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# ROUNDHOUSE ANNUAL REVIEW 2012/13



ROUNDHOUSE



LOTTERY FUNDED



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**ARTS COUNCIL  
ENGLAND**



**Camden**





- 1 Chairman's review
- 2 Chief Executive & Artistic Director's review
- 4 Roundhouse 11–25
- 8 London 2012
- 10 Performing arts
- 14 Music
- 16 Broadcast
- 18 My Roundhouse story
- 20 Commercial activities
- 21 Social responsibility
- 22 Financial statements
- 24 Thank you

# ENERGY, ENTHUSIASM & INVENTIVENESS

Christopher Satterthwaite  
Chairman, the Roundhouse Trust



Nothing has inspired me more during my time at the Roundhouse than our work with young people and the way that work runs through everything we do.

From our very own Street Circus troupe performing at CircusFest, to the Broadcast Crew live-streaming bands from the Main Space, and 15 teenagers creating and performing *The Dark Side of Love* as part of the World Shakespeare Festival, the participation of young people is an essential element of the Roundhouse experience.

Every year we work with thousands of 11–25 year-olds – many of whom have been excluded, marginalised or disadvantaged by society – offering them a chance to discover the sheer joy of participating in the arts, find their way back into education, gain confidence or, in some cases, truly transform their lives.

Their involvement extends to having two positions for young members on the Board of Trustees. This year I've been hugely impressed by the contribution and insight provided by Syriah Bailey and Grace Huber, who are such brilliant ambassadors for the work we do.

The Gala in March raised an incredible £600,000 towards funding further opportunities for young people. The evening showcased some of the talented individuals who benefit from our creative programme: the Roundhouse Choir collaborated with Heaven 17 and Imogen Heap; Hibaq Osman, winner of the 2012 Roundhouse Poetry Slam, took to the stage with Polarbear; while hula troupe The Majorettes welcomed guests on arrival.

We were also treated to performances by Ray Davies, Boy George and Eliza Doolittle; and auction bidding was fast and furious for lots generously donated by

Ron Arad, Anthony Gormley, Alan Bennett and Sebastian Coe, among others.

Since taking my seat around the Board table at the end of 2010, I've been continually impressed by the energy, enthusiasm and inventiveness of Roundhouse staff, especially in these challenging economic times. And, led by Marcus, they've shown that they possess the skills, experience and ambition to keep developing this wonderful organisation.

It only remains for me to thank everyone who, in one way or another, enables the Roundhouse to keep doing such extraordinary work and reaching out to so many young people: Arts Council England for their continued funding; the many companies, trusts, foundations and individuals who give us financial support; the brilliant performers and creative teams on- and off-stage; our audiences, new and old; and my fellow Board members.

And I'd like to give a special mention to The Paul Hamlyn Foundation who have been a huge supporter of the Roundhouse since before we reopened in 2006. In 2012 the Foundation marked its 25th anniversary with an endowment to the Roundhouse 11–25 programme, giving its name to what are now the 'Paul Hamlyn Roundhouse Studios'. We're enormously grateful to them for helping to secure the future of our work with young people.

I'm filled with confidence about all that lies ahead and look forward to seeing you at the Roundhouse for another exciting year of programming.

Christopher Satterthwaite



# PLAYING OUR PART

Marcus Davey OBE  
Chief Executive & Artistic Director



On 26 July 2012 I stood in the sunshine, alongside thousands of others, to see the Olympic Torch come to Camden. As Sir Clive Woodward lit the Flame outside our building, I felt incredibly proud that the Roundhouse was playing its part in celebrations that took place across London and drew the eyes of the world to this pre-eminent city of culture.

I'm particularly proud that artistic projects involving 11–25 year-olds were central to our work around the Olympics. From the joy of performing to huge crowds in the Olympic Park, the excitement of broadcasting live from a canal boat in East London, and the thrill of being part of the Roundhouse Choir who welcomed the arrival of the Olympic Torch, hundreds of young people embraced the opportunities with enthusiasm and commitment.

It's the positive response to these kinds of opportunities that remind us all just how amazing young people can be and it underpins the Roundhouse's philosophy – to place young people, and their participation in the arts, at the very heart of everything we do.

