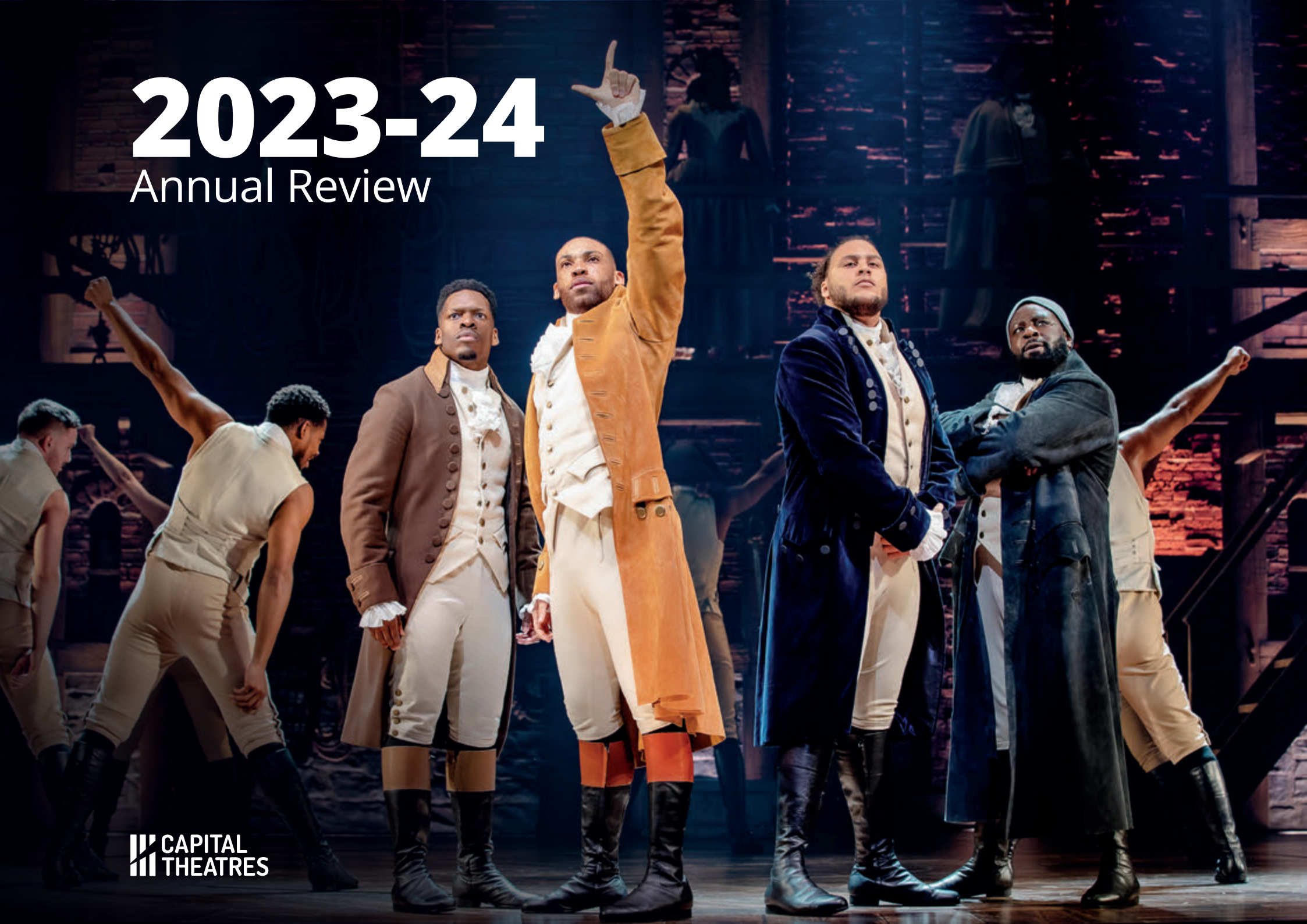


2023-24

Annual Review



Welcome

to our Annual Review for 2023/24, a year of remarkable achievements and inspiring moments that have illuminated our stages and enriched our community. As Scotland's largest theatre charity, our commitment to promoting arts and culture, and ensuring access and inclusivity for all, remains at the heart of everything we do.

This year, our stages have come alive with an extraordinary range of productions that have captivated audiences and showcased the very best of live performance. With the King's Theatre currently closed for redevelopment, the Festival Theatre and The Studio have hosted an impressive lineup of dance, drama, opera, musical theatre, family shows, and one-night performances, bringing joy and inspiration to thousands.

The redevelopment of the King's Theatre began in earnest this year, promising to futureproof this iconic venue and enhance its accessibility and functionality for all visitors. As with any heritage building project, the process has not been without its twists and turns. We recently marked a significant milestone with 50% of the work completed, and look forward to seeing the King's evolve throughout the next year.

This year has been packed with artistic excellence, record-breaking productions and fantastic community engagement, none of which would have been possible without our incredible supporters, stakeholders and audiences. Thank you for your unwavering support and for being part of our journey. We look forward to sharing more extraordinary experiences with you throughout the next year.

With best wishes,



Fiona Gibson, Chief Executive, Capital Theatres



Fiona Gibson and Cameron Macintosh
at the *Hamilton* Press Night.

Contents

4	Who We Are
5	2023-24 in numbers
6	Awards
7	On Our Stages
8	Dance
10	Drama
12	Opera
14	Musical Theatre
16	Pantomime
17	Family
18	One-nighters: live music, talks, NT Live screenings and more
18	Experimental
19	Community
20	Commissioning and Co-producing
21	Access
21	Audience Development
22	Supporting the Theatre Sector
23	Open@TheStudio
24	Musicals Commissioning Hub
24	Musical Theatre Writing Residency
24	Career Pathways
25	With Our Communities
26	People Living With Dementia
27	Schools
28	Schools Programme
29	Young People at Capital Theatres
30	The King's Theatre Redevelopment
31	Heritage Storytelling
32	We Can't Do This Alone
33	Donors
34	Staff



Who We Are

Scotland's largest theatre charity:

We promote Arts and Culture with a strong commitment to access and inclusivity for all.

