

Ecovenue

The

Theatres

Trust

Introduction to Ecovenue

Ecovenue is a significant theatre-specific environmental project being run by The Theatres Trust. It aims to improve the environmental performance of forty-eight London theatres and raise awareness of how to make theatres greener. Ecovenue is promoting the sustainability of theatres and the reduction of carbon emissions through the provision of free theatre-specific, environmental advice.

The project started in 2009 and runs until 2012. Forty-eight venues each undergo an Environmental Audit, and receive a Display Energy Certificate (DEC) and Advisory Report. They track their energy use through SMEasure. Each venue receives a second DEC a year after their first to measure progress.

Ecovenue includes a 'DEC Pool' of performing arts venues across the UK that have obtained DECs. The DEC Pool helps us to evaluate the project and share best practice and information, establish meaningful benchmarks, and provide a better understanding of energy use of theatres. Any theatre can join the DEC Pool.

The Trust's *Theatres Magazine* provides quarterly reports on the participants and the work of the Ecovenue project. The Theatres Trust Ecovenue project receives financial support from the European Regional Development Fund.

Participating Theatres

Albany Theatre	Etcetera Theatre	Old Vic
Arcola	Finborough Theatre	Orange Tree Theatre
Arts Theatre	Gate Theatre	Pleasance Islington
artsdepot	Greenwich & Lewisham Young	Polka Theatre
Brockley Jack	People's Theatre	Putney Arts Theatre
Bush Theatre	Greenwich Playhouse	Questors
Camden People's Theatre	Greenwich Theatre	Soho Theatre
Canal Café Theatre	Hoxton Hall	Southwark Playhouse
Chats Palace	Jacksons Lane	TARA Studio
Chelsea Theatre	Kenneth More Theatre	The Space
Chisenhale Dance Space	King's Head Theatre	Theatre503
Circus Space	Landor Theatre	Toynbee Studios Theatre
Cock Tavern Theatre	Leicester Square Theatre	Tristan Bates Theatre
Compass Theatre	Little Angel Theatre	Union Chapel
Courtyard Theatre	Network Theatre	Waterloo East Theatre
The Drill Hall	New Diorama	
Duchess Theatre	Old Red Lion Theatre Club	

Ecovenue delivery staff

Mhora Samuel *Director*
Mark Price *Planning and Heritage Adviser*
Tim Atkinson *Theatre Building Services Adviser*
Paul Connolly *Operations and Development Administrator*
Clive Dixon *Finance and Monitoring Officer*
Suzanne McDougall *Assistant to the Director*
Kate Carmichael *Resources Officer*
Fran Birch *Records Officer*
Damian Le Sueur *Designer*



Ecovenue opens for business

Back in the Summer of 2010, *Tim Atkinson*, the Trust's Theatre Building Services Adviser, set the scene and introduced the first 12 venues to join the European Regional Development Fund-backed sustainability support project.

The doors are not only open for Ecovenue, but our first twelve venues have now taken their seats. Ranging from amateur to producing theatres, from dance to new writing organisations, these twelve, the first of forty-eight theatres, truly represent the diversity of performance and performing arts venues in London.

But what they all have in common is a desire to become more 'sustainable'. This word is widely used, and although it is usually associated with environmental issues, 'sustainability' permeates much deeper into the life and the business of a performing arts venue, as Matthew Rooke picked up in his article.

It is true, though, that the three-year Ecovenue project, for which The Theatres Trust won £450,000 of European Regional Development Fund backing, focuses primarily on what would normally be seen as 'environmental' issues. We'll be looking in depth at what these venues use, and how the products of this usage are returned to our environment. Electricity and gas, usually generated by the use of fossil fuels, and water, decontaminated by energy intensive purification methods, can all be used in great quantity, conditioning the environment in which we enjoy and produce theatre. The Mayor of London's Green Theatre Plan in 2008 indicated that four times as much energy is expended on heating and air conditioning a theatre's front of house areas than on lighting the show. Touring performances around the United Kingdom and beyond only adds to this energy tally. The by-products that are created make not only theatre, but our society, less sustainable. The means by which we, as consumers of theatre (it's no different to being a consumer at a shop), leave behind a significant legacy are often of no bearing at the point of use: what happened to your G & T after the interval?; what happened to the set after the run? But we can no longer plead ignorance – we need to take responsibility for this legacy.

Ecovenue will be collecting and collating data about what theatres actually use, why they use it, where it comes from, and where it goes to, and using it to help the venues become more resource efficient. Over the next two years, our 48 performing arts spaces will be asking these questions of themselves, in order to better protect themselves against whatever the future has in store.

By performing a detailed assessment of the current energy performance of each venue, we will be able to deliver free Display Energy Certificates to each venue, both in the first year and a year later to help quantify improvements. The printed DEC report looks a bit like the A-G rating you might see on a new fridge. We will be continually monitoring energy and water use, waste generated, and, following sign-up to the Mayor of London's Green Procurement Code, we will be helping the venues' staff develop environmental policies to ensure that the lessons we learn become embedded in day-to-day practices.

Over the next two years, we'll be using these pages to introduce you to the venues as they join the project, and we will be discussing our findings as we go.

Ecovenue is open to applications from small to medium-sized performing arts venues in London. For more information please contact tim.atkinson@theatrust.org.uk



Photo: Tim Atkinson

Ecovenue: The next twelve venues

On the heels of a hot summer, *Tim Atkinson* reported back on Ecovenue contribution to summer events, welcomed the next twelve venues, and looked forward to the annual PLASA trade show at Earls Court.

As well as taking you through the second cohort of 12 performing arts venues on our sustainability project, I am currently planning a major dissemination event at this year's PLASA show at Earls Court for Ecovenue.

Over the summer, however, Ecovenue was invited to attend the Little Angel Theatre's annual Summer Party. The Little Angel is part of our first Cohort (see last issue), and it unveiled its 'green wall' at the event, which was their last before a summer refurbishment programme began. As you can see above, as well as promoting the project, a good time was had by all! We were also asked to present on Ecovenue by the US-based Center for Sustainable Practice in the Arts at the Edinburgh Fringe Festival, which has been looking at sustainability issues around the Festival, and the small-scale shows that are presented.

On a considerably larger scale is the annual show of the Professional Lighting and Sound Association (PLASA), which showcases not only lighting and sound equipment (as the name would imply), but a massive range of equipment from bubble machines to riggers' gloves, staging to seating, lasers to smoke machines and every imaginable product in between.

This year, following the generous donation of stand space by the PLASA 2010 organisers, we will be creating an 'Ecovenue' of our own – notionally divided into the areas of a theatre, we will have our own foyer, box office, bar, auditorium, stage and backstage area. By using these areas to highlight what our venues' issues might be, and what action may be taken to improve performance, we are hoping to give visitors to the stand an insight into what the project is all about, and hopefully some ideas that they can take away with them to their own performance and work spaces.

PLASA has also invited Ecovenue to play a part in its seminar programme on the 14 September, which has been dubbed 'Sustainability Tuesday'. We will be hosting two sessions, one discussing the venues that have joined the programme to date, and for the second, I will be joined by Hywel Davies, Technical Director of the Chartered Institution of Building Services Engineers, to discuss Display Energy Certificates (DECs). DECs are one of the key areas for Ecovenue. The government has already consulted on extending the DEC scheme to make it mandatory for all commercial premises to have one (currently only

publicly funded buildings with a floor area over 1000m² that are frequently visited by the public are required to have them), and this will naturally have ramifications for theatres. Hywel and I will be talking about how the certificates are benchmarked, and how the enormous variety of ages and styles of theatre buildings can be accurately represented within the system. Our exhibition will profile the DECs achieved by the first Cohort of Ecovenue participants.

Visitors to PLASA 2010 will also be playing a part in another way – this year the Trust is getting 'interactive!' The stand will be playing host to theatre technology that its manufacturers believe is making significant inroads into resource efficiency, either through manufacture or operation. We will be displaying this equipment for the public to see, and they will be encouraged to vote in the first Theatres Trust 'People's Choice Award'. Companies are beginning to recognise the enormous benefits to customers, suppliers and the environment of placing sustainability at the very heart of good product design. By encouraging the public to recognise these achievements, they can also investigate products that they may be able to work with in the future. On the evening of Tuesday 14 September, our award will be presented to the winner at a ceremony held on the Ecovenue stage.

Do come along and visit us at the show on stand 2-M28 between the 12 and 15 September at Earls Court. If you are not able to join us, for any reason, or you'd just like a sneak preview, the following pages detail the next 12 venues to join the Ecovenue project.



Ecovenue at PLASA 2010

The arrival of the third cohort saw the venues ranks swelled to 36, while *Tim Atkinson* reported back on the inaugural Theatres Trust People's Choice Award, as well as the highly successful PLASA 2010 show.

Staged as one of a number of Dissemination Events for the project, we were kindly donated a large space in Earl's Court 2 by PLASA who host this annual trade show for event, installation and entertainment technology. Ecovenue was able to construct its own exhibition in a 'mini-venue', complete with foyer, box office, auditorium, stage and backstage areas where we were able to showcase the first 24 venues to join the project representing the diversity to be found in London's performing arts world, from pub theatres to purpose built spaces and from a Grade II listed West End venue to a converted factory. We were also able to present the Ecovenue 'journey' that each venue undertakes and lessons learnt to the industry at large with hundreds of visitors able to join us over the four days from 12 September 2010.

We were able to profile examples such as use of daylight sensing/time controls effectively on exterior displays which can mean larger venues save not only on power consumption, but also on maintenance hours and lamp replacement costs; Building Management Systems which are ideal for more complex buildings with a number of zones, and especially those with high and varied occupancy patterns; how adding even a small amount of natural ventilation can help reduce power costs associated with air conditioning use; the use of occupancy detectors to switch off dressing room lighting when not in use; and fitting

thermostatic radiator valves to radiators in all backstage areas.

As part of the exhibition itself we profiled a range of suggestions for improving the sustainability of performing arts venues, from a living wall to energy efficient mirror lights and invited visitors to participate in the first Theatres Trust People's Choice Award.

With ten products (see panel) incorporated into our stand, each of which demonstrated how theatre-related technology is making inroads into sustainability (either through design or operation), visitors were able to make comparisons and cast their vote. It proved to be a very close competition but the Award went to Matt Lloyd and Richard Cuthbert of Global Design Solutions for their Blues System Dimmable LED backstage working light system.

On PLASA 2010's 'Sustainability Tuesday' we presented two seminars

discussing the work of the project, whilst the stage on our stand was happy to play host to the Association of Lighting Designers' Michael Northen Bursary Award presentation.