While the Olympics had an effect on the number of music gigs we were able to programme, audiences were captivated by work such as our biennial contemporary circus festival, CircusFest – our biggest and best so far; *Playing Cards 1: SPADES*, Robert Lepage's remarkable new work commissioned by the international 360° Network of round venues; and an updated version of the explosive theatrical experience *Fuerzabruta*, which had marked the reopening of the Roundhouse doors seven years ago.

In the intervening years we've presented some of the world's greatest artists and companies – circus by La Soirée and Circolombia, plays by the RSC and Tall Stories, dance by Hofesh Shechter and Joaquin Cortez,

music by Bob Dylan and Jay-Z, and work by David Byrne and Ron Arad that defies categorisation. Roundhouse productions have also toured the UK and abroad, and been seen by millions on TV and online.

Earlier this year we were flattered to receive two prestigious awards. At the London Planning Awards, Boris Johnson presented the Roundhouse with 'The Best Built Project Five Years On', in recognition of the redevelopment project and management of the building. And, together with Bloomberg, we received 'The Telegraph Arts & Business Innovation Award' for our partnership on Ron Arad's extraordinary installation, *Curtain Call*.

I'm writing this on the eve of the opening of another major new installation. *Timepiece* is by Conrad Shawcross, whose intelligence and enquiring mind make him one of the leading artists of his generation. It's just one example of the many innovative projects we're commissioning. In fact, we're commissioning and producing more work now than ever, and all our future projects involve young people at their core.

I continue to be inspired by the inventiveness of my colleagues who, for example, came up with the idea of filling our car park with sand to create Camden Beach – a huge success that attracted more than 40,000 pleasure seekers over the summer. And I continue to cherish the support and commitment of our wonderful performers, audiences, Board of Trustees and generous funders – to whom I extend my thanks and gratitude.

I'm as excited as I've ever been by what I see around me, and what lies ahead.





# ROUNDHOUSE

## 11–25



This year we saw a 32% increase in the number of places taken by 11–25 year olds on the creative programme – 5,400 places, compared to 4,071 in 2011/12.

Our target for the year was that 33% of all the young people we reached would be those experiencing some form of personal, social or economic disadvantage. The target was exceeded and 60% can be broadly be defined as such, with 36% engaging independently in our Open Access programme.

### YOUTH GOVERNANCE

Two positions for members of the Roundhouse Youth Advisory Board (RYAB) were maintained on the main Board of Trustees. In addition, a traineeship position was created within the Youth Strategy Team that focused on developing RYAB as an active and motivated body. The role enabled them to make instrumental decisions – such as redeveloping a studio into a social space for young people, evaluating experiences of studio users to inform our programming, and developing links with other youth boards and committees in London.

### SCHOOLS & THE COMMUNITY

During the year we maintained relationships with local schools and pupil referral units through curriculum-linked activities and after-school programmes. We also worked closely with a range of youth services to introduce more young people to the venue through partners such as Connexions, Youth Offending Teams, local community centres and clubs.

We continued to focus on supporting young people not in education, employment or training through intensive programmes in areas including technical theatre, event management, broadcasting, music making and drama. Several of these culminated in sold-out ticketed events in our Studio Theatre.

Over the course of the year, 953 places were taken up on our tailored schools and community programmes, resulting in 5,463 attendances.

### OPEN ACCESS PROGRAMME

We continued to offer a full complement of music, performing arts, broadcast and media projects at all levels through a range of termly, holiday and year-long programmes. Drop-in nights successfully introduced new young people – as well as those progressing from our schools and community programmes – to radio, DJing and street circus. A total of 1,092 places were taken across our scheduled activities.

### PATHWAYS & PROGRESSION ROUTES

Each year we further enhance our creative programme by offering more opportunities to build skills for employment and personal development. This year we've introduced more traineeships and opportunities for casual paid work in broadcasting, workshop assistants and administrative roles, as well as commissioning filmmakers through our Online Film Fund. We've also continued to provide artistic development and work-based learning opportunities, particularly in the areas of TV broadcasting, Roundhouse Radio, Roundhouse Rising (our annual festival showcasing emerging musicians) and some exceptional performance opportunities for artists performing at the Olympic Park. We provided 1,387 performance opportunities and 1,032 vocational training opportunities.