A successful theatre organisation:

We manage and care for the **Festival Theatre** (1,915 seats) the **King's Theatre** (1,124 seats), and **The Studio** (155 seats) in Edinburgh.

2023-24 in numbers

On our stages



71
productions

364
performances

4.6
average star rating
of shows by audiences

Access performances

17 BSL **23** Audio Described **11** Captioned **19** Relaxed

Creative Engagement



Total participations **23,267**



Events, workshops
& activities

Our culture

4.7

average
star rating
of staff by
audiences



Best company
to work for

Audiences

347,864
audiences members

1,600,000
website visitors

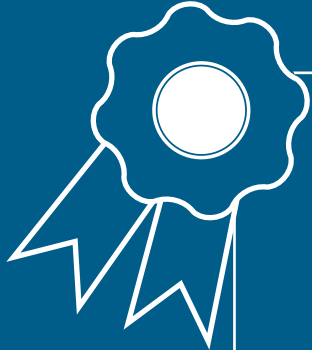
81,390
Social Media followers



More than **130,000** people
watched Hamilton
(23/24 and
24/25)

75%
came from
outside Edinburgh

Awards



UK Theatre Awards
Excellence in Inclusivity
(Win)

Capital Theatres
Dementia Friendly Programme

National Lottery's Big Night of Musicals
Unsung Hero
(Win)

Graham Simpson
Front of House and Theatre Tour Guide

Ticketing Business Awards
Unsung Hero
(Nominated)

Kerry Black
Box Office Sales Assistant

Critics' Award for Theatre
in Scotland (CATS)
**Best Production for
Children and Young People**
(Win)

Barrowland Ballet's *The Gift*
(a co-commission by Capital Theatres,
Aberdeen Performing Arts,
and Eden Court)



Charlotte Gross
and Lucie Jeffrey.



Graham Simpson.



Kerry Black and
Pab Roberts.



Barrowland Ballet's
The Gift.

On Our Stages

Curating a programme for everyone in Edinburgh



Dance

14 productions

51 performances

50,000 attendees

Carlos Acosta's
On Before.

We are proud to present the widest programme of dance in Scotland

The Festival Theatre, with its vast stage (third largest in the UK), continues to be a favourite venue to watch internationally acclaimed dance in Scotland. This year, we welcomed two productions from Matthew Bourne's New Adventures: *Sleeping Beauty*, which delighted audiences with its glorious gothic aesthetic as well as *Romeo + Juliet* a triumphant adaptation of Shakespeare's tragic romance. Scottish Ballet presented work three times, starting with its sizzling adaptation of *A Streetcar Named Desire*, the contemporary double bill *Twice-Born* and a unique spin on the Cinderella story, *Cinders!* Carlos Acosta's *On Before*, a touching tribute to his late mother, was an unforgettable experience both for the audience and for the Edinburgh University Singers who performed Lauridsen's *Magnum*

Mysterium as part of the performance. Strictly Come Dancing fans were treated to Johannes Radebe's *Freedom Unleashed*, and the joy of Anton and Giovanni's *Him and Me*. Finally, two contemporary companies brought the house down – Motionhouse and Ballet Black, whose outstanding performance of *Nina* from Isabela Coracy has just been recognised by an Olivier Award.

The Studio also welcomed an exciting range of dance companies: from Italian Lost Movement to Tavaziva Dance with the powerfully moving *Boy's Khaya*, inspired by Bawren Tavaziva's early life in Zimbabwe. Closer to home, Edinburgh based contemporary dance companies Dance Horizons and Unearthed Dance Company performed their latest work in the intimate space The Studio provides.



Scottish Ballet's *Twice-Born*.

"The theatre is beautiful, the ballet was excellent, the staff are friendly and welcoming, we had a lovely evening, thank you!"

AUDIENCE FEEDBACK FOR SCOTTISH BALLET'S *CINDERS!*



New Adventures' *Sleeping Beauty*.



Johannes Radebe's *Freedom Unleashed*.



Ballet Black's *Pioneers*.



New Adventures' *Romeo + Juliet*.

Scottish Ballet's *A Streetcar Named Desire*.






Drama

7 productions

44 performances

29,000 attendees

The Ocean at the End of the Lane.



Our drama programme was packed with quality, variety and many a fright

The National Theatre's haunting adaptation of Neil Gaiman's *The Ocean at the End of the Lane* was a feast for the eyes and proved popular with our younger audience with 10% of attendees coming from secondary schools across Edinburgh. Another school favourite was National Theatre of Scotland and Aberdeen Performing Arts' *Dracula: Mina's Reckoning*. The production's chilling effects and terrific (and terrifying!) performances transported audiences to a 19th century psychiatric hospital in Aberdeenshire in this reimagining of the classic tale. Two other productions brought shivers and scares this year: Danny Robins' *2:22 A Ghost Story* and Peter James' *Wish You Were Dead*.

It wasn't all full moons and frights this year; audiences were inspired by *The Shawshank Redemption*, a tale of incarceration and survival which kept us on the edge of our seats and *The Best Exotic Marigold Hotel* which brought hilarity and heart with a joyous adaptation of Deborah Moggach's best-selling novel.

The Studio welcomed a sold-out run of Izzy Gray's *Keepers of the Light*, based on her late grandfather's life as a Principal Lighthouse Keeper at some of Scotland's most remote stations.

Dracula: Mina's Reckoning.



Keepers of the Light.