It would not have been possible to create the Ecovenue presence without the hard work and dedication of our staff and volunteers, and I would particularly like to thank Christopher Stone, a stage management student at Central School, and Natalie Meadham, a recent graduate from the Brighton Institute of Modern Music for their assistance. Christopher's CAD drawings and renderings proved invaluable as we brought the elements of the exhibition together.

Thank you to all who visited us during the show – we will be at PLASA 2011 next year, and look forward to welcoming you to bring you up to date on how the project has developed.

So far, we are now well into the first winter heating period of the Ecovenue project, which means that we can begin to fully appreciate the impact on the environment that our performing arts venues have, and also where some of the bigger savings can be made. That said, we are still bringing more venues into the project, and you can read details of the third cohort over the following pages.

We are beginning to see the first inklings of results as we start to deliver the DEC's and undertake energy assessments for the project. Firstly, it would appear that Display Energy Certificates seem to overestimate the efficiencies of performance of theatre buildings with a very small footprint with many of the venues achieving As and Bs in their DEC's. The benchmark that they are assessed against is established for theatres over 1000m² and many of the venues in the project are under 1000m². Secondly, and although this comes to some degree as no surprise, it is obvious that the landlord/tenant relationship can be, or can often be seen to be, a significant barrier to making sustainability improvements to buildings.

Nominations for the Theatres Trust People's Choice Award 2010

Coemar Reflection Full Spectrum

ETC Selador Lustr LED wash light

Global Design Solutions Blues System Dimmable (winner)

I-PIX BB3 Wash Luminaire

JB Lighting A7 Zoom LED Wash

Philips Vari' Lite VL1100CD

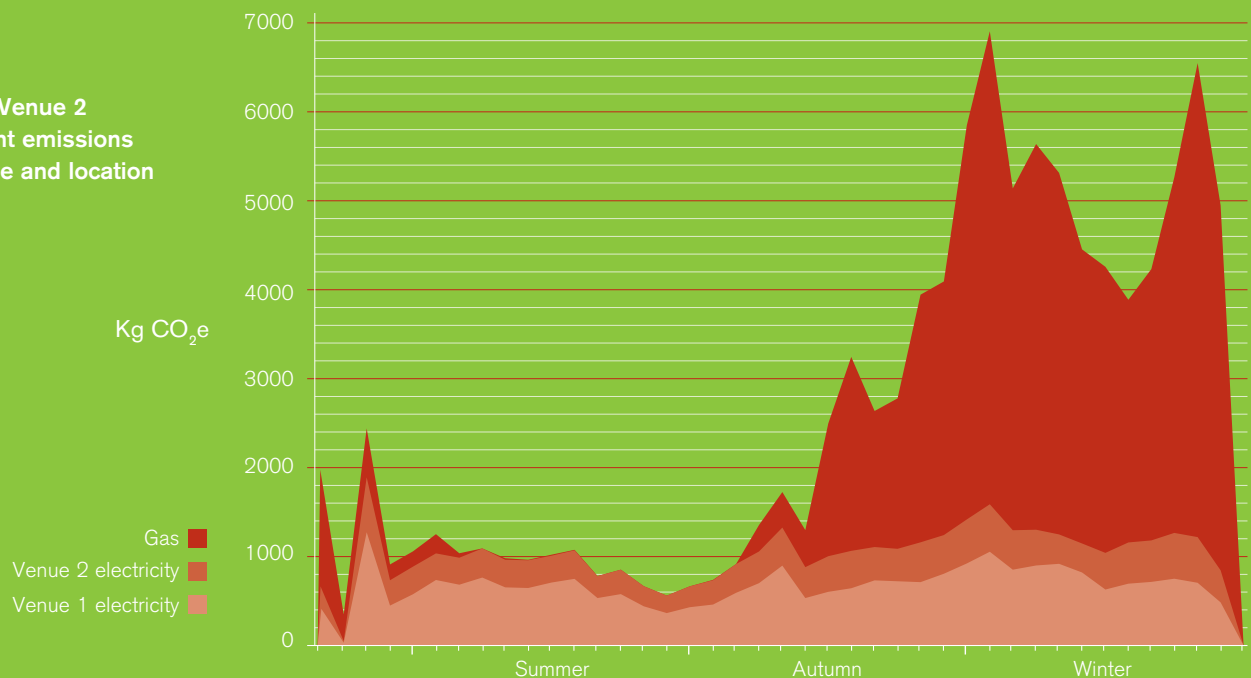
Prism Projection, Inc RevEAL CW-TS Wash Luminaire

Robert Juliat Aledin LED Profile

SeaChanger Sea Changer Nemo Profile and Wash Fixture

White Light/Arcola/BOC HyLight Hydrogen Fuel Cell

Venue 1 and Venue 2 CO₂ equivalent emissions by energy type and location



Ecovenue assessing energy usage

With the project gaining its last participants, *Tim Atkinson* took a look at some of the findings from the project so far.

When a theatre joins the Trust's Ecovenue project we begin by asking them to start recording their energy usage on a weekly basis. For some this is an established routine, for others even finding the meters can prove to be a bit of a challenge! If there are issues locating meters we try and assist the venues to gain access. This may sound odd but it can be the case, especially in multi-occupancy buildings, that meters are kept in an area inaccessible to all tenants, for example in a bar cellar, or service room. Familiarising the venues with their meters is a key part of the project. Once enough significant data has been captured we then assist theatre staff to understand what the readouts mean, and how they can be utilised to take control of energy use.

For the purposes of energy analysis we use an online energy analysis tool called SMEasure, which allows users to securely enter their weekly data readings. Developed by the Environmental Change Institute at the University of Oxford, the tool, while logging the meter readings, provides a host of analysis information that later on can be used to begin to assess a building's performance.

Once the beneficiary venue has begun to take readings, I visit to perform the first environmental audit of the building. This involves looking at all aspects of the building's performance, from energy usage/leakage, to how often the waste is collected, and how much of that goes to recycling and how much to landfill.

A combination of the walk-round during the visit and the analysis of a year's worth of historic energy bills allows a Display Energy Certificate and accompanying Advisory Report to be produced. The Certificate (looking much like the A-G rating you might see on a new domestic appliance) places the building on a scale according to its performance relative to other buildings of a similar type – in this case, the 'theatres, entertainment halls and concert halls' benchmark. The Certificate also shows the carbon emissions from energy produced during the period and allows comparisons with the previous three years (if Certificates for that period had been gained).

The Advisory Report gives each venue some concrete recommendations for improvements that could be made to the building, estimates about the potential payback periods, and what

sort of impact that might be had on carbon reduction. This document can also form the basis of applications made for funding these improvements. The Advisory Report also gives information on potential weaknesses within any environmental policies that the building may have, and allows new policies to be drawn up that accurately reflect the work that goes on in the building.

The SMEasure data that is gathered is extracted and laid out in graph form with other information that may help understand a building's performance, such as exterior temperature, and the number of hours of daylight that can be expected at any point. The SMEasure data is also used to create a week-by-week breakdown of the organisation's carbon footprint, and what proportion of the emissions come from which sources.

In the graph above, the emissions from one of the Ecovenue theatres has been broken down into the amount of carbon dioxide (CO₂) that was emitted over a given period of time, and from which source within the theatre those emissions came. One can clearly see the impact of the winter heating period, as the emissions from gas (which had over the summer only been heating water) soar to dominate the emissions from the electrical activity of the whole site, including its busy theatre. Although we refer to CO₂ as being the 'emission', the calculations used in fact work out the contribution of all greenhouse gases – CO₂ and methane are included, as is water vapour. The values we use in our calculations are supplied by the Department for Environment, Farming and Rural Affairs (DEFRA), and are updated annually.



The Old Vic is the largest venue to become involved with Ecovenue
 Photo: Ian Grundy

This information gives a fantastic visual representation of what the Mayor of London's Green Theatre Plan suggested – that by far the majority of energy used within a performing arts venue is expended on conditioning the environment. This information now allows us to see exactly what we are dealing with at each venue, and exactly where to begin concentrating our efforts.

In order to take a more in-depth look at what is going on in the building, we have several 'Watson' devices, that are capable of measuring the electricity usage of a building broken down into five-minute periods. These useful tools not only give the user a real-time display of energy consumption, with a very engaging colour-changing LED housing, but over a period of weeks collect a significant amount of data for analysis. In the example illustrated (below), the data shows 24 hours in the life of one of our venues – on Christmas Day, when we know that the building was entirely unoccupied. This gives us clues about what to look for in the building that is clearly using a fair amount of energy, even when the building is empty of people. In this example, an untimed electric immersion heater accounted for most of the energy use.

Because the project aims to improve the performance of buildings long-term, we are entering all data (including energy usage, water usage, waste collection and vehicle mileage) into a toolkit provided to us by the London Development Agency (LDA), known as ENvibe. ENvibe allows us to monitor year-on-year, quarter-on-quarter and month-on-month changes in performance over all these areas. Not only do we use ENvibe to report our performance back to the LDA, we will

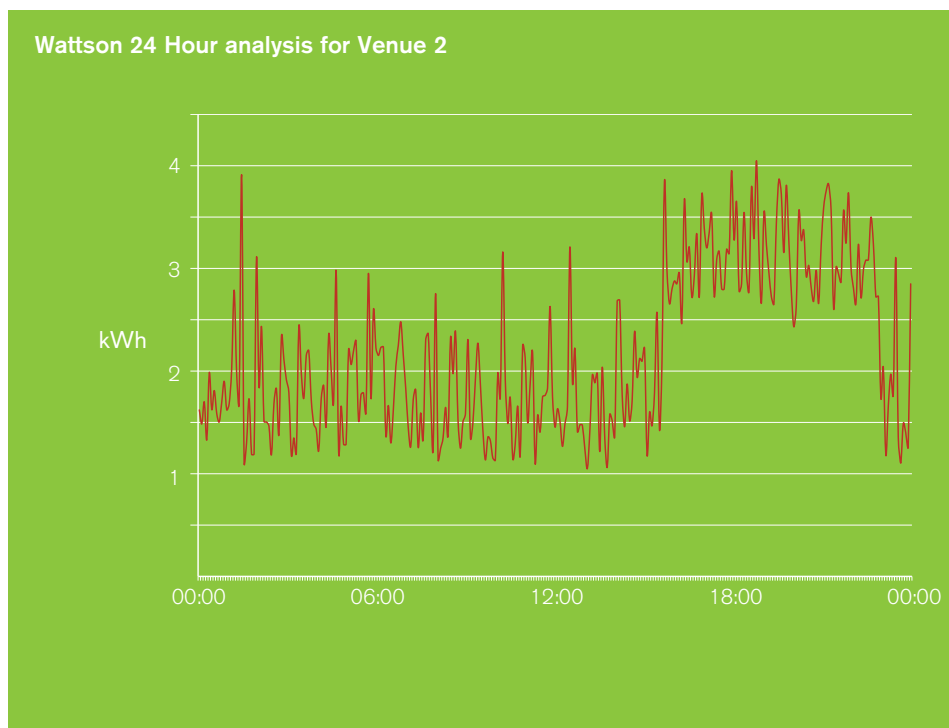
be handing it over to all of the venues at the end of the project so that they can continue the good work started during the project.