Emerging Artist Membership also continues to grow – we currently have 936 members undertaking independent activity in the Paul Hamlyn Roundhouse Studios. And we've created more exit routes for young people with our peers in the sector, as well as securing scholarships to further training opportunities with education providers.

### ASSOCIATE BRIDGE PROGRAMME

We embarked on our first year as an Associate Bridge Organisation for London with leadership responsibility to improve the delivery of arts opportunities to young people in a more coherent way, and to raise the standard of art being produced for, with and by young people.

Supported by Arts Council England, and coordinated by A New Direction, the Roundhouse and the three other Bridge Organisations have identified areas of need and opportunity in London, and used the insight to form the basis of commissioning partnerships. The Roundhouse has been focusing on North London, where exciting new models of working across local authorities, schools, arts and cultural organisations are underway.





**“I’ve benefited from the Roundhouse in too many ways to count. They took me to my first festival, helped me write my best work, gave me some of my best mates and gave me gigs that got me paid work”**  
Sean, 24, spoken word artist

### ONTRACK

This six-week music programme for 16–25 year-olds not in education, employment or training offered young people experience in events management and music production/performance. With support from industry professionals, 17 participants created and performed original music and produced a night that showcased their own work alongside established artists Cleo Sol and Tres B. Participants went on to perform on BBC2’s *Later with Jools Holland*, obtain a start-up loan for a new venture, undertake an apprenticeship with a record label and work on a forthcoming Roundhouse commission.

### 30/30

The Roundhouse and EMI’s annual project for unsigned artists returned in November 2012. Thirty up-and-coming acts, aged 18–25, spent a day in the studio recording an original track with an expert producer, culminating in the release of Roundhouse Records’ 30/30 compilation album. For the first time the project took a national focus, partnering with Generator in Newcastle and Livewire in Cornwall, to extend the opportunity to young musicians outside of London. Producers included Guy Chambers, John Parish, Cores, Nick Mason and Rui Da Silva.

### ROUNDHOUSE MUSIC COLLECTIVE

Twenty 16–20 year-old musicians worked with members of United Vibrations over a year to create original work and gain an insight into the music industry. Following their debut performance at the Roundhouse’s Reverb Festival, the Collective went on to programme a weekend of music in the Studio Theatre as part of Camden Crawl (at which they also performed), and record an EP, *Til Tomorrow*, which was released on Roundhouse Records in Autumn 2012.

### ROUNDHOUSE POETRY SLAM

The annual competition for spoken word poets aged 16–25 entered its fourth year, with 32 artists performing across the two heats and a final that was live-streamed via the Roundhouse website. For the first time, the winner and two runners-up received cash prizes in addition to mentoring and performance opportunities, and the poems performed were collected in a new publication – *The Roundhouse Poetry Slam Anthology*. Media coverage for the Slam included interviews with the 2011 champion and a 2012 runner-up on BBC Radio London.

### COLLECTIVES, COMPANIES & TOURS

The Roundhouse continued to support and develop its ‘graduate’ companies, including poetry collectives Rubix, Elephant and Early Doors, and hula troupe The Majorettes. Roundhouse Street Circus troupe, Funk Da Cirque, performed at the National Theatre’s Watch This Space and the London 2012 Festival’s Piccadilly Circus Circus, and toured with the Music Collective to Ziguzaig in Malta – a festival of work created by and for young people. Groups of young performers also toured to Camp Bestival and Bestival.

### BLOOMBERG BROADCAST PROGRAMME

In 2012/13, 16 young people took part in the Roundhouse and Bloomberg’s intensive broadcast skills project for 18–25 year-olds not in education, employment or training. Participants used advanced broadcast technology while working on commissions including an online promo for Portico Quartet and live-streams of events specially designed for an online audience – including Roundhouse Rising record label Hub Sessions and Scottee’s *Variety Variety TV Christmas Special*.



# LONDON 2012

For one amazing summer of celebrations across the capital, the Roundhouse was a major London venue for the World Shakespeare Festival – a centrepiece of the London 2012 Festival – while 128 young performers from our creative programme were involved in the festivities.

## OLYMPIC TORCH

With the sun shining and thousands of people lining the streets, the Olympic Torch came to Camden on 26 July – the penultimate day of the 70-day Relay. Sir Clive Woodward lit the Torch outside the Roundhouse and the crowd were entertained by power stilt performers, The Exhibitionists, and a mass choral performance led by the Roundhouse Choir.