The Best Exotic Marigold Hotel.



2:22 A Ghost Story.

"2:22 A Ghost Story was an excellent show ...the set and lighting were great."

AUDIENCE FEEDBACK



Opera

3 productions

13 performances

14,000 attendees

Marx in London!



We host Scotland's national opera company, award-winning Scottish Opera

The financial year started with John Fulljames' new production of *Carmen*, which stirred audiences and critics alike and played to packed theatres. It was followed by the return of Sir Thomas Allen's whimsical production of Rossini's *The Barber of Seville*. We were also thrilled to welcome the UK premiere tour of Jonathan Dove's *Marx in London!*, directed by Stephen Barlow; a madcap comedy that unearthed the human side of the great theorist.



The Barber of Seville.



Carmen.



"Possesses a creative synergy that is all-consuming"

THE SCOTSMAN ON MARX IN LONDON!

A man with a beard, wearing a gold crown and a grey historical-style jacket with gold buttons, is looking out of a window. He is holding a blue curtain with tassels. The background is a dark wooden wall.

Musical Theatre

1 world premiere

6 productions

67 performances

92,000 attendees

Treason.

Supporting new musicals and staging the world's biggest show

We welcomed Eden Court and Raw Material's *The Stamping Ground*, a heart-on-sleeve Scottish musical based on songs by the legendary Runrig. Re-arranged brilliantly by Luke Kernaghan, written by Morna Young and based in the Scottish Highlands, its cast of actor-musicians had audiences on their feet singing and clapping all the way to the curtain call of Loch Lomond.

We were delighted to support the world premiere of *Treason*, a new musical recounting the story of the Gunpowder Plot with glorious songs by Ricky Allan and featuring Joe McFadden as King James.

In The Studio, we presented the glorious *My Doric Diary* by AyeTunes! with Katie Barnett singing Doric interpretations of pop hits such as *I Want To Dance*

With Somebody and *If I Could Turn Back Time* as she portrayed a teenager that has to stay with her granny for Hogmanay.

In June 2023, we opened the Broadway production of *Titanic the Musical* based around real people aboard the world's most legendary ship. During the run, the Titanic was back in the news following the terrible accident on the Titan submersible vessel. The cast paid special tribute to the tragedy on stage at the end of each performance.

The joyous comic romp *Sister Act* burst on our stages in October, the final show rescheduled (twice!) from COVID times, with an outstanding cast including West End legend Lesley Joseph, who all sang and performed with the highest energy.

We finished the financial year with a sold-out nine-week run of *Hamilton* – the longest in the history of the Festival Theatre. In total, more than 130,000 people came to Festival Theatre to see the world's biggest show returning to its spiritual home (Hamilton himself was half Scottish!). Only 25% of audiences came from Edinburgh with audiences travelling from around Scotland, the UK and internationally (including Australia, Canada, China and the USA).

“This is the Scottish Theatre event of the year”

LEWIS BAIRD, THEATRE SCOTLAND
ON *HAMILTON* AT THE FESTIVAL THEATRE



Hamilton.

Pantomime

1 production **61** performances **100,000** attendees

Dubbed the biggest panto in Scotland, with a loyal and enthusiastic audience

Capital Theatres' much-loved panto, featuring favourites Allan Stewart, Grant Stott, Jordan Young and Clare Gray, returned for its second year at the Festival Theatre whilst the King's Theatre continues to be redeveloped. *The Pantomime Adventures of Peter Pan* brought joy to thousands during the Christmas period. 19% of the audience was composed of children, under 25s and school groups. For many children in Edinburgh, pantomime is their very first experience of theatre and becomes a wonderful tradition passed from one generation to the next.

Every year we give thousands of tickets away to charities including Edinburgh Children's Hospital, Ronald McDonald House, Maggie's Centre Edinburgh, Ciaran's House, Children's Health Scotland, Looked After Children, Canongate Youth, Thistle Foundation, Cyrenians Social Bite Village, I Love Broomhouse, YMCA Edinburgh as well as heavily discounted tickets to NHS workers, Scouts and Guides.

The Pantomime Adventures of Peter Pan.

"Panto is still the cornerstone of festive entertainment in Edinburgh"

HUGH SIMPSON FOR
ALL EDINBURGH THEATRE



Northern Ballet's *The Ugly Duckling*.

6 productions
36 performances
4,000 attendees

This financial year we presented two family productions on the Festival Theatre stage: Northern Ballet's delightful *Ugly Duckling* and the legendary *Winnie the Pooh*.

In The Studio, acclaimed children's book by Tim Hopgood, *WOW! Said the Owl*, was brought to life through a blend of beautiful storytelling, puppetry and music. Barrowland Ballet brought the delightful *Poggle*, a production aimed at the 0 to 5-year age group. The whole audience, young and old, were captivated by the opportunity to explore the set at the end of the show.

At Christmas we hosted the final show of the three-year early years festive commission developed in partnership with Eden Court Highlands and Aberdeen Performing Arts. *Unicorn Christmas Party* was co-produced with Raw Material and offered a big, glittering, retro disco for wee ones and their families throughout December. *Unicorn Christmas Party* has recently been nominated for Best Production for Children and Young People at the Critic's Award for Theatre in Scotland (CATS).

Family

We are committed to developing an audience for the future and a brilliant early experience at the theatre is key to that.



Winnie the Pooh.



Poggle.