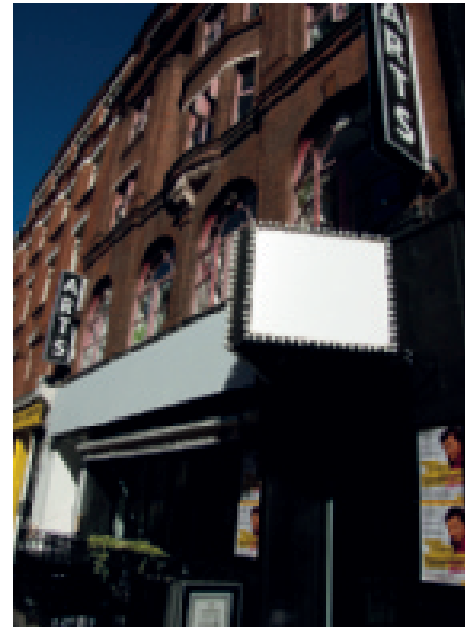
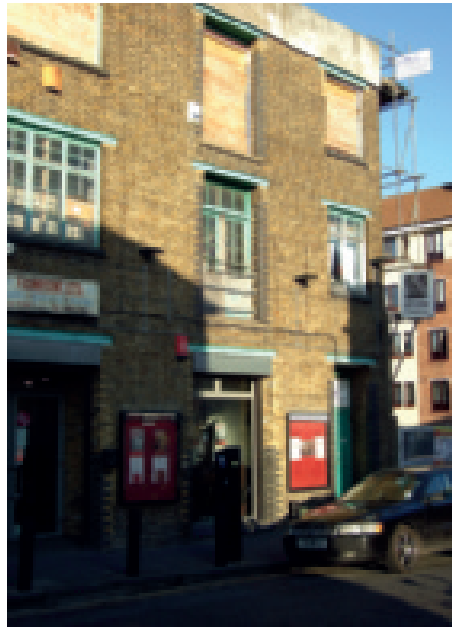
All the operational ratings achieved during the Display Energy Certificate process will be benchmarked against national performance through entry into The Theatres Trust's 'DEC Pool'. We will be launching the 'DEC Pool' at PLASA Focus in Leeds on the 19th April 2011, when we will be asking any performing arts venues currently holding a Display Energy Certificate to volunteer their information to us so we can evaluate the accuracy of the benchmarking process behind Display Energy Certificates. It will also allow venues (should they wish) to contrast their performance with those of a similar type, age or purpose to see where lessons can be learned, and perhaps why certain techniques were more successful at certain types of buildings.

Certain topics exist (for example scenery disposal) that will have a relevance to all the beneficiary venues, while others may arise during the course of the project. To make sure that the right information is going out to the participants, we also organise seminars to put the Ecovenue participants in touch with the latest thinking, as well as making sure that the project advice is as up to date as possible.

I hope that through the methods outlined above the Trust really can help to make smaller venues more sustainable in their operation.

Overleaf, you will find more information on all forty-eight venues that have joined the programme, but if you would like more details on (or would like to join us at) the 'DEC Pool' launch at PLASA Focus, or the Ecovenue project generally, please contact tim.atkinson@theatrestrust.org.uk.





Albany Theatre

Based in the heart of Deptford, the Albany is a performing arts centre with a history stretching back to the nineteenth century. Over the last few years, it has emerged as a new type of arts venue, very much driven by the cultural diversity and creative mix of south east London. The Albany has four performance spaces, including its unique central performance space, with a capacity of 300 seated and 500 for standing events. Its programme encompasses music, a range of theatre and dance, spoken word, exhibitions and comedy, as well as an array of educational, training and community-based projects. Other facilities include a café bar, rehearsal, workshop and meeting rooms, office space and an audio studio. Resident at the Albany are fourteen companies – including the internationally-renowned Heart n Soul, and Apples & Snakes, the UK's leading performance poetry organisation. Ecovenue will be looking at the heating system controls, and also looking at ways that the large, flat roof area could be used to contribute to the building's more sustainable operation.

Arcola

The Arcola Theatre has become well-established in its current premises at Arcola Street in Hackney, but as of January 2011 will be moving to a new home in Ashwin Street, opposite Dalston Junction station. The new building is a 19th century factory – formerly the home of paint and fine art supplier, Reeves.

The two performance spaces from its Arcola Street base will be recreated at the new venue, as well as its supporting areas; café/bar, workshop/rehearsal space and green technology incubator. There will also be an additional workshop/rehearsal space to support the youth and community programme.

The capacity of Studio One will increase from 150 to 200, and will maintain the theatre's current programme of classics, new writing, new adaptations and world theatre. Studio Two will be a smaller, 100-seat space for up-and-coming theatre companies, new writing and young directors, alongside established work.

Ecovenue will be following Arcola from Arcola Street to Ashwin Street to look at the impact of moving between venues, with the opportunity to gain comparator information between the operation in both buildings.

The Arts Theatre

The Arts Theatre has a long history of involvement in London's theatre scene. Opened in a basement on Great Newport Street on the 20 April 1927, it avoided the censorship regulations of the Lord Chamberlain by performing to members only.

Opening with a revue show, *Picnic*, by Herbert Farjeon, one of its most notable moments was in 1955, playing host to a 24-year old Peter Brook's English-language premiere of *Waiting for Godot*. This ultimately led to Peter Brook running the Arts from the following year until 1959.

From 1967, by which time the building was known as the New Arts Theatre, the Unicorn Children's Theatre made the stage its home until its move in 1999. Seating 347, the Arts has, since then, functioned as a mainstream West End theatre, and has seen successful productions of *The Vagina Monologues* and the Pet Shop Boys musical, *Closer to Heaven*.

Now managed by End of the Pier productions, the Arts will be Ecovenue's first basement theatre, and we'll be looking into what the impact of that might be on a building's energy use, particularly in the context of its planned replacement.

Full-time staff	19
Seating capacity	300
Date of construction	1983
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	10
Seating capacity	200/100
Date of construction	19 th century
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	3
Seating capacity	360
Date of construction	1927
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



artsdepot

Situated at Tally Ho Corner in Finchley on the site of the former Gaumont cinema, artsdepot was conceived in 1996 by the local community in response to requests for new services from Barnet Borough Council. The request was for a larger version of High Barnet's Bull Arts Centre. Following the appointment of ACT Theatre Consultants to create a residential and commercial development containing a multi-purpose art centre with visual arts and performance spaces, the project was officially launched 2001 and opened in October 2004. Since then, through its two spaces, the 395-seat Pentland Theatre, and the 148-seat Studio Theatre, and the other facilities available, artsdepot has presented a wide range of dance, art, drama, comedy and music, complemented by courses in many of these disciplines.

Designed by architects Ruddle Wilkinson, the striking building contains not only artsdepot, but several large retail outlets, North Finchley Bus Station, and ten stories of residential accommodation above. The large structural nature of artsdepot's building will give Ecovenue a chance to look at how a more modern performing arts building performs, but equally demonstrate that sustainability practices can be adopted regardless of building type.

Full-time staff	30
Seating capacity	395/148
Date of construction	2004
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Air conditioned



The Brockley Jack

The Brockley Jack Studio Theatre adjoins the Brockley Jack public house in south London. Built in 1898 on the site of a much older building, the hall behind the pub has had various uses in its life, including as a dance hall, snooker room and a live music venue.

By the early 1990s, the room was not used for much at all, and a group of local actors made the decision to make use of the space for theatrical performance. The chain owning the pub, Greene King, helped provide finance, and over the years the venue has become an established part of the London theatre scene.

Recently refurbished with new lighting and sound equipment, and boasting raked seating, the theatre plays host to a wide variety of performances, both old and new, as well as film, comedy, writers workshops, community festivals and arts events.

A great example of a pub landlord working with its tenant theatre, Ecovenue will be looking at how the relationship may continue to develop for both parties, by improving the sustainability of the venue, and by extension the pub itself.

Full-time staff	2
Seating capacity	50
Date of construction	1898/1993
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Bush Theatre

The Bush Theatre on Shepherd's Bush Green is one of the country's highest-profile venues dedicated to new writing. Since its founding in 1972, it has gained an impressive reputation for its ability to spot and nurture new playwrights. Each year, the Bush stages eight new productions in its intimate 81-seat studio space, presents two seasons of rehearsed readings, receives and reports on over 1,000 unsolicited scripts, and commissions up to seven new writers. The Bush actively encourages young people to attend theatre for the first time. With its 'bushfutures' programme, it offers a training and professional development programme which aims to provide opportunities to the community within the London Borough of Hammersmith & Fulham to access the expertise of the theatre's writers, directors, designers, technicians and actors, and to play an active role in the theatre's future development. The Bush faces the challenges faced by many tenants, and Ecovenue will be looking to see what steps can be taken to assist them in this position.

Full-time staff	10
Seating capacity	81
Date of construction	Not known
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Natural



Photo: Ewan_M

Camden People's Theatre

Located in central London, Camden People's Theatre is a unique space for the production and presentation of innovative contemporary theatre and live art by both emerging and established artists, and is dedicated to artists and audiences taking risks, making exciting choices and pursuing excellence.

Its facilities include a studio theatre ideally suited to work on the small-scale, a gallery space in the foyer and inexpensive rehearsal rooms. It runs a year-round programme, and each spring presents the Sprint Festival, promoting up to 18 companies making adventurous theatre.

Founded in 1994 by a group of theatre practitioners interested in developing a collaborative working method and a visual, gestural style of performance, CPT continues to forge short- and long-term relationships with a diverse range of companies and artists. Few venues can match its depth of involvement in our specialist field of visual, physical and collaboratively-made theatre.

Actually situated across two buildings – a former Victorian pub and a more modern residential/college building, there will be significant challenges in managing energy across the two buildings.