Performers from the Roundhouse's creative programme also entertained spectators elsewhere along the route, with young performers and hula troupe The Majorettes (led by *La Soiree's* Marawa the Amazing) performing at St Pancras International, and emerging singer-songwriter James Craise playing at Granary Square.

## OLYMPIC PARK

Roundhouse Radio hosted several sets by emerging musicians, Funk Da Cirque and The Majorettes at the Olympic Park, both at the bandstand and at dedicated performance spots across the site.

## ROUND 1

For the culmination of a three-year Olympic Inspire Mark project exploring the journeys of young Olympic hopefuls and young Londoners' perspectives on the 2012 Games, Roundhouse Radio embarked on an ambitious outside broadcast. A 16-strong team of 16–25 year-olds covered the Games from a specially-created studio on a canal boat in East London. Broadcasting three nights a week throughout the summer, they provided a unique view-point and varied programme of music, debate and live studio sessions.

## WORLD SHAKESPEARE FESTIVAL

As part of the World Shakespeare Festival, the RSC staged a major new cycle of Shakespeare's plays. The season opened with Brazilian company Bufomecânica's spectacular *Two Roses for Richard III*, a circus and multimedia piece responding to Shakespeare's history plays. It was followed by *What Country Friends is This?*, a trilogy of *The Comedy of Errors*, *Twelfth Night* and *The Tempest* that explored themes of shipwreck, exile and migration.

**“A revelatory tripling of Shakespeare's shipwreck plays, beautifully executed to reveal the power of the sea”**

*Metro*

## THE DARK SIDE OF LOVE

The World Shakespeare Festival also featured the culmination of the Roundhouse's year-long partnership with the RSC and LIFT – the world premiere of *The Dark Side of Love*. Created and performed by a cast of fifteen 14–19 year-olds from London and Brazil, it was directed by Renato Rocha, famous for training the actors in Fernando Meirelles' iconic movie *City of God*. Staged in promenade in the atmospheric Dorfman Hub, it was a hit with critics and audiences alike.

**“The young performers are astonishing: volatile but never out of control, searingly passionate and yet always forensic”**

*Guardian*



The Olympic Torch. The Majorettes. *Two Roses for Richard III*. *The Dark Side of Love*.



# PERFORMING ARTS

## CIRCUSFEST 2012

April saw the return of our biennial circus festival, bringing five incredible weeks of the best international contemporary circus to London. Nearly 17,000 people enjoyed more than 60 performances in the Main Space, Studio Theatre and pop-up spiegel tent, further cementing our reputation as the home of circus in the capital.

Highlights included the outrageously talented Guinean company Cirque Mandingue, performing in the UK for the first time, and the transformation of the Main Space into a magical promenade circus carnival experience for *Professor Vanessa's Wondershow*.

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

*The Times*

## CAMP

Award-winning performance artist and long-time Roundhouse collaborator, Scottee returned at the end of 2012 following a sell-out run at CircusFest earlier in the year. *Camp (as Christmas)* was a special festive edition of his infamous variety showcase featuring some of the UK's finest cabaret acts. A mixed-bill of camp clichés, limp wrists and game shows blended with Christmas television rip-offs, cheap tinsel and lots of good old fashioned light entertainment. *Camp (as Christmas)* was the perfect alternative festive night out.

**“A progressive sensibility and tits-n-teeth showmanship”**

*Time Out*

## LEMONY SNICKET'S THE LATKE WHO COULDN'T STOP SCREAMING

A new adaptation of the absurdly funny Lemony Snicket story came to the Studio Theatre for Christmas 2012, when award-winning children's theatre company Tall Stories teamed up with YaD Arts to build on the success of their 2011 run of *Twinkle Twinkle*.

Offering an alternative perspective on faith at Christmas, this was a show about being yourself and appreciating others. With an amazing cast, live music, lots of laughter and, of course, a screaming potato pancake, the show proved a hit with audiences young and old.

**“A wonderfully inventive take on the usual seasonal fare”**

*Time Out*



Cirque Mandingue's Foté Foré. Camp. Lemony Snicket's The Latke Who Couldn't Stop Screaming.



