

ROUNDHOUSE ANNUAL REVIEW 2011/12



ROUNDHOUSE



AN INSPIRATIONAL YEAR

Christopher Satterthwaite
Chairman, The Roundhouse Trust



It's difficult to single out individual highlights over the last year. But I have to say that my first glimpse of *Curtain Call*, Ron Arad's monumental summer installation, is one of the most striking images of the Roundhouse I have ever seen. Later, seeing the Main Space transformed into a vibrant circus carnival for *Professor Vanessa's Wondershow* was unforgettable, while the electric atmosphere at Paul Weller's five-night residency reminded us all that the Roundhouse is absolutely peerless when it comes to live music.

But as you read this annual review, you'll see that above all, we're most proud of our ongoing work with 11–25 year-olds. Our work with young people is at the heart of the Roundhouse and what continues to inspire me most is the way that this work runs through everything we do. From live performances in and around *Curtain Call* to a Main Space production conceived and performed entirely by 11–25 year-olds in *The Fat Girl Gets a Haircut and Other Stories*, the participation of young people is always an essential element of the Roundhouse experience. And this is as much the case for the audiences who come and enjoy the work we present as it is for the young people who take part.

But it's about more than just the work on stage. While you're enjoying a show in the Main Space, every year thousands of 11–25 year-olds are using the state-of-the-

art creative spaces right beneath your feet to learn, share and gain skills that will help them explore their creativity beyond the walls of the Roundhouse. I'm always thrilled to hear stories like that of Elise Cobain, who came along to one of our creative projects over the summer and eventually joined Roundhouse Radio as assistant station manager. From there she progressed to a role at XFM and she's now gone on to what she describes as her dream job at Radio 1. I'm also delighted that she's now one of my fellow members of the board of trustees and a brilliant ambassador for the work we do. For me, this is such a great example of the way that young people can be inspired to achieve so much if given the right tools.

We couldn't continue to do the work we believe in without the support we receive from our audiences, our funders and our trustees. I'd like to take this opportunity to extend my thanks to all those who share our vision, not least the Roundhouse staff team led by Marcus, whose dedication, creativity and entrepreneurial spirit is so important in these difficult economic times. You are all an inspiration.

Christopher Satterthwaite

Christopher Satterthwaite

LOOKING AHEAD

Marcus Davey OBE
Chief Executive & Artistic Director



All eyes were on London during the Olympics this year and I'm delighted that the Roundhouse was able to play a part in celebrating our city's enviable reputation as one of the most vibrant, diverse and creative places in the world.

I'm particularly proud that artistic projects involving 11–25 year-olds were central to our work around the Olympics. There's too much to mention everything here, but some personal highlights included the thrill of seeing huge crowds gathered in the Olympic Park to enjoy performances from over 200 young people from the Roundhouse, or listening to the Roundhouse Radio team broadcasting live from a canal boat in East London, not to mention the unforgettable sight of the Olympic flame departing from the Roundhouse in the final stages of the torch relay.

And of course there was *The Dark Side of Love*, a new production co-commissioned by the Roundhouse and LIFT in association with the Royal Shakespeare Company as a centrepiece of the World Shakespeare Festival, one of the most significant celebrations of Shakespeare ever staged and a mainstay of the London 2012 Festival.

Brazilian director Renato Rocha — famous for training the actors in Fernando Meirelles' iconic movie *City of God*—directed an enormously talented cast of London teenagers in a truly magical promenade production inspired by Shakespeare's most powerful and poignant moments. The superb performances in the show reminded us all just how amazing young people can be when given the opportunity.

Watching *The Dark Side of Love* a year on from the London riots, which saddened us all but also provided a bleak reminder of the unique challenges facing young people in our society, I felt more proud than ever of our work with 11–25 year-olds. I know that projects like *The Dark Side of Love* can make a real difference and I continue to hold firm in my belief that it is a key responsibility of arts organisations everywhere to inspire young people who have been marginalised and excluded to learn skills and build the confidence that will allow them to find ways back into education and employment.

So I'm incredibly excited that the Roundhouse is embarking on a new project that will give this work a global reach. *Call to Create* is a visionary new initiative that will harness the power of a network of like-minded organisations around the world joining together to co-produce quality art with young people. As ever, the goal is to spark positive social change by promoting engagement in creative activity.

Working with young people in the fields of theatre, circus, spoken word, radio, video, live and digital music, the members of this new network aim to create a movement for the creation and distribution of excellent art, culminating in a series of annual *Call to Create* projects. I believe that the potential is huge and I can't wait to start seeing the first fruits of this incredibly promising network.

