

# THE ROYAL LYCEUM THEATRE COMPANY LIMITED 1977-2000

## A SURVEY OF POLICY, MANAGEMENT, PLAYS AND FINANCES

By **PAUL ILES**

This paper takes the form of a 23-year almanac, charting the interplay between the board, management, artists and staff and the external ‘stakeholders’ of the Royal Lyceum Theatre Company, Edinburgh. It was composed mainly from primary sources such as the company minute books, accounts and correspondence, together with secondary sources such as Scottish Arts Council reports.



*14. The second logo of The Royal Lyceum Theatre Company, Edinburgh*

**1977** Shadow board meets in December 1976, formed to take over drama production from the Edinburgh and Lothian Theatre Trust Limited at the Royal Lyceum Theatre and Little Lyceum Theatre. Henceforward, King’s Theatre, a touring theatre, to be managed by the City of Edinburgh District Council (EDC), the new local authority formed in 1975 within two-tier local government system with Lothian Regional Council (LRC). Old trust ceases trading, leaving deficit of £7,039 (£33,506) funded by local authorities.<sup>1</sup> Non-profit distributing company, limited by guarantee, incorporated, with writer and broadcaster Ludovic Kennedy as chairman of twelve-member board.<sup>2</sup> Depute chairman, Sheriff Robert Reid. Only one director of old company – EDC nominee Councillor George McNeill – on new board, after changeover. At first, all EDC nominees Conservative, all LRC nominees Labour. Without advertisement and formal recruitment process, actor, director and playwright Stephen MacDonald (1933- ), previously artistic director Dundee Rep (1972-1976) and Leicester Phoenix Theatre (1971-1972), appointed artistic director in late 1976, transferring engagement – with other employees – from Trust to new company. Had worked as guest director with company in 1974 - *Ghosts* (Henrik Ibsen, 1881) and 1975 - *A Month in the Country* (Ivan Turgenev, 1850). 25 actors on contract for entire first season.<sup>3</sup>



15. *The third artistic director, Stephen MacDonald*

Organisation and company personnel at the studio theatre in Cambridge Street – previously known as Young Lyceum [and whose last resident director (1974-1976) was (George) Ian (Kenneth) Ireland (1945- ) became, from 1993, artistic director of the Royal Lyceum] – integrate with main house. MacDonald makes ‘no distinction between actors old and young, junior or senior’, writing in programmes that ‘while a discriminating audience will always go to what appeals to them, we hope no-one will feel excluded on the grounds of youth or age’. MacDonald describes Little Lyceum Theatre as space for ‘presenting plays that will benefit from the intimacy of a smaller auditorium or plays that would be inappropriately expensive on the larger stage of the Royal Lyceum’. Further enunciation of play-choices for studio theatre:

- (a) To get closer to some familiar classical plays that have previously seemed remote.
- (b) To give an opportunity to see more of the more successful recent work of the major contemporary writers.
- (c) To discover and assist in the development of new and known writers by presenting their work. No writer will be excluded on the grounds of nationality, but at the same time a theatre has a particular duty to its own country.<sup>4</sup>

Board presupposes imminent role as a national theatre for Scotland, by appointing members from outwith Edinburgh, but Scottish Arts Council (SAC) and its departing drama director, John Faulkner (1941- ), are reticent, advising that touring must demonstrate the company’s potential over several years.<sup>5</sup> Company in receipt of fourth largest SAC grant, after Scottish Opera, Scottish Ballet and Scottish National Orchestra, receiving 5.5 per cent of SAC budget allocation. Anthony Wraight (1934- ) appointed SAC drama director (to 1981). Company inherits no accumulated deficit, but Board requires management to amend first budget, pitched £150,000 (£714,000) adrift from breakeven.<sup>6</sup>

No Edinburgh International Festival (EIF) production, despite several suggestions to director Peter Diamand (1913-1999), who invites two English repertory companies, Nottingham Playhouse (then directed by Richard Eyre, former Royal Lyceum director of productions) and Forum Theatre, Billingham to the Lyceum Theatre. Terms of lease bind company to sub-let

Lyceum to EIF, if so required, for four weeks each August-September, but no arrangements for rental income or recovery of overheads: only Edinburgh venue used by EIF not to benefit financially. Iniquitous arrangement contributes to deficits for several years. Negotiation of lease for operating Little Lyceum Theatre; board demurs then yields to including studio productions in Fringe advertising. Andrew Porter (1948- ) appointed administrative director (styled general administrator from 1978). Lyceum closed for six months for refurbishments, including EDC managed architecturally insensitive powder-blue-and-gold auditorium decorations by Clare Ferraby. Company continues productions at Little Lyceum during main house closure. Potential box-office income reduced by permanent closure of gallery and reconfiguration of stalls for comfort: seating capacity now 905 (1883: 2,265, 1933: 2,157, 1965:1,674, 1971: 1,292). Compatible relations with Lyceum Theatre Club restored, with board member Dr Roger Savage (1935- ) appointed to committee.<sup>7</sup> Annual club subscription £1 (50p senior citizens and students).

Company protests to EDC on its decision to lease whole of Castle Terrace site for commercial development, thereby excluding 40-foot expansion potential for Lyceum stage-house and necessitating future demolition of the Little Lyceum Theatre in Cambridge Street. EDC advertise for buyer and *Evening News* sponsor 'advertorial' campaign in favour of Company's protests and re-launch season. Company actors and supporters demonstrate peacefully at City Chambers. Chairman Kennedy thanks the public for objecting 'to this short-sighted, misguided and both economically and artistically wrong [EDC] decision', saying that the Company regards the 'reservation of less than 10 per cent of [the site] for [our] needs to be essential for the future of the Company but also the cultural development of Edinburgh.'<sup>8</sup> SAC says 'Viewed in the context of thirty years' progress of the arts in Edinburgh, the [EDC] decision is quite astonishing. It raises great doubts about their intentions for the arts'.<sup>9</sup> Episode exposes the first conflicts of interest for four EDC nominee board members, with Kennedy advising the board 'to stand by its statement, but individually to say what they felt about the situation'.<sup>10</sup>

*The Servant O' Twa Maisters* revived at the Assembly Hall: loss of £22,000 (£104,750) caused by low attendance and unpredicted obligation for costs of converting locale to temporary theatre – production expenditure within £300 of budget.<sup>11</sup> Finance committee established, chaired by Councillor Donald Gorrie (1933- ) – Liberal – also vice-chairman of board. Company declines invitation to produce annual pantomime at the King's Theatre. At actors' request, artistic director aborts gala play during rehearsals, *The Fated Fête* (Ian Brown, 1977, after Molière's *Impromptu at Versailles*, 1663) as 'not up to standard'.<sup>12</sup> Balance of shorter evening, *Diary of a Scoundrel*, left intact but high-priced opening gala performance in presence of HRH Princess Margaret loses £900 (£4,250) and MacDonald vows never to schedule commissioned or unwritten plays before completion. Short duration replaced with insertion of additional songs during ball scene. At re-opening, chairman makes curtain speech, in high hopes of company becoming a national theatre. Careful of local government reorganisation, SAC publish new strategy for alliance with councils, including vindication of 'the seven professional repertory companies... whose work amounts to an achievement

which, it is safe to say, well justifies the investment and rationale'.<sup>13</sup>

*Drama in Scottish Schools* report published in wake of several collapsed TIE companies, recommending that all children should experience theatre. Company shelves predecessors' desire to resuscitate in-house TIE.<sup>14</sup>

Assembly Hall at The Mound production - *The Servant O' Twa Maisters* (Carlo Goldoni, 1745, adapt. Victor Carin, 1965, for the Clan Gathering, later revived in main house).

Main house productions – MacDonald's tenure begins late 1976: *The Royal Visit* (Hector Macmillan, 1974), *Peer Gynt* (Henrik Ibsen, 1976, trans. Michael Meyer, 1959), *The Anatomist* (James Bridie, 1930). Royal Lyceum Theatre closes for nine months' during refurbishment, re-opening September 1977: *Diary of a Scoundrel* (Aleksandr Ostrovsky, 1868, adapt. Stephen MacDonald, 1977), *The Cherry Orchard* (Anton Chekhov, 1904, trans. Ronald Hingley, 1976), *Juno and the Paycock* (Seán O'Casey, 1924), Two Christmas productions in repertoire: *The Wizard of Oz*, (L. Frank Baum, Paul Tietjens and A. Baldwin Sloane, 1903, version by Robert Robertson, 1977) and *How the Other Half Loves* (Alan Ayckbourn, 1970).

Little Lyceum Theatre productions – MacDonald's first season begins late 1976, studio productions presented uninterruptedly until March 1977 by previous Edinburgh and Lothian Theatre Trust management: *The Doctor and the Devils* (Dylan Thomas and Donald Taylor, 1953) and, for Christmas season into 1977, *The Rose and the Ring* (William Makepeace Thackeray, 1855, adapt. John Dalby, 1976, *These Were My Means* (Jim Tyrell, world premiere), *Any Horse Looks Fast Going By Trees* (John Hall, world premiere), *A Provincial Lady* and *A Poor Gentleman* (Ivan Turgenev, 1841 and 1850, trans. Constance Garnett, adapt. Stephen MacDonald, 1977) *Old Times* (Harold Pinter, 1971), *A Fistful of East End* (Howard Purdie, world premiere), *The Playboy of the Western World* (John Millington Synge, 1907, also toured to Glasgow Theatre Royal – instance of small-scale transfer to big theatre), *Corporal Gemmel* (John Haggerty, world premiere, tour-in from Dundee Rep), *Play Donkey* (Stewart Conn, world premiere), *False Confessions* (Pierre Carlet de Chamblain de Marivaux, 1737, trans. Oscar Mandel, 1977), *Mary* (Ian Brown, world premiere), *Philipp Hotz's Fury* (Max Frisch, 1958 trans. Michael Bullock, 1977, Queen Margaret College production), *Navigator in the Seventh Circle* (Leonard Maguire, world premiere), *The Comedy of Errors* (William Shakespeare, c.1592), *Tobias and the Angel* (James Bridie, 1932).

First financial year, to 31 March 1978: Box-office receipts total £96,173 [amounts quoted in this chapter are net of value added tax, except individual ticket prices]. Other earned income of £4,125. 105,742 seats sold.<sup>15</sup> (88,676 own productions; 17,066 visiting companies). SAC grants total £212,248 - £200,000 (main, 9% decrease on final grant to Edinburgh and Lothian Theatre Trust) plus guarantee against loss £10,000 (claimed) and project grants £2,248; LRC grants total £156,689 - £150,000 main, schools tour grant of £5,940 and ticket discount rebate grant of £749. (Final year combined local authority grants to previous Trust were £165,940 – being LRC £85,940, plus EDC £80,000). Net deficit of £41,982, being 8% of turnover. Subsidies, that total £368,937 – and were £17,055 (4%) less than

predecessor company - account for 79% of turnover, earned income ratio of 21%.<sup>16</sup>

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**1978**

Following inferential press comment, chairman seeks board opinion on artistic director's decision to cast Moira Shearer – Kennedy's wife and the former ballerina turned actress – in *Hay Fever*: advised no conflict of interest.<sup>17</sup> Charitable status conferred on Company, entailing withdrawal of occasional Company actor James Cairncross from membership of unremunerated board.<sup>18</sup> LRC supplement annual grant with £20,000 (£95,000) towards Company pension scheme, although only £8,830 expended for purpose, this year.<sup>19</sup> Theatres Trust (Scotland) Act passed, prohibiting demolition of theatres unless replaced: board considers leverage, allied to threats against Little Lyceum Theatre. Board predicts political disputations with EDC and hotel developer, after staging new play about chaotic student domestic life, with nudity: *The Brink* (Atholl Hay, 1978).

Board concern at low-price of tickets, against repertory theatres in Bristol, Birmingham and Nottingham, although half-price previews and first nights do result in capacity houses. New ticket prices of £2.50, £1.50, and £1.00 – with 50p reduction off each price for concessions (students, school children, pensioners and theatre club members) except on Friday and Saturday nights. Board defensive about posting a deficit on first trading year – move to deflect funders' opprobrium by capitalising stocks and equipment and treating *The Servant O' Twa Maisters* as separable loss at Assembly Hall within ruinous Clan Gathering. Programmes had lost money: board insist they be profitable from now on. Artistic director silhouettes future role for a resident playwright and dramaturge. Later, Tom Gallacher (1932-2001) appointed writer-in-residence. Artistic director elected vice-chairman of the Federation of Scottish Theatre. Board beseech MacDonald to 'see more productions in other theatres, especially in London's West End'.<sup>20</sup> SAC project grant to purchase a van.

28 actors on contract for second season, but discussion of reducing output by shortening seasons with visiting companies, 'better than the poor quality tours the EDC were bringing in to the King's Theatre'<sup>21</sup> balanced with longer runs from profitable touring, especially 'an assault on the massive Glasgow audience'.<sup>22</sup> Board argues to SAC and EDC that redevelopment of the Lyceum stage-house and replacement studio theatre should precede EDC plans for renovating King's Theatre. EDC refuses discretionary 50 per cent rate relief, now customary for charity-registered theatres elsewhere. Head of design appointed, in part to restrain guest-designers' ambitions and rising production costs. MacDonald combines Turkish holiday with lectures at Istanbul and Bosphorous Universities, receiving undecipherable telegram about board dissatisfaction with his work.<sup>23</sup> Upon return, MacDonald tells board he will direct one more season and leave in May 1979.<sup>24</sup> Board delighted that he acts in *Otherwise Engaged*, 'feeling very strongly that he should be paid extra for it'<sup>25</sup> as he is contracted to *direct* no less than five productions annually. Artistic director search committee appointed and post advertised: six candidates interviewed, with board requiring embodiment of 'diplomat, politician, director and accountant'.<sup>26</sup> Short leet: Ewan Hooper (1935- ), director of Greenwich Theatre and Leslie Lawton (1942- ),

artistic director of Liverpool Playhouse since 1975. Lawton, whose policy is favoured as the 'more traditional and cosmopolitan',<sup>27</sup> engaged. Later, Hooper appointed artistic director of the short-lived Scottish Theatre Company between 1980 and 1982, successor to Scottish Actors Company, 1970-1973.<sup>28</sup> Company hosts several productions from this aspirant national theatre, a company that skews Lyceum's own desire for elevated status.

Attempt to raise £100,000 (£476,000) capital loan, for purchase of alternative production workshops, fails – explained by lack of collateral, unsafe prospects and non-profit status. CORT merges with TMA and Association of Touring and Producing Managers (ATPM) hastening actors' weekly wages increase, in the company, by 40 per cent to £55 and £50. SAC report prognosticates option of Royal Lyceum assistance to Aberdeen District Council, as handmaiden for the establishment of professional repertory based in proposed new drama theatre adjacent to His Majesty's Theatre.<sup>29</sup>



16. The fourth artistic director, Leslie Lawton

Main house productions – *The Daughter-in-Law* (D.H.Lawrence, 1912), *Hay Fever* (Noël Coward, 1925), *As You Like It* (William Shakespeare, c.1598-1600), *Revival!* (Tom Gallacher, 1975), *Rosencrantz and Guildenstern Are Dead* (Tom Stoppard, 1966), *The Cherry Orchard* (Anton Chekhov, 1904, revival of 1977 production, also toured to Aberdeen and Glasgow), *Deacon Brodie, or a Double Life* (Tom Gallacher 1978, after R.L. Stevenson and W.E.Henley, 1886), *Otherwise Engaged* (Simon Gray, 1975), *Charley's Aunt* (Brandon Thomas, 1892).

Little Lyceum Theatre productions – *Billy Budd* (Herman Melville, 1888-1891, pub.1924, adapt. Stewart Conn and Stephen MacDonald, 1978 - also toured to 35 schools), *The Fall of the House of Usher* (Edgar Allan Poe, 1845, adapt. Steven Berkoff, 1974: in association with the London Theatre Group), *The Brink* (Atholl Hay, world premiere), *Hedda Gabler* (Henrik Ibsen, 1890, trans. Christopher Hampton, 1970), *Danny Boy* (John Sutherland, 1978, tour-in from Dundee Rep), *Entertaining Mr Sloane* (Joe Orton, 1964), Three plays about young kings in repertoire: *Edward II* (Christopher Marlowe, 1593), *All Ayre and Fire* (Stephen MacDonald and the company, 1978), *The Burning* (Stewart Conn, 1971). *Bingo: Scenes of Money and Death* (Edward Bond, 1974), solo productions: Tom Fleming as *William Soutar* (William Soutar poetry 1898-1943), Tom Fleming in *A Drunk Man Looks at the Thistle* (Hugh MacDiarmid, 1926). *A Mackintosh Experience* (John Cairney et al., after Charles Rennie Mackintosh, 1978). *Kipling's Jungle Book* (Stephen MacDonald, 1978, after Rudyard Kipling, 1894-95).

Year to 31 March 1979: Box-office receipts total £80,733. Other earned income of £16,446. 101,223 seats sold.<sup>30</sup> (96,362 own productions; 1,211 visiting companies; 1,211 touring). SAC grants total £292,944 - £250,000 (main) plus two guarantees against loss claimed, £40,985 and project grants £1,959; LRC grants total £171,802 - £162,000, project grants of £9,412 and ticket discount rebate grant of £390. First year deficit eliminated, with surplus of £25,257 being 4% of turnover: nil balance to carry forward. Subsidies, that total £464,746, account for 89% of turnover, earned income ratio of 11%.<sup>31</sup>

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## 1979

Board congratulates MacDonald on creditable final season, faulting low attendance on uninspiring posters and diminished press advertising.<sup>32</sup> MacDonald declines invitation to attend farewell reception with LRC: leaves amicably without public occasion, [not returning to Lyceum until 1994, as actor in *Mongrel's Heart*].

EDC warns company of demolition of Little Lyceum Theatre in September. £60,000 (£146,400) public appeal begun for replacement, with The Guthrie Theatre favoured substitute. After enquiry, other potential studio spaces, St Cuthbert's Church Hall, Meadowbank Sports Centre and Brunton Theatre, Musselburgh, considered inexpedient. Leslie Lawton endorses studio theatre as linchpin of artistic policy and contests, contrary to board's opinion, that the company is 'over-staffed, and that there [are] too many open-ended contracts'.<sup>33</sup> Takes up appointment from May, hastily telling board of desire to part company with manager Andrew Porter, who leaves in October. In advance of Lawton's arrival, associate director Mark Pyper (1949- ) resigns. Adrian Secchi, musical adviser, dismissed with out-of-court settlement.<sup>34</sup> Kennedy relinquishes chair of artistic sub-committee, to the theatrically knowledgeable Peter Potter (1919-1980), formerly director of the Salisbury Arts Theatre, Citizens' Theatre (1951), Gateway Theatre and resident producer at the Royal Opera House, Covent Garden. Lawton describes his first play choices as 'a vehemently commercial, glamorous season',<sup>35</sup> and that he had directed six out of seven choices before, but that absence of Scottish work to be evaluated in 1980. Artistic sub-committee urges Lawton to extend Tom Gallacher's contract through 1980 but with fewer Scottish plays performed, he compiles programme notes in addition to playwright liaison. Board searches for 'a tycoon' to assist in sponsor quest and establishes sponsorship sub-committee, chaired by Kennedy – work includes entertaining business leaders at performances.