## FUERZABRUTA

The incomparable, immersive theatrical experience that re-opened the Roundhouse in 2006 returned for a limited run in January 2013. *Fuerzabruta* proved it had lost none of its power to inspire sheer wonder. Once again it was the show everyone was talking about, becoming the fastest-selling production in our history.

Nearly 50,000 people were swept away by *Fuerzabruta* during the four-week schedule, and it's due to return at Christmas 2013 for a longer run.

## “A thrilling fairground ride for the senses”

*The Times*

## WASTED

*Wasted* was the debut theatrical production from the UK's most exciting performance poet, Kate Tempest. A play about love, life and losing your mind, it followed three old friends on one remarkable day, painting a picture of lives less ordinary in an unforgiving world. Soundtracked with an exhilarating score, *Wasted* brimmed with Kate's trademark lyrical ferocity and earned a clutch of rave reviews.

Following a hugely successful run in May, the show is set to return as part of the first Spoken Word Festival at the Roundhouse in Autumn 2013.

## “Hits the spot, and hard... punchy, poignant and perceptive”

*The Stage*



## ROBERT LEPAGE'S PLAYING CARDS 1: SPADES

*Playing Cards 1: SPADES* was a remarkable new production from world-renowned theatre-maker Robert Lepage. True to his rich artistic history, the show made brilliant use of theatrical wizardry and innovative staging. For Lepage spades are a symbol of war, and he set the show in glittering, garish Las Vegas and the surrounding desert, at the onset of the 2003 invasion of Iraq.

It's the first in a planned series of four plays, each shaped around one suit in a deck of cards. The second part, *Playing Cards 2: HEARTS*, will be coming to the Roundhouse in 2016.

The series was commissioned by The 360° Project, an international initiative connecting the Roundhouse with round arts venues in Canada, Croatia, Denmark, France, Italy, the Netherlands, Spain and Sweden.

## “Technically brilliant... mysterious, at times hauntingly intimate”

*Evening Standard*



Wasted. Playing Cards 1: SPADES. Fuerzabruta.





# MUSIC



## ROUNDHOUSE RISING

Our annual festival of emerging music returned for a third year with its trademark blend of live performances, workshops, masterclasses and creative projects.

Over 10 days in February, Roundhouse Rising featured a series of intimate shows in the Dorfman Hub, programmed in collaboration with some of the most influential labels on the independent music scene, including Moshi Moshi Records, Best Fit Recordings, Fence Records and Lex Records. The Hub Sessions were broadcast live on the Roundhouse website and via a partnership with *Clash Magazine*.

The festival also saw the addition of Rising:Futures, a unique day of debate between young people and cultural leaders produced in collaboration with Sound Connections, Wired for Music and Industry in the Streets. Young people had the opportunity to engage with a fantastic panel, including Will Kennard (Chase & Status), Little Simz, Emily Dicks (BBC Radio 1Xtra), Ian Morton (DV8 Academy), Ben Jay (Sound Nation) and journalist Kieran Yates. Breakout and advice sessions focused on opportunities in the music industry, enterprise and artist development, and there was a chance to get creative in our Music Production Lab.

## ITUNES FESTIVAL

iTunes returned in September for 30 consecutive nights of intimate performances from some of the biggest artists in the world. Highlights included Jack White, Usher, The Killers, Noel Gallagher, Mumford and Sons, Alicia Keys, Norah Jones, Muse and many more.

## MUSIC AT THE ROUNDHOUSE. THE STORY CONTINUES...

Back in the 1960s, the Roundhouse was famous for hosting wild parties and launching the early careers of some of the very biggest names in rock 'n' roll. Today, we continue to be loved by audiences as one of the most incredible live music venues in the world. Since the building reopened in 2006, we've played host to legendary performances from an enviable list of brilliant artists – from Bob Dylan and James Brown, to Jay-Z and Gorillaz.

This year was no exception, with an extraordinary programme of diverse music in our Main Space. 176,245 audience members attended 115 shows by artists including Scissor Sisters, Beach House, Spiritualised, Zappa Plays Zappa, Rodriguez, the BBC Concert Orchestra, Squarepusher, The Stranglers and Animal Collective, among many others.



Main Space. Zappa Plays Zappa. Scissor Sisters.