Our international ambition doesn't stop at our work with young people. In February 2013, the Roundhouse will open the UK premiere of *Playing Cards 1: Spades*, a new production from one of the world's most influential theatre-makers, Robert Lepage. Commissioned by the Roundhouse in association with our partners in the 360° network of European round venues, it's one of the most ambitious projects to date from this truly outstanding director. The show has already made a huge impression on audiences in Europe and Canada and looks set to be an unmissable highlight of London's arts calendar next year.

Finally, I want to take this chance to echo our chairman in thanking all our performers, our audiences, our board of trustees and my colleagues here at the Roundhouse for their ongoing support and dedication. This, coupled with the generous support we receive from Arts Council England and our countless other funders, leaves me in no doubt that the Roundhouse can look forward to an exceptionally bright future.

Marcus Davey



Ron Arad's *Curtain Call*, Cirque Mandingue at CircusFest 2012, Paul Weller

ROUNDHOUSE

11-25

“The Roundhouse is a place to meet like-minded creative people, develop skills and experience using the right tools, and make industry contacts. It helped me get on the ladder to landing my dream job.”

Elise, 25, Unit Assistant at BBC Radio 1/1Xtra & Roundhouse alumnus



OPEN ACCESS PROGRAMME

The Roundhouse continued to offer open-access termly and holiday-time creative projects. In 2011–12, its creative and artistic programmes became even more closely aligned: emerging artists and project participants performed as part of Ron Arad's *Curtain Call*, *Circusfest* and *Reverb*, while live-blogging projects offered young journalists the chance to cover the *Roundhouse Rising* and *Underage* festivals.

A new radio drop-in session for 14–19s has boosted the numbers of younger broadcasters on Roundhouse Radio, with a clutch of new pilots airing in Spring 2012.

The Roundhouse also extended its opportunities for young programmers. Young people curated a series of three 'Call to Create' nights as part of Ron Arad's *Curtain Call*, and the *Roundhouse Rising* new music programme was extended to encompass monthly *Rising* nights produced by emerging music programmers.

In Autumn 2011 the Roundhouse began hosting a Culture Squad 2012 Apprentice Producer in partnership with the GLA, offering an emerging producer the opportunity to work on events as part of the London 2012 Festival.

IN THE COMMUNITY

Autumn 2011 saw the launch of *OnTrack* — a remixing and event promotion project for 18–25 year-olds not in education, employment or training. Supported by Santander and the Lowy Mitchell Foundation, the programme offered 16 participants the chance to work on the launch of the 2011 Roundhouse 30/30 album, either as producers remixing tracks from the album, or as event promoters producing the album launch night. The result was a sell-out launch night attended by a public audience and music industry guests.

The Roundhouse also extended its Street Circus programme, the highlight of which was a performance by 35 young participants for an audience of 1500 people in a showcase preceding Circolombia's contemporary circus production *Urban* in April 2011. Street Circus will now be a major project in the coming period, with targets to engage and work with hundreds of young people from targeted groups.

IN THE CLASSROOM

We continued to strengthen relationships with local schools and pupil referral units, developing curriculum-based programmes and after-school projects held in the Roundhouse Studios. New streams of work included a programme of 'one to one' sessions with nine young people who have been excluded from mainstream school and now receive individual tuition with a local pupil referral unit. Weekly sessions at the Roundhouse with professional artist-tutors form part of the students' school timetable and include training in music production, drama and presentation skills.

NEXT STEPS

During February and March 2012, the Roundhouse appointed freelance broadcast producer Hannah Bedford to explore progression and development opportunities for advanced participants on its broadcast programme. 20 Roundhouse Radio producers and presenters were matched with industry mentors as a result.

Roundhouse Radio's traineeship scheme also continued, with four young people benefitting from six-month traineeships as station managers in 2011–12. Of these, two have so far found permanent employment within the radio industry, with XFM, Radio 1 and independent production company Somethin' Else.

The Roundhouse also forged a partnership with the Camden branch of specialist sound engineering college SSR, which saw the launch of an annual full scholarship to its Audio Engineering Techniques and Technology course, designed specifically to support Roundhouse participants seeking to forge a career in the music industry. Two Roundhouse participants were awarded bursaries to study at the college, and commenced their courses in September 2011.

The Roundhouse also launched an advanced street circus troupe, Funk Da Cirque, to offer a progression route for Street Circus participants. The company launched with a sell-out performance at Circusfest 2012, and now operates as a touring performance company managed by the new Roundhouse Street Circus Co-ordinator.



THE FAT GIRL GETS A HAIRCUT AND OTHER STORIES

Two years in the making, this Main Space production created by theatre artist Mark Storer in collaboration with a cast of 12–17 year-olds explored the world through the prism of teenage years, with live music and 360-degree animation. The Roundhouse's most ambitious commission involving young people so far, its two-week run met with critical acclaim from the Guardian, The Times and Time Out.