SAC awards retrospective 'deficit grant' of £19,000 for 'good management'.<sup>36</sup> Two councillor-board members claim, in *The Scotsman*, that company 'does not deserve so much subsidy from EDC' and that 'LRC should now be able to progressively reduce the Lyceum grant'.<sup>37</sup> SAC writes complaint to Councillors Gilchrist (Conservative) and McNeill (Conservative). Board aspires to lengthen planning cycle from one year to eighteen months. In a year of 18 per cent inflation, top ticket prices hiked 25p to £1.75 (17%) and £1.25 (25%) but one month later, Company loses most potential benefit when VAT increased to 15%.<sup>38</sup> Season brochures revamped to emulate Birmingham Rep, with 250,000 copies printed, including 60,000-blanket distribution to Edinburgh homes.<sup>39</sup> Company and Federation of Scottish Theatre initiate first 'open doors' week, when public invited to see backstage, coincident with campaign for higher subsidy to repertory theatres, to which company subscribes £200 (£500). Lawton

spurns bad press reviews as dissimilar to 'theatre-goer rapture'.<sup>40</sup> Board requests receipt of all future press critiques. Kennedy reproves councillor-colleagues for intermittent playgoing, especially for leaving seats empty after accepting invitations to first nights.<sup>41</sup> Controversial new play about a solicitor-general for Scotland, scheduled for Spring 1980, cancelled: *The Case of David Anderson QC* (John Hale, 1980). Despite dramatic merit, company demands rewrites, for fear of defamation action. [Traverse Theatre stages the play instead, November 1980].<sup>42</sup>

Potential for collaboration and co-production with Dundee Rep increases when Dundee opens first purpose-built, permanent repertory theatre in Scotland. Referendum for Scottish Devolution favoured by majority at low-poll turnout but disallowed by Westminster. New Conservative government under Thatcher: precursory to 'enterprise culture' allied to new 'managerialism' contaminating all areas of the Welfare State with presumptions of self-dependency and stricter controls over central expenditure and, especially, the capping of local government costs, as well as grants to the subsidised theatre. Year marks start of creative ascent of many energetic small-scale Scottish touring companies, as well as opening of Brunton Theatre Company, Musselburgh in refurbished 1971 civic theatre, six miles from Edinburgh. Potential for Lyceum collaborations – and cutthroat competition for SAC subsidies.

Main house productions – *Dr Angelus* (James Bridie, 1947), *An Enemy of the People* (Henrik Ibsen, 1882, trans. and adapt. Tom Gallacher, 1979). Start of Lawton tenure: *Side by Side by Sondheim* (based on Stephen Sondheim et al., 1976), *Bedroom Farce* (Alan Ayckbourn, 1977), *Saturday, Sunday, Monday* (Eduardo de Filippo, trans. Keith Waterhouse and Willis Hall, 1973), *Abigail's Party* (Mike Leigh, 1977), *Cabaret* (Joe Masteroff, Fed Ebb and John Kander after John van Druten and Christopher Isherwood, 1966).

Little Lyceum Theatre productions – *Wha's Like Us – Fortunately!* (Tom Gallacher, 1978, tour-in from Dundee Rep), *The Northern Echo* (W. Gordon Smith, 1978), '*Barrie*': *The Peter Pan Man* (Jon Plowman, world premiere) with *The Twelve Pound Look*, (J.M. Barrie, 1910), *Crime and Punishment* (Alan Brown, 1979, after F.D. Dostoyevsky, 1866), *The Tempest* (William Shakespeare, 1611 – final production of MacDonald tenure). Under Lawton artistic directorship: *Cold Storage* (Ronald Ribman, 1976), *Flying Blind* (Bill Morrison, 1978), *The Glass Menagerie* (Tennessee Williams, 1945), *A Prayer for My Daughter* (Thomas Bate, 1829).

Year to 31 March 1980: Box Office receipts soar 73% to £140,063. Other earned income of £23,011. 122,778 seats sold.<sup>43</sup> (99,002 own productions; 23,776 visiting productions). SAC grants total £243,480 - £225,000 (main) plus guarantee against loss claimed, £16,626 (out of £45,000 offered) and project grants £1,854; LRC grants total £156,589 - £151,000, project grants of £5,589. Small surplus of £2,445. Subsidies, that total £400,069, account for 71% of turnover, earned income ratio of 29%.<sup>44</sup>

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## 1980

Ruari McNeill (1936- ), drama officer of Northern Arts Association, appointed general manager from March: salary £7,500 (£18,300) equal to artistic director.<sup>45</sup> EDC increases theatre rent – said by SAC to be an untypical arrangement in other subsidised theatres – to £21,600 (£52,700). Additional office rental of £3,175 (£7,750) and £18,000 (£43,900) for

Roseburn production workshops (on lease to 1997). 6 full-time stage, front of house and box-office staffs – plus part-time employees – still employed by landlord, as in the custom of a touring theatre, limiting company influence on theatregoer-care and causing degree of staff duplication on stage and front-of-house - and expense, such as commission on programme sales. Board authorises Leslie Lawton to visit North America to investigate actor exchanges and touring. Articles of Association amended to appoint nominee Directors from EDC: frequency of sub-committees increased, in order that politically sensitive theatrical business is unseen by councillors.

34 seats with restricted view now excluded from house capacity calculations. In view of expected operating surpluses, councillors on board intimate that District Council will seek four-fold rent increase to £86,000 (£209,840), but other Directors argue, at deputation, that this would thwart expansion of artistic activities. Little Lyceum Theatre threatened, again, with demolition by Hilton Hotel development. Company attempts but fails to raise interest-free loan of £70,000 (£170,800) to convert the Guthrie Theatre (rehearsal room within Grindlay Street offices, the former Heriot-Watt University Union) as a studio space: bank wary of non-profit status. Company urges developer to include small theatre in hotel basement. EDC inform company that they are under no obligation to replace Little Lyceum Theatre and that priority is for refurbishing the King's Theatre. Seat prices raised by 50p to £3.50, £2.50 and £2.00.

An artistic sub-committee – six board members including Councillor Moira Knox (Conservative), plus writer-in-residence Tom Gallagher – reconstituted to favour artistic director play nominations to the full board. Finance Committee continues positive vetting of production budgets, as well as monitoring overall estimates and progress statements. Friction with John Drummond (1934- ), Director of EIF, who informs board of no 'moral obligation to include the company in the festival, but will consider production proposals on their merits'.<sup>46</sup> [Company defenceless because EIF rent Royal Lyceum Theatre long-term for August, thus controlling play choice]. Board resolves to take legal action against Cordelia Oliver for feature in *Plays and Players* denouncing Lyceum audiences as 'elderly aunts', implying that 'fair means or foul' were used to woo theatregoers, that artistic director Stephen MacDonald had been sacked and that the company had closed in the summer because the festival would not consider a production. Claim in vain, because *Plays and Players* publisher goes into liquidation, re-appearing under new publisher in 1982. Thefts of petty cash and costumes worth £5,000 (£12,250). SAC assign writer-in-residence subsidy to other project schemes, withdrawing designated grant scheme of £4,000 (£9,760). Panel of schoolteachers formed, to promote reduced priced tickets (60p) and talks ('Upstage'). Corporate sponsorship committee inducted. Payroll costs total £293,938 (£717,250), of which 50 per cent spent on actors and musicians.<sup>47</sup> Even so, full-time staff complement snowballs to 37, of whom 31 on productions to support growing number of plays and sophisticated design budgets; only 6 full-time management staff, including artistic and associate directors and writer-in-residence. Annual inflation: 18.9%.

Main house productions – Spring season: *The Bed Before Yesterday* (Ben Travers, 1975), *Normal Service* (John Byrne, 1980), *The Power and the*

*Glory* (Dennis Cannan and Pierre Bost, after Graham Greene, 1956), *The Country Wife* (William Wycherley, 1673), *Whose Life Is It Anyway?* (Brian Clark, 1978), *Equus* (Peter Shaffer, 1973, also toured to Aberdeen), *Dial M For Murder* (Frederick Knott, 1952), *While The Sun Shines* (Terence Rattigan, 1943), *Joking Apart* (Alan Ayckbourn, 1978), *Mr Bolfry* (James Bridie, 1943 – also toured to Kirkcaldy, Aberdeen and Glasgow), *Privates on Parade* (Peter Nichols, 1977), *Once A Catholic* (Mary O'Malley, 1977), *Blackfriars Wynd* (Donald Campbell, world premiere), *Guys and Dolls* (Damon Runyon, Frank Loesser, Jo Swerling and Abe Burrows, 1950, also toured to Inverness).

Little Lyceum Theatre productions - *Miss Julie* (August Strindberg, 1888), *Clouds* (Michael Frayn, 1976), *The Quartet* (Ronald Mavor, world premiere), *American Buffalo* (David Mamet, 1977), *The Seal-Wife* (Sue Glover, world premiere), *No Man's Land* (Harold Pinter, 1975), *Shay*, (Ann Commire, 1978), *A Doll's House* (Henrik Ibsen, 1879, trans. Tom Gallacher, 1981), *Bent* (Martin Sherman, 1979), *The Fantasticks* (Harvey Schmidt and Tom Jones, 1960).

Year to 31 March 1981: Box-office receipts £228,410. Other earned income of £19,443. 133,928 seats sold.<sup>48</sup> (99,976 own productions; 24,998 visiting productions; 9,074 touring). SAC grants total £307,740 - £289,374 (main, 29% increase) plus guarantee against loss claimed, £7,000, and project grants £11,366; LRC grants total £172,000 - £166,000 main, project grants of £6,000. Net deficit of £50,899, causes accumulated deficit balance of £48,454. Subsidies, that total £479,740 account for 61% of turnover, earned income ratio of 39%.<sup>49</sup>

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## 1981

Donald Campbell (1940- ) writer-in-residence (paid at £5,000 per annum from general budget). Company hosts annual TMA/CORT conference. Death of head of design (a resident post), Alan Greene. Finance committee reports serious variations in publicity budget. District Council back down on theatre rental demands, to 15 per cent increase. Board asks Council to 'gross up' difference as a subsidy-in-kind, in order to attract new SAC 'incentive' subsidy, conditioned by new matching money from local authorities or corporate sponsorship. SAC convey 'reservations about artistic policy' when Company reproaches SAC for grant offer of £300,000 (£654,000). Tony Wraight succeeded by Robert Palmer (1945- ) as drama director of SAC, who attends board meetings. Board request management augment theatre output with lunchtime concerts and play-readings. After SAC request, board introduce concessions for unemployed patrons. The Year of the Disabled: introduction of advertised free tickets for patrons in wheelchairs (four spaces designated). Dian Harker appointed associate director.

Board tells SAC that there is no correlation between good attendance and poor critical response. Policy explained to newspaper editors at reception. SAC asks board to depict artistic policy in a revised statement and warns of consequences for their grant if ratio of subsidy to earned income exceeds 45 per cent and, further, that they 'had to perform a role of critic when assessing production standards'.<sup>50</sup> Local authorities – EDC and LRC – receive 'Stodart' review, leading to The Government Planning (Scotland)

Bill that threatened reduced regional councils' assistance to arts and voluntary organisations. EDC recommends that the company bid for compensating but smaller revenue subsidies from outlying district councils. New staff post of party bookings organiser. Summer season underachievement hastens revised autumn programme.

EDC salutes the prowess of commercial repertory by unveiling a foyer plaque to the memory of Wilson Barrett seasons, whose former company members attend reception to thank them. Board accedes to request from Lyceum Theatre Club for nominee on artistic sub-committee. EDC closes loss-making Aperitif Restaurant at the Lyceum; board considers reopening dining rooms and bars under theatre's management. Granada Television makes the first corporate donation, £1,000 (£2,200). Second sponsorship of £15,000 (£30,150) spread over three years for youth theatre work, from Bank of Scotland. Previously announced Christmas production of *Chicago* (Fred Ebb and Bob Fosse, 1975) postponed. LRC complain that media release blamed their low subsidy: board apologises. Financial situation said to be 'serious': accumulated deficit now £71,018 (£142,750) said to result from LRC shortfall of £67,000 (£140,000). Population of Edinburgh now 443,000, up 10,000 from previous census.

Traverse Theatre becomes founder member of Informal European Theatre Meeting (IETM): association of theatres and festivals formed to encourage networking and new interest in staging international theatre. Royal Lyceum does not join, maintaining repertory theatres' insularity from foreign counterparts.

Main house productions – *Mary Rose*, (J.M. Barrie, 1920), *Habeas Corpus* (Alan Bennett, 1973), *Macbeth* (William Shakespeare, 1610), *Butley* (Simon Gray, 1971), *Private Lives* (Noël Coward, 1930), *Same Time, Next Year* (Bernard Slade, 1976), *Funny Peculiar*, (Mike Stott, 1976), *Capital Offence*, (Hector Macmillan, 1981), *The Doctor's Dilemma* Bernard Shaw, 1906), *Born in the Gardens* (Peter Nicols, 1980), *You're a Good Man, Charlie Brown* (Clark Gesner and Charles M. Schulz, 1967), *Absurd Person Singular* (Alan Ayckbourn, 1973).

Heriot-Watt Theatre productions – *Stage-Struck* (Simon Gray, 1979), *Herman* (Stewart Conn, world premiere), *Vikings* (Steve Metcalfe, 1978), *Statements After an Arrest under the Immorality Act* (Athol Fugard, 1972) – these productions played in repertoire, *The Best Man* (Gore Vidal, 1979).

Year to 31 March 1982: Box-office receipts decrease £184,484. Other earned income of £20,714. 111,139 seats sold.<sup>51</sup> (110,184 own productions; 955 visiting productions). SAC grants total £312,007 - £310,000 (main, 7% increase) and project grants £2,007; LRC grants total £121,200 - £116,200 main (a 30% decrease), project grants of £5,000. EDC grant of £5,000; sponsorships of £5,750. Deficit of £22,564, with accumulated deficit now £71,018. Subsidies, that total £438,207, account for 65% of turnover, earned income ratio of 35%.<sup>52</sup>

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Year starts with abatement of financial crisis: emergency grants of £5,000 (£10,050) awarded by EDC and LRC, plus £10,000 from SAC. Company then renew plea for 50 per cent rate relief, now costing £8,000 (£16,080). Property owners increase rental of Roseburn production workshops, from £15,000 (£30,150) to £18,000 (£36,200), now leased for twenty years. Company asks EDC to pay increase, who decline. Actors' wages increase by 10 per cent. Board move to freeze other wages and staff protest, accepting 8 per cent. Monday night performances tried with *Tomfoolery* (Derek Killeen's revue based on Tom Lehrer). Death of Peter Sloman, Head of Theatres for EDC.

Chairman Ludovic Kennedy reports 'I am very pleased with standards and audience response, but whenever our artistic standards boom our financial situation goes from bad to worse'.<sup>53</sup> Calton Studios, Edinburgh awarded franchise of restaurant, renamed 'Downstage'. EDC close Leith Theatre, whereupon Edinburgh University Savoy Opera Group approaches company to rent Lyceum. Chairman warns board 'that if we allow amateurs to use the theatre, the image as a professional theatre might be damaged'.<sup>54</sup> Even so, board vote to accept hire. Brian Howard appointed associate director. No EIF production. EDC emphasises need for Lyceum and King's Theatre to minimise competition and clash of play-styles through programming coordination. Company calls for EDC to orchestrate a theatres' strategy. [This was eventually undertaken in 1996].

Artistic director Lawton marries company actor Irena Mayeska. National Westminster Bank award sponsorship of £750 (£1,500). Marks & Spencer sponsor company with £1,000 (£2,180). Public relations officer Helen Murdoch wins Association of Business Sponsorship in the Arts (ABSA) award (£500) for the best new corporate campaign in regional drama. Second amateur company, Edinburgh Music Theatre, stage *The Boyfriend* (Sandy Wilson, 1953) directed by Lyceum company's Brian Howard. 'Upstage' offers Saturday morning drama workshops for children, in the Little Lyceum Theatre – now let to visiting companies such as Theatre Workshop of Stockbridge and Circuit Productions Ltd. Company presents the Molecule Club from the Mermaid Theatre, London – a scientific theatre-in-education company. Lawton's nomination of the revue *Oh Coward!* (Sheridan Morley, 1975) declined by artistic sub-committee, requesting he 'find a play of more dramatic merit, consistent with SAC expectation'.<sup>55</sup> Board criticise inexact promotional description of *Tommy* as a musical, when it should be a 'Rock Opera'. [Minutes record board pleadings on play selection, especially views of Councillor Moira Knox]. Resignation, with seven months' notice, of general manager Ruari McNeill, to be administrative director of Scottish Theatre Company.

Main house productions – *What the Butler Saw* (Joe Orton, 1969), *Ashes* (David Rudkin, 1974), *Jumpers* (Tom Stoppard, 1972), *Piaf* (Pam Gems, 1979), *A View from the Bridge* (Arthur Miller, 1955), *Dangerous Corner* (J.B.Priestley, 1932), *Duet for One*, (Tom Kempinski, 1980), *The Winslow Boy* (Terence Rattigan, 1946), *Tommy* Pete Townsend and The Who, 1975), *The Elephant Man* (Bernard Pomerance, 1979), *A Lesson from Aloes* (Athol Fugard, 1974), *Chicago* (Fred Ebb and Bob Fosse, 1975), *Bodies* (James Saunders, 1978),

Year to 31 March 1983: Box-office receipts £176,280. Other earned income £28,045. 110,122 seats sold.<sup>56</sup> SAC grants total £329,314 - £310,000 (main, standstill) and project grants £19,314; LRC grants total £130,000, (12% increase but no project grants). EDC grant of £500, (90% decrease). Sponsorships of £5,250. Surplus for the year of £9,412, with accumulated deficit reduced to £61,606. Subsidies, that total £459,814, account for 70% of turnover, earned income ratio of 30%.<sup>57</sup>

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## 1983

Centenary of the opening of Royal Lyceum Theatre. Associated individual-giving appeal raises £3,850 (£7,352). Donald Campbell writes celebratory history: *A Brighter Sunshine*.<sup>58</sup> Centenary magazine-programme sales fail: loss of £5,000 (£9,600).<sup>59</sup> LRC cease subsidy from 31 March, though new EDC make main grant of £244,960. EDC doubles rent of Little Lyceum Theatre to £2,400 (£4,608). Founding board member, Forbes Murphy, chair of centenary appeal, dies. Board representation from LRC ends, though Councillors Donald Gorrie and Marjorie Noble become ordinary board members. Five nominee members from EDC instead. One now nominated by Scottish Trades Union Congress, after consultation with entertainment unions. First (ordinary) board member from Queen Margaret College Drama Department, the actor-director Callum Mill.<sup>60</sup> SAC removes grant condition of nominating board members. Board invites a member of education committee of LRC to join. Now 16 board members. Labour become controlling party in EDC.

SAC cannot replace reduction in local authority grant, but offer project assistance of £5,000 (£10,050) towards formulation of annual theatre subscription scheme. First subscriber season achieves only 500 series' bookers. EIF offers £21,500 (£41,200) towards production costs of co-production – first in John Drummond's directorship: to be a dramatised history of the Lyceum by Tom Gallacher. Script subsequently rejected by Drummond; Lawton proposes *The Cocktail Party* (T.S.Eliot, 1949) but dropped when company cannot engage four star-actors of 'international calibre', demanded by EIF. Replacement proposed and rejected by Drummond; *Time Present* (Tom Gallacher, 1983), then staged outwith EIF aegis.<sup>61</sup> Arrangements qualified by SAC, who inform board 'that under no circumstances could any part of their grant be used to underwrite the Festival production'. SAC counsel company to seek drama director approval of contract with EIF and production budgets, to ensure that no company overheads attributed to the production.<sup>62</sup> SAC review of company contains unconcealed SAC disappointment about standards and box-office results (especially *Tommy* and *Chicago*): drama director advises his committee that subsidy 'should not be consumed on boulevard musicals'. Particular reservations of one drama committee member, Joan Knight (1923–1996) – artistic director of Perth Theatre – cited to board: holding that artistic sub-committee had been, on occasion, feeble-minded in accepting middle-of-the-road play choices.<sup>63</sup> SAC contend that attendance for subsidised drama in Scotland increased by 45 per cent in past year, whereas company support had decreased by 17 per cent. SAC may now require fuller details of programme, ahead of scheduling. Board records alarm that SAC drama budget now showing 'increasing support for smaller, touring theatre companies.... resources [being] too thinly spread, at the expense of major

theatre companies.’<sup>64</sup> Board considers that if this policy continues, no future for in-house work at the Little Lyceum Theatre, which should be available for small companies instead.

