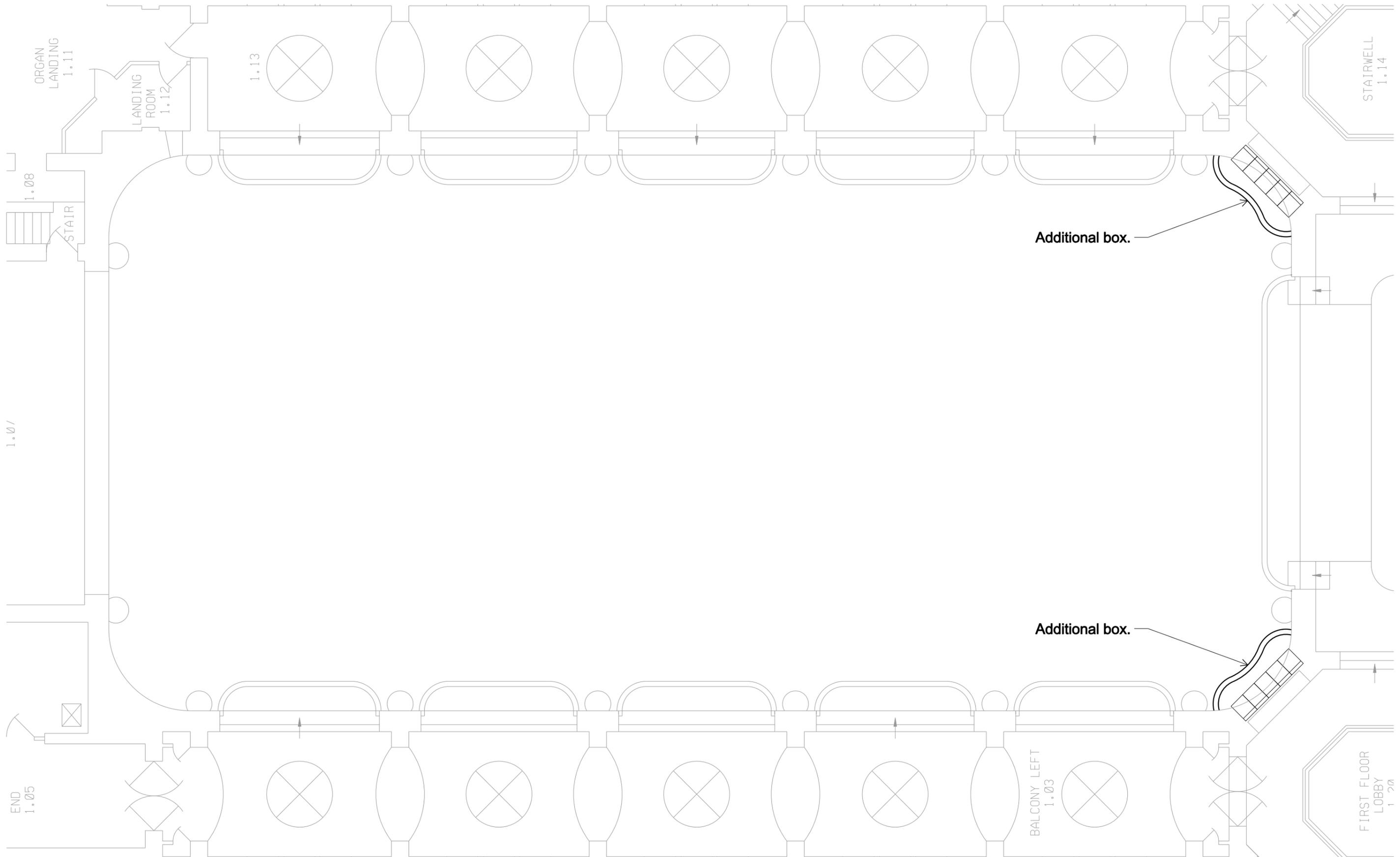








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		Drawing Title Main Hall - Extended balcony option G+1 plan - 22 extra seats (8 seats lost at G+0 30 seats gained at G+1)	Date 02/04/2013	Drawn/Checked BH /JW