"This year, though, the city's smaller theatres offer a couple of brilliant, joyful and celebratory shows that capture everything that matters about the festive spirit"

JOYCE MCMILLAN, THE SCOTSMAN ON *UNICORN CHRISTMAS PARTY* AT THE STUDIO

A variety of performances which truly had something for everyone

15 nights
13,000 attendees

One-nighters: live music, talks, NT Live screenings and more

Our one-nighters programme had something for everyone including: an opportunity to hear from David Suchet, the cast of *Still Game* with *People Huv Tae Know*, Candace Bushnell (the real Carrie Bradshaw!) and musical star Carrie Hope Fletcher. For music lovers the programme included *The Ultimate Classic Rock Show*, *Mania: The Abba Tribute*, *The Magic of Motown* and *Rush – A Joyous Jamaican Journey*. Rounding off our one-nighters was a series of encore screenings from the National Theatre in London, including *Fleabag*, *Best of Enemies* and *GOOD*.



Ghosts of the Near Future.



David Suchet
- *Poirot and More, a Retrospective.*



ABBAMania.



True Tales of Sex and the City.



Magic of Motown.

Experimental

3 productions

3 performances

414 attendees

We programmed three productions that pushed the definition of what live performance can be. *Wake Up* by Solar Bear, Scotland's leading Deaf Theatre Company, was a sensational trilogy of work with a focus on visual storytelling and movement. *Ghosts of the Near Future* was a genre-bending, multi-form storytelling show about extinction and disappearance. And finally, *Hebridean Treasure: Lost & Found* used words, traditional Scottish and South Asian music, and dance to conjure up the ancient landscapes of the Scottish Isles and their inhabitants' deep connection with the rhythms of nature.

Community

5 productions 19 performances 15,000 attendees

Giving the finest amateur companies the opportunity perform within a professional theatre environment

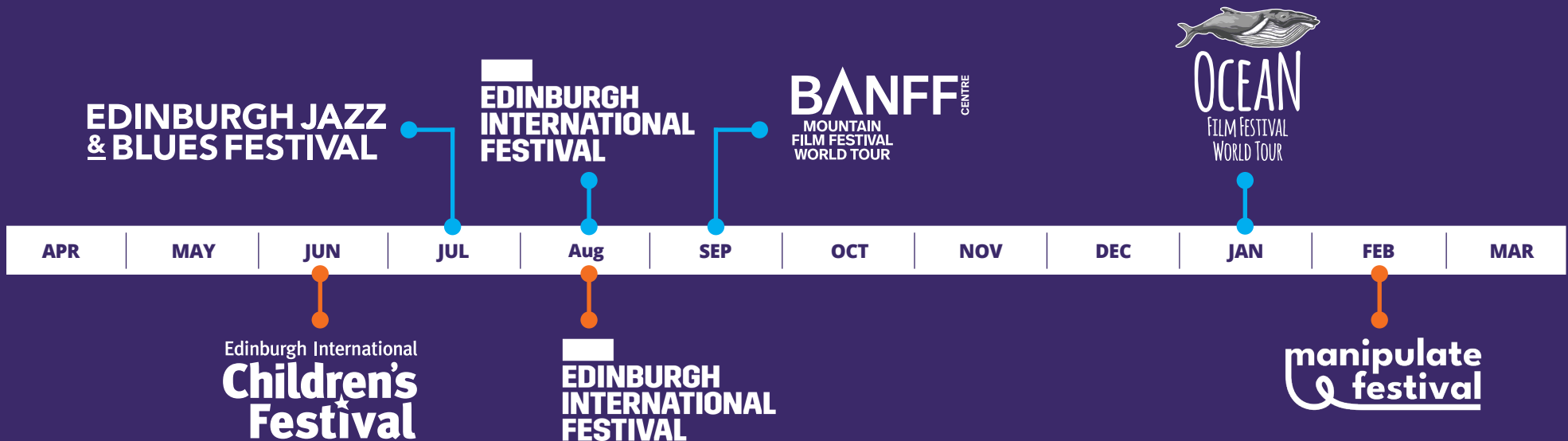
Every year we open our stages to non-professional companies that are full of creativity, in addition to offering technical and marketing support as needed. Companies include: Scotland's first and foremost Indian Dance school Dance Ihayami, the MGA Academy of Performing Arts, The International Entertainment Collective delivering the *Beyond Broadway Experience*, Scotland's oldest amateur musical theatre society Southern Light, EDGAS and the Scouts and Guide's iconic *Gang Show*.



Southern Light's Chitty Chitty Bang Bang.

Hosting Edinburgh's Festivals

Capital Theatres venues are an essential resource for Edinburgh's rich festival ecology. Whilst the King's Theatre is still under redevelopment, **Festival Theatre** and **The Studio** received festival audiences across the year.





Commissioning and Co-producing

As part of our aim to support the Scottish cultural landscape, we commission and co-produce work every year, collaborating with producers and venues across the country.

This financial year we:

- presented the final show of the three-year early years festive commission in partnership with Eden Court Highlands and Aberdeen Performing Arts and co-produced *Unicorn Christmas Party* with Raw Material (which has recently received a nomination for Best Production for Children and Young People at the Critic's Award for Theatre in Scotland).
- were delighted that *The Gift*, another show included in the early years festive commission, which we co-produced with Barrowland Ballet in 2023, won the award for Best Production for Children and Young People at the 20th annual Critics' Awards for Theatre in Scotland.
- co-produced the new instalment of Rona Munro's James Plays, *James V: Katherine*. Directed by Orla O'Loughlin, the rehearsals took place in The Studio at the end of March.



The Gift.



Unicorn Christmas Party.

James V: Katherine.



17 BSL
23 Audio Described
19 Relaxed
11 Captioned

Schools Relaxed Pantomime.

Access

“...we are all there for the same reason - to give our very special children an amazing experience.”

ASN SCHOOL TEACHER
 FEEDBACK ON OUR
 SCHOOLS RELAXED
 PANTOMIME

We aim to be accessible to all and are committed to making everyone's visit to our theatres as comfortable and enjoyable as possible. We offer a range of accessible performances (Audio Described, British Sign Language Interpreted, Captioned and Touch Tours) on the majority of our shows.