Board debate duration of artistic director contract, resolving non-renewal when current contract ends in May 1984.<sup>65</sup> Roger Spence (1947- ), previously manager of Tyne and Wear Theatre Company and Scottish Ballet, appointed general manager, initially for three years. Robert Pickles (1955- ) appointed to new post assistant general manager. More overtures from amateur companies, Southern Light Opera and The Bohemians, pending King’s Theatre closure: now welcomed by company if scheduled successively. New competition when 3,056-seat Edinburgh Playhouse re-opens as live theatre, bought by Apollo Leisure (UK) Limited and managed without subsidy as touring theatre, staging occasional plays in touring programme.

Main house productions – *Kennedy’s Children* (Robert Patrick, 1974), in repertoire with *Educating Rita* (Willy Russell, 1979, also toured to Aberdeen), *Heartbreak House* (Bernard Shaw, 1921), *Stevie* (Hugh Whitmore, 1977, also toured to Dumfries), *Playbill: The Browning Version* and *A Harlequinade* (Terence Rattigan, 1948), *Dirty Linen* and *New Found Land* (Tom Stoppard, 1976), *Confusions* (Alan Ayckbourn, 1974), *Time Present* (Tom Gallacher, 1983, world premiere), *Much Ado About Nothing* (William Shakespeare, 1600 – anniversary of play staged for the opening of the Royal Lyceum in 1883), ‘Upstage’ youth theatre production: *Antigone* (Sophocles, c.402BC), *Willie Rough* (Bill Bryden, 1972), *Beyond Here are the Monsters* (James Nicholson, 1982), *Regards to Broadway* (Benny Green, 1977).

Year to 31 March 1984: Box-office income, £170,710. Other earned income £66,446. 111,586 seats sold. (81,127 own productions; 23,937 visiting companies; 6,522 touring).<sup>66</sup> SAC grants total £328,740 - £327,690 (main 6% increase), transport subsidy £500, play commissions £550. EDC main £244,960. Sponsorships of £10,700. Surplus for the year of £3,173, before SAC debt reduction grant, £10,000. Accumulated deficit now £48,433. Subsidies, that total £573,700, account for 70% of turnover, earned income ratio of 30%.<sup>67</sup>

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## 1984

After objections from Labour group, EDC transfer complete responsibility for theatre management to the company (excepting bars management), enabling elimination of demarcation and duplication of staff, by consigning contracts of employment to the company. Rent reduced as compensation. Management attempts to dismiss transferred employees, wanting to recruit new staff experienced in producing theatres rather than touring houses. EDC offer new repairing-lease of the theatre, to March 1988. Board considers new arrangements a fresh advance in relationships with EDC.

Short leet for new artistic director: John Retallack (1954- ), Andrew Mackinnon (1949- ) and Ian Wooldridge (1947- ). Wooldridge, artistic director of TAG (Theatre About Glasgow) 1978-1984 - with other directing

experience at Wildcat, 7:84, the Tron and Citizens' Theatre - appointed from April, on three-year contract at £13,000 (£24,000) with annual increments of £500.<sup>68</sup> Board hopes for perfectible relationship with SAC.<sup>69</sup>



17. The fifth artistic director, Ian Wooldridge

More visiting Scottish companies in main house, for first time since Edinburgh Civic Theatre Trust era: Wildcat in *Same Difference* (Liz Lochhead, 1983) and 7:84 in *The Ragged Trousered Philanthropists* (adapt. from Robert Tressell, 1973) contracted on first-call of box-office receipts – and therefore minimal risk – to Lyceum.<sup>70</sup> This small-scale programming coincides with Traverse Theatre opening second stage. Roger Savage chair of artistic sub-committee.<sup>71</sup> Hugh Hodgart (1953- ), associate director of TAG, 1979-1984, appointed full-time associate director, initially for one year. Colin MacNeil, also from TAG, new head of design. Ensemble of ten ‘young, tough and talented’<sup>72</sup> actors formed. First five-year plan adopted, including unsupported assertion that company is ‘the premier theatre in Scotland’. After SAC query, Spence, admits ‘this referred to the building and its history, rather than to the company’.<sup>73</sup>

SAC plans 15 per cent reduction in bloc-grants to repertory theatres, purposely to back ‘new initiatives’ whilst confronting choice of subsidising ‘fewer, better’ companies or continuation of status quo of inadequate grants and poor artistic achievement. Notion of consolidating Scottish repertory theatres’ administration mooted in merger proposals by SAC management consultants, Urwick Orr.<sup>74</sup> Company believes there are 117 effort-wasting options, and that patience with SAC will produce desired result of continuing self-administration and artistic autonomy. Board contends independent consultants’ merger recommendations were predetermined by SAC drama director.<sup>75</sup> EDC back company’s claim that mergers lead to increased costs, not savings.

Frank Dunlop (1927- ) appointed festival director, EIF: first from full career in drama, having been artistic director of Nottingham Playhouse and the Young Vic Theatre, London. Hodgart excludes amateur companies’ from first programme; councillor-board members plangent at apparent indifference to the community; others argue that whole board must underpin the new artistic director’s plans. EDC increase grant by 5 per cent but hike theatre rent by 6 per cent. Catering franchise to Calton Studios expires: henceforward to be managed by L’Aperitif. Theatre encounters access difficulties, following Regional Highways’ traffic control system that blocks

access to front of the theatre. Spence lobbies for eventual one-way traffic and part-pedestrianised Grindlay Street. Founder board member Alex Clark, also Scottish secretary of British Actors' Equity, retires, vacancy taken by his successor, Jim Service. [Company was second Scottish repertory board to appoint a trade union representative, after Glasgow Repertory Theatre, 1909]. Following local government elections, five new councillor-directors join board. Company declines request from architect James Dunbar-Nasmith (1927- ) to comment on plans for the conversion of the Empire Theatre to lyric theatre, to replace previous scheme for new opera house adjacent to Royal Lyceum Theatre and the Usher Hall: board prefers to respond via EDC in due course, fearing competition from new theatre.<sup>76</sup>

Chairman Kennedy, upon moving to Wiltshire, retires after eight years. Board search for 'someone above the small town attitudes which Edinburgh was often prone to'.<sup>77</sup> Menzies Campbell (1941- ), advocate and QC, appointed chairman.<sup>78</sup> Introduction of free [Thursday night] preview performances for each main house production. Spence appointed to SAC Drama and Dance Committee. Sponsorship committee renamed 'Image and Sponsorship Committee', to consider new public relations strategies. Sponsorship income prospects boosted by government matching-awards: 'the pairing scheme', managed by ABSA, but total remains relatively low component of total company income. Robert Dawson Scott (1956- ) appointed press and publicity manager.

Main house productions – *What the Butler Saw* (Joe Orton, 1969), *The Master Builder* (Henrik Ibsen, 1892, trans. Lindsay Galloway, 1984), *Present Laughter* (Noël Coward, 1943, also toured to Glasgow), *Doctor Faustus* (Christopher Marlowe, c.1558), *Confessions of a Justified Sinner* (James Hogg, 1824, adapt. Stuart Paterson, 1984), *Twelfth Night* (William Shakespeare, 1594-1601), *Arms and the Man* (Bernard Shaw, 1894), *The Snow Queen* (Stuart Paterson, 1983, after Hans Christian Anderson, 1862).

One Lyceum studio production – *Woyzeck* (Georg Büchner, 1837).

Year to 31 March 1985: Box-office income, £204,430. Other earned income £82,248. 119,716 seats sold. (82,980 own productions; 34,025 visiting companies; touring 2,711).<sup>79</sup> SAC grants total £352,344 - £345,000 (main 5% increase), transport subsidy £2,000, equipment £1,200, trainee director £1,144, touring guarantee £3,000. EDC main £257,210 (5% increase); Glasgow District Council touring guarantee £3,000. Sponsorships of £2,133. Surplus for the year of £13,798, before SAC debt reduction grant, £20,000. Accumulated deficit now £14,635. Subsidies, that total £632,554, account for 69% of turnover, earned income ratio of 29%.<sup>80</sup>

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## 1985

Company shares formation of new Scottish Arts Lobby Voice (SALVO), based rent-free at Grindlay Street offices, under direction of Eric Robinson (1930- ). Theatre club purchases collection of nineteenth-century Edinburgh playbills, for display in stalls' bar. Roger Savage and John Barr leave board: new chairs of artistic, and image and sponsorship committees: Patrick

Rayner and Robin Dunseath. [Now eighteen board members].

No EIF production, but Board considers programme ‘stronger, better balanced’<sup>81</sup> than before. Associate director and, by rotation, five heads of department<sup>82</sup> now to attend board and sub-committee meetings, in order that members are schooled in production and more responsive to operations.<sup>83</sup> Responding to local authorities’ and SAC policy on youth and education priorities, company appoints community liaison officer, part funded by Bank of Scotland sponsorship. Board defensive about ‘political weapon’ of EDC imposing new grant condition of conspicuous recognition of assistance: logos, programme editorial and foyer displays now required but, after resistance, board told to ‘adopt political stance or they could get nowhere [with EDC] otherwise’.<sup>84</sup>

Wooldridge appointed a governor of Royal Scottish Academy of Music and Drama (RSAMD). SAC awards project grant of £7,200, being 80 per cent of salary for one year, £9,000 (£15,500) for recruitment of associate literary director, a joint appointment with Traverse Theatre with balance shared equally between two companies. Post responsible for reading submitted scripts, making recommendations to artistic directors (throughout Scotland) and new playwrights, but not dramaturgical function for plays in production. From 59 applications, Sean McCarthy (1937- ) appointed for one year, followed by playwright Tom McGrath (1940- ).<sup>85</sup> [This post, with SAC grant now only to Lyceum, survives today and McGrath has held it continuously]. EDC proposes marketing consortium to promote Edinburgh theatres. Theatres and concert halls formulate plan for Edinburgh Arts and Entertainment Limited, a non-profit poster and leaflet distribution company. Association for Business Sponsorship and the Arts (ABSA) awards matching grant of £4,000, bringing sponsorship income to £13,028.<sup>86</sup> First corporate sponsorship prospectus published.

Board chastises Wooldridge for Hodgart’s ‘dreadful’ production of *The Rivals*, including ‘bad sets’ and casting of male as Mrs Malaprop: ‘an embarrassment for a major company’, making it difficult for councillors to ‘support [it] when funding was being discussed’. In defence, management cite favourable press critiques.<sup>87</sup> Hodgart resigns, to return on new contract after break, with board discussing whether this was their appointment or the gift of the artistic director. Twelve performances cancelled of Christmas production, *Merlin the Magnificent*: usual seasonal success loses £18,033, materially contributing to 1985-1986 deficit but extenuated by long-running industrial action by Educational Institute of Scotland: a teachers’ strike causing plummet in school theatre parties.<sup>88</sup>

SAC withdraws one-year notice period on reassurance of general grant renewal, to all companies. Fears of English local authority cutbacks said to affect allocation of ACGB share to SAC, now under pressure to substitute for metropolitan counties. Chairman writes to Scottish MPs about dangers of tightened English arts funding.<sup>89</sup> Company now performing 40-42 weeks annually: threatened reductions in SAC grant prompts contingency plan for reducing output by 13 weeks. Company becomes founding member of National Campaign for the Arts, instigated by TMA, Equity and musical organisations. ACGB conducts ‘independent’ enquiry into professional theatre in England. Scotland outwith purview and no SAC parallel study, but

95 recommendations include three-year rolling subsidy for repertory theatres; that six theatres to be nominated as 'national companies in the regions' and that artistic directors should be on fixed-term contracts of between three and five years, renewable after careful review.<sup>90</sup>

Main house productions – *The Miser* (Jean-Baptiste Poquelin Molière, 1668, trans. Alan Drury, 1978), *The Homecoming* (Harold Pinter, 1965), *Dracula* (Liz Lochhead, 1985, after Bram Stoker – first main house production commissioned by the second company, with music by David McNiven), *The Weavers* (Gerhart Hauptmann, 1892), *Treasure Island* (Laurie Ventry, 1985 after R.L.Stevenson, 1883), *The Importance of Being Earnest* (Oscar Wilde, 1895), *The Rivals* (R.B.Sheridan, 1775), *The Nutcracker Suite* (Jimmy Boyle and Andy Arnold, 1985), *Hamlet* (William Shakespeare, 1602), *Merlin the Magnificent* (Stuart Paterson, 1981).

'Upstage' – *A Midsummer Night's Dream* (William Shakespeare, 1592).

Year to 31 March 1986: Box-office income £211,835. Other earned income £103,000. 130,597 seats sold. (79,548 own productions; 51,049 visiting companies).<sup>91</sup> SAC grants total £378,710 - £365,000 (main 6% increase), transport subsidy £2,000, play commission £2,710, other projects (including management training) £9,000. EDC main £271,200 (5% increase). Sponsorships of £13,000. Deficit for the year £27,411, before debt reduction grant £9,000. Accumulated deficit now £33,046. Subsidies, that total £658,910, account for 62% of turnover, earned income ratio 38%.<sup>92</sup>

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## 1986

First co-production with another Scottish company, Wildcat, *The Threepenny Opera*, [excepting EIF stagings], intended to reduce high costs of staging a musical; from now on a common occurrence in British theatre, to allot production costs between companies in cities out-of-audience-range. General manager Spence's contract renewed. SAC bouquets for play choices: now criticises casting of inexperienced actors, suggesting this as cause for incuriosity of new audiences. Board contests that new members and work of artistic sub-committee will act as internal critic of artistic director.<sup>93</sup> Management consultants, Princedale Associates, undertake scrutiny of policy and organisation, and prepare five-year business plan. Scrutiny postulates that current performance 'does not stand comparison to those [sic] of other leading comparable theatres', questions the effectiveness of financial and general administration, highlights low attendances with 'too narrow a clientele.... due to lack of marketing and narrowness of appeal of productions' and points up need for capital expenditure.<sup>94</sup> Recommendations include reorganisation of promotion, with appointment of marketing manager and redundancy of Dawson-Scott, appointment of a staff accountant, renegotiation of sub-lease with EIF and phased capital expenditure of £370,750 (£619,150) in five years, for computing system, technical stage equipment, workshop improvements, refurbished seating and, after 1990, £2,200,000 for modernising the stage – considered the worst conditions in Scotland - and building new glazed foyer extension.<sup>95</sup>

ABSA opens Scotland office in Edinburgh, brokering local arts

sponsorships. School parties' absence through EIS dispute assessed at £25,000 loss: abated by EDC supplementary grant of £11,000. Edinburgh stages Commonwealth Games, but EDC warns that theatres must share consequences of large council shortfall, by forfeiting future subsidy demands. Part-time music associate appointed: David McNiven. Company contributes concepts to EDC application for Edinburgh to be European City of Culture, 1990. [Subsequently bestowed on Glasgow, but profound bewilderment at EDC, EIF and company, rekindling immemorial standoffish attitude to the pulsating bigger city]. SAC publishes *Care, Diligence and Skill, a handbook for the governing bodies of arts organisations*.<sup>96</sup> Board holds retreat to consider its contents. Wooldridge re-appointed artistic director, to 1990, with SAC drama director Robert Palmer prompting board to adopt formal annual appraisal procedures, in future.<sup>97</sup> First open day held, with 2,200 people touring the Theatre. Scottish Actors' Group stages eight workshops for professional actors, in Lyceum studio. After Scottish Brewers sponsorship of two productions, its managing director, Tony Bellafield, joins board.

Company proposes co-operation with Communicado Theatre Company Limited, an Edinburgh based touring company formed by artistic director Gerard Mulgrew (1952- ), with Alison Peebles and Robert Pickavance in 1983, by providing an umbrella administration, corporately within Lyceum non-profit company and under jurisdiction of the main board, with minimal artistic control. Purpose to reduce Communicado administrative costs and to perform year-round; for Lyceum, to find expanded use of Lyceum Studio, affiliating with ambitious, fertile productions, in hope of colluding on new plays for main stage.<sup>98</sup> No EIF production. Commissioned play from Andrew Dallmeyer, *The Grand Edinburgh Fire Balloon*, criticised by artistic sub-committee for scheduling ahead of completion of first draft, as well as produced before revisions made. Guest actor Julie Covington plays Lady Macbeth: board urges Wooldridge to consider similar level of masterly acting when casting new plays, irrespective of ensemble ideal. Inland Revenue instruct theatres to deduct PAYE from self-employed actors' salaries: fearing stretch on wage bill, company shares opposition campaign with other repertories.

Main house productions – *Tartuffe* (Liz Lochhead, 1986, after Jean-Baptiste Poquelin Molière, 1664, also given at Mayfest, Glasgow in first invitation to festival founded 1982), *A Streetcar Named Desire* (Tennessee Williams, 1947), *Mr Government* (Stuart Paterson, world premiere – first new play in four years), *The Beggar's Opera, or Peachum's Poorhouse* (David MacLennan, 1985, after John Gay, 1728, co-production with Wildcat, also given at Mayfest, Glasgow), *Pygmalion* (Bernard Shaw, 1914), *A Midsummer Night's Dream* (William Shakespeare, 1592), *Accidental Death of an Anarchist* (Dario Fo, 1970), *The Grand Edinburgh Fire Balloon* (Andrew Dallmeyer, world premiere), *Macbeth* (William Shakespeare, 1610), *Alice in Wonderland* (Ian Wooldridge, 1986, after Lewis Carroll).

Lyceum studio production – *Words Beyond Words* with *Monologues* (associate literary director, Tom McGrath, presentation of new writing with co-operative ensemble of 14 actors, for Edinburgh Festival Fringe).

Year to 31 March 1987: Box-office income, £339,337. Other earned income

£82,378. 125,535 seats sold. (92,189 own productions; 33,446 visiting companies).<sup>99</sup> SAC grants total £375,230 - £365,000 (main, standstill), transport subsidy £2,000, play commissions £3,470, equipment £3,000, project grant for actors workshop £360, unspecified projects £1,400. EDC main £292,000 (8% increase). Sponsorships of £11,900. Deficit for the year of £70,173 (no SAC debt reduction grant). Accumulated deficit now £103,219. Subsidies, that total £667,230, account for 58% of turnover, earned income ratio 42%.<sup>100</sup>

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**1987**

SALVO begins campaign for devolution of arts subsidy. Communicado ceases trading under its own name, integrating with Lyceum, but keeps limited company dormant, with separate administrator, Jenny White. Mulgrew also associate director.<sup>101</sup> In first year of integration, Communicado gives 61 performances to 8,927 theatregoers, receiving SAC grant of £30,000.<sup>102</sup> After six years discussion and planning, company auspices first pension scheme for resident staff, with Scottish Widows. New sponsorships given by Scottish Life Assurance Company, Christian Salvesen, Laidlaws, Broomlees and Norwegian companies: company now second to Scottish Opera in Scottish corporate performing arts' affiliations, totalling £21,034 (£33,650). Fundraising assisted by series of 'glitter evenings' for Edinburgh executives.<sup>103</sup> Ticket prices increase by 20p-50p. Marketing manager, Abigail Carney and management accountant, Derek Kennedy (1949- ), appointed. Administration staff increases by five. Play choices and actor deployments forced to suit fewer actors: now averaging ten per production. Associate director, Hodgart, re-appointed for one year.

Owen Dudley-Edwards (1938- ) elected chairman of theatre club but, in future, this post no longer gives rise to board membership.<sup>104</sup> Amateur companies, Edinburgh Savoy Opera Group and Edinburgh Music Theatre, contracted but protest at higher weekly theatre rental of £4,689 (£7,500) and supercilious staff attitude. Management claim their productions are 'unreliable' and 'destroy[ed] marketing image of other programming.'<sup>105</sup> Company protests to EDC at King's Theatre programming star-cast in *The Taming of the Shrew* (William Shakespeare, c.1594), in same period as *The Merchant of Venice* and, moreover, at organising 'English actors in schools' workshops, when company already [had] substantial track record in education work and classical production.<sup>106</sup> High tension in board's relation with grantors, when outgoing SAC drama director prevails upon EDC to increase grant above inflation, after sending 'ham-fisted letter' importing that low EDC grant level threatened funding coalition. Management claim that 'increases in earned income only ever come with added subsidy.'<sup>107</sup> Anna Stapleton (1949- ) appointed SAC drama director. Technical staffs allege underpayment and overwork, against fellow-workers at King's Theatre.