Full-time staff	1.5
Seating capacity	60
Date of construction	c.1900
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Canal Café Theatre

The Canal Café Theatre is a 60-seat venue housed in a large room above the Bridge House pub in the canal-side area known as Little Venice. It was opened in 1984 as the resident venue for NewsRevue, the Guinness World Record Holder for the longest running live comedy show. The theatre is primarily renowned for comedy (stand-up, sketch shows, comic plays/musicals) and has played host to performers including The League of Gentlemen, Daniel Kitson and Stewart Lee, but it is increasingly developing a reputation for new writing.

Now in its 32nd year, the venue provides a platform for talented new acts and its cabaret style theatre with its candle lit tables offers performers and audiences alike an intimate and exciting atmosphere. It is ideal for performances ranging from one man shows, stand-up, cabaret and music.

We will look at working with the landlord's of both the theatre and the pub to develop and improve the sustainability of the building as a whole.

Full-time staff	2
Seating capacity	60
Date of construction	Not known/1984
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Air-conditioning

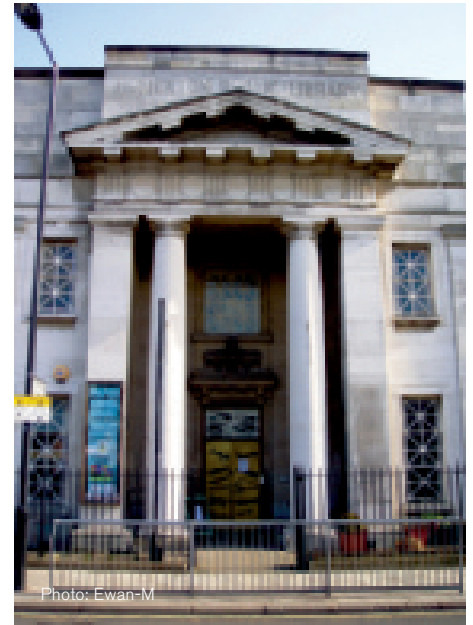


Photo: Ewan-M

Chats Palace

Chats Palace is an arts centre and community venue in Homerton, Hackney. The venue has a history as a home for emerging artists, and a track record in participatory arts practice, it has occupied and developed the striking former Homerton Library building since the mid-1970s.

Its home is a Grade II listed former Carnegie library building, built with funds provided by the Scottish-American philanthropist, Andrew Carnegie, for the betterment of the people of the East End. Homerton Library was designed by RIBA Gold Medal-winning architect Sir Edwin Cooper, who trained under Frank Tugwell, architect of the Futurist in Scarborough.

Chats Palace currently comprises a 95-seat flexible performance space, a bar area which can be used for informal performances, a rehearsal studio, a meeting room and an artists' studios.

Although recent refurbishment has taken place, particularly to the roof areas, this large building is of a type not yet seen in the Ecovvenue group, and it will be a particular challenge to look into its own unique energy and sustainability requirements.

Full-time staff	1
Seating capacity	100
Date of construction	1913
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Chelsea Theatre

The Chelsea Theatre is situated at the heart of the 'World's End' area of Chelsea, near the iconic towers of off the busy King's Road. Built in 1977, the building was used primarily to store boats and host blood donor sessions until Janet Suzman directed her first performance there in 1992.

With a studio Seating 110, the theatre forms part of a complex that includes rehearsal rooms and studios that are available for hire. The theatre is a full-blown producing house and produces contemporary performance, specialising in live art, and has presented work from artists including Ron Athey, Goat Island, Annie Sprinkle and more. The theatre has a strong community programme, with workshops to complement productions, as well as activities and events. Since 2003, the theatre has also presented childrens theatre, its most recent success being *Room on the Broom*.

As a venue that, since its recent refurbishment, considers itself to be one of London's major small theatres, Ecovenue will be looking at the impact that the production of performance art, in all its forms, has on this 1970s building.

Full-time staff	1
Seating capacity	110
Date of construction	1997
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Chisenhale Dance Space

Housed in a factory formerly dedicated to producing veneers for Spitfire aircraft, Chisenhale Dance Space has for over 25 years been a centre for research and development in movement arts and independent dance. Based alongside the Hertford Union Canal in Bow, east London, Chisenhale Dance Space has two studio spaces, the larger of which can accommodate audiences of 75 seated and 250 standing. Weekly dance classes are run for both children and adults, while education and artistic projects are delivered throughout the year. Its vision is to enrich the lives of individuals and communities through the exploration and experience of dance and to support dance/live movement/live artists in the development of their creative practices. Ecovenue will identify savings to be made following an energy survey, as well as looking into the potential for renewable energy, and assessing the impact of the installation of secondary glazing.

Full-time staff	1
Seating capacity	75
Date of construction	Not known
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Natural



Circus Space

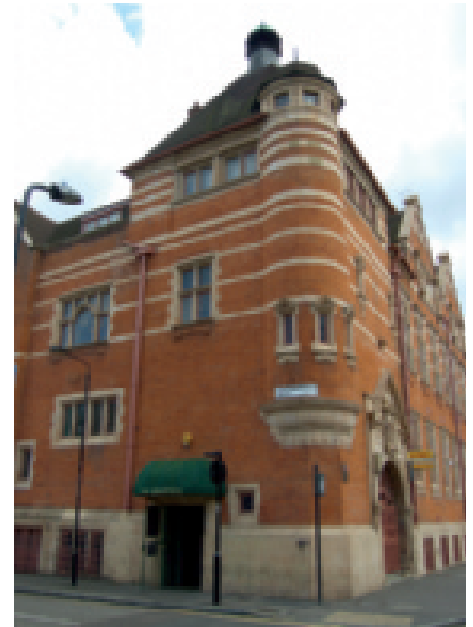
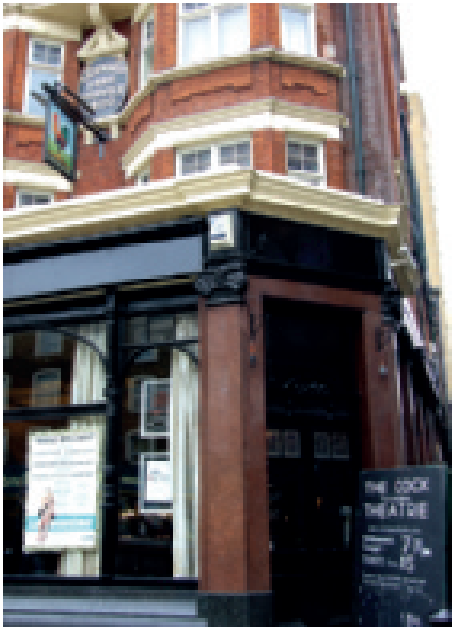
Circus Space is housed in the former Shoreditch Electric Light Station in Hoxton and provides a unique facility for artistic development, rehearsal and the staging of events.

Retaining the features and character of an imposing industrial space, the building began life as an electricity generating station in 1896. The site was rescued from dereliction in 1994 and following extensive restoration and reconstruction, the building gained a new lease of life as a centre of excellence for the circus arts.

It is the only centre for circus training and production in the UK. Its diverse range of work includes the UK's only honours degree in Circus Arts, a structured progressive training programme for under 18s and professional development opportunities for aspiring and established performers. Adults and young people can take part in a range of recreational classes and Circus Space provides workshops, away days and teambuilding events for the corporate community.

This distinctive facility will provide a real challenge to the Ecovenue project, with its large, open areas, and unique form of performance among the participants.

Full-time staff	19
Seating capacity	250
Date of construction	1896/1994
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Natural



Cock Tavern Theatre

The Cock Tavern Theatre was housed above the pub of the same name on Kilburn High Road, in north London. Established in 2009, the Cock brought a year-round programme of new works and critical revivals. Under the artistic direction of Adam Spreadbury-Maher, resident companies Good Night Out Presents and OperaUpClose maintained a strict commitment to world premieres and revivals from world-class playwrights in an intimate and cosy atmosphere.

The venue took a pro-active approach to environmental sustainability and had a robust environmental policy. It used only recycled paper to make tickets and programmes; used energy efficient lightbulbs; and had banned plastic and polystyrene cups. The lighting rig made use of LED PAR cans, mixed in with regular stage lights, which use just 3% of the electricity and 3% of the heat of conventional lanterns. It also banned the purchase of new gels and only allowed its designers to use recycled gels. The venue closed in April 2011 following issues related to accessibility.

Compass Theatre

The Compass Theatre is a local authority community theatre and arts centre of 158-seat capacity, primarily used to host a diverse range of productions by amateur dramatic groups and schools from across the community, with the occasional programmed production aimed at the younger age group. The Music Service and the 360 Youth Theatre, both youth orientated departments within Hillingdon Council are based at the venue, and the theatre hosts concerts and productions by both services. The entire complex is Grade II listed and comprises of two sections, the theatre which itself dates back to the early 1960s is attached to a much older Georgian house known as Ickenham Hall. During the preceding 50 years various additions and improvements have been made, including an interconnecting café bar built in 1974, which joins the house to the newer building and the construction of a studio theatre. Staff at the Compass have already begun examining and replacing their lamp stock and Ecovenue will be continuing this work with them, while also paying attention to the heating and cooling of this large, and in places very old, building.

Courtyard Theatre

Another library conversion also joins the ranks of Ecovenue this quarter. The Courtyard Theatre is situated in the striking Grade II listed former Passmore Edwards Free Library in Hoxton, only three miles from Chats Palace. The building originally opened in 1897, and was another East End library created by a wealthy philanthropist - this time John Passmore Edwards.

This is not the first home of the Courtyard; having been based in King's Cross, what was supposed to be a temporary move to the Theatre Museum ended with it being unable to occupy either site, following the landlord's sale of the King's Cross premises and the closure of the Theatre Museum.

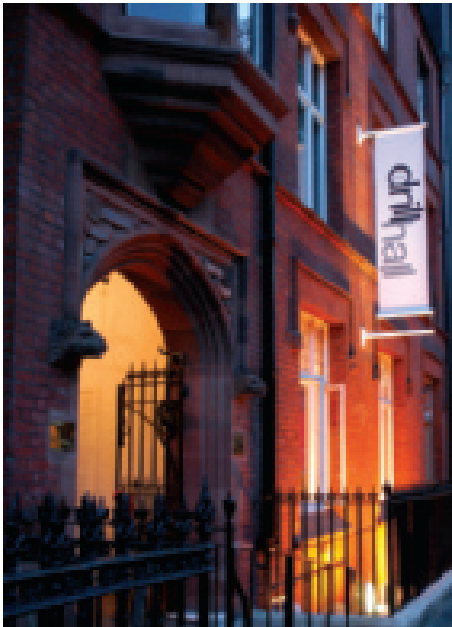
Happily, a lease was taken out on the library in Shoreditch, in the vicinity of the site of two of London's oldest theatres - the Curtain and the Theatre - and the Courtyard Theatre opened its doors in October 2007.