		Status PRELIMINARY	Sketch Number 12087 - PL - SK - 005	Rev



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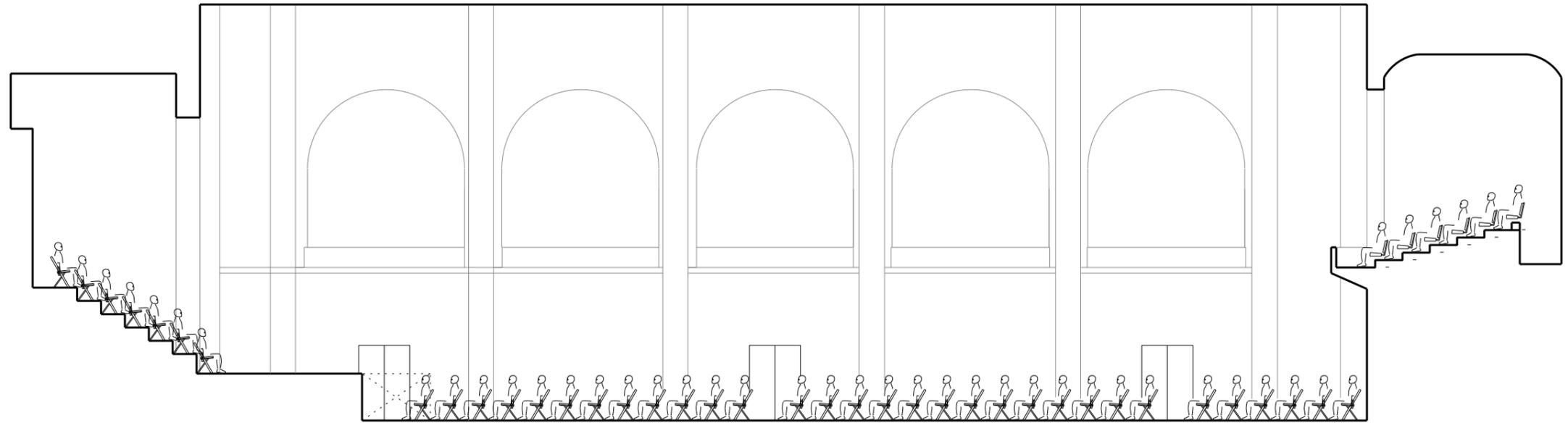
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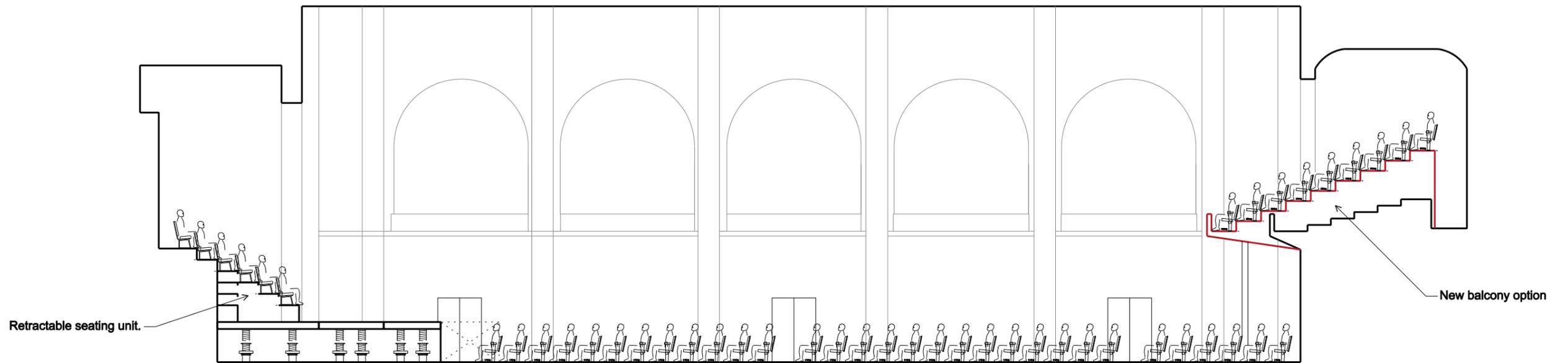