# BROADCAST

## ROUNDHOUSE DIGITAL PRODUCTIONS

The ongoing Bloomberg Broadcast Volunteer Programme offers 11–25 year-olds unrivalled hands-on experience and mentoring to kick-start a career in the TV and film industries.

In 2012/13, the Volunteers worked on more than 140 live shows and broadcast productions. They developed their skills in a professional environment and engaged audiences through live streams and on-demand videos, with 140,000 YouTube views for Roundhouse content during the year.

Highlights included the live-streaming of Undermæn at CircusFest 2012 via the *Guardian* website, an exclusive live broadcast for online audiences of four Roundhouse Rising Hub Sessions, and the Roundhouse Poetry Slam winner hitting the top ten most-seen videos on the Roundhouse YouTube channel.

The Broadcast Volunteers were commissioned by Universal to live stream Totally Enormous Extinct Dinosaurs from neighbouring Camden music venue Koko, and they produced on-demand videos for songs by Portico Quartet live at the Roundhouse which drew more than 50,000 views on the band's website. They also documented a National Youth Circus event at Circus Space and produced on-demand content for the London Festival of Education.

## ROUNDHOUSE RADIO

Roundhouse Radio continued to grow over the course of the year, broadcasting a diverse mix of shows ranging from speech to specialist music. The station has been upgraded to industry standard systems and regularly commissions new shows through two annual pilot seasons.

A highlight of the year was a major outside broadcast during the London 2012 Olympics – the culmination of a three-year project, Round 1. A series of monthly live shows led up to the Games, followed by a 30-minute programme broadcast live from a canal boat in East London three nights each week during the Games. A team of 16 radio producers, aged 16–25, produced 15 shows and over 14 hours of speech radio, providing a unique view of London 2012. Shows included a debate on the Paralympics, live performances by East London artists, and features providing insight into the diverse communities that make up multicultural London. The shows were re-broadcast on five community youth radio stations in London, Liverpool and Southampton.

Back at Roundhouse HQ, a growing community of radio producers were supported by a team of trainee station managers. And through the popular radio 'drop-in' sessions, emerging radio producers – as young as 14 – developed their skills in production and presenting, pitched and piloted shows and became regular contributors to the station.



Roundhouse Radio broadcasting from a canal boat during the Olympics.



# MY ROUNDHOUSE STORY

**“The most important thing is to have passion and enthusiasm for what you do. It will be noticed!”**

**Elise Cobain is a Sony award-winning radio producer and presenter, now working at BBC Radio 1. Here’s her Roundhouse story...**

## **How did you get involved with the Roundhouse?**

When I finished university there was nowhere for me to go that offered the chance to be creative, other than paying for an expensive course. My passion was radio, so I started out at Maiden Lane Community Radio in Camden, where I saw a leaflet for the Roundhouse.

## **What did you get up to at the Roundhouse?**

I’ve done all sorts. I started with a radio project for Camden Crawl 2010 and moved on to hosting my own show, Alive and Amplified, on Roundhouse Radio. I progressed to Deputy Station Manager, became an active member of the Roundhouse Youth Advisory Board and then a young member of the main Roundhouse Board. I was nominated by staff to run with the Olympic Torch, which I did on 22 July, and even got to DJ and present a show featuring young Roundhouse artists at the Olympic Park.

## **How did you benefit from your time at the Roundhouse?**

I was looking to develop and enjoy radio making, which I did. But it also transpired that there’s really something special about meeting other like-minded creative people of a similar age in one place. The Roundhouse not only helped me develop my skills with professional tools and make amazing contacts, but they also offered support with crafting my CV and I learnt about the business side of things, which can be applied to so many career choices.

## **What have you been up to since leaving?**

After leaving Roundhouse Radio in Autumn 2011, I was a Programming Assistant at Xfm for eight months, producing and working on the playlist – and even winning a Sony Radio Award – before moving on to my dream job at BBC Radio 1/1Xtra! I was a casual worker for 10 months, before securing a full-time position as part of the on-air production team. Since then I’ve worked on shows with Trevor Nelson, Scott Mills and Nick Grimshaw. And now I’m exactly where I want to be – working with the likes of Zane Lowe and Phil & Alice on Radio 1.