With a 150 seat Main House space and a studio, the Courtyard also has a dance studio and bar. Ecovenue will be seeing how the conversion is fairing, and what can be done to increase the efficiency of this busy building.

Full-time staff	1
Seating capacity	55
Date of construction	1900/2009
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Electricity
Means of ventilation	Natural

Full-time staff	5
Seating capacity	158
Date of construction	Georgian / 60s / 70s
Listed	Grade II
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	3
Seating capacity	150
Date of construction	1897 (refurb.2007)
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



The Drill Hall

Constructed as a drill hall for the Bloomsbury Rifles, and now listed Grade II, the Drill Hall is the local theatre and arts centre for Bloomsbury and Fitzrovia in London's West End. Since becoming a theatre in 1977, it has produced, developed and supported over 10,000 artists and productions. As a key player in its local community, The Drill Hall has a wide ranging workshop programme, a free under-fives Surestart drop-in for local children and their families and a programme of shows and storytelling for the 7-11s. It is a major hub for the arts and media communities, providing some of the most sought after central London rehearsal facilities and radio and television recording spaces. Low-cost meeting space is also made available for local community groups. Given the high occupancy rate of the building, Ecovenue will look to maximize efficiencies in heating and cooling, and investigating the potential sustainability uses for the roof area over the main performance space.



Duchess Theatre

The Duchess Theatre on Catherine Street in Covent Garden is one of the youngest and smallest West End playhouses, with seats. Built in 1928/29, it was originally promoted by Arthur Gibbons and designed by architect Ewen Barr to overcome objections about ancient lights which had prevented previous building on the small site. In 2005, it was acquired together with the Apollo, Lyric and Garrick theatres by Nimax Theatres, a new company set up by theatre producers Nica Burns and Max Weitzenhoffer. The theatre presents a mixture of work produced in-house and shows by outside producers. As well as its theatre productions, the Duchess is used for one-off events such as filming, rehearsals, conferences, location shoots and other special events. As a larger venue, we will be examining quantities and levels of recycling of all materials – from stage and front of house – along with the energy impacts of running an 80 year old Grade II listed West End theatre.



Etcetera Theatre

Situated above The Oxford Arms on Camden High Street, the Etcetera Theatre is one of London's best known pub theatres. Since 1986 the Etcetera has played host to the very best of the London Fringe. New writing, revivals, comedy, magic, musicals, readings and previews. In 1996 the Etcetera received the Guinness Ingenuity Award for Pub Theatre and also received a nomination for the Peter Brook Empty Space Award. From 2004 to 2009 the Etcetera was under the management of Zena Barrie and Michelle Flower, and is currently managed by Michelle Flower and Gemma Leader, for It's Alright For Some Ltd.

Etcetera Theatre is notably home to the 'Camden Fringe', which takes place every August, featuring all genres of performance, and which sold over 10,000 tickets in 2009.

A classic example of a public house of its time, we hope to be able to draw information from our other pub venues that will allow Ecovenue to assist Etcetera in becoming more sustainable, and also communicate this message to its many patrons.

Full-time staff	6
Seating capacity	200
Date of construction	1882
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	8
Seating capacity	482
Date of construction	1928/9
Listed	Grade II
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	3
Seating capacity	42
Date of construction	Not Known/1986
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Electricity
Means of ventilation	Natural



Finborough Theatre

The Finborough Theatre is one of the smaller fringe theatres in London. It occupies first floor premises above a bar/brasserie on Finborough Road in Earl's Court. Originally a public house, the building was constructed in 1868 to designs by George Godwin. Seating only 50, this intimate venue, celebrating its 30th anniversary in 2010 has won two Peter Brook Empty Space awards. In a similar set of circumstances to the Bush Theatre, as a tenant the Finborough has only limited control of the procurement of some of its energy services. Ecovenue will examine the relationship to see where improvements can be made, while also investigating how smaller venues can still make their contribution towards sustainability. On the physical side, ventilation in such a small space poses challenges (temperature levels can change very quickly), and the creation and disposal of sets has the same impacts as it may do for any performance in any venue.

Full-time staff	1
Seating capacity	50
Date of construction	1868
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Electricity
Means of ventilation	Natural



Gate Theatre

The Gate Theatre was founded in 1979 by Lou Stein in Notting Hill, over the Prince Albert pub. It is London's only producing theatre dedicated to international work and its reputation far exceeds its size. From humble beginnings it has developed a significant renown throughout London, as well as nationally and internationally.

The space has challenged and inspired directors, designers, writers and performers for over 30 years, making it famous for being one of the most flexible and transformable spaces in London. The Gate's ambition is to be a springboard, giving emerging artists the opportunity to take risks, to excel and to make their mark. It has played host to a variety of both established and emerging artists including Lez Brotherston, Kathy Burke, Dominic Cooke, Sir Peter Hall, Ed Hogg, Richard Hudson, Sarah Kane, Alex Kingston, Jude Law, Katie Mitchell, Sophie Okonedo, Emma Rice, Ian Rickson and Rachel Weisz.

Another pub venue to join our troupe, once again we will be looking at the possibilities that exist for tenants to improve their sustainability, providing a benefit to both themselves and their landlords.

Full-time staff	10
Seating capacity	90
Date of construction	Not known / 1979
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Greenwich and Lewisham Young People's Theatre

In August 2009, Greenwich and Lewisham Young People's Theatre took over the Tramshed Theatre in Woolwich, south-east London. GLYPT uses the Tramshed for its regular youth theatre programme covering ages 5 – 25, as well as its street dance groups for ages 8 – 19, and for a variety of different holiday and half-term courses such as filmmaking urban arts, physical and musical theatre and backstage. The Tramshed is also used for performance events for all the youth theatres and holiday courses.

The space is also used to rehearse GLYPT's professional touring shows, and is joint home to Greenwich Children's Theatre Festival, which runs for two weeks every Easter in partnership with another Ecovenue, Greenwich Theatre.

The Tramshed has two spaces, a 120 capacity theatre, alongside a studio that can seat 40 for small events. A feasibility plan is currently under way for a complete refurbishment of the theatre, and Ecovenue will be able to assist GLYPT in looking at ways that environmental sustainability can be embedded in the future management and operation of the venue.

Full-time staff	5
Seating capacity	120 / 40
Date of construction	Not known
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Greenwich Playhouse

Having its entrance within, and its space above the St Christopher's Inn on Greenwich High Road, the Greenwich Playhouse has been in operation since 1988, and was previously most notably called the Prince Theatre.

Alice de Sousa and Bruce Jamieson took over its directorship in late 1995, and between then and 1998 the theatre was home to thirty eight productions, playing to over 30,000 people. Its future was put into doubt after a planned refurbishment was put into jeopardy (potentially leaving Greenwich without any theatre, coinciding as it did with Greenwich Theatre's threatened closure), but after a concerted campaign, a refurbished, and renamed, Greenwich Playhouse reopened to the public in 2000.

Within a mixed-use development, the air-conditioned studio space seats 84, and continues to present a wide variety of revivals and new work.

Ecovvenue will look at ways that a smaller producing house can incorporate the mitigation of its environmental impact with its cutting-edge work, leading to improvements both on and off stage.

Full-time staff	2
Seating capacity	84
Date of construction	Not known / 1988
Listed	Not known
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Air-conditioning



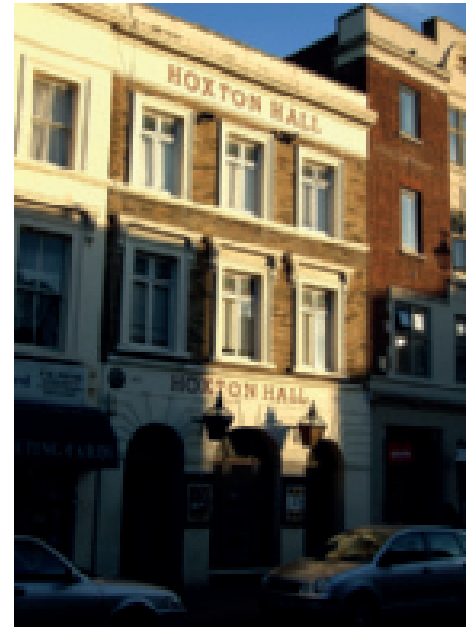
Greenwich Theatre

Founded as Crowder's Music Hall, adjoining the Rose and Crown public house, although some parts of the exterior of the building are believed to date from the late 1890s, the majority of the interior of the building relates to the 1969 internal reconstruction.

Seating 421 around an open thrust stage, the theatre survived threat of closure in the late 1990s and remains a core part of the Greenwich community. Many notable performers have appeared in Greenwich Theatre's productions, including Mia Farrow in *Three Sisters*, Glenda Jackson and Susannah York in *The Maids*, and more recently Rupert Everett. The theatre has also held notable premieres, such as John Mortimer's *A Voyage Round My Father*, and *Another Country*.

Since the majority of the interior of the building's performance will be related to its refurbishment in the 1960s, Ecovvenue will be looking at what that means for its building performance, and whether there may be lessons here for performing arts venues of a similar age. We will also see how its medium-scale productions sit within our pool of theatres, as very few host performances at this particular size, especially at the frequency of the Greenwich Theatre.

Full-time staff	10
Seating capacity	400
Date of construction	1895/1969
Listed	Grade II (Façade)
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Natural



Hoxton Hall

An early music-hall, and the only such building to survive in Greater London, Hoxton Hall is a youth-oriented performance space, which, beyond the two-tiered Hall itself, includes adjoining music rooms, recording space rehearsal rooms, dance studio, meeting rooms, art workshops and café.

Primarily a youth arts centre, Hoxton Hall runs a number of projects aimed at 17-25 year olds from the Hoxton and Shoreditch community. Get Creative, Hipnotic, Hoxton Street Casting and It Happened Here feature among the most prominent. Classes are also run for adults.

Priding itself on developing grassroots talent, Hoxton Hall is also used by external companies as a performance venue; the BBC and the English National Opera are among its visitors.

Hoxton Hall has been on the Trust's Theatre Buildings At Risk register since 2007. Ecovvenue hopes to be able to contribute to the sustainability of the venue, and we hope to be able to give the management an insight into areas that may help future-proof the building, and help it stand for at least another 147 years.

Full-time staff	2
Seating capacity	120
Date of construction	1863
Listed	Grade II*
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Natural



Photo: Failing Angel

Jacksons Lane

Jacksons Lane is a multi-disciplinary venue in Highgate, North London. Housed in a striking red-brick gothic church conversion, the building is home to a 160 capacity theatre, a large-scale dance and rehearsal studio, a café-bar and four other multi-purpose spaces.