ROUNDHOUSE RISING AT UNDERAGE FESTIVAL

The Roundhouse's first-ever festival platform, the Roundhouse Rising stage at the Underage Festival 2011 platformed the best new acts from the Roundhouse Studios alongside 'about to break' acts including Mz Bratt and O Children, and offered festival-goers the chance to try their hands at DJing in free on-site workshops. A team of young Roundhouse journalists captured all the festival action live from the site in photo galleries, video, audio and blog posts for the Roundhouse Rising and Underage Festival blogs.

CURTAIN CALL: CALL TO CREATE

Three emerging producers aged 16–25 each curated and produced a night of performance (one circus; one music; one spoken word) inside Ron Arad's spectacular installation in the Roundhouse Main Space.

30/30

The Roundhouse and EMI's flagship recording project for unsigned artists returned for a third year, with 30 emerging artists selected to spend a day in the studio recording their tracks with leading industry producers including Trevor Horn CBE, Steve Levene and Guy Chambers.

A VERY GRIMM CHRISTMAS

In an innovative collaboration with radio drama producers the Wireless Theatre Company, Roundhouse Radio produced six radio plays by emerging writers, which were performed and recorded in front of a live audience over three nights in the Dorfman Hub and subsequently released as podcasts.

CIRCUSFEST 2012

Over 100 11–25 year-olds were directly involved in delivering CircusFest 2012, from performing in shows to receiving tent crew training. The festival also saw the launch of our advanced street circus troupe, Funk Da Cirque. Following sold-out performances at CircusFest, the troupe went on to perform around the Olympic Park and as part of the London 2012 Festival. CircusFest also featured work created and performed by artists who have emerged from Roundhouse Creative Programme – Square Peg presented a new work as part of the festival, while 15 of the 50 artists who performed as part of *Professor Vanessa's Wondershow* were Roundhouse Emerging Artists.

THE DARK SIDE OF LOVE

Building on the success of *The Fat Girl Gets a Haircut*, in Autumn 2011 the Roundhouse recruited a group of 14–19 year-old performers for a new commission in collaboration with LIFT and the RSC. The company went on to work with Brazilian Director Renato Rocha over 9 months to create a devised, site-specific show about love, inspired by Shakespeare's tragedies, and performed at the Roundhouse as part of the 2012 LIFT and World Shakespeare festivals.

ROUNDHOUSE RADIO AWARDS SUCCESS

Following a nomination from BBC6 Music & Radio 1's Lauren Laverne, Roundhouse Radio was recognised at the 2011 Smart Future Minds Awards, which celebrate "ideas and innovation that will shape lives in cities of the future", winning second prize in the Media & IT category. Roundhouse Radio DJ Sarah Thompson ('Filthy Disco') was also shortlisted in the 'Rising Star' category at the prestigious 2011 Sony Radio Academy awards alongside Absolute Radio's Ronnie Wood, BBC Radio 1's Matt Edmondson and BBC Radio 5 Live's Robbie Savage.