EDC considers 22 development submissions for the 'hole in the ground site', assuring company that site delineations will be compatible with rear-stage extension and new fly tower, but that no new Lyceum studio theatre space will be demanded.<sup>108</sup> Company verifies rumour that new Traverse Theatre to be built within new office complex and welcomes prospect of new three-venue 'cultural quarter' with Usher Hall.<sup>109</sup> Lyceum Studio now used

primarily as rehearsal room, excepting visiting companies, including TAG, The Big Bang Orchestra and Communicado for the Edinburgh Festival Fringe and new plays in workshop productions, organised by Tom McGrath, who is frustrated that annual success 'leads nowhere' for the company's staging of new plays.<sup>110</sup> Chairman Campbell resigns, following election to Westminster parliament, succeeded by the reforming judge Lord (William) Prosser (1934- ), senator of the College of Justice in Scotland and Lord of Session.<sup>111</sup> Scottish Theatre Company goes into liquidation, owing company irrecoverable £2,348 (£3,750).<sup>112</sup> SAC discard transport subsidies to repertory theatres, but company continues to refund one-third coach-hire costs to party organisers.<sup>113</sup> Advisory Council for the Arts in Scotland holds conference at Lyceum, to debate prospect for a national theatre.

Main house productions – *The Hypochondriak* (Hector MacMillian, 1986, after *Le Malade Imaginaire*, Jean-Baptiste Poquelin Molière, 1673, also toured to Mayfest, Glasgow), *Three Sisters* (Anton Chekhov, 1901, trans. Michael Frayn, 1971), *Hay Fever* (Noël Coward, 1925), *The Glass Menagerie* (Tennessee Williams, 1945), *The School for Scandal* (R.B.Sheridan, 1777), *Tartuffe* (Liz Lochhead, 1986, after Jean-Baptiste Poquelin Molière, 1664), *Can't Pay? Won't Pay!* (Dario Fo, 1974, trans. Robert Walker, 1978, Scottish material, Alex Norton, 1987), *A Doll's House* (Henrik Ibsen, 1879, trans. Michael Meyer, 1968), *The Merchant of Venice* (William Shakespeare, 1596, also toured to Inverness), *Private Lives* Noël Coward, 1929), *Beauty and the Beast* (Stuart Paterson, 1987).

Year to 31 March 1988: Box-office income, £655,763. Other earned income £77,340. 153,525 seats sold. (114,693 own productions, 30,214 visiting productions, 8,618 touring).<sup>114</sup> SAC grants total £379,450 - £377,000 (main, 3% increase), equipment £600, unspecified projects £1,850). EDC main, £292,000 (standstill). Sponsorships of £21,034. Surplus for the year of £682. Accumulated deficit now £102,537. Subsidies, that total £671,450 (newly integrated Communicado turnover excluded) - account for 51% of turnover, earned income ratio of 49%.<sup>115</sup>

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## 1988

SAC tells company to eliminate accumulated deficit of £102,537 (£165,150) within three years. Board tread warily apropos auditors' advice to recognise the 'going concern' model – a hardheaded technique used when substantial doubt arises that a company could be able to meet liabilities and pay its bills. SAC and EDC urge board to take heed of private sector corporate norms, adopting new focus on cash flow management, notwithstanding differences of non-profit deficit operation.<sup>116</sup> Introduction of ACGB 'incentive' funding, inducing strategic planning for arts organisations, but company application unsuccessful.<sup>117</sup>

Company participates in discussion for new citywide EDC managed box-office for all Edinburgh venues, but cooperation proves elusive when EIF, Edinburgh Military Tattoo, Edinburgh Playhouse, the Queen's Hall and Lyceum – all 'independent' organisations – favour other systems, deciding to operate separately to EDC managed Usher Hall, King's Theatre and the Assembly Rooms. Assistant general manager Pickles joins SAC as arts and disability officer; replaced by promotion of Brian Loudon (1962- ) to

theatre manager, to 1993.<sup>118</sup> Production manager Stephen Bailey resigns, sandwiched between manager demands to reduce production budgets when directors insist to him they increase. One-year search to recruit successor, Rob Flower, blamed on paltry wages paid, as well as dearth of trained theatre technicians.<sup>119</sup>

Rapport with EDC buttressed by promotion of nominee directors Councillors Vestri and Alexander (Labour) to chairs of recreation and grants committees, respectively.<sup>120</sup> 22 Edinburgh firms join new 'Spotlight on Business' membership scheme. SAC project grant to engage first trainee director, for one year: 97 applications and Robert Carson appointed.<sup>121</sup> No EIF production. [Only one Scottish company, Brunton Theatre of Musselburgh, chosen by Dunlop: board criticises sniffy attitude towards Scottish theatre, asking SAC to exert authority on EIF]. Company lags behind Traverse Theatre's unrepining lobby for tenancy of new Cambridge Street theatre [to contain two auditoria], with board regretting SAC partiality in leverage upon EDC choice, who 'should make clear the enormous consequences to the [Lyceum] of loss of studio and rehearsal space'. Even so, EDC appoint Traverse as client and future resident company at the new theatre. Traverse changes constitution from club to non-profit limited company. General manager Spence regrets competitive nature of tender, defending capital and revenue estimates as more realistic than Traverse, claiming 'severe reservation about Traverse ability and experience to provide a programme of high standard without additional subsidy'.<sup>122</sup> Chairman Prosser compunctious about 'a great disappointment to award the new theatre to the Traverse.'<sup>123</sup> Board member Angus Calder reproachful, in *Cencrastus*:

[Having lost the site to the Traverse], I remain to be convinced. The Traverse will be in danger of being overshadowed by the Lyceum, which has recently achieved soaring subscription rates.... and possesses a restaurant and bar which can rival in attraction the Traverse present facilities, let alone whatever product architectural ingenuity fits the theatre in Castle Terrace. I suppose the counter-argument is that two lively theatres close together will help to advertise each other and will build up at last the year-round public for good, gutsy drama which so signally didn't exist in 1963 and hasn't fully emerged even now.... But that in turn implies that the uniqueness of the Traverse will be less apparent.<sup>124</sup>

At all events, EDC set aside £1,000,000 (£1,520,000) for upgrades to Royal Lyceum Theatre stage and new glass foyer, plus conversion of grand circle-level offices to corporate hospitality suite, on basis of revised 25-year lease and as outlined in Drage report. Plan to include fill in of gallery for administration offices [never realised due to potential aesthetic damage to listed auditorium]. EDC agree to purchase Heriot-Watt students union buildings opposite theatre, bidding £400,000 (£564,000), for freehold, exclusive of conversion costs to rehearsal rooms and office: company welcomes solutions but now fears loss of all studio theatre options, said to be core to the work of associate literary director, 'Upstage', Communicado and the Scottish Actors Group.<sup>125</sup> New premises expected to increase annual overheads by £75,000 (£96,750).<sup>126</sup> Management urged to co-operate with

Traverse on programming these aspects at their new studio.

Head of design, Colin MacNeil, dismissed after quality-minded concerns by Wooldridge.<sup>127</sup> Company produces conference, 'New Approaches to Live Theatre'. Staff collaboration with LRC education department, producing drama module based on a company production. Councillor Gorrie vacates chair of finance committee after ten years; replaced by Tony Belfield (Liberal). Several members exchange committee roles. Under company umbrella, Comunicado expands, giving 100 performances to 14,408 theatregoers, receiving SAC grant increase of 133 per cent to £70,000.<sup>128</sup> Subscription series' tickets grow 22 per cent to 4,396.<sup>129</sup> First year of SAC triennial funding, offering guarantee of renewed subsidy at minimum of current award and, in turn, security and efficiency derived from longer planning cycle.

For local government, first year (one year ahead of England) of Community Charge (Poll Tax) and its impact on arts budgets, spotlighting impact on rate relief (and its impact on liability for re-valued non-domestic rate) – EDC subsidy clouded by numerous uncertainties, including government power to cap high charges and, hence, local authorities' spending.

Main house productions – *Charley's Aunt* (Brandon Thomas, 1892), *Death of a Salesman* (Arthur Miller, 1949), *Loot* (Joe Orton, 1966), *Mother Courage and her Children* (Bertolt Brecht, 1941, trans. Eric Bentley, 1967), *Pursuits* (Tom McGrath, world premiere), *Mary Queen of Scots Got Her Head Chopped Off* (Liz Lochhead, 1987, co-production with Comunicado Theatre Company and their first on mainstage), *Mr Bolfry* (James Bridie, 1943), *Mary Rose* (J.M.Barrie, 1920), *Hobson's Choice* (Harold Brighouse, 1915), *Shadow of a Gunman* (Seán O'Casey, 1923), *As You Like It* (William Shakespeare, c.1598-1600, also toured to Inverness), *Blithe Spirit* (Noël Coward, 1941), *The Snow Queen* (Stuart Paterson, 1983, rev. 1988, after Hans Christian Andersen, 1862).

Lyceum studio programme for Edinburgh Festival Fringe – *A Wee Home from Home* (Frank McConnell, 1988), *Cubist Blues* (David Kane, 1988), *By the Pool* (Stewart Conn, 1988), *Words Beyond Words* (workshop programme, Tom McGrath).

Year to 31 March 1989: Box-office income, £717,553. Other earned income £47,959. 176,004 seats sold. (139,789 own productions; 28,187 visiting productions; 8,028 touring).<sup>130</sup> SAC grants total £448,827 - £392,000 (main, 4% increase), management consultancy £4,000, development grant £10,000, touring £42,827. EDC main £306,600 (5% increase). Other local authorities £7,827. Sponsorships of £50,932. Surplus for the year of £5,337. Accumulated deficit now £97,200. Subsidies, that total £763,254, account for 48% of turnover, earned income ratio of 52%.<sup>131</sup>

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**1989**

SAC Comunicado grant, excluding new-writing project grants, increased from £30,000 to £70,000, enabling four new productions, but some board members nonplussed at preferred standing of cousinly company.<sup>132</sup>

Communicado wins Prudential Award, £25,000. Board member Angus Calder proposes new policy of three main house plays performed in Scots language, annually, but artistic director remonstrates on basis of unlikely theatregoer support. Board counsels Wooldridge to 'avoid museum Scots at all costs' and, even if upheld for 'certain parts of the Scottish repertoire', to 'encourage the use of the actors' own voices'.<sup>133</sup> Several letters received from theatregoers, complaining of sightline obstruction caused by jutting sets, now sometimes designed for touring to dissimilar stages. Problems attributed to discontinuity of guest designers, their short affiliation with the company and the delayed appointments of new head of design and production manager.<sup>134</sup> Exceptional board inquisition about choice of plays, decelerated planning and whether scripts meritorious for 'Scotland's leading theatre'.

Attendances of 139,789 for own productions best in company's history, board noting that they exceeded those for Scottish Ballet and Scottish Opera this year.<sup>135</sup> [Highest attendance of Edinburgh Civic Theatre Trust management, under Clive Perry, was 132,000 in year ending 31 March 1973]. Damnatory public statements by EDC Conservative opposition councillor, Christine Richard, claiming company to be 'indulgent wastage of precious arts subsidy'. Company delegation to Conservative group, to refute 'incompetent management', with Spence writing to council leader seeking apology.<sup>136</sup> Councillor Moira Knox, shame-making Conservative, re-joins board. Renton Howard Wood Levin (RHWL), London theatre architects, appointed to lead refurbishment scheme with local architects Simpsom and Brown, to be managed by the company and GA Construction. Company brings together, and requests money from, several capital-scheme grantors, other than EDC: Scottish Tourist Board, Scottish Development Agency, SAC Housing the Arts fund, Historic Scotland and, outwith statutory bodies, a £1,600,000 (£2,250,000) corporate sector and individual-giving goal.<sup>137</sup> EIF commission Communicado to stage production for 1990 festival, with fee of £60,000 (£84,600): Spence leads negotiation but claims offer was £100,000 (£141,000). Communicado administrators left to fund – and exceed first budget balance, from sponsorship - £40,000 (£56,400) awarded by Tennant Caledonian and touring-education grants of £25,000 (£35,525) from Strathclyde Regional Council on behalf of Glasgow European City of Culture 1990 (a year-long massive arts jamboree) but occasion triggers progressive administrative devolution for Communicado.

Spence elected vice-president of Theatrical Management Association.<sup>138</sup> Trainee designer appointed for one season, supported by SAC project grant. Subscribers at highest level: an assured audience of 4,836 per main house production. With next year's closure for refurbishment, board apprehensive at possible dispersal of theatregoers to drama at the King's Theatre. Sponsorship package of £10,000 (£14,100) from Charting Developments and Craigmillar Development Trust enables special performance and free tickets for underprivileged children from Edinburgh estates, plus street theatre at New Craig Park Shopping Centre.<sup>139</sup> First production by trainee director Carson, *Measure for Measure*, attracting fulsome praise by board for verse speaking, concept and casting.<sup>140</sup> No EIF production: EDC nominee directors asked to spur Dunlop's interest in Scottish theatre, 'even persuading him to see a production, or at least more than half of it'.<sup>141</sup> Councillor Vestri presents paper to EDC on EIF and Edinburgh companies, but EIF board uphold Dunlop's immunity from funders' potential

compulsion. Chairman writes to Arts Minister Richard Luce to petition for increased subsidy. Philip Oppenheim (1938- ) managing director of International Caledonian and son of former proprietor of Royal Lyceum Theatre, joins board.<sup>142</sup> Loss of Little Lyceum Theatre leads to pruning of 'Upstage' activity: now only once a month workshop.

Henceforward, main house productions only – *Le Bourgeois Gentilhomme* (Jean-Baptiste Poquelin Molière, 1670, trans. Hector Macmillan, 1988), *A View From the Bridge* (Arthur Miller, 1955, also toured to Inverness, Aberdeen and Stirling), *The Cherry Orchard* (Anton Chekhov, 1904, version by Stuart Paterson, 1988 from trans. Steven and Alla Main, 1988), *The House of Bernarda Alba* (Federico Garcia Lorca, 1936, trans. John Clifford, 1988), *Who's Afraid of Virginia Woolf?* (Edward Albee, 1962, also toured to Glasgow), *Woman in Mind* (Alan Ayckbourn, 1985), *Measure for Measure* (William Shakespeare, 1604), *Volpone* (Ben Jonson, 1605), *Ghosts* (Henrik Ibsen, 1882, trans. uncredited, 1965?), *Othello* (William Shakespeare, 1604), *The Slab Boys* (John Byrne, 1978, also toured to Aberdeen and Inverness), *Cinderella* (Stuart Paterson, 1989).

Year to 31 March 1990: Box-office income, £726,925. Other earned income £42,990. 177,804 seats sold. (137,161 own productions; 25,271 visiting companies; 15,372 touring).<sup>143</sup> SAC grants total £466,082 - £399,850 (main, 2% increase), touring £44,732, new writing schemes £21,500. EDC main £324,000 (6% increase). Other local authorities £4,732. Sponsorships of £117,516. Surplus for the year of £10,166. Accumulated deficit now £87,034. Subsidies, that total £794,814, account for 51% of turnover, earned income ratio of 49%.<sup>144</sup>

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## 1990

Communicado awarded planning security of 'revenue' funding status with SAC grant hike of £40,000 to £118,000 (£152,000) becoming, with Wildcat, 7:84, Borderline and TAG, fifth ongoing Scottish touring company. Increases resident staff by six fulltime employees.<sup>145</sup> Board insists on greater acknowledgement of administrative contribution, then pulls back after Glasgow 1990 Communicado production loses £10,500 (£13,500), being 50 per cent overrun on stage costs and 50 per cent shortfall in box-office receipts.<sup>146</sup> Even so, chairman Prosser claims 'there can be little doubt that this growth is the direct result of the decision to move Communicado under the administrative wing of the main company. This decision has allowed [them] to concentrate on the work in hand and set aside the administrative and facility problems that dog other small companies. We also believe that the situation is helpful in providing a level of confidence for the funding bodies that the controls and back up to Communicado are well regulated'.<sup>147</sup>

Main company touring set to expand, after demise of Scottish Theatre Company and SAC project grant of £20,000 (£25,800) from 'Great Britain Touring Fund'. Even so, board argue that SAC one-sided by increasing grants to smaller companies, unfamiliar with touring to mainstream venues, despite 'occasional interesting and exciting productions', claiming its 'broader, classical and contemporary programme better suited to specific requests of theatre managers and the public'.<sup>148</sup> Following complaints from theatregoers, artistic sub-committee ventilates problem of younger actors'

imperfect audibility when speaking verse in classical plays, the failure to attract older, experienced actors (especially for touring), desiring the homogeneity and training-by-example that characterised ensemble qualities derived from longer actors' contracts, in the 1960s.<sup>149</sup> Artistic sub-committee shames 'restricting policy' of commissioning only one new play annually, as 'inevitable hostage to fortune' should the play belie expectation; urges artistic director to triple commissions, as better chance for finding one annual premiere. Anticipation of subscriber resistance to more than one new play in each season. Promotion of new plays considered badly-served by exaggerated expectations fuelled by hype and overkill, whereas marketing staff should, sub-committee believes, explicate publicity with knowledge about the play subject, the playwright and the director's interpretation. Hodgart accentuates new translations and novel adaptations as efficacious, admitting obligation to playwrights' development for big stages, defending expenditure of £35,000 (£45,150) in 1989-1990, on commissions and royalties to living writers.<sup>150</sup> Federation of Scottish Theatre in dispute with Scottish Society of Playwrights over playwrights' contracts: company now pays £4,500 (£5,800) commission fee *plus*, when produced, guaranteed royalties of £500 (£645) against 7.5% of receipts for run of play; higher than English theatre minimum terms.<sup>151</sup>

Education programme bettered with video for schools' distribution, of production process and rehearsals for *Juno and the Paycock* (Seán O'Casey, 1924). Board censorious of 'impractical' new Scottish National Theatre proposals, a scheme to 'take product on tour, that had already been created, rather than creating new work itself'.<sup>152</sup> Challenges of new, large productions thought to be concern of companies such as Lyceum, Citizens', Dundee Rep and Perth Theatre, as geographical, de facto national theatre.