The venue has a history of working with experimental visual theatre companies, as well as a strong history in contemporary dance and circus. Established names and companies such as Complicite and Frantic Assembly have developed work at or performed at Jacksons Lane.

Alongside the theatre programme, Jacksons Lane hosts many community outreach courses and classes each week, including creative learning activities for local schools, disability-led theatre, elders' lunch and activity clubs and under 18s holiday clubs.

As one of a growing number of performing arts venues utilising former places of worship, there are can be large issues with building performance, given the change of function. As this is such an area of interest, Ecovenue will be working closely with Jacksons Lane to monitor performance, especially during the winter heating period.

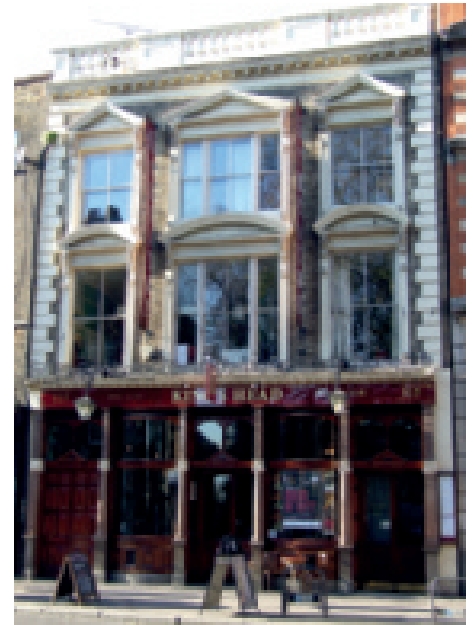
Full-time staff	4
Seating capacity	160
Date of construction	Not known
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Kenneth More Theatre

Built in 1974, and opening the following year, the Kenneth More Theatre is owned by the London Borough of Redbridge, and leased to the Redbridge Theatre Company. Specialising in amateur dramatic performances, the 368-seat theatre has a long history of successful shows. The annual pantomime is one of key parts of the theatre's performance programme, and since 1996 has hosted the London Mayors' Pantomime Evening, to which all London mayors are invited. The building is very much of its time, and some deep investigation needs to be done into the building control systems to assess whether they are offering the maximum efficiency to the building and its staff. With large areas of single glazing, the temperature within the building can be hard to control, so Ecovenue will be looking at ways for the staff to get a better handle on the climate control. With a couple of unstaffed buildings set away from the main theatre, we'll also be making sure that there are no wastes of energy in these infrequently visited spaces.

Full-time staff	5
Seating capacity	368
Date of construction	1974
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



King's Head Theatre

There has been a public house on the site of the King's Head since 1543, and in the Victorian building that now stands there, Dan Crawford founded the theatre in 1970. The theatre sits in a room to the rear previously used as both a boxing ring and a pool hall. This in turn was reconstructed over 2007-2008, and now seats 120 for performances of revues, contemporary forgotten classics, new work, musicals and stand-up comedy.

Following Dan Crawford's untimely death in 2005, his wife, and long-serving artistic director, Stephanie Sinclair took over the running of the venue, which has been supported over the years by a wide variety of distinguished names, such as Maureen Lipman, Sir John Mortimer, Sharon D Clarke, and Janie Dee. Since 2007, the New York producer, Steven M. Levy has been serving as Executive Director.

In spring 2010 it was announced that the theatre would become 'London's Little Opera House', focusing on producing opera on the small scale. Ecovenue will be looking to assist the King's Head on its journey, and discover the impact of opera on this scale.

Full-time staff	1
Seating capacity	120
Date of construction	1543/1970
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Electricity
Means of ventilation	None



Photo: sarflondune



Landor Theatre

Starting life as the Cage Theatre, the venue became Upstairs at the Landor a year later, in 1995, reflecting its position on the first floor above the Victorian London brick Truman’s public house, in Clapham, South London. With the whole building renamed The Landor Theatre in 1998 following a major refit, the 60-seat theatre remains one of London’s smaller, but most certainly not smallest, venues.

Never ones to shy away from musical theatre in small spaces, highlights have included *Into the Woods*, *Do I hear a Waltz?*, *Follies*, and *A Class Act*. With a reputation for producing high-quality work, the Landor has won many awards, most recently a WhatsOnStage award for Best Off-West End Production for *I Love You Because*, in 2007.

Another pub venue provides, once again, the chance to ensure that the Ecoveneue project contributes the maximum information possible to benchmarking standards for theatres in Display Energy Certificates.

Leicester Square Theatre

The Leicester Square Theatre is a 420-seat theatre situated beneath Notre Dame French Catholic Church just off Leicester Square. The building originated as the Notre Dame Hall in 1953, replacing an earlier building that had been destroyed by World War II bombing. It was used as a French cultural centre until the 1970s, when the hall became a venue for punk music, and played host to concerts by The Clash, Sex Pistols and Wire. It continued in use for live music and as a dance hall, until it was converted to a theatre in 2001.

Originally named, The Venue, it opened with the premiere of the Boy George musical, *Taboo*. It has operated as the Leicester Square Theatre since August 2008. As well as a main auditorium with its unique, newly-installed Oscar-style seating, it has an intimate basement theatre with its own bar and cabaret-style seating.

The first basement venue to join the project will give us an insight into how a building can perform when underground, and the challenges that this imposes on a venue.

Little Angel Theatre

Little Angel Theatre is one of only three purpose-built puppet theatres in England, and one of the oldest theatres for children. Formerly a temperance hall, the Islington-based theatre is the heart of its activities. The 100-seat venue, opened in 1961, stands side-by-side with Little Angel’s workshop, where new productions and puppets are developed, carved and constructed. The theatre is dedicated to the celebration and development of puppetry and live animation in all its diverse forms, and is the self-styled ‘home of British Puppetry’. Although its main audience is families and children aged 2-12, it also provides theatre and participation activities for teenagers and adults. Already moving forward with sustainability issues, Little Angel will unveil its green wall this summer, along with the installation of a sustainable urban drainage system (SUDS). With an electrical refurbishment soon under way, Ecoveneue will investigate the impact that this has on energy use at the Little Angel, while looking at the wider site, and in particular, the workshop accommodation.

Full-time staff	3
Seating capacity	100
Date of construction	Not known
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Natural

Full-time staff	28
Seating capacity	420/60
Date of construction	1953/2002
Listed	Grade II
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	3
Seating capacity	100
Date of construction	Not known
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Natural



Network Theatre

The Network Theatre can be found under the arches of Waterloo Station, and was originally founded in 1939 as the Southern Railway Dramatic Society, and based in Deepdene, the wartime home of the Southern Railway. Moving from there to an arch in Mepham Street in Waterloo until the arrival of the Eurostar, and then a further arch just around the corner, the renamed 'Network Theatre' is still an amateur theatre, and as such, one of the few operating in Central London.

Technically a member's club, the income from which, coupled with ticket sales, are the theatres only revenue streams, performances have ranged from classic plays to new writing. Productions originating at the Network Theatre have also been seen at the Rosemary Branch Theatre in North London, as well as at the Edinburgh and Prague Fringe Festivals.

As a railway arch, the Network Theatre, is in good company in the Ecovvenue project, with Southwark Playhouse and Waterloo East also featuring in our ranks. Once again we will support the organisation in a challenging space to reduce the impact of its operation on the environment.

Full-time staff	3
Seating capacity	70
Date of construction	Not known
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	mechanical



New Diorama

The New Diorama Theatre is an 80-seat purpose-built performance space housed in a modern development block close to Euston Station. Opened in March 2010, the venue is dedicated to presenting live theatre, music, comedy, and world class projects for children, and is also the base for the Quicksilver Theatre Company, which has been creating plays for young audiences since 1977.

Located between Warren Street and Great Portland Street tube stations, and with an emphasis on artists from different disciplines collaborating and working together to create groundbreaking and exciting work, the new venue has an ambition to, "discover the new Complicite and DV8". The venue aspires to fill a hole in the ecology of London theatre that will present work from theatre companies in all styles - everything from comedy to opera.

We'll be investigating this new building, in a very business-orientated new development, to see whether the sustainability demands of a modern theatre can be met as part of a mixed-use site.

Full-time staff	6
Seating capacity	81
Date of construction	2010
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



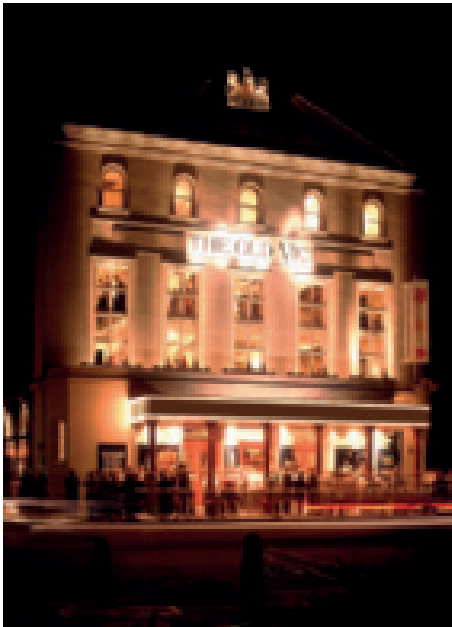
Old Red Lion

The Old Red Lion is a 60-seat theatre situated above the Old Red Lion public house at Angel, in the heart of Islington, North London. There has been a pub on the site since 1415, when Islington was still a village, adjoined only by a farm and some cattle storage pens. By the late 1700s, the area had become a notorious one for highwaymen, and the Red Lion was depicted in Hogarth's 'Evening'. Hogarth was reputedly a visitor, as was Samuel Johnson.

Rebuilt in 1899, the present building has been home to the Old Red Lion Theatre Club since its small studio was opened on the first floor in 1979, and quickly gained a reputation as a place where actors, writers, directors, designers and technicians could experiment with their work.

Founded under the artistic direction of Charlie Hanson (1979-1987, and known for his work on Birds of a Feather, Extras and Harry Hill), successive artistic directors include Ken McClymont (1987-2002), Melanie Tait (2002-2004), and most recently Helen Devine (2004-2010).

Full-time staff	3
Seating capacity	60
Date of construction	1899
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Old Vic

One of London's most renowned venues, the Old Vic has occupied the site at Waterloo Road since 1818, making it the oldest of Ecovenue's dedicated theatrical spaces.

It was the home of the National Theatre for 13 years from 1962 until the company moved to its present home on the South Bank. The Royal Ballet and English National Opera also had their roots at The Old Vic.

The Old Vic Trust was set up in 1998 to save and preserve the Grade II* listed building, ensuring its future as a working theatre. Structurally the building is mostly original, with the auditorium restored in 1983, and at 1,077 seats is the largest venue in the project.