MY ROUNDHOUSE STORY



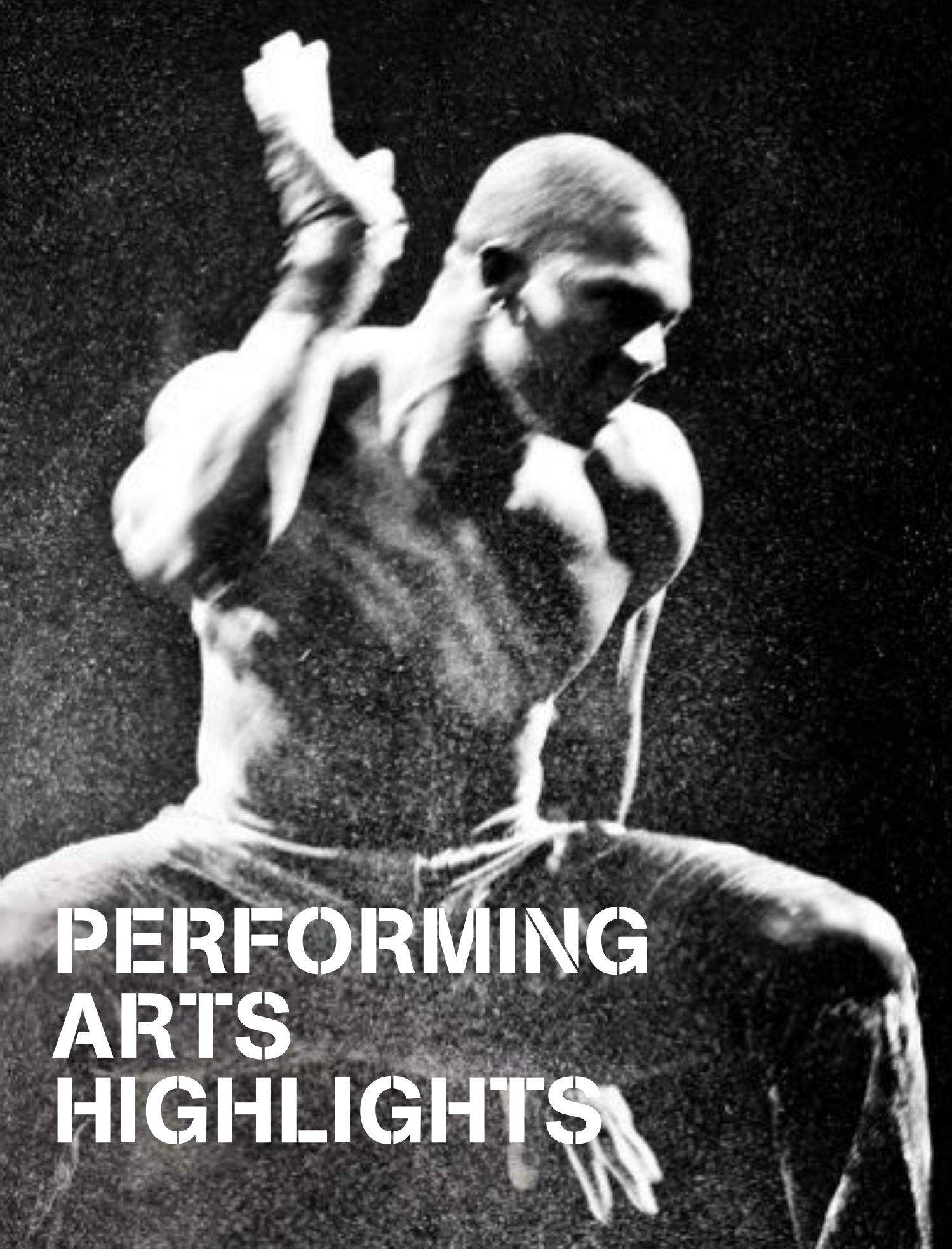
2011–2012 saw the commissioning of cabaret artist and former creative programme participant Scottee to produce a new show, *Camp*, as part of Roundhouse Circusfest 2012. Now a pioneer of the London cabaret scene, Time Out's Performer of 2010 recalls the role the Roundhouse played in shaping his career.

“Before I got involved at the Roundhouse I was a shy local boy who’d been expelled from school and didn’t have a clue what I wanted to do, be or say. At first I came to some of the weekend music workshops and later I signed up to a performing arts course. Eventually I was approached to chair the youth board, which helped shape the Undercroft’s future to become the Roundhouse Studios.

During my time at the Roundhouse I was shown that the arts are for me too, and that my voice and politic were valid ones and ones that could be expressed, however I felt. The Roundhouse’s best distinction is that it not only enabled me to become a performer, but also encouraged me to develop and carve out a career for myself in the arts.”



Scottee in *Camp*



PERFORMING ARTS HIGHLIGHTS

FAT GIRL GETS A HAIRCUT AND OTHER STORIES

Two years in the making, this Main Space production created by artist Mark Storor in collaboration with a cast of 12–17 year-olds explored the world through the prism of teenage years, with live music and 360-degree animation. The Roundhouse's most ambitious commission involving young people to date, its two-week run met with critical acclaim from the Guardian, The Times and Time Out.

“Wise, full of wonder... a joy”

The Times

CIRCOLOMBIA

Following a sell-out run at CircusFest 2010, Circolombia returned to the Roundhouse with a reworking of *Urban*. The show featured some of the best performers from Columbia's national circus school, Circo Para Todos, the world's first professional circus school for disadvantaged young people, which produces world-class performers. More than 13,000 people saw the show, of which over 72% were first-time attenders.

“A show with real attitude and a great night out.”

Guardian

RON ARAD'S CURTAIN CALL

Ron Arad invited his favourite artists, musicians and friends to create work for his 360° interactive installation in our Main Space. A vast curtain of 5,600 giant silicon rods formed a jaw-dropping canvas for some of the biggest names in the art world, including Christian Marclay, David Shrigley, Mat Collishaw and many more. A 'pay-what-you-can' entry price — made possible by sponsorship from Bloomberg — ensured access for all, with visitor numbers reaching almost 17,000. The partnership with Bloomberg received the prestigious Telegraph Arts and Business Innovation Award.

“A new way to see art”

BBC



Circolombia, Ron Arad's Curtain Call,
The Fat Girl Gets a Haircut and Other Stories

TALL STORIES: TWINKLE TWONKLE

Our Christmas production in the Studio Theatre was a great chance to build engagement with families and younger audiences. Following a successful run of *Pinocchio* in 2010, this year we welcomed award-winning children's theatre company Tall Stories with their enchanting production *Twinkle Twonkle*, a delightful show aimed at ages 4+, inspired by nursery rhymes and the Big Bang. The show achieved an incredible 96% attendance across the run.