We also thrive in creating opportunities for children across Edinburgh's special educational needs and disabled schools to enjoy the magic of live performance. In the last year, we offered two productions, *Poggle and Me* and *To The Moon And Back*, that had been specifically made for children with complex needs such as autism, along with relaxed performances of our festive shows at the Festival Theatre and The Studio. With the support of generous funders, we are able to cover every cost associated with this, from tickets to transport and ice cream, so these activities are accessible in as many ways as possible.

Audience Development

Young Audiences (11 to 25, including Young Scot card holders) increased by **44%** this year.

School groups and youth group numbers increased by **53%** compared with last year.

Young People

As is the case with theatres across the UK, our audience is older than the general population. Developing an audience for live performance is a key objective and this year we launched a key initiative to make it easier for young people to access our venues: 25 and under standby £10 tickets, available to book online. The nine-week run of *Hamilton* at the Festival Theatre really helped to attract new young audiences despite the U25 offer not being available.

We worked closely with schools, which had not yet returned to pre-Covid visiting levels, to lower barriers to attendance. We gave priority to schools within a catchment area that includes areas of multi-deprivation. We also identified and worked with youth groups.



Supporting the Theatre Sector





"I'm so thankful and delighted to have gotten that time and that fantastic space to begin. And the funding enabled me to bring a variety of talents into the mix, which has enriched the idea a lot"

PARTICIPANT FEEDBACK

Open to Ideas Musical Theatre
scratch performance

We supported the creation of **21** new works by **74** theatre makers and performers through **7** R&D residencies and **14** scratch performances. We distributed **£14,400** in seed funding across these projects. We provided **42** days free rehearsal space and **17** days free technical support. We also offered **9** workshops attended by **223** participants.

Open@TheStudio

A unique, comprehensive programme of practical workshops, useful talks, Research & Development residencies and scratch nights designed to help those in the theatre industry: new graduates, independent artists, companies and self-producers. We offer them a complete support package, from advice and networking, to workshops, free to use space and seed money.

Musicals Commissioning Hub

In 23/24, we launched the second round of the Musicals Commissioning Hub – a talent hub which nurtures Scottish musicians and writers designed in partnership with Pitlochry Festival Theatre. The aim of the programme is to collaborate with musicians, writers and artists to develop Scottish talent, support the future of musical theatre, and create new musicals that could ultimately be seen on stages across the country.

We also announced the commission of the first new musical to emerge from the Musicals Commissioning Hub: *Nessie*, created by Glasgow-based composer and musical director Shonagh Murray. The story of a brave young girl and a notorious mythical underwater creature, *Nessie* was one of three ideas selected for development from round one of the Musicals Commissioning Hub and we are delighted to be able to support its progression into a fully-fledged production for Scottish audiences to enjoy in 2025.

Musical Theatre Writing Residency

Capital Theatres was one of the twelve Scottish and international partners in the residency developed by Dundee Rep Theatre and Cove Park. The residency took place in the stunning surroundings of Cove Park, and gave selected Scottish, UK and international writing teams an immersive and creative space to freely connect, develop, collaborate and create ideas for new musical theatre works.

Career Pathways

The skills drain in the sector post-Covid has been stark. Capital Theatres has weathered the storm through piloting a set of industry skills-building initiatives. Programmes include technical apprenticeships with scenery flying skills, opportunities to develop skills in heritage conservation through theatre archiving, work placements around creative engagement, programming and producing, and sector mentoring around finance, facilities management, fundraising and marketing.

Liz Dokukina,
Technical Flying Apprentice.

With Our Communities



People Living with Dementia

50 activities and events in our venues **10,268** participations

Our extensive and popular dementia friendly programme continues to go from strength to strength, and this year received the UK Theatre Award for Excellence in Inclusivity. Described by UK Theatre as “pioneering and ambitious”, our activities and events empower people living with dementia to continue engaging with theatre for as long as they are able. It celebrates their creativity and potential, as well as that of their carers.

We offer a wide range of activities that have been developed in response to the needs and interests of the community. These include dementia friendly performances of world-class ballet and opera; intimate performances of plays written specifically for people living with dementia; opportunities to get involved such as our monthly rock and roll party *Tea and Jam* and our intergenerational storytelling sessions with preschoolers from neighbouring Hope Cottage Nursery; and volunteering opportunities to build confidence and combat social isolation.

Our Creative Engagement team also continues to look for opportunities to reach and support those who can't attend one of our venues. Our quarterly magazine *DementiArts* celebrates the creative potential of people living with dementia and offers a comprehensive calendar of dementia friendly events across Edinburgh. Our podcast *All The World's A Stage* offers a dementia friendly insight into life behind the scenes in the theatre. And our intergenerational graphic novel project written by Willy Gilder, *My Wonky Brain*, has been sent to 60 schools and care settings in collaboration with Bold Scotland to increase awareness of dementia across Scotland.

Following its success last year, we brought *The Christmas Box* back for a tour of 14 Edinburgh care homes during the Christmas period. Produced by Capital Theatres, written and performed by Michelle Burke and James Ross, this interactive production enabled people living in care homes and their carers to engage with culture and share the joy of familiar songs and theatre right on their doorstep.

“Great feedback from all our residents but saw the best interaction from our residents living with dementia - one gentleman doesn't interact much and when he does, he shouts, but during the performance he was smiling and singing along.”

CARE HOME FEEDBACK

“It gives me enormous pleasure to learn of Capital Theatres winning the UK Theatre Award for Excellence in Inclusivity. It's no exaggeration to say that getting involved with these folk helped save my life.”