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Main Hall - Additional box option G+1 plan - 10 extra seats

Status
PRELIMINARY

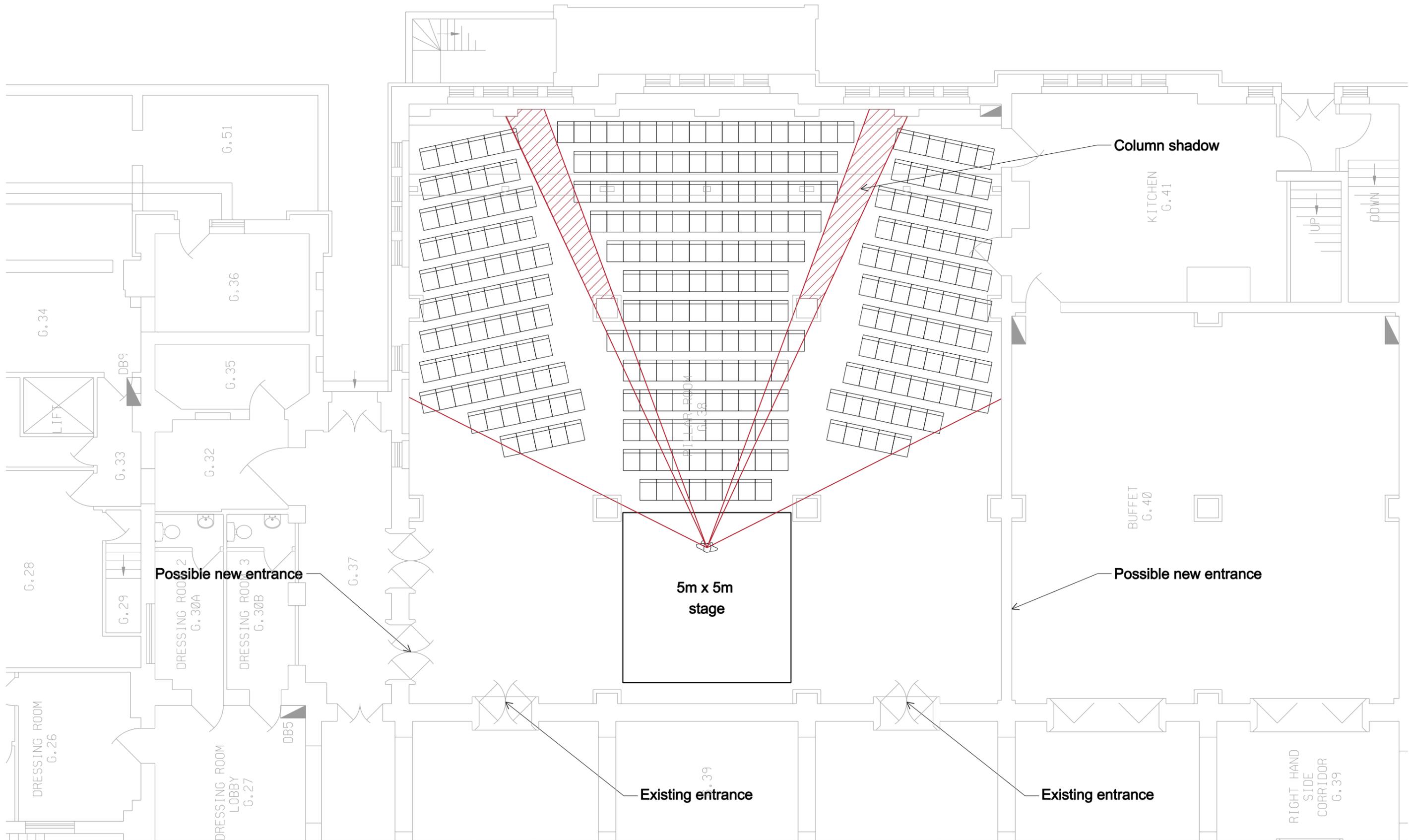