**“An absolute joy to watch...
children's theatre at its best”**

Broadway Baby

CIRCUSFEST 2012

The third instalment of our biennial Circus Festival delivered five weeks of the best in contemporary circus from around the world, staged across all our spaces with the addition of the Magic Mirrors spiegel tent on our terrace. Highlights included the outrageously talented Guinean company Cirque Mandingue performing in the UK for the first time, and the transformation of our Main Space into a magical promenade circus carnival experience for *Professor Vanessa's Wondershow*. The festival further cemented our growing reputation as the London home of contemporary circus, with an opening week box office advance twice that seen in 2010 and an overall attendance of 88%.

**“Circus is the sexiest of all the
performing arts in Britain right
now. For proof, look no further
than CircusFest”**

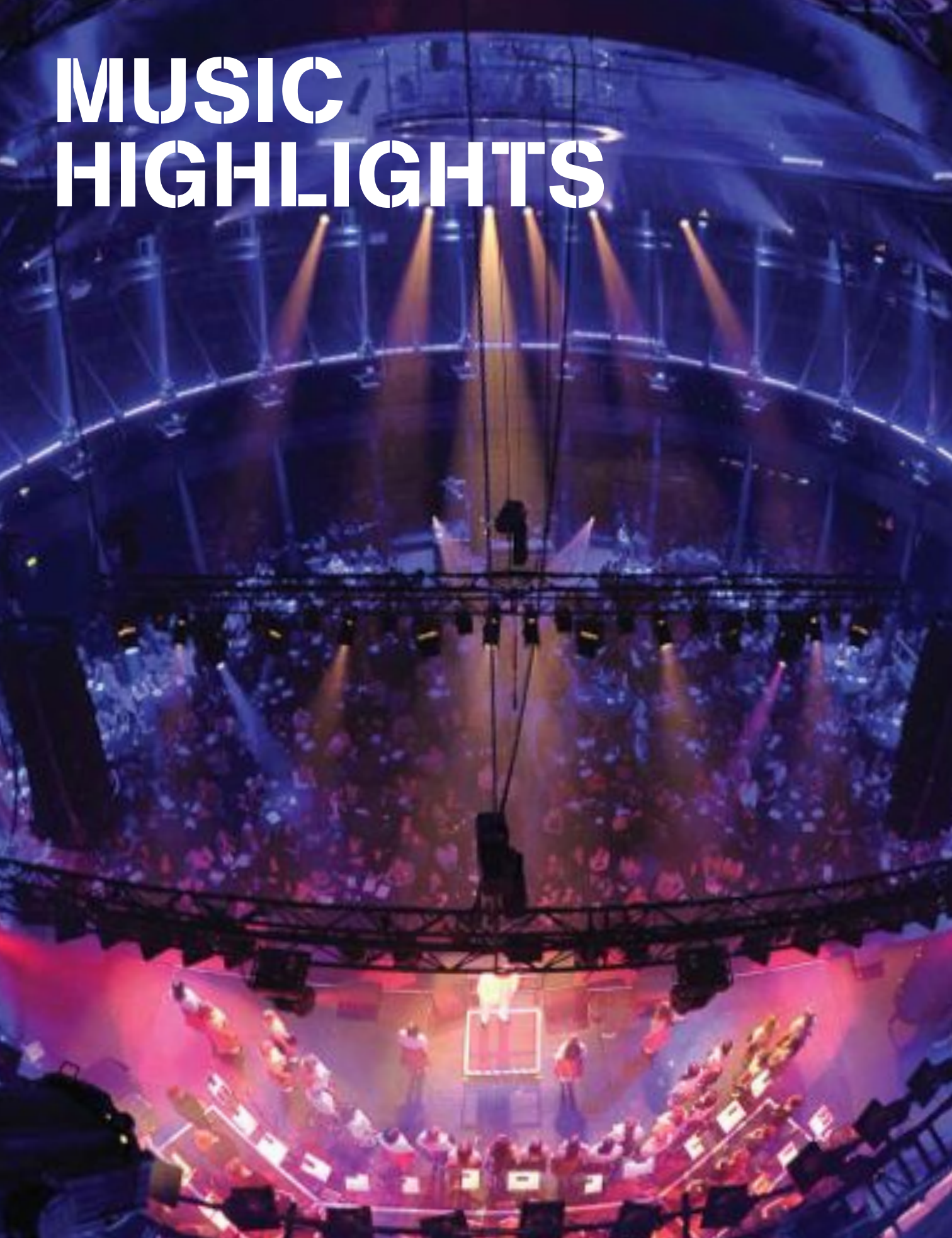
The Times



Twinkle Twonkle, CircusFest 2012, Underman at CircusFest 2012



MUSIC HIGHLIGHTS



REVERB

This unique festival centred around a new wave of classical performers who have broken out of 'traditional' concerts, abandoning many of the conventions associated with the genre and bringing classical music to new audiences. Packed with visionary music, inspiring visuals and genre-defying collaborations, our Main Space provided an electric atmosphere to enjoy performances from OAE Night Shift, Aurora Orchestra, London Contemporary Orchestra and Imogen Heap. The festival achieved 94% attendance, drawing an audience of almost 4200, while a major media partnership saw the entire first weekend streamed live on the Guardian website.