WILLY GILDER, JOURNALIST AND PRESENTER OF ALL THE WORLD'S A STAGE PODCAST AND LIVING WITH DEMENTIA



Schools

4,279 participants (learners and staff)

across **61** events and workshops

10,513 attendees across our shows

Largest ever schools ASN panto, with over

900 in attendance





Hamilton wardrobe visit with costume design students.

Schools programme

Capital Theatres' relationship with schools sits at the core of our creative engagement programme. It offers exciting and inspiring theatre experiences for children and young people across Edinburgh and the Lothians.

Pre-school

- Increased programming of early years work
- Programmed 3 blocks of seasonal storytelling sessions
- Hosted intergenerational events as part of our Dementia Friendly programme

Primary

- Increased programming of shows suitable for primary school audiences
- Hosted networking event for primary school teachers in collaboration with Barrowland Ballet and Imagineate
- Delivered schools workshops on Careers in Theatre and Theatre Across Time
- Established partnership with Tollcross Primary with offer of five Northern Ballet workshops
- Offered backstage tours to local primary schools

Secondary

- Developed a partnership with Boroughmuir School
- Provided free tickets for shows and exclusive access to dress rehearsals
- Delivered career development workshops for pupils
- Programmed Theatre Insights courses for secondary school aged young people (Taster Days for S1-3s, Holiday Club for S4-6s)
- Increased awareness of pathways available in the arts sector through focus group for secondary school career advisers
- Delivered Career Long Professional Learning workshop for drama teachers to enhance classroom teaching
- Developed a free digital resource based on our co-production with *James V: Katherine* for schools, young people and emerging artists and professionals
- Led backstage tours with technical, business and heritage insight into our organisation
- Hosted an exclusive *Hamilton* performance for schools with a special technical demonstration giving an insight into a range of different production roles
- Programmed talks in local schools with the *Hamilton* cast



Young People at Capital Theatres

Youth Advisory Board

Our Youth Advisory Board (YAB) is a group of 16-25 year olds who live or study in Edinburgh, selected through an open application process. The YAB helps Capital Theatres become a more relevant and exciting place for young people. It influences how we talk to young people, the kinds of activities we offer and how we respond to issues young people care about. This year the Youth Advisory Board (YAB) was involved in the development and launch of our 25 and Under scheme. The Members also helped shape work experience initiatives and approaches to youth engagement, ran a musical theatre quiz night, and attended the press nights of *Hamilton* and *James V: Katherine*. Individual members of the YAB have also produced their own show in The Studio, undertaken facilitator training with Youth Theatre Arts Scotland, joined our Heritage Engagement Programme and undertaken a three-month placement in our programming team.

Student Ambassadors

This year we established a new network for Student Ambassadors to help us grow our relationships with Edinburgh's student communities, build our offering for students and young people and support our 25 and Under audience development campaign. The Student Ambassadors helped with tasks including distributing posters for the 25 and Under scheme and promoting events such as the YAB quiz on social media. In return, we provided tickets for selected productions across the year, places in relevant Creative Engagement workshops, networking opportunities with our staff and exclusive invites to our press launch events. This pilot scheme was highly successful, with 100% of Ambassadors strongly agreeing that they had learned more about the theatre industry as a result of taking part.

Open swing rehearsal for musical theatre students.



Youth Advisory Board 2023-24.



Youth Advisory Board in discussion.



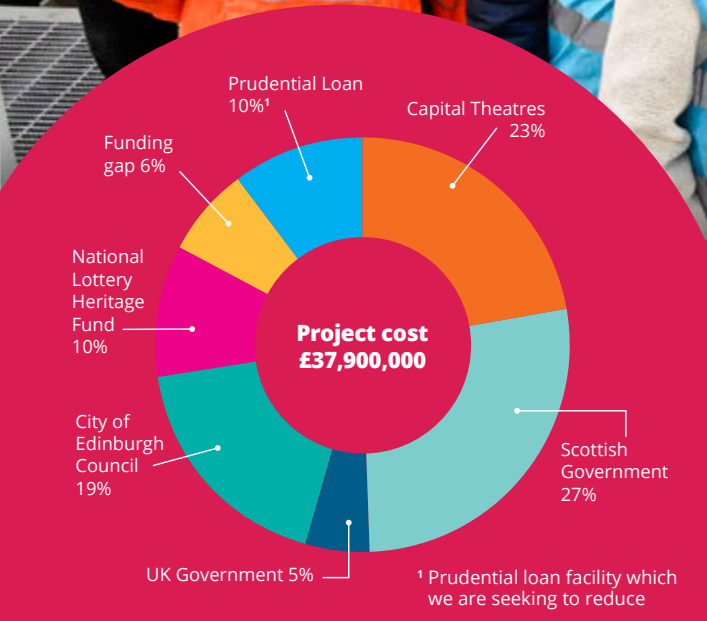
Theatre Insights directing session.



Theatre Insights tech demo.



King's Flytower signing.



The King's Theatre Redevelopment

Thanks to the support of the Scottish Government, City of Edinburgh Council, UK Government Levelling Up Community Ownership Fund, National Lottery Heritage Fund and the generosity of thousands of people and organisations who hold the King's Theatre in their hearts, the redevelopment of this iconic theatre began in earnest in February 2023. This significant investment will future proof the King's Theatre for generations to come and make possible a whole new suite of creative engagement and talent development opportunities for local communities to enjoy, while preserving the precious history of our beloved theatre.

In December 2023 we celebrated the completion of the frame for the new fly tower with a steel signing ceremony. In April 2024 the redevelopment reached the halfway point, with the end of the demolition work in sight and the King's one step closer to becoming an accessible, modern venue for the first time in the building's history. Grant Stott visited the King's early in 2024 to give our audience a glimpse behind-the-scenes of the project, with a video tour available [here](#).