Spence restyled managing director, reflecting accomplishments over seven years and new strategic role as project manager for capital refurbishments. Post continues to be 'directly and jointly responsible [with artistic director] to the board' but *primus inter pares*.<sup>153</sup> Mary Picken (1953- ), new secretary of Scottish Equity, nominated as board member, by Federation of Scottish Theatre Unions, replacing Jim Service. Company contributes production to first Scottish International Children's Festival, *The Secret Voice* (Stuart Paterson, 1983), four-actor play for 9 to 12 year olds, staged in Inverleith Park, Edinburgh, but board hopes that future children's theatre is of newly commissioned work.<sup>154</sup> Board and funding bodies embrace choice of Neil Simon's female re-write of *The Odd Couple*, as uniform with equal opportunities policies, but though critically praised, production loses £11,073 (£14,282), coincident with heat wave and World Cup football. Annual summer programming from May to July, compounded by build up to Edinburgh Festivals, seen as thorniest period, notwithstanding tourist influx from North America.<sup>155</sup> No EIF production, instead Dunlop commissions Comunicado to produce *Danton's Death* (Georg Büchner, 1835), at St Bride's Centre. [Production a highlight of Dublin Theatre Festival, after Scotland and England tour]. Comunicado return to Edinburgh 'restless for greater degree of independence'.<sup>156</sup> Board acknowledge paltry wages paid to heads of department, instituting salary review. Restaurant lessee, Stuart Barber, fails to pay trading commissions: company reduces terms to L'Aperitif, in order to highlight a buoyant restaurant as mainstay of capital grant application to Scottish Development Agency. Terminates franchise, henceforward managed in-house as Phipps' Restaurant (named after Royal

Lyceum Theatre architect). Visiting companies include Scottish Opera in *The Threepenny Opera* (Bertolt Brecht, Elisabeth Hauptmann and Kurt Weill, 1928). Prepotent capital fundraising committee appointed: chaired by Lord Provost, with members including Jack Shaw (1932- ), governor of Bank of Scotland and vice-chair of EIF. Board concerned to brook no delay, in fear of competition from nascent Traverse and Empire Theatre appeals. 28 patrons lend names to appeal.<sup>157</sup>

Subscriber season ticket sales plunge one-third, to 3,173.<sup>158</sup> Lyceum Theatre closes for planned £3,600,000 (£4,650,000) refurbishment and company goes on tour elsewhere in Edinburgh: King's Theatre, Portobello Town Hall, Moray House Theatre, St Bride's Centre and the Assembly Rooms. Peripatetic season detonates predicted deficit of £107,000 (£130,500), £60,000 (£73,000) more than budgeted, compromising play choices and cast sizes after re-opening, doubling overdraft facility requirement to £100,000 and increasingly sensitive revenue grant advances from SAC and EDC.<sup>159</sup> Conclusion of protracted 25-year lease negotiations with EDC, with board regretting 'waste of £16,000 in appeal donations spent on solicitors [dealing with EDC], causing unnecessary seven week delay to start of refurbishments and unnecessary pressure on 43-week building contract'.<sup>160</sup> Company takes six months to complete second application for ACGB 'Incentive Funding', said to have been 'labyrinthine, tortuous experience', involving engagement of specialist consultants from London and, later, submonition to high-pressure peer review.<sup>161</sup>

*Fitting For Ladies* (Georges Feydeau, 1887, trans. Peter Meyer), *Juno and the Paycock* (Seán O'Casey, 1924, also toured to Aberdeen and Stirling), *Look Back in Anger* (John Osborne, 1956), *The Duchess of Malfi* (John Webster, c.1613, opened in Glasgow), *A Family Affair* (Aleksandr Ostrovsky, 1849, trans. Nick Dear, 1988), *The Odd Couple* (Neil Simon, 1965, rev. 1984), *The Importance of Being Earnest* (Oscar Wilde, 1895), *Off the Wall* - German-Scottish plays in workshop productions - e.g., *Hamletmachine* (Heiner Müller, 1979, trans. Michael Batz), *The Correction* (Heiner Müller, 1957, trans. Carl Weber), *Quartet* (Heiner Müller 1982, based on *Les Liaisons Dangereuses*, Choderlos de Laclos, trans. Karin Gartzke); *The Country Wife* (William Wycherley, 1673, also toured to Stirling), *Hiawatha* (Henry Wadsworth Longfellow, 1855, adapt. Michael Bogdanov, 1980, performed at the Assembly Rooms, Edinburgh).

Year to 31 March 1991: Box-office income £474,011. Other earned income £39,073. 97,119 seats sold. (75,211 own productions; 18,139 visiting companies; 3,769 touring).<sup>162</sup> SAC grants total £485,435 - £440,235 (main 10% increase), development grant £14,500, touring £20,000, new writing £10,700. EDC main £359,000 (11% increase). Sponsorships of £24,944. Deficit for the year £121,597. Accumulated deficit now £208,631. Subsidies, that total £844,435, account for 60% of turnover, earned income ratio 40%.<sup>163</sup>

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**1991**

EDC recreation department promotes Leslie Evans (1958- ) to assistant director, responsible for new, exhaustive monitorial systems, now dictated by additional complexities of capital programme. Company blames lack of

advance bookings for *The Crucible* at King's Theatre on maladministration of EDC theatre, where antiquated box-office computer breaks down, but King's theatre manager Chris Potter (1939- ) suggests that television coverage of the Gulf War had spellbound theatregoers. Company salvages ticket sales by selling direct from own box-office.<sup>164</sup>

Bank suspends cheque payments for two weeks in February, after anxiety at exceeding overdraft facility on revenue account, to £143,000, £60,000 more than corresponding month of 1990. Board members asked to provide personal guarantees, but chairman Prosser argues 'members should not be put under this pressure, [not being] directors of a company in the sense that the bank understood from their commercial operations'. After pacification, bank lenient with new facility of £220,000 overdraft.<sup>165</sup> To February, company raises total of £2,500,000 (£3,050,000) towards capital programme, now £1,100,000 (£1,342,000) shortage. With builders' and design team contracts signed, no option to back-pedal on scheme. Board explore loan from EDC for balance, realising that company would 'never be able to discharge it from operating surpluses', with others asserting that 'even if in the end the loan has to be turned into a grant, EDC would have a got a substantial input into and improvement of *their* property.'<sup>166</sup> EDC, with cross-party support, make four-year phased repayment loan of £740,000 (£902,800), but interest charges, borne by operations budget, predicted to be £80,000 (£97,600) with company seeking compensating EDC revenue grants.<sup>167</sup> Uncertainty about completion date for refurbishments, with EIF sabre-rattling legal action against company, if new fly tower behindhand.<sup>168</sup> From February, capital expenditure soars above budget. ACGB 'Incentive Funding' grant of £180,000 (£219,600) awarded, part of bargain being rationalisation of management structure, as well as release of money according to target realization. Internal competition of production sponsorship with quest for corporate capital donations.<sup>169</sup>

New marketing manager, Lucy Vaughan, appointed. Queen Margaret College drama department, led by Professor Clive Perry,<sup>170</sup> calls for company to 'allow the college to permit its stage management courses to be promoted in association with the Royal Lyceum Theatre Company'. Affiliation offers greater vocational direction to courses, enabling company to recruit higher-calibre staff.<sup>171</sup> Communicado, now with deficit of £25,043 (£30,552),<sup>172</sup> plans separate management committee, under chairmanship of board member and with continuing accountability, providing detached perspective, sharper governance and to prepare return to eventual self-governing status.<sup>173</sup> Randall Stevenson (1953- ), critic and Edinburgh University English lecturer, joins board, in a year seen through by only six members, with seven other new appointees and eight resignations.<sup>174</sup> Annual board working party agree 8 per cent pay hike to staff, following union settlements and demands of operating up-to-date stage. Anticipating improved theatre goer amenities, top ticket price increased £3 to £12, with budgeted attendance pitched ambitiously at 71% of capacity.<sup>175</sup> Audio-described performances introduced for each production.

Media bickering by EIF that company failed to meet festival availability obligation, causing it to relocate production inappropriately, to Empire Theatre. EIF demands compensation of £100,000, being the sum of increased theatre rent, which company refuse. Dunlop's last festival. Full

conversion of 30b Grindlay Street to offices and rehearsal rooms accomplished in June. Lyceum reopens in September. After company fails to meet first EDC loan repayment of £390,000, deferment arranged, pending new conditions. Business, trusts and charity capital pledges total £550,000, only half of target.<sup>176</sup> SAC finance director Graham Berry (1945- ) warns company 'trading on verge of insolvency' and informing board that five-year business plans to be introduced for all revenue aided theatres.

Sponsorship packages, 'Spotlight on Business', renamed The Barrie Club, with twelve-play sequence sold for £1,995. Masked ball raises £15,000 for productions.<sup>177</sup> Buildings sub-committee formed, to oversee future maintenance and 'snagging'. Need to avoid taxation of ancillary income from bars and catering facilities anticipated by incorporation of trading subsidiary, Lyceum Theatre Trading Limited, on 6 September, formed to covenant profits to charitable parent company.<sup>178</sup> Trading company profit estimated at £125,000 (£152,500), but makes only £8,000 (£9,760) in year, ascribed to lower volume of seats sold, poor passing trade in Grindlay Street and absence of vibrant daytime atmosphere.

Preoccupied with capital programme, board oblivious that artistic director Wooldridge's contract should have been assessed in April 1990 and kept in step with that of managing director. After criticism of associate director and head of design Gregory Smith (who he had engaged on 'indefinite contract'), employment extended to 1994, with expectation of ten years' service but resolution that no artistic director should serve longer.<sup>179</sup> Board decries engagement of big Scottish star Jimmy Logan (1928-2001) as Eddie Waters in *Comedians*, Trevor Griffiths' 1975 portrait of the nature of racist and sexist comedy. Chairman describes fallacious casting and marketing as infuriating the 'old Edinburgh aunt brigade' and a 'classic case of pleasing the critics and not the public'. Over 50 letters of complaint received, as well as blasting feature on company in *The Scotsman* by John Linklater. Board criticise associate director Hodgart's press response: box-office £22,800 (£27,800) below budget. Other board members fastidious about example of 'male-dominated play choices', calling for market research to test public opinion of play proposals.<sup>180</sup>

*Romeo and Juliet* below income target, by £11,600 (£14,150); *The Bevelers* below income target by £15,000 (£18,300). Direct stage costs of sets, wardrobe and properties now £7,000 (£8,500), between half and one-third spent in large English repertory theatres. Ruinous re-opening season occasions near meltdown, putting board and management under 'worst predicament in history of Lyceum'.<sup>181</sup> SAC publish *Young Theatre Report*, observing that repertory theatres have lost lead to arts centres on youth theatre, recommending that boards should set example by 'more vigorously pursued education and access programmes'.<sup>182</sup> Population of Edinburgh now 418,914, down 25,000 from previous census.

*The Crucible* (Arthur Miller, 1953, at the King's Theatre, Edinburgh and on tour to Stirling), *Changed Days, Memories of an Edinburgh Community* (Alan Spence, 1988, Edinburgh circuit to Portobello Town Hall, Moray House Theatre and St Brides Centre), *An Ideal Husband* Oscar Wilde, 1895), *Comedians* (Trevor Griffiths, 1975), *Romeo and Juliet* (William Shakespeare, 1597, also toured to Stirling and Glasgow), *The Bevelers*

(Roddy McMillan, 1973), *Shinda, The Magic Ape* (Stuart Paterson, 1991).

Year to 31 March 1992: Box-office income £801,844. Other earned income £27,887. 104,155 seats sold. (90,114 own productions; touring – outwith Edinburgh circuit - 14,041).<sup>183</sup> SAC grants total £523,051 - £471,051 main (7% increase), touring £20,000, development grant £14,500, new writing £17,500. ACGB incentive funding, £180,000. EDC main £412,000 (15% increase). Sponsorships and donations of £68,638. Deficit for the year £173,734. Accumulated deficit now £382,365. Subsidies, that total £1,170,051, account for 57% of turnover, earned income ratio of 43%.<sup>184</sup>

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## 1992

Pivotal board changes midst financial turning point: seven resignations, including Mary Picken, upon becoming arts officer for STUC, replaced by new Scottish secretary of Equity, Lorne Boswell (1959- ) and Councillor Paolo Vestri, instrumental in securing EDC support, before appointment to SAC as deputy development director. Succeeded by Councillor Steve Cardownie (1953- ) – Labour, one of eight new appointees.<sup>185</sup> Local government elections result in Labour losing overall majority of 71-member EDC: control sustained only through deal with Scottish National Party members that sees latter party chose new Lord Provost, Norman Irons (1941- ). Foundation for Sport and the Arts<sup>186</sup> makes capital grant of £250,000 (£295,000), but company still short by £1,000,000, following more cost overruns. Last three plays of financial year lose £40,000 (£47,200).<sup>187</sup>

EDC increase loan by £40,000, with omnipotent conditions, being external review by David Pratley (1948- ), engaged to produce ‘comprehensive and acceptable business plan’ including ‘re-assessment of entire artistic policy, reappraisal of catering facilities, consideration of further earned income generating projects, re-examination of marketing, restructuring membership of the company’s board of directors, approach to LRC for support and approach to SAC for additional financial support’.<sup>188</sup>

Pratley’s investigation asserts that company still has ‘largest number of paid admissions for any performing arts organisation in Scotland’, but weaknesses include ‘lack of excitement on programme, inconsistent artistic standards, in all areas of direction, design, casting and acting’, with ‘lack of star names or, alternatively, a strong company identity’ and ‘a perception that seats are too expensive’.<sup>189</sup> Obstacles to achieving current policy said to be dry up of small and medium cast plays, narrow casting choice by actors’ weekly wages set at only £210 (£250), cramping production costs, long history of negative media reportage, ambivalent attitude to touring and disdain by touring-theatre managers of company’s inapproachability over play selection and casting. Even so, Pratley testifies to constraints of poor production carpentry and wardrobe workshops and external competition of Edinburgh being overbuilt with theatres competing with one another for audiences and subsidy, whilst operating in a prolonged recession. Recommends reconsideration of mission to develop a company ‘ranking in international status... with distinctive literary style’.<sup>190</sup> With company attempting too broad a span, Pratley calls for concentration on core activities by staging eight productions annually [3½ week runs] between September and May – two as co-productions with English theatres, plus assured annual

co-production with EIF 'previewed' in August – more touring, abandoning studio productions and aspirations for studio building-replacement, running theatre as receiving house in summer months, a new education programme [to be financed by LRC] and emancipation of Communicado.<sup>191</sup> Envisages repayment of accumulated deficit over three years, with conversion of two-thirds EDC loan to grant, given that company has 'no means to eliminate the capital debt... and that it has, in effect, added £900,000 equity to freehold value of the theatre ultimately accruing to EDC'. Balance to be raised by a second capital appeal, in 1993. Also recommends abolishing posts of associate director and head of design. For governance, recommends reducing board of directors' membership to ten, combining functions of finance sub-committee and sponsorship sub-committee into new policy and resources committee – additionally to oversee marketing and buildings – flotation of second trading company to refurbish and manage construction workshops (in which Lyceum would be one of several shareholders) and forming a Lyceum 'foundation' for endowments and other fundraising.<sup>192</sup>

Artistic director defends criticisms of 'dull, unexciting' programming, claiming his incumbency the most successful in history of company, in spite of financial emergencies, hinting that collaborations with touring houses and English repertories would debase principles of artistic independence, towards control of only four productions annually.<sup>193</sup>

New logo and company branding: the sixth makeover since 1977. EDC defer capital loan for three years, and make *another* capital loan of £260,000 (£306,800). More intrusive conditions than hitherto: that chairman Prosser must accept ultimate responsibility and be replaced within two months; that upon contract expiry of contracts of managing director and artistic director, matters of renewal or other recruitment be made only with the agreement of EDC [aside from councillor directors in their role as nominee board members]; and that council finance department monitor financial statements, monthly.<sup>194</sup> After documents leak, press snub EDC conditions as 'meddlesome purge by bumbling red-tapists'.<sup>195</sup> Staffs send resolution of support for artistic director, demanding that board and EDC disassociate him from capital debt.<sup>196</sup> SAC decline application for £50,000 (£59,000) 'rescue package'.

Doubling of Communicado deficit to £30,000 (£35,400), with turnover now £333,618.<sup>197</sup> Appointment of Ginnie Atkinson (1954- ), manager of Edinburgh International Film Festival, as chair of its new committee, also joining Lyceum board.<sup>198</sup> Pending Traverse relocation to new theatre, EDC invite Communicado to tender for tenancy of vacant Grassmarket venue, but company uninterested in managing a building.<sup>199</sup> EDC appoint principal officer, theatres – Andrew Ormston (1956- ) – additional monitor for Lyceum progress. Richard Baron trainee director, funded by SAC bursary, to him: £5,120.

Artistic director Wooldridge gives notice of resignation at end of season, after nine years on 'roller coaster', preferring to go freelance 'without pressure'.<sup>200</sup> Production manager Flower resigns, for teaching career, blaming unendurable pressure.

EIF affiliation redressed following appointment of new festival director,

Brian McMaster (1943- ). EIF commissions first company production for many years; guest director William Gaskill (1930- ) staging *The Voysey Inheritance*, as mainstay of Harley Granville Barker retrospective, including rehearsed readings, at Lyceum, of *The Secret Life* (1919-1922), *The Marrying of Anne Leete* (1899), *Rococo* (1912) and *Farewell to the Theatre* (1916), EIF published edition and English tour.<sup>201</sup>

Spence elected president of TMA, unopposed. Richard Findlay (1943- ), managing director of Forth Radio - who trained as an actor - appointed fourth chairman: records betray more interventionist conduct than predecessors. Patrick Rayner vacates chair of artistic sub-committee, leaving board after nine years; Angus Calder chairman of new artistic review committee.<sup>202</sup> Findlay chairs new policy and resources committee. Board begin search for sixth artistic director; advised by SAC that five-year contracts now commonplace and that wire-pulling by the National Theatre for Scotland Campaign committee [that included Lyceum board members Lorne Boswell and Randall Stevenson] 'should play no part in the deliberations.'<sup>203</sup>

*Arsenic and Old Lace* (Joseph Kesselring, 1942, also toured to Aberdeen and Stirling), *The Marriage of Figaro* (Pierre-Augustin Caron de Beaumarchais, 1784, trans. Ranjit Bolt, 1986, also toured to Stirling and Mayfest, Glasgow), *Uncle Vanya* (Anton Chekhov, 1899, adapt. Stuart Paterson from trans. Alla Parkhomenko, 1991), *Merlin: The Search for the Grail* (Tankred Dorst, with Ursula Ehler, 1982, trans. Ella Wildridge, adapt. Tom McGrath, 1992), *Cuttin' A Rug* (John Byrne, 1977), *Good Morning, Bill* (P.G.Woodhouse, 1927, after Ladislaus Fodor, 1911), *Travesties* (Tom Stoppard, 1974), *Hay Fever* (Noël Coward, 1925), *The Voysey Inheritance* (Harley Granville Barker, 1903-1905, for EIF, also toured to Woking, London and Oxford), *The School For Wives* (Jean-Baptiste Poquelin Molière, 1662, trans. Neil Bartlett, 1990, also toured to Inverness), *Old Times* (Harold Pinter, 1971), *The Taming of the Shrew* (William Shakespeare, c.1594), *Laurel and Hardy* (Tom McGrath, 1976), *Beauty and the Beast* (Stuart Paterson, 1987).