“Classical music is shaken out of its pretty box to meet new audiences”

The Times

MUSIC GIGS

There were 124 Main Space gigs across the year, attended by over 240,000 audience members. Highlights included Staff Benda Bilili, Queens of the Stone Age, Amon Tobin's Isam show, Doom vs Ghostface, Belle & Sebastian, Professor Green and a five-night run by Paul Weller. Maverick Sabre, a past Roundhouse Creative Projects participant, sold out the Main Space in March.

ROUNDHOUSE RISING

Our annual festival of emerging music returned following the success of its inaugural year in 2011, once again celebrating the up and coming acts of tomorrow with the support of STA Travel and PRS for Music Foundation. Eight sold-out performances in our Studio Theatre featuring artists from across the musical spectrum were live-streamed via the Roundhouse website. The festival also included a day of talks, debates and interactive discussions in partnership with organisations in Columbia, with real-time online link-ups, all delivered in partnership with Unconvention.



Estonian Television Girls Choir at Reverb Festival,
Aurora Orchestra at Reverb Festival, Natty at Roundhouse Rising



VOICES NOW

Voices Now, presented in partnership with Making Music and the BBC Singers, was a full day showcasing some of the UK's best choirs, including the Roundhouse Choir, following the success of the first Voices Now Festival in 2011. Over 1,600 singers took part on the day, which culminated in the premiere performance of Orlando Gough's *Making Music Overture*, commissioned by Making Music as part of the London 2012 Cultural Olympiad, and broadcast live on BBC Radio 3.

ITUNES FESTIVAL

iTunes returned to the Roundhouse for another full month of brilliant live music, building on the huge success of previous years. Chosen from the millions of hopeful fans who applied for tickets, more than 60,000 audience members enjoyed a star-studded line-up that included Adele, Paul Simon, Coldplay, Foo Fighters and many more.

SHORT CIRCUIT

2011's Short Circuit festival, our second major celebration of electronic music, was hosted by the seminal record labels Raster-Noton and Mute. A weekend packed with live performances, films, talks, workshops and installations throughout our performance spaces, studios and foyers delivered a vibrant festival experience. Highlights included techno auteur Richie Hawtin, conceptual art-punks the Residents, industrial stalwarts Nitzer Ebb, ragged noiserockers Liars, and 80s synth-pop legends Erasure.

“Masses of thrilling music to reflect on and plenty to keep making sparks”

Metro



Band of Skulls, iTunes Festival, Professor Green



“The Roundhouse is a fantastic place for young people to meet and gain a whole host of technical skills which are simply unavailable or unaffordable elsewhere”

Bloomberg Broadcast Volunteer Programme participant

BROADCAST & NEW MEDIA HIGHLIGHTS

ROUNDHOUSE RADIO

Our in-house radio station is run by the talent of tomorrow, all aged 25 or under. This year, Roundhouse Radio received a Smart Future Minds Award, a significant recognition of the continuing success of the station, which grew to encompass over 25 regular shows.

In an innovative collaboration with The Wireless Theatre Company, the station produced *A Very Grimm Christmas*, a series of six original radio dramas performed for a live audience, while the station also teamed up with Fuel Theatre to create the *Everyday Moments* and *Body Pods* podcasts.

Round 1, the station's three-year Olympic and Paralympic youth radio project, began its final year in the build-up to the Games. Providing a unique insight into the social, cultural and sporting issues surrounding the London 2012 Games from a youth perspective, the second year of the project involved 14 youth partner organisations and over 140 young people who gained skills and created radio content around the Olympics. The project was funded by the Foundation for Sport and the Arts.

TV AND FILM PRODUCTION

The Roundhouse continued to provide unique training opportunities for emerging filmmakers progressing through the Bloomberg Broadcast Volunteer Programme in live broadcast and video, which offers hands-on training in high-quality professional broadcasting. 17 students graduated from the programme this year, completing 11 days of training and 80 hours of volunteer work on video and live broadcast projects.

LIVE BROADCASTS AND DIGITAL REACH

The Broadcast and New Media team worked on 33 productions, creating 98 broadcast and video projects which delivered 400 opportunities for hands-on training aimed at emerging professionals aged 18–25.