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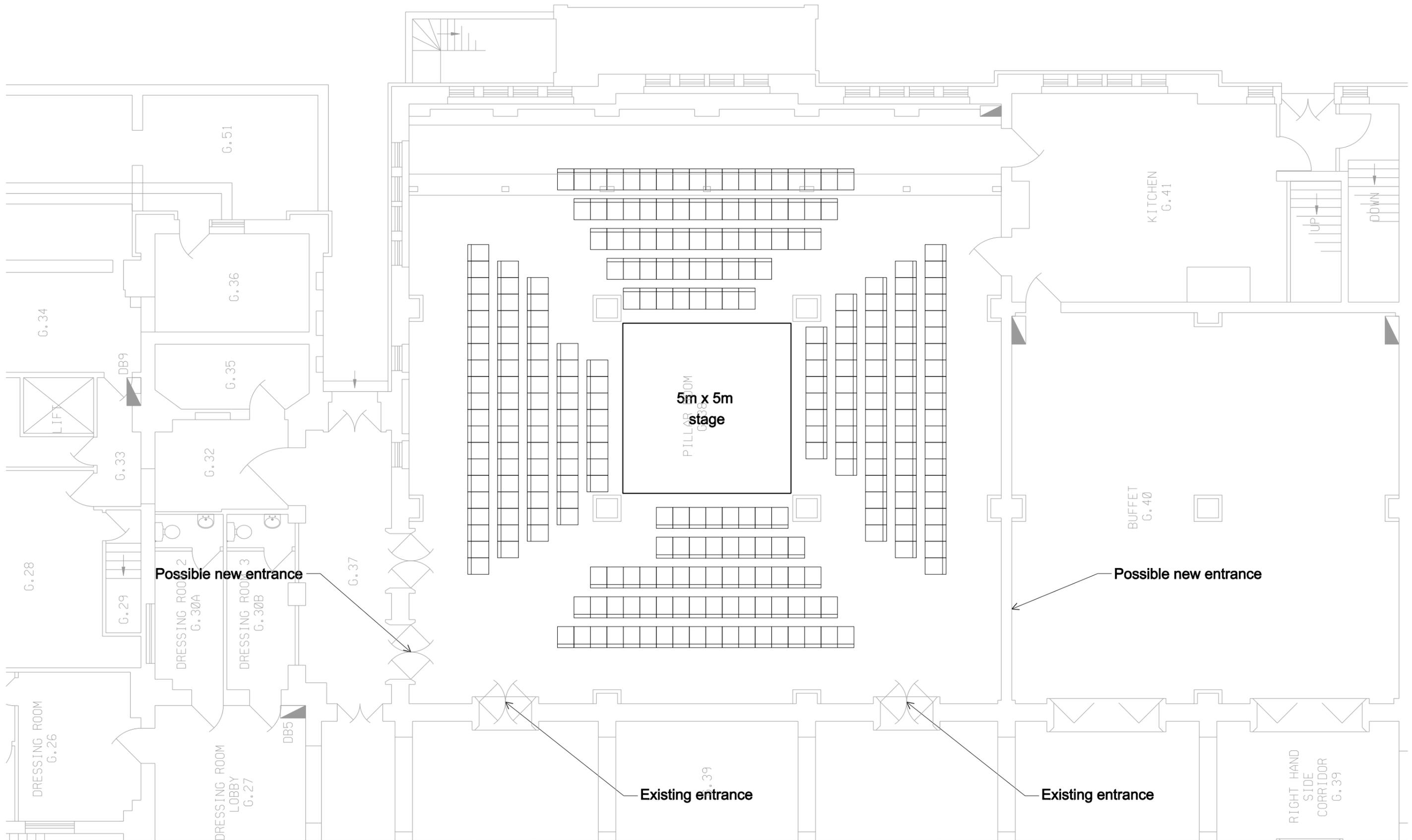
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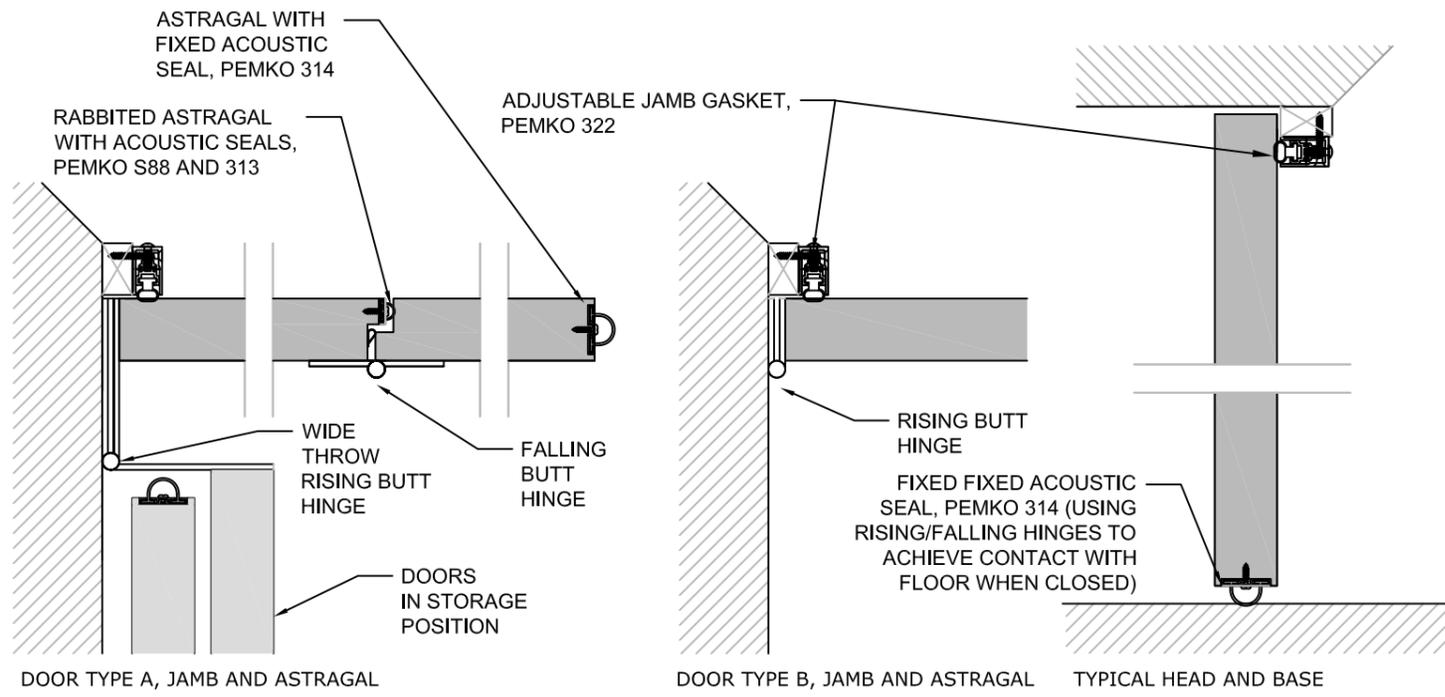


Proposed new section options



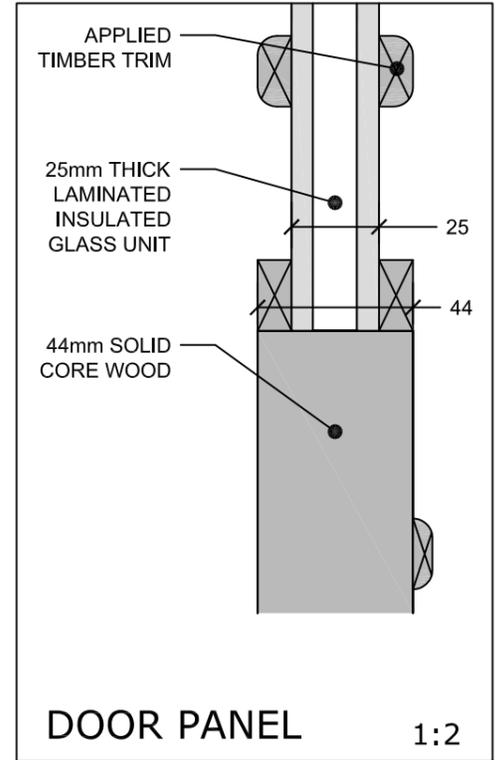