Year to 31 March 1993: Box-office income £1,352,769. Other earned income £141,980. 173,432 seats sold. (122,988 own productions; touring 33,486, visiting productions 16,958).<sup>204</sup> SAC grants total £546,989 - £509,604 (main, 8% increase), development grant £14,500, new writing projects £16,000, touring £4,885, touring development £2,000. ACGB grant for England tours £80,965. EDC main £452,480 (10% increase). Other local authorities £4,000. Sponsorships of £46,279. Deficit for the year £46,279. Accumulated deficit now £426,235. Subsidies, that total £1,084,434, account for 41% of turnover, earned income ratio of 59%.<sup>205</sup>

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## 1993

Company agrees to recover operating deficit over three years: £25,000 this year, then £40,000 and £60,000.<sup>206</sup> Box-office receipts for final productions of Wooldridge tenure exceed target by £24,500.<sup>207</sup> Kenny Ireland – who, as Ian Ireland, ran Little Lyceum from 1974 to 1977 and was guest director for *The Bevellers*, 1991 - appointed sixth artistic director, from April.<sup>208</sup> Also an actor, but appearing infrequently with company. Continues occasional work

as artistic director of The Wrestling School, a company staging only plays by Howard Barker (1946- ). Ireland ditches practice of resident associate director and head of design, favouring planning and old-colleague networker contribution of new ideas from *in absentia* 'associate artists': actors Brian Cox (1946- ) and Bill Paterson (1949- ) engaged with honorarium. [Subsequently, only engagements have been Cox acting in *The Master Builder* and Paterson in *Mongrel's Heart*]. Policy aspires to perform occasional seasons in repertoire and mark out new course for co-productions, attracting actors otherwise not seen in Edinburgh, more guest directors and new education work.<sup>209</sup> Ensemble of ten actors engaged for summer season of three comedies in rotation. Board baffled when tenth anniversary of Communicado celebrated, in Glasgow.<sup>210</sup>



18. The sixth artistic director, Kenny Ireland

New artistic review committee desires functional shift to assertive play selection, confidant to artistic director for casting, design and balance of choice, rather than continue as reactive, 'toothless tiger' for retrospective criticism.<sup>211</sup>

SAC devolved from ACGB to the Scottish Office. With Scottish Film Council and Scottish Museums Council also reporting to the Scottish Office rather than Westminster, transfer seen as opportunity to develop a national cultural strategy for Scotland, buttressing 'national' status of Lyceum company. *The Charter for the Arts in Scotland* published, summing up pros and cons for a national theatre, including suggestion that it 'should be essentially a touring company with a 'home base at the Royal Lyceum and Traverse Theatres.'<sup>212</sup> In light of recent financial rescue package to Lyceum, *Charter* also questions whether non-profit company model – and particularly impact of Insolvency Act and Financial Services Act, 1986 – 'represents an appropriate framework for the swings and roundabouts operation of arts organisation, which inevitably see their income vary with the unpredictable fluctuations of public response'.<sup>213</sup>

New Traverse Theatre with studio with 350 and 100 seats, plus popular and trendy all-day licensed bar opens within Saltire Court, formerly the 'hole in the ground' site. SAC release touring enquiry,<sup>214</sup> but Spence disillusioned that company's touring potential, despite example of *The Voysey Inheritance*, is overlooked.<sup>215</sup> Subscription sales restored, to 3,900. Sponsorships weaken, outpaced by rival corporate membership campaign at Festival Theatre and new Traverse: sponsorship manager and marketing manager seen off.<sup>216</sup> Redundancies associated with new artistic direction cost unbudgeted £29,000 (£34,220) to settle. Alec Jessel (1960- ) appointed marketing manager. SAC prompt board debate about gender balance, only

two directors being female: actor Eileen McCallum appointed.<sup>217</sup> Audit committee established, chaired by Philip Oppenheim.<sup>218</sup> Efforts to reduce number of board members – favoured by SAC and Pratley - discarded, prevailing desire to retain cross-party EDC support and, hence, maintain smaller proportionality of nominee to ordinary directors.<sup>219</sup> Councillor Cardownie warns that EDC performing arts budget (now £1,300,000) under pressure from Scottish Opera and Scottish Ballet, which – after relocating from King’s Theatre – seek additional £450,000 to perform in Festival Theatre, from 1994. Company reasons that its own grant must increase to meet challenge of ‘heavily-funded national companies,’ otherwise new opera house ‘could drive Lyceum to closure’.<sup>220</sup> Ireland anticipates competition frenzy when King’s Theatre, forced to replace lyric companies with more touring drama from England, to which company must respond by contrast of more Scottish and new plays. Chairman Findlay attempts to resolve planning and scheduling and disagreements between Ireland and Spence.

National Lottery Act 1993 presages biggest development in British arts funding since the founding of CEMA. Build-up to refreshed Lyceum education policy tagged by introduction of examinable higher-grade theatre studies in secondary education, including Scottish drama component. Board affected by new legislation of the Charities Acts of 1992 and 1993, accentuating and strengthening directors’ accountability as charity trustees. Arts Marketing Association founded, ‘... to enhance status of pride in professional activities, whilst bringing about an even more effective coming together between people and the arts’; membership exceeds 1,000 by 2001.<sup>221</sup>

*The Prime of Miss Jean Brodie* (Muriel Spark, 1961, adapt. Jay Presson Allen, 1966, also toured to Inverness, Aberdeen and Glasgow), *The Price* (Arthur Miller, 1968), *Mirandolina* (Carlo Goldoni, 1753, trans. Ranjit Bolt, 1991), *Merlin: The Search for the Grail* (Tankred Dorst, with Ursula Ehler, 1982, trans. Ella Wildridge, adapt. Tom McGrath, 1992), *Rookery Nook* (Ben Travers, 1926), *Noises Off* (Michael Frayn, 1982), *Little Hotel on the Side* (John Mortimer, 1984, after Georges Feydeau and Maurice Desvallieres, 1894), *The Recruiting Officer* (George Farquhar, 1706), *The Sunshine Boys* (Neil Simon, 1972), *A Midsummer Night’s Dream* (William Shakespeare, 1592, also toured to Glasgow), *The Master Builder* (Henrik Ibsen, 1892, trans. Michael Meyer, 1959, also toured to Stirling, Dundee, Glasgow and – in 1994 – London),<sup>222</sup> *Cinderella* (Forbes Masson, additional text by Michael Boyd, 1992, co-production with Tron Theatre, Glasgow).

Year to 31 March 1994: Box-office income £1,187,555. Other earned income £35,531. 151,281 seats sold. (116,866 own productions; touring 11,682, visiting productions 22,733).<sup>223</sup> [Final year of association with Comunicado comprises these 22,733 seats]. SAC grants total £591,296 - £534,296 (main 5% increase), new writing £24,000, market research to assist new marketing strategy £6,000, Great Britain touring fund £20,000, feasibility study into theatre consortium initiative £2,000, infrared sound system equipment grant £5,000. EDC main £461,509 (2% increase). Other local authorities £962. Sponsorships of £45,356. Deficit for the year £6,443. Accumulated deficit now £432,676. Subsidies, that total £1,053,767, account

1994

*Oedipus Tyrannus* staged as 'promenade' production, removing stalls seats: in second Kenny Ireland production of Timberlake Wertenbaker's adaptation, which had been produced by RSC in 1991 and then directed by Ireland at Contact Theatre, Manchester 1992, before he joined Royal Lyceum. Several critics believe concept of immediacy and constantly shifting focus of audience attention undermines ritual qualities and craft of play. 178 stalls-subscribers send written complaints to management, including widespread acknowledgement of periodic promenade productions at EIF, which, they say, are more suitable in 'found spaces'.<sup>225</sup> Critical attention sequential to unintended coincidence of same Greek classic, *Oedipus Rex* (adapt. and directed, Clare Venables) at Citizens' Theatre, Glasgow in their 70-seat stalls studio.

Replacement computerised box-office system (BOCS) acquired by annual lease-purchase of £15,000, networked with Festival Theatre. Cash-flow requires instant grant advances to pay wages, declined by SAC pending overdrive enquiry, with EDC paying £50,000 in front of new financial year.<sup>226</sup> Board hold meetings without management: skulduggery behind closed doors forces managing director Spence to resign after eleven years.<sup>227</sup> 'he had a long innings and saw in the artistic management of Kenny Ireland'.<sup>228</sup>

£50,000 (£56,500) gift offered by Norman Springford, publican and former proprietor of Edinburgh Playhouse, saving company from liquidation. Springford joins board and, with Findlay but without Spence, produces belt-tightening budget in hands-on new management committee interregnum, assisted by insolvency specialists at company auditors.<sup>229</sup> After interviewing staff, Springford reports that company is 'perceived as 'elitist' and not accessible to the Edinburgh public at large', that 'uncertainty... led to low staff morale' predisposed 'to making expenditure cuts rather than concentration on increasing box-office and trading income'.<sup>230</sup> Disenchanted by management resistance to change, Springford resigns after four months, at which time company benefits from only £12,000 (£13,560) of his pledge.<sup>231</sup> Consolidated accumulated debt at 31 March estimated at £552,000 (£651,360).<sup>232</sup> Quantum leap, when EDC write-off £1,000,000 capital loan, in time to compensate annual balance sheet and redress income and expenditure account with depreciation reduction.<sup>233</sup> SAC commission study for demand and policy of a 'Scottish National Theatre Resource'. At the first blush, board submit that Lyceum is, with touring expertise and 'significance as Scotland's largest repertory house' the 'natural economical administrative base for creating and coordinating a Scottish National Theatre Directorate' with 'some extra pump-priming funding'.<sup>234</sup> Ireland presumes that company must 'be seen as constructive and aggressive player... to show the arts community that we are alive and kicking and able to set our own agenda...it is time to present a clearly defined model'.<sup>235</sup> Posture later diluted - after board urged by SAC to acknowledge inadmissibility of dominant role - preferring to produce or host productions in circuit with other Scottish repertory theatres and 'fringe' companies, increasing profile of *all* theatres.<sup>236</sup> Study concludes 'there are very many detractors to giving

one theatre this status'.<sup>237</sup>

Bank of Scotland rescue free previews with sponsorship of £5,500 (£6,215), equal to nominal receipts budgeted when about to be sacrificed to new income generation regime.<sup>238</sup> Shattered nerves cause resignation of artistic administrator, Hazel Chrisp, who had joined the company as assistant stage manager in 1976. New post of assistant artistic director introduced, to respond to ever-changing demands of guest directors and designers, casting and to reinstate other producing functions of associate director: Steven Gale (1960- ), previously director of Granary Theatre, Cork, appointed. Theatre manager Brian Loudon seconded to Festival Theatre construction programme, then poached to be operations manager. Marcus Ford appointed, from Perth Theatre. Production manager Derek Simpson resigns. David Butterworth appointed. Several other staff spared work during stress-related illnesses, caused by maladroit personnel management.

Festival Theatre opens, increasing Edinburgh theatres' holding capacity by 20 per cent, from 9,178 to 11,078 seats; estimated that 6,000 seats citywide and nightly must be sold to meet inclusive targets. Ireland scolds new competition of Royal National Theatre, Royal Shakespeare Company and other drama engagements in Festival Theatre's first season, claiming that 'receiving theatres can never have a policy because they have no artistic director' and that 'quality-minded audiences will prefer regularity and cachet of Lyceum's Scottish productions... ours is a niche market'.<sup>239</sup> Festival Theatre proposes establishment of investment fund for co-production and subsequent tour of annual musical with Lyceum, starting with *Guys and Dolls* (Damon Runyon, Frank Loesser, Jo Swerling and Abe Burrows, 1950). Ian McKellen gives one Royal Lyceum performance of *A Knight Out*, as fundraiser for Edinburgh AIDS charities.

Communicado appoints shadow board, then takes-leave as fully independent company, without schism, now based at Leith Town Hall Theatre from August. Ginnie Atkinson stays on Lyceum board. Nikki Axford (1960- ), administrator of Manchester City of Drama 1994, appointed general manager.<sup>240</sup> Company secretarial tasks now undertaken, for honorarium, by entertainment lawyer Richard F. Findlay (1951- ), partner at Tods Murray WS.<sup>241</sup> New logo and company branding. Programme diversified, with late night and Sunday concerts, promoted by Regular Music.<sup>242</sup> Board calls for management to inspire livelier and inviting use of new foyer.<sup>243</sup> Dry rot diagnosed in management offices. Local Government (Scotland) Act 1994 sets in motion new local authority structure, with existing 9 regional councils and 53 district councils being replaced by 29 unitary authorities.

*Gaslight* (Patrick Hamilton, 1938), *To Kill a Mockingbird* (Harper Lee, 1961, adapt. Christopher Sergal), *Oedipus Tyrannus* (Sophocles, c.420 BC, trans. Timberlake Wertenbaker, 1991), *Mongrel's Heart* (Michael Bulgakov, 1925 adapt. from *The Heart of a Dog*, Stephen Mulrine, 1994), Three Scottish plays in repertoire: *Kidnapped* (Tom McGrath, 1994, after R.L.Stevenson, 1886), *Carluccio and the Queen of Hearts* (George Rosie, 1991) and *Mary Queen of Scots Got Her Head Chopped Off* (Liz Lochhead, 1987, in association with Brunton Theatre, Musselburgh). *Armstrong's Last Goodnight* (John Arden, 1964), *Dancing at Lughnasa* (Brian Friel, 1990, co-production with Dundee Rep), *Death and the Maiden* (Ariel Dorfman, 1991,

co-production with Dundee Rep), *Twelfth Night* (William Shakespeare, 1594-1601, co-production with Salisbury Playhouse, also toured – for British Council – to Shanghai International Shakespeare Festival, Guangzhou Friendship Theatre and Central Academy of Drama Theatre, Beijing, China) [first affiliation with British Council since company tours to West Africa and the Far East, 1970-1971], *The Princess and the Goblin* (Stuart Paterson, 1993, after George MacDonald, 1872).

Year to 31 March 1995: Box-office income £1,171,610. Other earned income £86,995. 128,869 seats sold. (108,724 own productions; 12,719 visiting productions; 7,426 touring).<sup>244</sup> SAC grants total £567,296 - £534,296 (main, standstill), creation of work fund £10,000, new writing £23,000. EDC main £491,510 (7% increase). Other local authorities £13,589. Sponsorships of £22,036. Surplus for the year of £45,608. Accumulated deficit now £384,618. Subsidies, that total £1,072,395, account for 46% of turnover, earned income ratio of 54%.<sup>245</sup>

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## 1995

LRC grants £20,000 (£22,600) for new post of education development officer and programme: Steven Small (1963- ) appointed - from Scottish Youth Theatre – presenting ‘make-a-play’ days for school students.<sup>246</sup> Benefits of staging *Bedroom Farce* as co-production with Salisbury Playhouse forfeited, when partner theatre goes into liquidation during ‘pre-production’. First year of operation for SAC National Lottery Fund that begins distribution of 9% of the UK arts councils’ ‘good-cause’ share of lottery proceeds – first framework restricts grants to ‘capital’ funding – company awarded grant of £786,355 (£857,127) being 81% ‘partnership funding’ towards costs of replacing seats, re-carpeting and improving disabled access.<sup>247</sup>

Trading company upturn, following efforts to attract daytime conference hires and functions in refurbished Henry Irving and Ellen Terry rooms (formerly theatre offices), menu improvements for in-house catering - and winning tender to run bars at adjacent Usher Hall.<sup>248</sup> Low attendance at Monday night performances haunts again: two-for-one ticket offers begun. Ticket price concessions now exclude Friday and Saturday evenings.<sup>249</sup> King’s Theatre programmes ‘weekly rep’ for six week summer season: Ireland reports ‘difficulty of open discussion at ‘clash-diary’ meetings, as they were chaired by EDC...stark conflict of interest’.<sup>250</sup> King’s Theatre manager excuses drama programming on abduction of touring musicals by Festival Theatre.

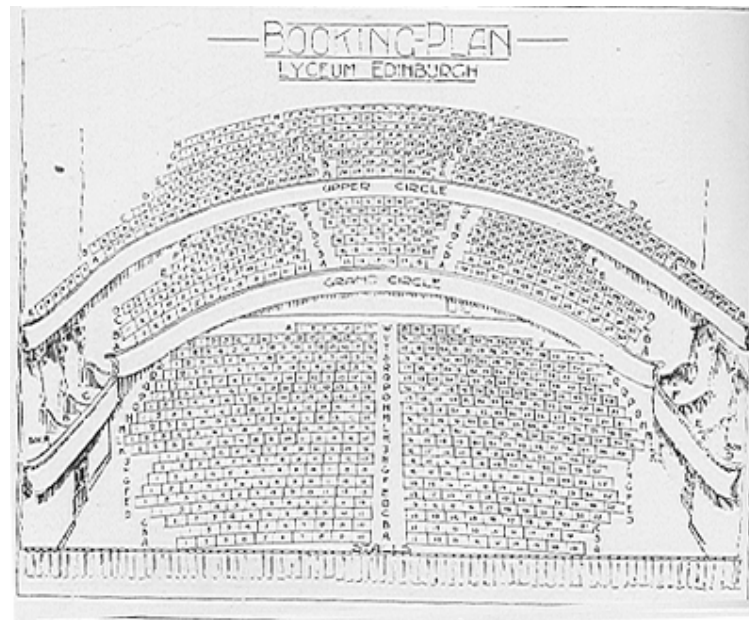
No EIF production. Lorne Boswell and Randall Stevenson resign: with chairman endeavouring to reduce board membership, they are not replaced. Stevenson remains on reconditioned artistic review committee, now chaired by Ireland with accent on ‘seeing productions and researching programme ideas’.<sup>251</sup> Some directors attend SAC ‘board development programme’.<sup>252</sup> Through-casting of ten actors, engaged as core for cumulatively larger casts in autumn season, nevertheless described as total ensemble in publicity. Playwrights Howard Barker (1946- ) and David Mamet (1947- ) lead Lyceum symposia. EDC move to increase theatre rent 40% from £50,000 (£54,500) to £70,000 (£76,300): assessment now based on company turnover, board claim unjust when EDC lease Festival Theatre rent-free to a similar constituted non-profit company, or Glasgow Corporation

peppercorn rent charged to Citizens' Theatre. EDC negotiate, with agreement at £60,000.<sup>253</sup> Ireland hankers after portable theatre-module to tour 'outlying districts', so as to meet SAC access criteria. Plan akin to London Bubble Theatre, RSC and Manchester Royal Exchange mobile stages and auditoria; but considered quixotic by SAC.<sup>254</sup>

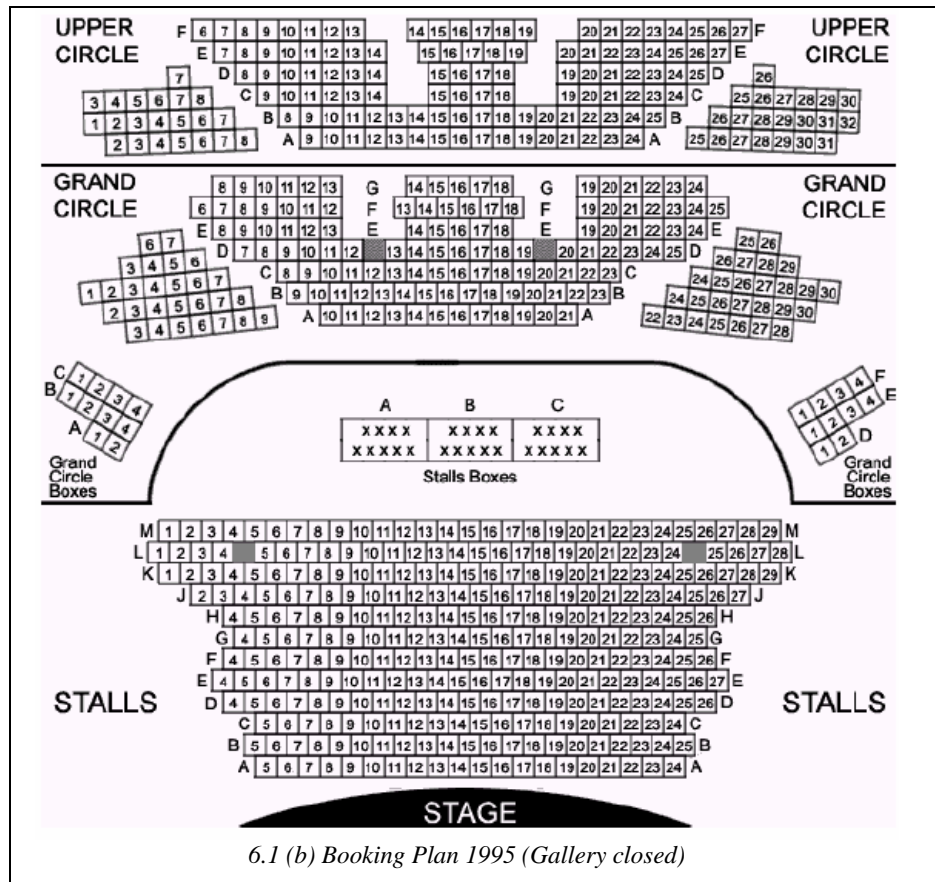
Thirtieth anniversary of founding of first Royal Lyceum Theatre Company: gala celebration - starring actors from 1965 opening production – launches £100,000 (£109,000) appeal for partnership funds for new seats, with net profit of £15,000 (£16,350).