Live broadcast highlights included a partnership with the Guardian, which saw the Reverb 2012 festival streamed live in HD to an online audience of over 20,000, as well as former Roundhouse Emerging Artist Maverick Sabre performing live from the Roundhouse to an audience that doubled the number in attendance at the Roundhouse on the night of the show. Meanwhile, our innovative *Blackbox* session with British Sea Power was nominated for the prestigious BT Digital Music Award.

Ron Arad's groundbreaking digital installation *Curtain Call* was supported by online videos and broadcasts of live performances, while the team also produced a series of art films with director Mark Storer around *The Fat Girl Gets a Haircut and Other Stories*, introducing the production to audiences online.

Overall, live broadcasts via the Roundhouse website and other platforms attracted more than 72,000 views over the course of the year. Our YouTube channel, which has focused on content created by the Roundhouse, has attracted over 300,000 video views to date.

ONLINE FILM FUND

In 2011, 12 bursaries generously supported by the Ex Animo Foundation were awarded to filmmakers as part of the Online Film Fund. Filmmakers aged 16–25 received a £400 production budget, access to facilities and mentoring from the Roundhouse to make short films for online platforms.



Roundhouse Radio DJ Al Bankole, Bloomberg broadcast volunteers, Roundhouse Radio presenters Naomi Mihara and Kate Rolfe



COMMERCIAL ACTIVITIES

PRIVATE HIRES

2011–12 saw the Roundhouse play host to a number of high profile hires, reinforcing our reputation as one of London's leading events venues. Over 16,000 people attended events including the UEFA Champions League Celebration Party, BT Digital Music Awards, Professional Cricketers Association Awards, Business in the Community Big Society Event, House of Blues Save the Children Charity Event and City & Guilds Lion National Awards.

MADE IN CAMDEN

The Roundhouse's bar and dining room opened in October 2010 and quickly became established as a hit with local diners, pre-show audiences and post-gig revellers. It was awarded a place in the Good Food Guide's "top ten places for brunch in London" and received a glowing review in The Sunday Times from AA Gill, who enjoyed "as good and enticing a collection of robustly flavoured and stoutly made food as you could hope for".

In 2012 we began the process of considering other catering opportunities with the aim of rolling out a series of pop-up offers to suit specific audiences and develop hospitality and event trade.



Made in Camden, Roundhouse Gala Dinner



SOCIAL RESPONSIBILITY

DIVERSITY & EQUALITY

Further headway was made in developing and establishing an organisation-wide diversity plan and promoting the Roundhouse to the widest possible audience as an engaging place to work. Recruitment processes were overhauled to incorporate the use of social networks alongside more traditional advertising approaches to extend reach, and flexible working practices were explored as part of our recruitment process.

ENVIRONMENTAL SUSTAINABILITY

The Roundhouse launched a new environmental strategy programme aimed at engaging the whole organisation in our commitment to reduce impacts and promote sustainability. The initiative sought to audit each area of the business to develop an annual plan targeting reductions in environmental impact. A particular focus will now be the reduction of energy consumption, with specific projects being considered to address this, including the replacement of our current stage lighting systems with those using LEDs.

VOLUNTEERING

Some 200 volunteers were registered during the year to support the Roundhouse, primarily as ushers. Their dedication and shared enthusiasm for the organisation and the range of events we stage was vital in ensuring all our visitors enjoyed a warm welcome.

STAFF

Following a review of our front-of-house provision, teams previously working across three departments were joined to form Visitor Services, working collaboratively to provide a seamless 'one-stop-shop' operation for the wide range of visitors to the building. New roles were developed in this team which encouraged cross-skilling, while extensive training was provided to develop flexibility and transferable skills.

In the summer of 2011, a large contingent of staff moved offices to a newly-developed floor of the building adjacent to the venue, providing a much-improved working environment.



Curtain Call audience, volunteer usher



REPORT ACCOMPANYING SUMMARY FINANCIAL STATEMENTS

REPORT BY THE TRUSTEES ON THE SUMMARISED FINANCIAL STATEMENTS

The following summarised financial statements are extracted from the full statutory Trustees' Annual Report and financial statements of The Roundhouse Trust which were approved by the Trustees and signed on their behalf on 19 July 2012. The full financial statements, on which the auditors Crowe Clark Whitehill LLP gave an unqualified audit report on 24 August 2012, will be submitted to the Charity Commission and to the Registrar of Companies.

The auditors have confirmed to the Trustees that, in their opinion, the summarised financial statements are consistent with the full financial statements for the year ended 31 March 2012.

These summarised financial statements may not contain sufficient information to gain a complete understanding of the financial affairs of the charity. The full statutory Trustees' Report, financial statements and auditor's report may be obtained from The Roundhouse Trust Finance Department, 100A Chalk Farm Road, London NW1 8EH.

28 September 2012

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF THE ROUNDHOUSE TRUST

We have examined the summary financial statements of The Roundhouse Trust for the year ended 31 March 2012.