Still a producing house, the Old Vic also has an extensive education and community programme and nurtures young actors, directors, writers and producers in London and New York.

Ecovenue will be looking at what sort of impacts a producing house can have, and what measures can be introduced in both the short and long term to increase the sustainability of such an old and busy venue.



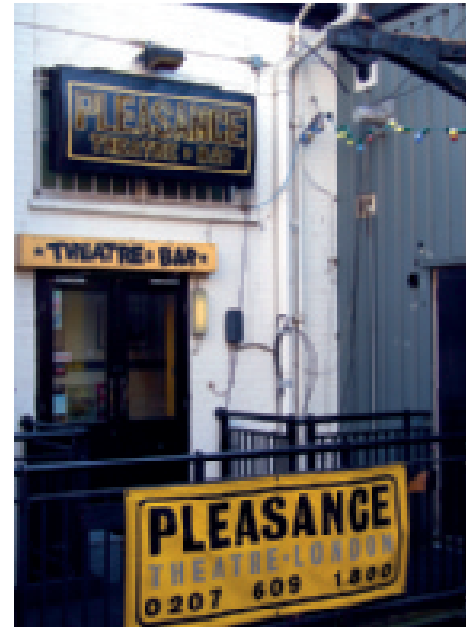
Orange Tree Theatre

The original Orange Tree was established in 1971 by a group of actors in an upstairs room of the Orange Tree pub. In 1988 an appeal was launched for a new, larger theatre.

The new theatre was converted from the Victorian brick buildings alongside the pub, the hall of the former St John's School, and the schoolmaster's house. The interior was reconstructed to form an intimate theatre-in-the-round, with a balcony on all four sides. Entrances and exits are made at all four corners of the stage. A bar was provided by Youngs, who owned the Orange Tree pub, and there is also an upstairs wine bar.

The first production in its new home was Arthur Murphy's *All in the Wrong*. Alongside its own productions, the Orange Tree has a large programme of work with schools, involving over 20,000 participants each year. The theatre remains London's only permanent theatre-in-the-round.

Like The Questors, the Orange Tree has embarked on sustainability work, and already has solar panels installed for hot water, and heat recovery within the ventilation system. Working with Ecovenue will allow further avenues to be explored, as well to demonstrate technologies already in situ.



Pleasance

For the last 26 years on the Edinburgh Festival Fringe and 16 years on the London Fringe, Pleasance has provided a platform for over 4,500 productions involving over 40,000 people on and off-stage at the Edinburgh Festival Fringe, the London Fringe, Nationwide and abroad, all achieved without any public subsidy. Its London venue in Islington has been one of the most exciting Fringe theatres in London since it opened its doors in 1995. It comprises a 289-seat main auditorium together with a 60-seat studio space and additional function rooms. There are plans to extend Pleasance London in order to create a better resourced development platform for emerging talent. New facilities will include, rehearsal rooms, recording studios, a Kids' Art café, exhibition space, and production offices.

Ecovenue will allow the Pleasance to get a better handle on the demands of this complex space, as well as adjoining administrative space.

Full-time staff	50
Seating capacity	1077
Date of construction	1818
Listed	Grade II*
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	15
Seating capacity	172
Date of construction	1991
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	10
Seating capacity	289/60
Date of construction	Not known/1995
Listed	Not Listed
Ownership status	n/a
Primary fuel	Gas
Means of ventilation	Mixed-mode



Polka Theatre

Polka Theatre began life as a touring company in 1968, and has been operating its own theatre building in Wimbledon since 1979. For the past 28 years, it has attracted an annual audience of 100,000 children, parents and teachers, and is currently one of the very few theatre venues in the UK dedicated to child audiences. It has two permanent performance spaces providing work for children from 6 months to 13 years, and has an education studio for participatory activities. As well as being internationally-renowned as a pioneer of theatre for children, Polka is a much-loved local theatre and a vibrant part of Wimbledon life. It has strong links with schools, libraries, businesses and other voluntary organisations in the community and a broad education and outreach programme. With improvement plans in the pipeline, Ecovenue will be assessing current energy usage patterns to better inform the refurbishment plans, and ensure that equipment specification is correct for the buildings actual and potential uses. With a differing array of building stock on site, the work with Polka will extremely varied.

Full-time staff	14
Seating capacity	75
Date of construction	Not known
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

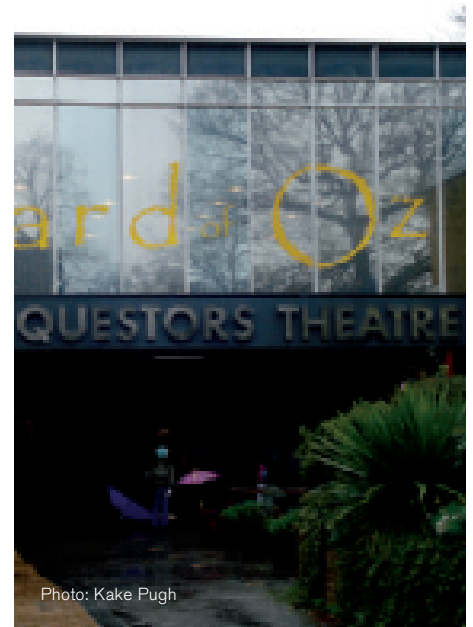


Putney Arts Theatre

Putney Arts Centre (PAC) is the home of the Putney Theatre Company and Group 64 Youth Theatre. Housed in the former Union Church in Putney, which was converted for theatre use in 1968, the venue comprises a 155-seat main auditorium together with a 46-seat studio and ancillary facilities. Although the name PAC dates from 1999, the history of the resident theatre group, Group 64 goes back to 1959 when Maurice Copus, a teacher at Southfields School, who recognised that a number of his enthusiastic pupils needed a local theatre group, founded an after-school theatre club. The venue has undergone a series of refurbishments, including the reconstruction of the main auditorium. In 1998, an Arts Council Lottery award enabled the purchase of the freehold and much improved disabled access.

We will look to see what lessons can be learned from this recently modernised worship space, and what our other experiences can offer this popular youth oriented venue.

Full-time staff	2
Seating capacity	155/50
Date of construction	1860/1968
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Natural



Questors

The Questors in Ealing, West London, is the largest community theatre in Europe, and was formed in 1929. It is owned and run by its members, with the support of a small professional staff.

The church which had functioned as The Questors permanent home since 1933 was replaced in 1964 by the current theatre building. Parts of the site (notably the bar) are formed of parts of the previous Mattock Lodge. The site contains the Playhouse Theatre with over 350 seats, the 100 seat Studio, the Upper Foyer performance space, 3 rehearsal rooms, a fully equipped scenery workshop, a bar and a café.

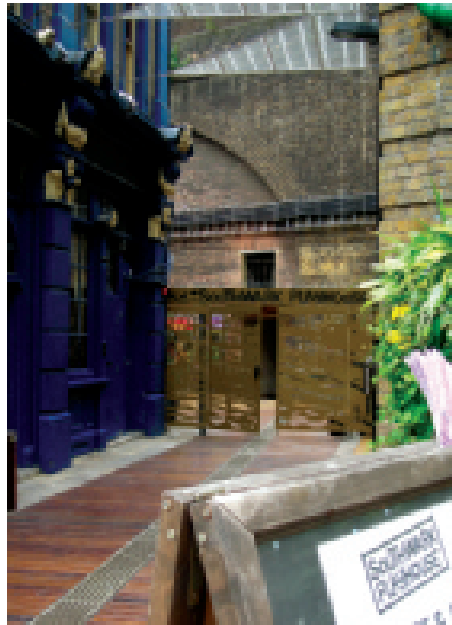
The Questors produces 18 shows a year, and a typical season will include over 150 performances, covering Shakespeare, musicals, stand-up comedy, classic plays, new writing, childrens' shows and fundraising evenings.

Already looking at what can be done with a building fairly typical of its construction era, The Questors have a strong will to investigate improvements to their sustainability. It has already begun to investigate possibilities and Ecovenue will provide additional support.

Full-time staff	4
Seating capacity	350/150
Date of construction	1964
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode



Photo: Morley Von Sternberg



Soho Theatre

Soho Theatre Company was founded in 1969, and has a history of nurturing playwrights, such as Sue Townsend, Hanif Kureishi, Timberlake Wertenbaker, Tony Marchant Pam Gems and more in the early years. The Company creates and enables new work; the core of this being new plays integrated into a year-round programme including comedy and cabaret, public events from its Writers Centre and its learning and participation programme.

In Spring 2000, Soho Theatre Company completed an innovative Lottery project with the opening of Soho Theatre on Dean Street. The project transformed the former West End synagogue into a modern theatre building, containing a theatre, studio and ancillary spaces, with private flats above. There are plans to further develop the building, converting the downstairs bar into an additional performance space.

By the current standard of Display Energy Certificate (DEC) benchmarking, the building scored well below average when it commissioned its own DEC. Ecoveneue will be looking into why this was the case in such a contemporary building, as well as other measures to aid this complex and busy space.

Southwark Playhouse

Southwark Playhouse Theatre Company was founded in 1993. After leaving its original home in Southwark Bridge Road in 2006, Southwark Playhouse now operates in vaults beneath London Bridge railway station. Originally conceived as a temporary home, the theatre company's plans to move into purpose-built premises in a mixed-use redevelopment on the site of the Old London Park Hotel fell through in 2009. Consequently the company are now making best use of the existing space. Providing a year-round artistic programme supported by an annual programme of youth and community provision, the venue consists of a 150-seat studio theatre, a large café bar and, housed behind these, a club space with adjoining storage area. Given the location of the Playhouse, it is necessary for mechanical ventilation to provide fresh air change, and the air handling plant is a considerable user of energy. Ecoveneue will investigate the current operating patterns to see what efficiencies can be found, while we also do some research on what lighting the building – a big energy hit for a building with no windows.

TARA Studio

Founded in 1977 by Artistic Director Jatinder Verma, TARA has been based at 356 Garratt Lane in Earlsfield, South London since 1983. Originally named 'The TARA Arts Centre,' the venue staged a wide variety of events from theatre performances to dance, music and art exhibitions. Pressures of funding soon forced the studio to be used primarily as a rehearsal space. In March 2007, the studio was re-opened as a theatre venue with the aim of creating a development space for emerging artists. Its cross-cultural programme offers a varied blend of cutting edge live performances including theatre, comedy, music and events for children and young people. Situated in a former Salvation Army meeting hall, it has a seating capacity of 70, the seats movable within the space to suit a variety of configurations. TARA are very keen to place the community at the heart of what they do both with the work, and with their investigations into environmental sustainability, so Ecoveneue will look at how this can happen, as well as looking into the impacts of their national touring work.