Heritage Storytelling

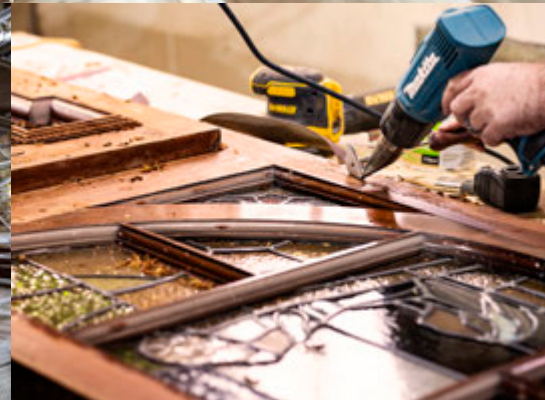
In addition to the physical updates, we have been working behind the scenes to create an accessible, digital archive to celebrate the heritage of the King's. So far, we have catalogued over 1,000 items ranging from programmes, posters, ticket stubs and scripts in preparation for the People's Archive. We also selected a Community Panel and Heritage Opportunities Panel, made up of Tollcross business owners, theatre patrons, teachers, carers, people living with dementia and local residents to help shape the functionality of the King's when it reopens.



Students of Queen Margaret's University cataloguing 1960s posters.



Tollcross Primary School en route to bury the King's Time capsule.



**We Can't
Do This
Alone**

Capital Theatres would like to thank all of its supporters

As a charity, Capital Theatres relies on the generosity of many to help us fulfil our vision to inspire a lifelong love of theatre.

Public Funders

The City of Edinburgh Council

Corporate Supporters

Baillie Gifford
Black Ivy
Champagne Piaff
Edinburgh Gin
Fever-Tree
Inverarity Morton
Sharkey
S. Luca
Stewart Brewing
Taylors Snacks
Ice Cream at the Interval
University of Edinburgh, Hospitality
& Event Collection

Corporate Member

AMS Ltd

Trusts and Foundations

Cash for Kids
The Cruden Foundation
The Donnelly Foundation
Historic Environment Scotland
Jean and Roger Miller's
Charitable Trust
R25 Fund administered by
Foundation Scotland
Walter Scott

Principal Patrons

Sir Tom and Lady Farmer
Kate and Gavin Gemmell
Mr Roger Miller†
Alastair and Elizabeth Salvesen
Hedley G Wright†

Supporting Patrons

Jamie and Kyle Anderson-Weir
Sir Ewan and Lady Brown
Richard and Catherine Burns
James and Patricia Cook
The Criper Family
Reverend and Mrs David Dalglish
Bill and Janice Gammell
Hamish and Alison Glen
Malcolm and Avril Gourlay
Eileen Henry
Bryan A. Hislop and Graeme Roberts
Anthea Lints and Alasdair Short
Donald and Louise MacDonald
Chris and Gill Masters
Walter and Norma Nimmo
Bruce and Eileen Ritson
David Rodgers
Jim and Isobel Stretton
Dame Joan Stringer and Roel Mali
David and Terri Warnock
The Viewforth Trust

Patrons

Mona Adair
Geoffrey and Tish Alderson
The Cameron Family
Margaret Daniels
Donald and Rona Ferguson
Colette Grant
George Gwilt†
Shields and Carol Henderson
Phyll and Wren Hoskyns-Abraham
Rhona Irving
Ian Jackson and Sally Cross
Alan M Johnston
Lesley Knox
Roxane Laird Craig
Barrie and Janey Lambie
Ralph Lutton
Christine and Stewart Mackay
Vivienne A McCulloch
Lynda McGrath
Marie McSherry
Sir Ronald and Lady Miller
Elsie and Steven Murray
Martin Reynolds
Christine Richard OBE and Fiona Fahey
Robin and Annie Sellar
Derek and Ann Shepherd
Ged and Nikki Welch
Helen and Peter Wilde

And all those who prefer to remain anonymous.



Capital Theatres Staff.

We could not have achieved anything this year without a huge team of people

Executive Team

Charlotte Di Corpo
(Development)
Fiona Gibson
(CEO)
Charlotte Gross
(Audiences)
Crawford Hunt
(Finance and Business Services)
Brian Loudon
(Operations)

Chief Executive's Office

Susan Leask
Munya Redman-Bayasi
Fiona Syme

Finance & HR

Sarah Henderson
Jane Keddie

Development

Lucille Bluefield
Rebecca Churcher-Soden
Mitchell Collins
Jordan Seath

Marketing and Communications

Lara Campbell
Sarah Cockburn
Laura Cotham
Katie Daniel
Sam Goldblatt
Emma Goodacre
Jane Greig
Megan McCutcheon
Neil McLeod
Joanna Miller
Allan Ramsay
Jennifer Reeves

Sales and Revenue

Lindsay Anderson

James Beacham
Kerry Black
Jenny Brotherstone
David Brown
Miriam Byrne
Felix Charlton
Jennifer Gould
Camilla Hayes
Duncan

Henley-Washford
Caitlin Higgins
Melissa Malcolm
Hannah McGregor
Ciara Middleton
Richard Miller
Allis Mundin
Ross Nisbet
Scott Ringan
Peter Roberts
Kirsten Russell
Christopher Townsend
Joshua Waterfield
Sarah Whyte

Creative Engagement

Hannah Edie
Alex Howard
Lucie Jeffrey
Abby Pendlebury
Izzy Sivewright
Claire Swanson

Facilities

Nicholas Brown
Claire Campbell
Kirsty Carswell
Clare Dingwall
Thomas Dutton
Christine Findlay
Emily Hall
Caroline Henderson
Stephen Hood
Ross Howie
Rachael Hunter
Konrad Kopeck
Lukasz Kulwicki
Brody Laing
Louise Laing
Chris Lindsay
Ali McInnes
Laura McPherson
Gary Norquay
Olga Podbielska-Nykiel