The Trustees, who act as Directors for the purposes of company law, are responsible for preparing the summary financial statements in accordance with the Charities Statement of Recommended Practice. Our responsibility is to report to you our opinion on the consistency of the summary financial statements with the full financial statements and the Trustees' Annual Report.

In our opinion, the summary financial statements are consistent with the full financial statements and the Trustees' Annual Report of The Roundhouse Trust for the year ended 31 March 2012.

Crowe Clark Whitehill LLP
St. Bride's House
10 Salisbury Square
London
EC4Y 8EH

28 September 2012

ROUNDHOUSE ACTIVITY 1 APRIL 2011 TO 31 MARCH 2012

Artistic Programme	Performances	Audience
Music	124	241,830
Theatre	170	15,890
Circus and Cabaret	115	69,607
Other	80	24,467
TOTAL	489	351,794

Roundhouse 11-25	Projects/events	Opportunities
Open access	72	918
Community outreach	48	738
Schools/PRUs	32	380
Vocational/CPD	82	863
Performances/events	55	1172
TOTAL	289	4071

Private Hires	Events	Attendance
TOTAL	33	16,000

CONSOLIDATED STATEMENT OF ACTIVITIES

	YEAR ENDED 31 MARCH 2012 £	YEAR ENDED 31 MARCH 2011 £
Income of activities in furtherance of the charity's objectives		
Roundhouse Creative Programme for 11-25s	1,168,281	1,882,780
Artistic Programme:		
Roundhouse Productions	2,289,695	2,001,412
Music Hires	946,893	803,268
Other Artistic Hires	386,510	393,294
Development Project	1,746	17,358
Activities for generating funds		
Income from Private Hire	955,715	647,939
Income from Bar and Catering operations	2,809,497	1,892,262
Other Trading Income	251,990	219,396
Investment income	63,449	52,228
Total incoming resources	8,873,776	7,909,937
Cost of activities in furtherance of the charity's objectives		
Roundhouse Creative Programme for 11-25s	1,871,171	2,033,169
Artistic Programme:		
Roundhouse Productions	1,816,214	1,821,364
Music Hires	1,202,254	1,343,984
Other Artistic Hires	431,366	413,241
Depreciation	995,452	951,441
Governance	10,876	9,450
Cost of generating funds		
Fundraising and Publicity	630,173	559,394
Costs of Private Hire	570,522	475,251
Costs of Bar and Catering operations	1,812,855	1,549,368
Loan Interest	-	2,278
Total resources expended	9,340,883	9,158,940
Net incoming resources	(467,107)	(1,249,003)
Fund balances brought forward	26,486,853	27,735,856
Balances carried forward at 31 March 2011	26,019,746	26,486,853
	31 MARCH 2012 £	31 MARCH 2011 £
GROUP BALANCE SHEET		
Fixed Assets		
Tangible	24,833,076	25,680,403
Current		
Debtors	1,729,615	1,453,732
Stock and Work In Progress	274,736	259,582
Cash at bank and in hand	2,049,474	1,810,418
Creditors: amounts falling due within one year	(2,867,155)	(2,717,282)
Net	1,186,670	806,450
Total	26,019,746	26,486,853
Funds and reserves		
Unrestricted funds	2,321,633	1,855,892
Restricted funds	194,067	294,521
Capital funds	23,504,046	24,336,440
TOTAL FUNDS AND RESERVES	26,019,746	26,486,853

THANK YOU

SUPPORTERS OF PROJECTS AND CORE COSTS

Absolut
Arts Council England
ASOS
The Atkin Foundation
The Austin and Hope Pilkington Trust
Barco
The Baskin Foundation
Bloomberg
The City Bridge Trust
Colombia Foundation Fund of the Capital Community
Diageo
The Daily Mail General Trust
EMI
Esmée Fairbairn Foundation
Ex-Animo Foundation
Fidelio Charitable Trust
The Foundation for Sport and the Arts
Garfield Weston Foundation
Garrick Charitable Trust
The Golsoncott Foundation
Greene King
The Henry Smith Charity
Hogan Lovells
InBev UK
The Idlewild Trust
The Ironmongers' Company
The Jack Petchey Foundation
Jerwood Charitable Foundation
The John Ellerman Foundation
London Borough of Camden
The Lowy Mitchell Foundation
Marine Ices
The Mercers' Company
The Monument Trust
Newby Trust
The Noël Coward Foundation
The Norman Trust
The Orr Mackintosh Foundation
Paul Hamlyn Foundation
The President's Club
PRG Lighting
PRS for Music Foundation
Rachel Charitable Trust
The Santander Foundation
Showsec
STA Travel
The Wingate Foundation
XL Video Ltd

And thank you to those donors who prefer to remain anonymous

CORPORATE MEMBERS

Company of Cooks
The Future Laboratory
Newedge

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