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		Drawing Title Pillar Room - Existing G+0 plan - 314 seats - End on format	Date 02/04/2013	Drawn/Checked BH /JW
		Status PRELIMINARY	Sketch Number 12087 - PL - SK - 100	Rev A



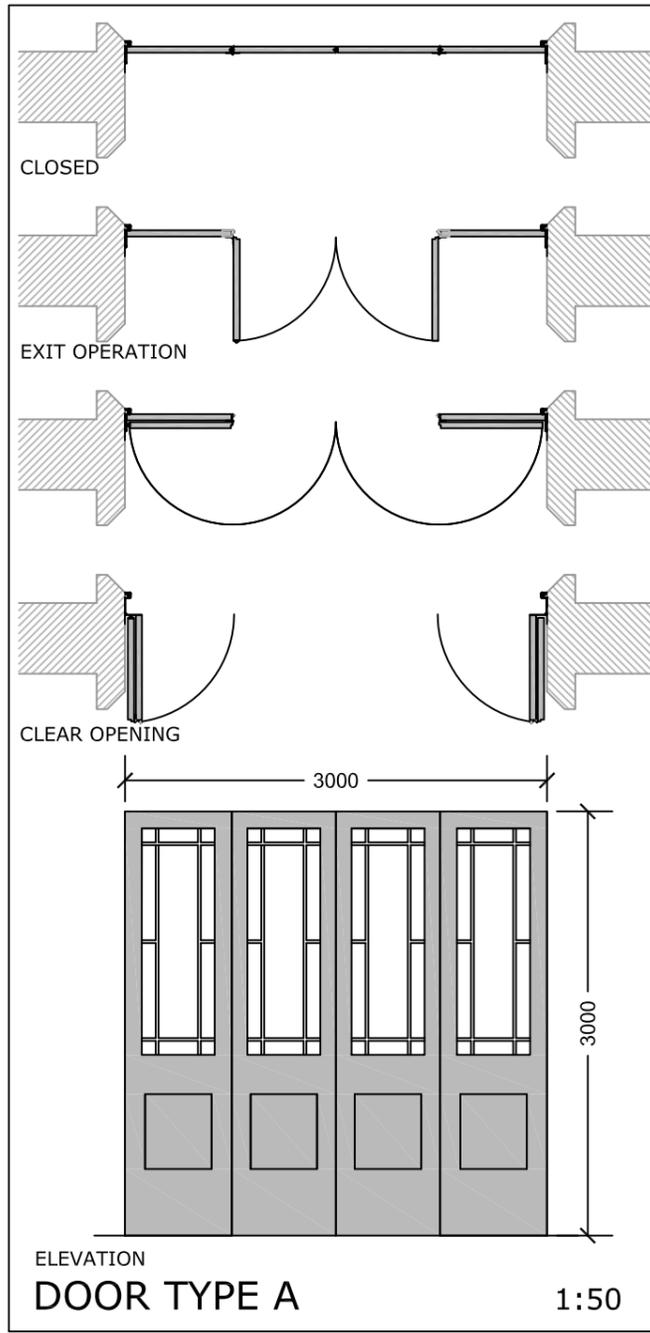


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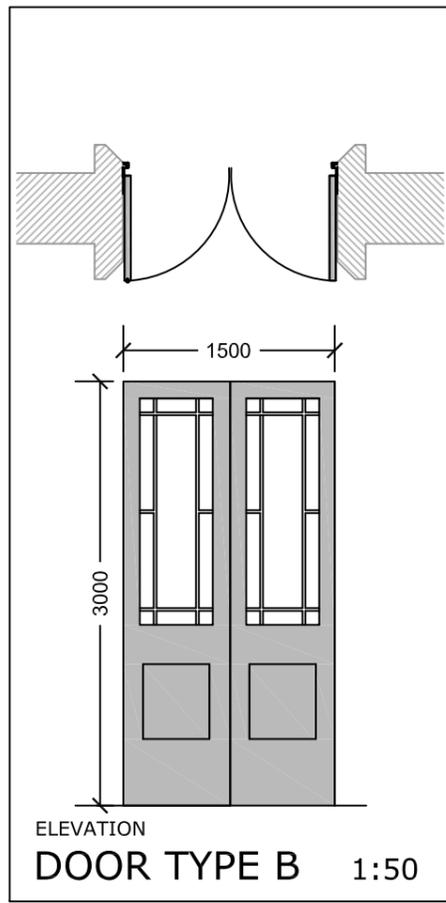
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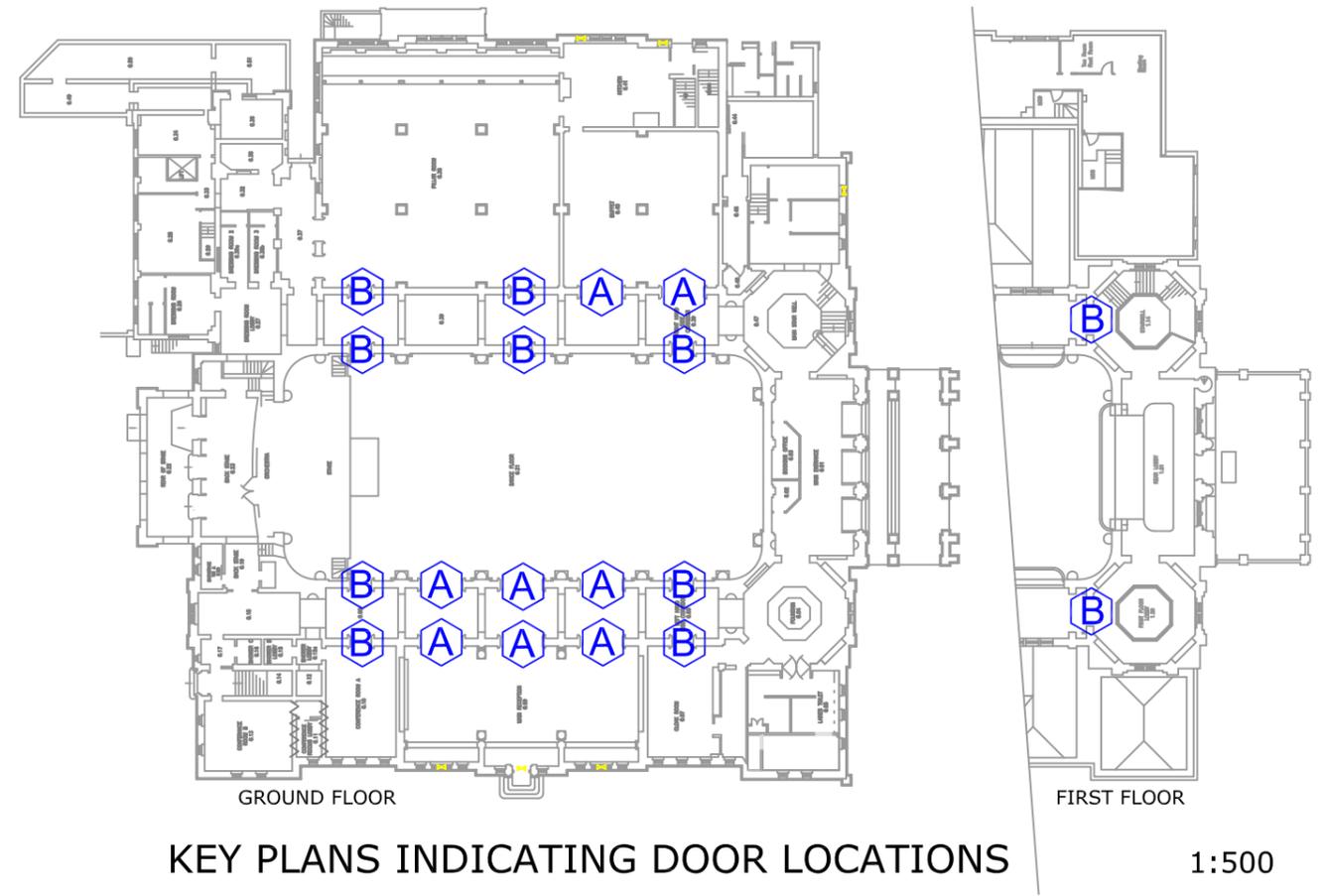
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Project
Cheltenham Town Hall Feasibility Study

Drawing Title
Concept Sketch for Doors

Status
Preliminary

Scale As Noted	Size A3
Date 27/03/13	Drawn/Checked BWH / JW
Sketch Number 12087 - AC - SK - 100	Rev -