Full-time staff	19
Seating capacity	240
Date of construction	Not known/2000
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	4
Seating capacity	300
Date of construction	1842
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode

Full-time staff	4
Seating capacity	70
Date of construction	Not known
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Natural



The Space

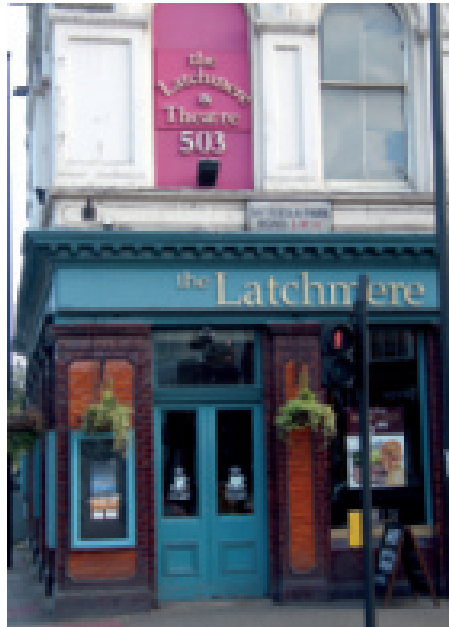
The Space is a performing arts and community centre based in a converted church on the Isle of Dogs, East London. Run by St Paul's Arts Trust, it provides a broad range of events and opportunities for new performers of all kinds.

St Paul's Church, designed by T.E. Knightley, was constructed in 1859 to serve a thriving community. But as large parts of the Isle of Dogs went into decline in the late 1960s the church was deconsecrated in 1972. In 1989 a locally based group of individuals created the St Paul's Arts Trust and took over the building and began the slow process of restoration and conversion.

As well as programming a year-round mix of theatre, music, comedy and dance, the venue is home to SpaceWorks, an in-house theatre company, which provides regular weekly workshops in performance for children and adults. It also provides training in a wide range of technical theatre and arts administration skills.

With its busy schedule, it should be possible for Ecovenue to help Space put sustainability into the heart of many projects, with a great influence on the local community.

Full-time staff	3
Seating capacity	100
Date of construction	1997
Listed	Grade II
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Mixed-mode



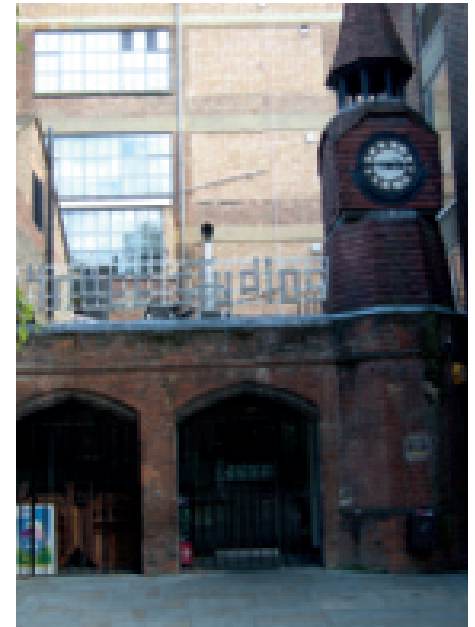
Theatre503

An expansion of Notting Hill's Gate Theatre, the purpose built space above The Latchmere public house on Battersea Park Road at the south side of Battersea Bridge quickly established itself on London's fringe theatre scene - its first production, of *Fear and Loathing in Las Vegas* transferred to the West End. Known as the Latchmere Theatre, and then the Grace Theatre until 2002, Theatre503's rebrand marked the launch of its new writing focus.

This new writing focus has featured the work of, among others, Dennis Kelly, Phil Porter, Duncan Macmillan and Rachael Wagstaff, and has seen it win Peter Brook's 'Empty Space' award, as well as most recently an Olivier Award for Best New Play for *The Mountaintop* earlier in 2010.

As Ecovenue's third pub-based theatre, we'll be looking into how tenants can improve their environmental performance - an issue which ripples out into the arts world, as well as the wider commercial environment.

Full-time staff	1
Seating capacity	65
Date of construction	Not known
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode



Toynbee Studios Theatre

Toynbee Hall was founded in 1884 in the Whitechapel area of London's East End, as part of a programme of the academic study of the hardships of poverty. Named after a deceased friend of the founders, Samuel and Henrietta Barnett, the Hall was designed by Elijah Hoole, who also designed the community hall in Red Cross Gardens, Southwark.

Toynbee Studios grew up around the Hall, and Artsadmin, founded in 1979, has been based there since 1995. Artsadmin is a producing organisation for artists working in theatre, dance, live art, visual arts and mixed media. It offers a free advisory service for artists, as well as a mentoring and development programme.

The main theatre space, which has, along with the other facilities, recently been refurbished, seats 280, and complements four rehearsal spaces, offices, a bar and café, creative media spaces and a rooftop dance studio.

This busy building is a good opportunity for Ecovenue to examine and assist a theatre within a larger arts complex, representative of many in the UK.

Full-time staff	24
Seating capacity	280
Date of construction	c1884
Listed	Grade II
Ownership status	Tenant
Primary fuel	Gas
Means of ventilation	Mixed-mode

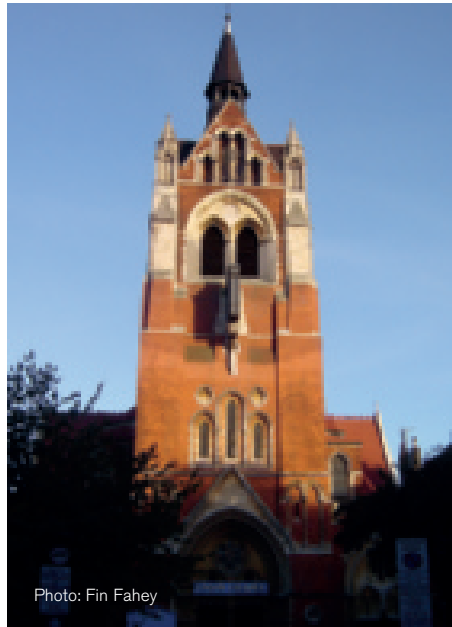
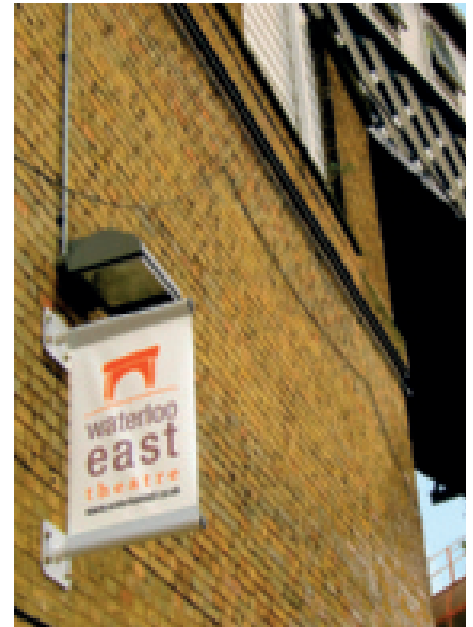


Photo: Fin Fahey



Tristan Bates Theatre

The Tristan Bates Theatre is situated at the Actors Centre in Tower Street, Covent Garden. Named after the son of the actor Sir Alan Bates, who died tragically aged 19, at the beginning of his acting career. The venue's Artistic Director, Matthew Lloyd, was previously an artistic director at Manchester's Royal Exchange Theatre. It is primarily a venue for new work, work in progress and groundbreaking experiments. The artistic policy reflects the mission of The Actors Centre, where training of performers coexists with the making of new work. It provides actors, writers and directors with a space in which they can test new ideas and be daring.

Situated inside a modern building, above which sit flats, and adjoining which are various retail units, the intimate 70-seat theatre is one of the few venues to join the project so far that is air-conditioned throughout. The other facilities adjoining the theatre mean that as a busy all-day space, along with catered areas there is the potential for considerable savings to be made in energy use. Ecovenue will be investigating these, along with its ability to communicate its savings to the considerable performer base it brings from the Actors Centre.

Full-time staff	1
Seating capacity	68
Date of construction	c1980
Listed	Not Listed
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Air-conditioned

Union Chapel

An imposing red-brick gothic Victorian church by architect James Cubitt, and situated near Highbury and Islington station, the Union Chapel's name denotes its mixed congregation of Anglican and non-conformist. Aside from its church use, the building functions as an 850-seat performance venue for music and comedy.

Notable musical names that have performed in recent years include Noel Gallagher, Adam Ant, Keane, Amy Winehouse and Shawn Colvin. Comedy performers have included Stephen K Amos, Rufus Hound, Howard Marks, Stephen Merchant and Stewart Lee.

The Union Chapel represents the latest in a line of worship spaces to join the Ecovenue project, although it is the first that it is still in use as such. We look forward to taking on the challenges presented by such a building, as well as those presented by the high-profile nature of the performances – for example the inevitably larger amounts and specifications of kit that undoubtedly accompanies them, and the larger numbers of audience that come to see them.

Full-time staff	3
Seating capacity	850
Date of construction	1877/1991
Listed	Grade II*
Ownership status	Owner
Primary fuel	Gas
Means of ventilation	Natural

Waterloo East Theatre

Waterloo East Theatre opened its doors to the public in September 2010, and is the brainchild of former actor, dancer and producer Gerald Armin. Sited in a railway arch rented from Network Rail, one of London's newest venues seats 120, and although beginning by receiving shows, ultimately the intention is to mix self-produced shows into the programme.

Armin found the building while location-searching for another project, and the entire conversion took less than 6 months, with the site having been taken on in March 2010. Materials came from a variety of sources some new, but many sourced from auction websites, donations and building sites.

With a wardrobe and three dressing rooms, the theatre has already seen productions of *Being Sellers*, *Departure Lounge*, *Sunset Bitch* and *Striking 12*.

Ecovenue will be working with Gerald and his team to work through the environmental impacts of this up-and-coming space, and try to ensure that as it develops, its outlook towards sustainability in the future remains as much to the fore as it did during its construction.

Full-time staff	2
Seating capacity	120
Date of construction	Not Known/1991
Listed	Not Listed
Ownership status	Tenant
Primary fuel	Electricity
Means of ventilation	Natural

The Theatres Trust

22 Charing Cross Road

London WC2H 0QL

T (020) 7836 8591

F (020) 7836 3302

info@theatrestrust.org.uk

www.theatrestrust.org.uk

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