## **What’s your relationship with the Roundhouse now?**

Aside from meeting up with ex-colleagues and going to shows as a paying punter, I support the new generation of talent coming through at Roundhouse Radio in a tutor/mentor capacity. I hope my experiences can help them achieve their goals.

## **Any advice for young people considering a career in the arts or creative industries?**

The most important thing is to have passion and enthusiasm for what you do. It will be noticed! Know your industry, build contacts and get as much work experience as you can. Teaching yourself a piece of software or presenting a show on your own blog can mean a lot when talking to potential employers. Bear in mind that many of them, including the BBC, ask for video or creative applications rather than a written statement.



# COMMERCIAL ACTIVITIES

All profits from commercial activities help to support the Roundhouse's artistic activities and work with 11–25s.

## PRIVATE HIRES

The Roundhouse played host to a number of high profile hires in 2012/13 and continues to be one of London's leading events venues. More than 20,000 people (an increase of 4,000 on the previous year) attended 33 events. Highlights included the Mercury Music Prize, Wella Trend Vision Awards, D&AD Awards, and events around the London 2012 Olympics including a visit from the Olympic Torch on its journey through the capital.

## MADE IN CAMDEN

Made in Camden is going from strength to strength, as recognised by the award of a coveted 'Bib Gourmand' in the *Michelin Guide* and favourable ratings from *Zagat* and the *Good Food Guide*. The appointment of a new Head Chef, new menus, an improved bar offer – including cocktails reflecting the Roundhouse's history as a gin warehouse – and post-gig entertainment from Roundhouse Radio DJs, have all proved popular with audiences and regulars.

**“As good and enticing a collection of robustly flavoured and stoutly made food as you could hope for”** *Sunday Times*

## CAMDEN BEACH

The Roundhouse car park was turned into an artificial beach for six weeks over the summer, with 150 tonnes of sand covering 900m<sup>2</sup>. Free and open to everyone, it provided a significant commercial boost to the bars operation and proved hugely popular with more than 40,000 pleasure seekers. Camden Beach provided an opportunity for us to engage with people who'd never been to the Roundhouse before, many from the local area, and is set to become a regular summer feature.

**“This little slice of paradise in the heart of North London was the place to be last summer”** *Love Camden*



D&AD Awards. Made in Camden. Camden Beach.

# SOCIAL RESPONSIBILITY

## DIVERSITY & EQUALITY

Development of the Roundhouse Equality & Diversity Policy was led by the Deputy Chief Executive and supported by the newly formed Diversity Action Group. A plan is in place built around our 11–25s programme, the creative programme and Communications, Human Resources and Visitor Experience teams, ensuring we embrace diversity and equality of opportunity across the whole organisation.

## ENVIRONMENTAL SUSTAINABILITY

We produced a new Environmental Policy and Action Plan and undertook a number of projects to mitigate the environmental impact of the building. The installation of photovoltaic ('solar') panels on the roof of the new wing is making an ongoing contribution to the venue's electricity provision, and the replacement of inefficient production lighting with modern, LED equivalents has resulted in a reduction in energy consumption. Monitoring systems have been installed and upgraded to enable the organisation to better control and report on its environmental impact over the coming years, meeting or exceeding Arts Council England requirements for National Portfolio Organisations.

## STAFF

Following a review of our creative teams, a new structure with revised and newly created roles is in place to support our increasing programme of Roundhouse-produced work.

HR policies and procedures have been updated to ensure they're fit for purpose, and we've introduced a revised quarterly induction session for new employees. Additionally, we continue to seek opportunities for individuals to build a career in the arts by creating entry-level trainee roles within the organisation.

## VOLUNTEERS

Our 130 volunteers provide valuable support for shows in the Main Space, Studio Theatre and Dorfman Hub. They receive training in customer service and health and safety, and we'll shortly be launching additional training schemes to ensure their continued development. Volunteers donate some 16,000 hours each year, and we're enormously grateful for the wonderful service and warm welcome they provide.



Volunteer ushers.





# SUMMARY FINANCIAL STATEMENTS

## REPORT BY THE TRUSTEES ON THE SUMMARISED FINANCIAL STATEMENTS

The summarised financial statements on the opposite page 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 September 2013. The full financial statements, on which the auditors Crowe Clark Whitehill LLP gave an unqualified audit report on 19 September 2013, 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 2013. The auditor has issued unqualified reports on the full annual financial statements. Their report on the full annual financial statements contained no statement under sections 498(2) or 498(3) of the Companies Act 2006.