Mark Russell
Gavin Rutherford
Caroline Thewlis
Keith Wright

Front of House, Customer Service and café

Fleur Adam
Kirsty Anderson
Louis Aplincourt
Jessica Baganz
Alexander Bailey
Andrew Bain
Lori Beth Stott
Anna Bill-Lopez
Cara Blackhall
Catriona Blair
Lucy Booth
Duncan Bowers
Megan Bowles
Eve Boyd
Skye Brooke
Lucy Brown
Katie Bruce
Beth Bugden
Lewis Burzynski
Rowan Calder
Aiden Campbell
Myles Campbell
Jordan Cant
Olivia Cash
Evan Christie
Evelyn Clarke
Emily Combe
Matthew Cowan
Rachel Cram
Rosie Cram
Amber Crozier
Sophie Cruikshank
Leo Crutchley
Conall Dewar
Jennifer Dewar
Niall Dewar
Kirsty Dickson
Mary-Lou Doherty
Rachel Doherty
Stephanie Donneadieu
Susan Downie
Colin Dunlop
Andrew Dyer
Marilyn Elliot
Linda Fairbairn

Adam Ferguson
Susan Fernandes
Andrea Ferreira
Kirsty Finlay
Heidi Fogarty
Jourie Fraser-Harris
Silvie Furneaux
Catherine Gauld
Sally Gerrard
Catherine Gibb
Craig Giblin
Eilidh Gibson
Alex Gilbert
Andrew Gilbert
Eilidh Gilmour
Chloe Goldsmith
Imogen Graham
Hope Green
Angus Harrower
Elijah Heath-Ayite
Oliver Hiemann
Linda Hogg
Sheryl Hogg
Olivia Holdcroft
Alistair Horsburgh
Alexandre Hunt
Emily Hunter
Emily Jackson
Ailsa James
Megan Jarvie
Corin Jones
Thea Jones
Toby Jones
Clea Jordan
Liza Jordan
Ben Kelly
Erin Kiely
Romy Kissane
Harrison Knight
Ben Laidler
Karmen Law
Kirsty Law
Alexandra Lawrie
Angela Leith
Kayleigh Lennon
Rebecca Lewis
Andrew Lindsay
Ishbel Macdonald
Katie MacIver
Harrison MacNeill
Leo MacNeill
Rebecca Matthews
Zoe Maunder

Arianna-Marie McCulloch
Robbie McHardy-Reid
Kim McKenna
Lucy McLaren
Rory McLean
Maria McStay
Joe Millar
Brodie Miller
Rosie Miller
Dylan Mooney
Daisy Morcom
Ruth Murphy
Robert Murrell
Ryan Ness
Sydney Peters
Abby Pickavance
Giulia Pizziol
Lily Pollard
Matthew Price
Lucy Pritchard
Anuradha Raychoudhury
Francesca Rea
Sandra Riddell
Josefina Sanchez Davila
Mathilde Scott
Olivia Scott-Kaegi
Andrea Shek
Manal Shqair
Graham Simpson
Fraser Sivewright
Gerald Smith
Elizabeth Snowden
Ignacio Soler Preciado
Manvir Soora
Alexander Tait
Ailsa Tully
Laurie Turner
Niall Urquhart
Darren Walls
Ellis Watson
Ewan Watson
Rosalyn Watson
Jenna Wayth
Eilidh West
Oscar Whitwell
Loren Wigley
Evie Williams
Harry Williams
Clare Wootton
Matthew Wright
Claran Young
Alexander Zawalnyski

Technical

Amy Allan
Lewis Allan
Calum Anderson
Filip Borowiak
Harry Campbell
Tilda Campbell
Emma Cannell
Teodora Chirca
Michael Clark
William Clark
Gianluca Cockburn
Benjamin Conte
Liz Dokukina
Christopher Drew
Anthony Duff
Ruari Dunn
Abbie Edgar
Imogen Ensoll
Fraser Ewen
Craig Forrest
Louise Frame
Avril Gardiner
Simon Gillies
Emily Girdwood
David Grierson
Stuart Haldane
Darrell Harding
Susan Hill
James Hulligan
James Hulligan Jr
Paul Hunter
Allan Irvine
Patrycja Jastrzebska
Jonathan Kennedy
Patricia Kenny
Tony King
Tsz Kiu Jamie Chiu
Nikala Knox
Fiona Kruger
Charlie Long
Garry Mackenzie
Niall MacTaggart
Ross MacTaggart
Candida Marnie
Rebecca Marnie
Stewart McGill
Andy McInnes
Moira McInnes
Dean McLeman
Sandy McLeod
Heather McLuskey
Karen Montgomery

Kelsey Nicol
Carmen O'Hare
Cormac O'Callanain
Mark Pringle
Graham Raith
Emma Reid
John Robb
Robin Sanders
Finnian Summers
Alexander Taylor
Charlotte Wallhead
Rosemary Ward
Samantha Wilson
Sulie Wood
Lois Zonnenberg

Board

Professor Dame Joan Stringer (Chair)
Lesley Drummond
Gordon Jack
(until May 2023)
Clr Melanie Main
Clr Amy McNeese
Mechan
Tony Mills
Clr Max Mitchell
Andrew Neilson
Neil Patey
(from June 2023)
Alasdair Peacock
(Vice Chair)
Martin Reynolds
Finlay Ross Russell
James Saville
Clr Valerie Walker
Karyn Watt
Clr Donald Wilson

Youth Advisory Board

Ella Catherall
Aaron Clason
Charlotte Cuthbert
Melvin Fernades
Madeline Gilroy
Jade Hutchison
Darcie Lyon
Merrie Macbeth
Thomas McAree
Ruth McKay
Olivia Yanpeng Zhang



Scottish Charity No. SC018605