Law & Dunbar-Nasmith appointed feasibility consultant, then engaged as designer-architects for refurbishment.<sup>255</sup> Company negotiates forthcoming (1996) seating capacity reduction to 658 seats: stalls 288, grand circle 190, upper circle 180, with new rear-stalls boxes including wheelchair spaces and elimination of centre aisle in stalls – replaced by 'continental' layout and wider rows for improved access and legroom, as shown on this new seating plan:

**BOX 6.1 THE ROYAL LYCEUM THEATRE, EDINBURGH  
REPERTORY REDUCES SEATING CAPACITY OVER TIME:  
2,265 SEATS (1883) TO 658 SEATS (1996)**



6.1 (a) Booking Plan 1883 without Gallery (unreserved)



Second SAC National Lottery grant, for office computers. Company hosts Ireland's Wrestling School production *The Castle* (Howard Barker, 1985). Recurrent personnel problems with heads of departments: marketing manager Jessel leaves, replaced by Sally Wilson, from Brunton Theatre. New post of assistant general manager, Ruth Butterworth [née Dick]. Technical stage manager and bars supervisor dismissed. Master carpenter and company stage manager resign, among others.

General manager declares company 'unable to achieve income without more administrative staff...[we are] all being stretched to the limit with no spare capacity to develop additional events, conferences, guided tours, sales initiatives and wedding receptions'.<sup>256</sup> Chairman observes 'fixed costs keep going up and next year [we] have to earn an extra £120,000 (£128,400) at the box-office to support them: a major uplift in grants is needed...[we] must try to address some bigger problems'.<sup>257</sup>

EDC vote further grant of £238,000 to write-off capital debt: board applaud political dexterity of Councillor Cardownie for negotiating clearance of remaining 1991 reconstruction debt.<sup>258</sup> EDC request investigation of potential for Lyceum and Traverse cost-cutting integration: no economies identified. Education programme gives boost to high schools' attendance for *Hamlet*, described by Sunday Times critic as the 'best classical production he had seen in Scotland'.<sup>259</sup> Equity establishes The Theatre Commission to investigate state of subsidised theatre throughout UK.<sup>260</sup>

*On Golden Pond* (Ernest Thompson, 1978), *Bedroom Farce* (Alan Ayckbourn, 1977), *Waiting for Godot* (Samuel Beckett, 1953), *The Gowk Storm* (Colin MacDonald, world premiere, after Nancy Brysson Morrison, 1933), *Oleanna* (David Mamet, 1992), *The Importance of Being Earnest* (Oscar Wilde, 1895, co-production with Perth Theatre), *Loot* (Joe Orton, 1966), *Private Lives* (Noël Coward, 1930, co-production with Perth Theatre), *Our Country's Good* (Timberlake Wertenbaker, 1988, after *The Playmaker*, Tom Keneally, 1987), *The Caucasian Chalk Circle* (Bertolt Brecht, 1945-8, trans. John Holmstrom, 1963), *Hamlet* (William Shakespeare, 1602), *Merlin the Magnificent* (Stuart Paterson, 1981).

Year to 31 March 1996: Box-office income £1,064,358. Other earned income £82,337. 115,977 seats sold. (110,026 own productions, 5,951 visiting companies). SAC grants total £593,276 - £554,296 (main 4% increase), towards Wrestling School visiting company fee £2,500, new writing commissions £8,000, new writing development £4,000, printing newsletter £470, play workshops £3,000, new writing salaries £9,000, tour planning £10,000, audience research £1,890, staff attendance at marketing course £120. [SAC National Lottery grant of £786,355 for re-flooring, re-carpeting and improving disabled access, in capital account].<sup>261</sup> EDC main £511,590 (4% increase). Sponsorships of £17,669. Surplus for the year £41,242. Accumulated deficit now £343,376. Subsidies, that total £1,104,866, account for 49% of turnover, earned income ratio of 51%.<sup>262</sup>

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## 1996

In-house management of Phipps' Restaurant halted, now leased to Patisserie Florentin with intention of 15-year operation. Abolition of LRC completed in re-organisation of local government: two-tier system rolled into unitary authorities now operative: new City of Edinburgh Council (CEC) – having been elected as shadow authority April 1995, assumes control with 58 councillors and Labour majority (Lab. 31; Cons. 13; Scottish Liberal-Democrats 13, Scottish National Party 1). Cuts revenue grant by £42,415 (£45,384).<sup>263</sup> Royal Bank of Scotland sponsor most far-flying Scottish tour to date: £30,000 (£32,700) for *Pygmalion*, settings designed for large and small stages.<sup>264</sup> Management plans to sustain production outwith Lyceum during refurbishment aborted, when board recollect 1991 losses on corresponding ambulant season.<sup>265</sup>

SAC conduct three-yearly appraisal of company, said to 'assist continuing development' by acknowledging strengths, identifying challenges and opportunities, with recommendations for change.<sup>266</sup> Company reasons that subsidy uplift of £312,000 (£333,840) needed to 'operate effectively and to an appropriate standard, to cover higher production budgets, wages, larger casts, and bigger marketing'.<sup>267</sup> Amongst many exhortations, report considers artistic policy 'too broad and far-reaching given other theatre provision in Edinburgh and resources available.... touring, children's theatre and commissioning of new work might be too broad and disparate for successful achievement',<sup>268</sup> and counsels caution on expansionist aspirations of artistic director. Also recommends 'use of wider range of freelance directors.... and dramaturge.... moving towards a 'passion-and-project led programme rather than a play led programme.... of longer runs of decreased number of productions'.<sup>269</sup> Anna Stapleton leaves SAC midway through

assessment: new drama director David Taylor (1953- ).

Artistic director and general manager appointed full board members: first time for managers of Lyceum. Board size reduced to twelve, with four council nominees.<sup>270</sup> Coincident introduction of SORP (Statement of Recommended Practice) for Scottish Charities applies new regulations for barring charity trustees' remuneration.

Feasibility study investigates potential for infill of inoperational gallery, converting space to offices and additional rehearsal room, enabling company to offer production base, offices and potential collaborations with small-scale touring groups.<sup>271</sup> Later, study examines possibility of creating production centre for all Edinburgh producing theatre companies, with one workshop.<sup>272</sup> Capital appeal launched for £186,500 (£199,555) towards total seating replacement, including stalls reconfiguration that replaces centre aisle with 'continental' layout. Bull's eye of £100,000 (£107,000) achieved from name-a-seat for £250 scheme.<sup>273</sup> Lothian and Edinburgh Enterprise Limited (LEEL) assist with £9,400 (£10,058) in-kind assistance for sharpening corporate sector fundraising, management and marketing training, 'customer care' and half cost of further feasibility studies on properties. Newsletter, *Dramatic News*, begins publication. 'Insider Group' for business affiliations launched.

Ireland perceives ten-month run of *Phantom of the Opera* (Andrew Lloyd Webber and Richard Stilgoe, 1986, after Gaston Leroux, 1910) at Edinburgh Playhouse injurious to sales at Lyceum, especially when hundreds of complimentary tickets distributed by the Playhouse during badly attended summer company productions.<sup>274</sup> Ireland 'appalled that Festival Theatre had booked Royal Shakespeare Company in *A Midsummer Night's Dream* (William Shakespeare, 1592) for a week at the same time as Lyceum's *The Merchant of Venice* (William Shakespeare, 1596)'.<sup>275</sup> Board considers rumours of imminent Royal National Theatre of Great Britain Edinburgh residency more bothersome. Councillor Cardownie tells colleagues that Festival Theatre manager will, for sake of Lyceum, be ordered to cease these English overtures and that he 'would be required [by council resolution] to operate in light of the theatre strategy and much closer cooperation [between theatres] would be expected', with supposed programming collisions to be arbitrated by detached chair of 'clash-diary' meetings.<sup>276</sup> CEC publishes theatre strategy.<sup>277</sup> Proposes, for Royal Lyceum Theatre Company, appeal to Audit Commission – that legally requires commercial return on CEC properties – to allow charitable status of company to lever reassessment of rent.<sup>278</sup> Acknowledges Edinburgh – along with Glasgow – as 'most competitive theatre markets in UK', saying citywide attendances must increase from 1,300,000 to 1,450,000 per annum, or theatres must open part-year. Calls for long-term 'strategic audience development initiative', 'new initiatives in marketing to tourists' and 'more investment in producing theatres for them to maintain and enhance quality of work', stipulating that additional subsidy should be for in-house productions.<sup>279</sup>

Angus Calder leaves board, remaining on artistic review committee. No EIF production. Staff appraisals introduced, coincident with several long-term illnesses.<sup>280</sup> Four-year plan submitted to SAC, with general manager admitting 'a paper exercise to demonstrate the extra funding needed... it was

not actually a plan, as all increases in expenditure were added straightway, whereas in practice they would have to be phased.... the deficit figures were clearly not real.... all theatres agree this annual exercise is a meaningless process.... now we formulate our own strategic plan which will be realistic, appropriate and not just a form-filling exercise'.<sup>281</sup> Ireland supports tack: 'our work must never be compromised.... politicians much more likely to respond to debt crises and then ignore our little success story'.<sup>282</sup> Company website launched. Education programme waxes, with summer workshops more 'make-a-play' days and 'teach-ins' to accompany productions, attended by 2,073 young people.<sup>283</sup>

Withdrawal of SAC arts management training subsidy to AMTIS (1988), followed by transfer of subsidy to new Scottish Centre for Cultural Management and Policy (SCCMP) at Queen Margaret College, Edinburgh, that launches taught masters' courses, offered to snowballing profession of arts administration and 'cultural management'.

*The Steamie* (Tony Roper, 1987), *Of Mice and Men* (John Steinbeck, 1937), *Montrose* (Robert Forrest, world premiere), *Pygmalion* (Bernard Shaw, 1914, also toured to Stranraer, Dumfries, Ayr, Aberdeen, Kirkcaldy, Berwick upon Tweed and Glasgow), *Rough Crossing* (Tom Stoppard, 1984, after Ferenc Molnár, 1926), *Blithe Spirit* (Noël Coward, 1941), *Cyrano de Bergerac* (Edmond Rostand, 1897, revised trans. Edwin Morgan, 1996, expanded Communicado production now revived in co-production), *The Merchant of Venice* (William Shakespeare, 1596), *The Sleeping Beauty* (Stuart Paterson, 1995).

Year to 31 March 1997: Box-office income, £909,348. Other earned income £58,128. 105,929 seats sold. (85,982 own productions; 12,780 visiting productions; 7,167 touring).<sup>284</sup> SAC grants total £567,676 - £554,296 (main, standstill), towards Wrestling School visiting company fee £3,000, translation commission £4,000, new writing development projects £6,000, travel and training £380. CEC grants total £469,175 - main £447,273, plus £21,902 project grants (overall 8% cut). Other local authorities £23,970. Sponsorships of £58,289. Deficit for the year of £49,722. Accumulated deficit now £393,098. Subsidies, that total £1,060,821, account for 51% of turnover, earned income ratio of 49%.<sup>285</sup>

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## 1997

Broadcasting Entertainment Cinematography and Theatre Union (BECTU) negotiate new house agreement for all staff.<sup>286</sup> New development committee chaired by Neil Menzies, responsible for sponsorship and capital private sector appeals. Health and Safety audit points up need to refurbish antediluvian Roseburn workshops. Office space sub-let to Boilerhouse and Visible Fictions theatre companies, with no administrative support. No change in CEC revenue grant, where subsidies to other Edinburgh theatres cut by 6%, but Axford calculates local authority assistance reduced in real terms by annual £112,000 (£115,360) over past four years.<sup>287</sup> Foreboding sale of whole 30 Grindlay Street site threatens costly dilapidation order from prospective purchaser.<sup>288</sup>

No in-house summer season: theatre closed, with artistic director advocating 'financial difficulties are a corporate responsibility of the council.... we may have to adopt creative solutions like abandoning the Lyceum and opening a studio theatre in the rehearsal space'.<sup>289</sup> Ireland asks for vote of confidence in quality of work that, board agrees, continues to meet their expectations.<sup>290</sup> New production of *The Cocktail Party* (T.S. Eliot, 1949) for EIF, play first staged in Edinburgh. Federation of Scottish Theatre (FST) reinvigorated, with chairman Hamish Glen (artistic director of Dundee Rep) and part-time director, Heather Baird, coordinating funding lobby and support network. Several theatres leave TMA, but company continues dual membership, pending future recognition by trades unions of FST as negotiating association. 47 member theatres now declared 'part of the Scottish national theatre community'. SAC National Lottery grants £10,000 (£10,300) towards another feasibility study on properties, undertaken by Edinburgh architects, The Appleton Partnership, with business plan by Ballantyne MacKay, Edinburgh: finding repairs required at 30b Grindlay Street in order of £250,000.<sup>291</sup> Later, complete study calls for £975,000 expenditure.<sup>292</sup>

Bank of Scotland issues Royal Lyceum Theatre affinity credit card, reckoned to yield £4,000 per annum from company rake of customer interest charges.<sup>293</sup> Only 50 issued in two years.<sup>294</sup> Subscription season reduced to six plays. New rules for National Lottery distribution enable stand-alone revenue funding for the arts: company now eligible to apply for 'human capital' grant schemes. SAC responding to new capital investment unleashed and problems of new or refurbished buildings' operation, launches 'advancement' programme, similar to ACE 'stabilisation' piloted from 1996, designed to make arts organisations 'more secure and sustainable... assuming little real growth in resources from public funds'.<sup>295</sup> Company seeks admission to programme, said to impregnate theatres with change and risk management skills, including review of entire creative process and mission, with reward of potential new working capital and debt mitigation, after management consultancy.<sup>296</sup> First application in vain, with SAC unconvinced 'that an ensemble company would necessarily result in better productions.... or raise already high production values.... or that co-productions and collaborations required additional funding.... [with] expressed concern over the lack of consistency in the standard of the company's work produced and ability to satisfactorily produce new work'.<sup>297</sup> Company resolves to re-apply. Ireland contests SAC criticisms, 'blanket statements are unhelpful: he had produced over 50 productions in his time here.... not possible to present a programme that was universally popular, some productions are bound to please more than others'.<sup>298</sup>

More visiting attractions than heretofore, including Reduced Shakespeare Company, Nippy Sweeties Theatre Company in *Shanghai'd* (Liz Lochhead, 1988, then expanded by company commission for *Britannia Rules*, see 1998), *Slava's Snow Show*, fiddle and accordion concerts and Market Theatre of Johannesburg in *The Good Woman of Sharkville* (Janet Suzman, 1996, after ...*Setzuan*, Bertolt Brecht, 1940), presented to coincide with Commonwealth Heads of State meeting in Edinburgh. A high attendance for bought-in productions arouses board debate, with artistic director response: 'impossible to make direct comparisons with our own work.... we take risks with our own shows, less so with visiting companies.... meanwhile, the spread of visitors shows that we need a new model for repertory theatre, in order to retain and develop audiences'.<sup>299</sup> Ireland produces *Rigoletto*

(Giuseppe Verdi, 1851), for Scottish Opera. Five more project grant applications submitted to SAC National Lottery: proving onerous without assistance from consultants. Councillor Donald Gorrie resigns from board after election as MP for Edinburgh West and after twenty years' service.<sup>300</sup> No founding directors remain, with longest-serving members, Councillor Steve Cardownie and Ginnie Atkinson, at five years. SAC favour fixed term board appointments, not exceeding five years. Company described as 'best theatre in Scotland' in *The Scotsman* arts review of the year.<sup>301</sup>

Labour government elected. Devolution referendum determines new Scottish Parliament with potential tax-raising authority, stimulating theatre and arts organisations to renew lobby for bigger subsidies.

*The Strange Case of Dr Jekyll and Mr Hyde* (David Edgar 1996, from R.L.Stevenson, 1886), *Rebecca* (Daphne du Maurier, 1940, adapt. Clifford Williams, 1965), *Crimes of the Heart* (Beth Henley, 1981), *Translations* (Brian Friel, 1980), *The Maiden Stone* (Rona Munro, 1995), *The Cocktail Party* (T.S.Eliot, 1949, at the King's Theatre, Edinburgh for EIF), *The Steamie* (Tony Roper, 1987), *Dead Funny* (Terry Johnson, 1994, also toured to Aberdeen), *Much Ado About Nothing* (William Shakespeare, 1600), *Hansel and Gretel* (Stuart Paterson, world premiere).

Year to 31 March 1998: Box-office income, £1,089,593. Other earned income £66,154. 136,315 seats sold. (98,969 own productions; 26,486 visiting productions; 10,860 touring).<sup>302</sup> SAC grants total £587,644 - £564,296 (main, 2% increase), projects £10,000, play commission £4,000, new writing development projects £6,000, towards presentation of Market Theatre of Johannesburg £3,000, towards arts marketing conference attendance £198, arts management training £150. [SAC National Lottery grants: equipment replacement grant 'to enhance production values' £230,888; towards building improvement feasibility study £10,000, in capital account]. CEC main £447,273 (standstill). Other local authorities £34,357. Sponsorships of £52,537. Surplus for the year of £6,202. Accumulated deficit now £386,896. Subsidies, that total £1,069,274, account for 47% of turnover, earned income ratio of 53%.<sup>303</sup>

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## 1998

Monday night performances forsaken: reduced playing week reduces cost of staff overtime. Clare Simpson appointed marketing manager. Company joins marketing consortium, 'The Audience Business' – subsidised by SAC National Lottery and CEC to undertake 'strategic campaigns to raise the profile of the arts and generate new audiences',<sup>304</sup> for subscription of £2,400. First tactic, to lead short-breaks promotions for theatrical tourists from southeast England and hearing-impaired theatregoers. CEC delves into paring theatres' overheads with resource sharing enquiry. Council merges King's and Festival Theatres, entrusting directly managed King's to non-profit company, creating new Festival City Theatres Trust, akin to short-lived dual governance of Lyceum and King's by Edinburgh Civic Theatre Trust in the 1970s.<sup>305</sup> With CEC total expenditure on culture at £20.2million, grants to external arts organisations now total £3.9million (of which company receives 10 per cent). Council publish first cohesive cultural policy, *Towards the New Enlightenment*. Proposes establishment of new

‘Cultural Partnership’ to ‘formalise and extend co-ordination and co-operation’ between arts organisations,

encouraging investment in a number of priority areas...[including] producing theatres in order for them to maintain and enhance quality of their work. This investment might enable them to generate extra productions for the city’s receiving and other touring theatres... Edinburgh will gain [interalia] additional economic benefits for the city and its citizens, an improved quality of cultural life and a proper reflection of the city’s status as a European capital.<sup>306</sup>

SAC hold ‘Open Space’ drama conference as consultation exercise with theatres, creating task force to examine development of theatre for young people as top priority and, later, allocation of additional £500,000 in 1999, rising to £1,000,000 in 2000, for new ‘Scotland Onstage’ projects coffer to ‘re-invigorate drama... encourage Scottish theatre artists to think ambitiously.... raise standards.... stimulate audiences... and inspire other theatre artists’.<sup>307</sup> Company’s first two applications rejected.

Chairman Findlay resigns; succeeded by Dr Michael Shea (1938- ), author and former press secretary to HM The Queen.<sup>308</sup> Artistic director and general manager contracts run their course: extended to April, then August.<sup>309</sup> Meanwhile, general manager Axford in ink-slinging wrangles with artistic director, alleging intimidation. Complains to board. Board engages lawyer to arbitrate, but finds ‘no substantial evidence of malpractice on Ireland’s behalf, seemingly accepting his behaviour was an inevitable part of the artistic temperament.’<sup>310</sup> Divided staff reaction, then board backs Ireland, renewing contract to 2002. Board takes line of least resistance, not renewing Axford’s contract. Ireland now sole artistic director *and* chief executive. New disciplinary procedure and harassment policy adopted.<sup>311</sup> Board meetings from now on begin with private session of non-executive directors. Job of manager still needs to be done, but no longer given equiponderance to artistic director. New structure of external affairs manager and administrative manager, responsible to artistic director and chief executive: Sadie McKinlay (1965- ) and Ruth Butterworth (1957- ) promoted, after open recruitment.<sup>312</sup> Ireland opts to use arrears of external engagement options, directing *The Crucible* (Arthur Miller, 1953) for the Touring Partnership and Churchill Theatre, Bromley, and *Playboy of the Western World* (John Millington Synge, 1907) for Stockholm Stadsteater.