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 Form Road, London NW1 8EH.

1 October 2013

## INDEPENDENT AUDITOR'S STATEMENT TO THE MEMBERS OF THE ROUNDHOUSE TRUST

We have examined the summary financial statement of the Roundhouse Trust set out opposite. The Trustees are responsible for preparing the summarised Annual Report in accordance with United Kingdom law.

Our responsibility is to report to you our opinion on the consistency of the summary financial statement within the summarised Annual Report with the full annual financial statements and its compliance with the relevant requirements of section 427 of the Companies Act 2006 and the regulations made thereunder. We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board. Our report on the company's full annual financial statements describes the basis of our audit opinion on those financial statements.

In our opinion, the summary financial statement is consistent with the full annual financial statements of The Roundhouse Trust for the year ended 31 March 2013 and complies with the applicable requirements of section 427 of the Companies Act 2006, and the regulations made thereunder.

We have not considered the effects of any events between the date on which we signed our report on the full annual financial statements on 1 October 2013 and the date of this statement.

Crowe Clark Whitehill LLP, London  
Statutory Auditor

1 October 2013

## ROUNDHOUSE ACTIVITY: 1 APRIL 2012 TO 31 MARCH 2013

Artistic programme	Performances	Audience
Music	115	176,245
Theatre	268	87,601
Circus and cabaret	60	14,281
Other	60	4,081
Total	503	282,208
Roundhouse 11–25	Projects/events	Opportunities
Open access	118	1,092
Community outreach	45	567
Schools/pupil referral units	22	386
Vocational/continuing professional development	–	1,032
Performances/events	90	1,387
Total	275	4,464
Private Hires	Events	Attendance
Total	33	20,000

## CONSOLIDATED STATEMENT OF ACTIVITIES

	YEAR ENDED 31 MARCH 2013 £	YEAR ENDED 31 MARCH 2012 £
Income of activities in furtherance of the charity's objectives		
Creative Programme for young people	6,875,771	1,168,281
Artistic Programme:		
Roundhouse productions	3,548,718	2,289,695
Music hires	778,936	946,893
Other artistic hires	298,458	386,510
Development project	734,937	1,746
Activities for generating funds		
Income from private hire	946,235	955,715
Income from bar and catering operations	2,313,783	2,809,497
Other trading income	296,369	251,990
Investment income	111,814	63,449
Total incoming resources	15,905,021	8,873,776
Cost of activities in furtherance of the charity's objectives		
Creative Programme for young people	2,210,911	2,111,590
Artistic Programme:		
Roundhouse productions	3,177,244	1,967,843
Music hires	1,358,409	1,467,606
Other artistic hires	485,542	599,242
Governance	18,326	10,876
Cost of generating funds		
Fundraising and publicity	826,260	631,299
Costs of private hire	582,952	684,244
Costs of bar and catering operations	1,936,727	1,868,183
Total resources expended	10,596,371	9,340,883
Net incoming resources	5,308,650	(467,107)
Fund balances brought forward	26,019,746	26,486,853
Balances carried forward at 31 March 2013	31,328,396	26,019,746

## BALANCE SHEET

Fixed assets		
Tangible assets	24,877,482	24,833,076
Current assets		
Debtors	3,046,157	1,729,615
Stock and work-in-progress	313,937	274,736
Cash at bank and in hand	8,471,618	2,049,474
Creditors: amounts falling due within one year	5,380,798	2,867,155
Net current assets	6,450,914	1,186,670
Total net assets	31,328,396	26,019,746
Funds and reserves		
Unrestricted funds	2,653,960	2,321,633
Restricted funds	234,915	194,067
Capital funds	23,439,521	23,504,046
Endowment funds	5,000,000	–
Total funds and reserves	31,328,396	26,019,74



# THANK YOU

## SUPPORTERS OF PROJECTS & CORE COSTS

Amy Winehouse Foundation  
Arts Council England  
ASOS  
The Atkin Foundation  
The Baskin Foundation  
Bloomberg  
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Rachel Charitable Trust  
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The Wingate Foundation  
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And thank you to those donors who prefer to remain anonymous.

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