First time for a Lord Provost on board – since John Millar and Kenneth W. Borthwick (1915-1998) were chairmen of Edinburgh and Lothian Theatre Trust in 1975 and 1977 - when Eric Milligan (1951- ), Labour, joins as CEC nominee. Largest EIF production to date, *Life is a Dream* (Pedro de la Barca Calderón, 1635, trans. John Clifford, 1998), ranging over two years, co-produced with Barbican Centre, London and Brooklyn Academy of Music, New York. Second application for SAC ‘advancement’ grant successful, with promise of £500,000 comprising £100,000 for ‘marketing and audience development’, £150,000 for ‘development of fundraising and income generation’ with, ultimately, relief of £250,000 from accumulated deficit of £386,896 at 31 March 1998. Company agrees to pre-conditions and identifies areas of ‘change management’, including exploration of different artistic and operational models.<sup>313</sup> Artistic director investigates

amalgamation with Dundee Rep, seen as bridge to larger, shared ensemble company, foil to impending part-year operation and leg-up for national theatre.<sup>314</sup>

Millennium excitement sets in, with management tailing funding opportunities for Year 2000 festivities. Visible Fictions Theatre Company leaves Grindlay Street base, after only two years. New catering franchisee renames restaurant Tuscan Square. Property study recommends retention of 30b Grindlay Street offices and rehearsal rooms, now costing £41,000 rent, but company to endeavour freehold purchase, estimated at £375,000 with probable extra charge of £150,000 for breaking lease, with unhopeful chance of SAC National Lottery largesse.<sup>315</sup> Contraction of expenditure on actors' now lowest in company's history: five plays employ only five actors each. NCA publishes *Theatre in Crisis: the Plight of Regional Theatre*, claiming that SAC grants to repertory theatres have reduced, in real terms, by 8 per cent in a decade and that Lyceum subsidy – excluding local authorities – has decreased by £66,117, or 10 per cent.<sup>316</sup> Having flown the nest, the independent Communicado Theatre loses Gerard Mulgrew as artistic director in board row, replaced temporarily by Helena Kaut-Howson who renames company Archipelago before liquidation in 1999.

Passage of Working Time Regulations 1998 through Westminster (and European) parliament presages maximum 48-hour working week, with future impact on stage and production staffs (but not administrators), where overtime often worked; issues to figure in renegotiations of relevant provisions with trades unions.

*The Glass Menagerie* (Tennessee Williams, 1945), *Juno and the Paycock* (Seán O'Casey, 1924), *Mother Courage and Her Children* (Bertolt Brecht, 1941, trans. David Hare, 1995, co-production with Derby Playhouse), *Clay Bull* (Stewart Conn, 1998, world premiere), *A Stranger Came Ashore* (Fiona McGarry, 1998, after Molly Hunter, 1975, for Edinburgh International Children's Festival), *Whisky Galore* (Compton Mackenzie, 1948, adapt. Paul Godfrey, 1996, co-production with Mull Theatre), *Life is a Dream* (Pedro de la Barca Calderón, 1635, trans. John Clifford, 1998, EIF and Barbican Centre, London co-production, also toured to London and New York in 1999 revival), *Britannia Rules* (Liz Lochhead, world premiere), *Thérèse Raquin* (Emile Zola, 1867, adapt. Stuart Paterson, 1998, co-production with Communicado) *The Collector* (John Fowles, 1963, adapt. Mark Healy, 1998, co-production with Derby Playhouse), *The Snow Queen* (Stuart Paterson, 1983, rev. 1988, after Hans Christian Andersen, 1862).

Year to 31 March 1999: Box-office income, £680,063. Other earned income £494,823. 121,599 seats sold. (90,831 own productions; 13,520 own productions for schools, 12,809 visiting productions; 4,439 touring).<sup>317</sup> SAC grants total £603,446 - £564,296 (main, standstill), new writing projects £24,000, attendance at Dublin ticketing conference £150, access and participation £15,000. [SAC National Lottery pledge advancement grant of £500,000, not received or written off during year]. CEC main £389,129 (13% cut). Other local authorities £35,357. Sponsorships of £43,736. Surplus for the year of £40,139. Accumulated deficit now £346,757. Subsidies, that total £1,027,932 – excluding SAC advancement grant -

**1999**

Boilerhouse Theatre Company leaves Lyceum headquarters, after three years, for new 'cultural industries quarter' at refurbished Gateway Theatre, preferring administrative alliance with Queen Margaret University College. Long absence of management accountant Kennedy, due to work-related stress: ensuing lack of financial control and reportage.<sup>319</sup> Company exhibits seen at first FST 'Scottish Theatre Market Day', held at Citizens' Theatre.

CEC, at first refused £22,000,000 SAC National Lottery money to refurbish Usher Hall, begin lesser £8,500,000 upgrade, entreating neighbouring Lyceum and Traverse to associate with them, creating vibrant new 'cultural quarter', including shared box-office and marketing strategy.<sup>320</sup> Education work assisted by SAC National Lottery, with grants of £15,000 for second staff member and £4,493 for 'access and participation in new initiatives for 14-25 year olds'.<sup>321</sup> Eileen McCallum leaves board. Company solicitor Richard F. Findlay joins board.<sup>322</sup> Lead consultant for 'advancement' programme engaged: David Pratley returns, undertaking 'scoping study' for change management.<sup>323</sup>

Several subscribers revolted by blasphemous dialogue in *An Experienced Woman Gives Advice* (Iain Heggie, 1995): board orders postal survey of theatregoer preference, but Ireland defends conscience 'that repertory theatre has a responsibility to present a broad range of work'.<sup>324</sup> Scottish Hydro-Electric long-standing sponsorship of Highland tour consigned from Traverse, to back 54-performance tour of *Britannia Rules* (Liz Lochhead, 1998). New subscription season previewed with onstage excerpts, in manner of preceding Scottish Opera launches. Theatre manager Ford resigns, blaming stress induced by artistic director. Board adjure management to 'be very careful and keep a watchful eye on staff'.<sup>325</sup> Passage of Employment Relations Act 1999; seeks to encourage more flexible policies that would help to reduce high levels of work-related stress and improve morale.

National test case enables company - and other theatres - to claw back national insurance contributions paid on account of self-employed actors: £83,446 reserved for improving box-office systems and second sound technician but SAC recommend sum used to reduce deficit.<sup>326</sup> Company agrees to earmark £35,000 for debt. SAC National Lottery award £99,900 to Diva Productions for co-production with Lyceum and Tron Theatre of new musical, *Stiff!* (Forbes Masson, 1999). Ireland guarded about future collaborations with small companies, said to be inexpert at touring and over-dependent on Lyceum infrastructure.<sup>327</sup>

Opening of new Scottish Parliament (with appointment of Rhona Brankin as deputy minister for sport and culture) rekindles debate on national theatre. Ireland professes Scottish theatre 'in danger of losing audience confidence and National Theatre would restore belief in quality theatre... company must make the argument for excellence... the National Theatre might have to be a package of various Scottish companies but should be focused at the Lyceum... there will be substantial sums of money invested... the Lyceum

and the rest of Scottish theatre should not be judged on what we are doing now with severely limited resources.<sup>328</sup> PR strategy group receives mentoring assistance from Fiona Hendry, courtesy of Arts & Business (formerly ABSA) and considers vulpine media campaign of ‘cultivation evenings’ to posit company at centre of national theatre debate. Later, Ireland gives oral evidence to Scottish Parliament Education, Culture and Sport Committee’s inquiry into national arts companies.<sup>329</sup> Disquiet about decreasing theatre coverage in *The Scotsman* and postponement of overnight reviews, until the week after opening night.

No EIF production, but *Life is a Dream* - 1998 - tours to London and New York, including British Council reception for management intercourse with United States’ theatre representatives. Managers return, offering board their observations on counterpart non-profit boards and fundraising duty, where ‘they give or they get-off’. Chairman Shea responds, ‘he would be looking for seriously rich members of the board’.<sup>330</sup> For first time, EIF commissions Traverse to produce at the Lyceum: *The Speculator* (David Greig, 1999). Cast of *Macbeth* (William Shakespeare, 1610) includes Lyceum Youth Theatre members, with near-capacity run, attracting 109 schools’ parties - 3,300 pupils - trimming budgeted income from adult theatregoers by £5,000. Visiting companies include Theatre Babel in *King Lear* (William Shakespeare, 1605) and Reduced Shakespeare Company in *The Complete Works of William Shakespeare (Abridged)*. *Peter Pan* (J.M.Barrie, 1904 adapt. Stuart Paterson, 1997) breaks company box-office records, with surplus of £52,000.<sup>331</sup> SAC new writing development grants of £4,493 for future dramatisation of *Lord of the Flies* (William Golding, 1954) and £4,784 for new play about George Eliot (1819-1880). SAC National Lottery grants £69,999 for ‘ongoing programme of events and opportunities for children and young people’.<sup>332</sup> 3,132 subscribers, now 23 per cent of year’s attendance for in-house productions.

Data Protection Act (1998) now in force, including company registration; elicits more professional ‘customer’ relations at the box-office, with sensitive sharing of patron and donor mailing list information with other theatres.<sup>333</sup>

*The Deep Blue Sea* (Terence Rattigan, 1952), *The Anatomist* (James Bridie, 1930), *An Experienced Woman Gives Advice* (Iain Heggie, 1995), *Stiff!* (Forbes Masson, 1999, co-production with Diva Productions and Tron Theatre, Glasgow, also toured to Dundee, Stirling and Glasgow), *Britannia Rules* (Liz Lochhead, 1998, return performances, also toured to Aberdeen, Innverness, Glasgow, Ayr, Perth, Kirkcaldy and Kirkwall), *Things We Do for Love* (Alan Ayckbourn, 1997, co-production with Perth Theatre), *Lovers* (Brian Friel, 1967), *The Clearing* (Helen Edmundson, 1994 – presentation of Stellar Quines Theatre Company production, within subscription series), *Macbeth* (William Shakespeare, 1610), *Peter Pan* (J.M.Barrie, 1904 adapt. Stuart Paterson, 1999).

Year to 31 March 2000: Box-office income, £763,596. Other earned income £402,216. 122,677 seats sold. (95,695 own productions; 16,119 visiting productions; 10,863 touring).<sup>334</sup> SAC grants total £691,999 - £578,396 (main, 2% increase), new writing commission £4,784, new writing development £18,000, new writing activities £8,070, marketing training

£250, buildings development study £12,500, events and opportunities for young people £69,999. [No 'advancement' monies received in this financial year; first call being to consultancy teams paid direct by SAC]. CEC main £389,129 (standstill). Other local authorities £35,357. Sponsorships of £64,611. Surplus for the year of £103,976. Accumulated deficit now £242,790. Subsidies, that total £1,165,485, account for 50% of turnover, earned income ratio of 50%.<sup>335</sup>

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## 2000

Lyceum Youth Theatre - now with 180 members aged 11 to 22, some of who continue to perform as supernumeraries in large cast productions – stage one-performance revue at Millennium Dome, Greenwich in member-written play, *This Here Now* (Tim Primrose, 2000), also toured to Stirling and St Andrews. 18-year-old Primrose then writes *Porcelain Dolls*, for company youth theatre production in 2001 at Garage Theatre, Edinburgh. Company awarded prestigious Linbury Prize of £14,000 to engage young designer, Isla Shaw, for Lyceum's second promenade production, *Phaedre*, with costly settings. 'Pay What You Can' performances introduced. Restaurant franchisee loses money, blamed on downfall in custom during closure of Usher Hall: company loss of £2,000 on deal that is £15,000 plus share of turnover.<sup>336</sup>

After one-year fatiguing negotiation, conducted through lawyers, company unable to settle proposed new sub-letting contract with EIF, now pinned down between £55,000 and £65,000 for four weeks, reflecting improvements to technical facilities that Festival disregards. Board favours resort to CEC arbitration, or trust in Lord Provost – who is chairman of EIF – to reach compromise. Conformity with Festival Theatre's long-term contract with EIF cited – where full theatre costs are reimbursed – with board suggesting 'if this cannot be agreed [by November] we should be freed of obligations to the festival.... we are encouraged to be commercial, so putting on our own show would not be a threat to the festival.... Our rent charged had only increased by inflation over five years without any charges for improvements to the building'.<sup>337</sup> Temporary contract for 2000, agreed at last-minute.<sup>338</sup>

Grindlay Street property owner attempts to increase rent from £41,000 to £76,500. Ireland in shemuzzle with assistant artistic director: board back Ireland's desire for restructuring and negotiate termination settlement with Gale, who joins EIF. Ireland now responsible for contract negotiations. Tony Cownie appointed associate director, for one season.<sup>339</sup> Staff insecurity bristles, when human resources consultant, Pat Tomlin, undertakes 'skills matching' for new 'job descriptions' integrant to management restructuring for 'advancement' strategy. New senior posts created: development director, administration director and production director, together with new assistants to them, with departments now styled 'business units'. Clare Simpson now development director, with additional post of business development manager and assistant.<sup>340</sup> Exhibition of paintings by members of staff, in Howard Bar. Boomerang Loyalty Card launched, whereby eighth show is free for theatregoers who have seen seven productions.

Westminster Finance Bill 2000 heralds biggest overhaul to tax regime for

arts organisations since company's charity registration: simplified tax rules for donations, gift aid, income tax relief for gifts of shares, payroll giving and cash donations offer Royal Lyceum new potential for private income.<sup>341</sup> Scottish Executive promises 'bonfire of quangos', including review of SAC.

Actor Jennifer Black joins board, plus stockbroker Vikram Lall (1946- ), first member representative of ethnic minorities on board of any Scottish repertory theatre.<sup>342</sup> Board welcomes periodical – and progressively formal – meetings of chairs of 30 Scottish theatres and companies. SAC project grant of £39,937 to fund 'new audiences' by counterbalancing overtime costs of Sunday afternoon performances, with free crêche, said in company application to be 'groundbreaking new initiative'.<sup>343</sup> CEC pledge £90,000 capital expenditure for 2002, for installation of backstage lift and toilets for disabled actors and staff.<sup>344</sup>

Suspect Culture among visiting companies, in *Candide* (David Greig et al., 1999, after Voltaire, 1759). Chairman Shea handles presentation of Nationaltheatret, Oslo in *A Doll's House* (Henrik Ibsen, 1879), staged in week before EIF and then at Nottingham Playhouse, each with financial assistance from Norwegian Ministry of Culture. Occasion synchronised with launch at Lyceum of FST 'Proposal for a National Theatre for Scotland'.<sup>345</sup> Later, Scottish Executive publishes national cultural strategy, calling for development of Scottish national theatre proposal.<sup>346</sup> No production for EIF. Season showcases given at Craigmillar and Craigroyston. Responding to buildings study, SAC National Lottery offer conditional £635,679 capital grant, being 78 per cent of freehold purchase – from London property company – and repairs to 30b Grindlay Street premises, plus pressing health and safety upgrades to Roseburn workshops, that would make company more self-sufficient and, eventually, lighten need for future revenue grant increases. However, intricate matching funding time limit requirements put company in catch-22 situation, with procrastinating CEC divided between revenue and capital solutions, freehold and leasehold options and between needs of all Edinburgh theatres, with window of opportunity to purchase closing, at year-end. Chairman Shea remonstrates:

This process with the city council has been going on for eighteen months.... this is an impossible situation, one-third of the board have divided loyalties.... the theatre must not be a political football.... too many conflicts of interest for councillor board members who sit on too many committees and arts boards.<sup>347</sup>

New restaurant franchisee: Marque Central. Upsurge of weekend theatregoers jostled by drunks in vicinity of Lyceum, said to deter audience development. 2,869 subscribers to six-play season, on sale between 21-and-28 per cent off casual ticket prices, with further discounts on programmes and a glass of wine. Casual prices now £7, £10, £12, £13.50 and £15.00 Tuesday to Thursday with £2 concessions and £8 to £17.50 on Friday and Saturday with no concessions.<sup>348</sup> 'Touch Tours' introduced, for sight-impaired theatregoers, organised by Audio Description Association (Scotland), and assisted by Adapt Trust and Guide Dog for the Blind Association.<sup>349</sup> ACE publish review of roles and functions of English repertory theatres, leading to government pledge of £25,000,000 extra theatre subsidy to English theatre over three years.<sup>350</sup> Precedent – and

demands from Scottish repertory theatres – leads SAC to commission similar review, engaging consultants, Scottish Cultural Enterprise Ltd, to screen repertory theatres from 1994-1995 to 1999-2000. Report to be completed in May 2001, with look-alike brief to ‘explore wider factors that may impact upon future development of the sector, such as changing lifestyles, work patterns and the rapidly evolving world of digital media-entertainment both in terms of patterns of consumption and finance... to work with the sector and SAC to help develop a vision, or visions for what theatre for the twenty-first-century in Scotland should be’.<sup>351</sup>

*Writer’s Cramp* (John Byrne, 1977), *Three Sisters* (Anton Chekhov, 1901, adapt. Liz Lochhead, 2000), *The Shaughraun* (Dion Boucicault, 1874), *Phaedra* (Edwin Morgan, 2000, after Jean Racine, 1677), *Same Time, Next Year* (Bernard Slade, 1976), *Lovers* (Brian Friel, 1967 – revival of 1999 production, also toured to Aberdeen), *The Hypochondriak* (Hector MacMillian, 1986, after *Le Malade Imaginaire*, Jean-Baptiste Poquelin Molière, 1673), *Romeo and Juliet* (William Shakespeare, 1597), *Cinderella* (Stuart Paterson, 1989).

Balance of subscription season staged to May 2001: *A Listening Heaven* (Torben Betts, 1999), *A View from the Bridge* (Arthur Miller, 1955), *Casanova* (David Greig, 2001, presentation of Suspect Culture production within subscription season), *Guys and Dolls* (Damon Runyon, Frank Loesser, Jo Swerling and Abe Burrows, 1950), *Woyzeck* (Georg Büchner, 1837, adapt. David Harrower, 2001, co-production with KtC, Glasgow). EIF invites company to produce *Too Late for Logic* (Tom Murphy, 1989) for 2001 festival, at the King’s Theatre with Scottish actors, to be directed by former Abbey Theatre artistic director Patrick Mason (1951- ).

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<sup>1</sup> Arthur Young McClelland Moores & Co., *Edinburgh and Lothian Theatre Trust Limited, Report and Accounts for the period ended 31 May 1977*, p.2. The Trust ceased trading on 26 March 1977.

<sup>2</sup> Registrar of Companies, *Certificate of Incorporation, The Royal Lyceum Theatre Company Limited*, No. 62065, Edinburgh, 28 March 1977.

<sup>3</sup> BM, 30 December 1976, p.1. All board minutes [BM] are stored at the registered office of the Company, 30b Grindlay Street, Edinburgh. Explanation about their composition is called for. As in the first Royal Lyceum Theatre Company, minutes were written by successive general managers. They acted as secretary to the board, although they were not always the *company* secretary; that statutory function has often been undertaken by the firm's solicitors. Each manager imposed their own style and the amount of information included seems largely to have been their decision, no doubt on the approval of the chairman who would be attentive to the record before circulation to the board. Hence, the years of Roger Spence's management were accompanied by fullsome recordings, whereas his predecessors offered only brief annotations. In any case, any manager and the chairman would have to consider tactful relations with the Scottish Arts Council and the local authority; the blending of fact with the opinions of board members would vary according to the state of relations because of the minutes' circulation beyond the board members. One unifying aspect is that minutes have been numbered cumulatively within each meeting, not from the start of the business or within each financial or calendar year, as they are in many firms. More significantly for the operation of the company, 'resolutions' have never been accentuated as such, nor have records of longer-term decisions been transferred to any 'standing orders' book or manual. Hence, for this study, the minutes are of variable use, but in most instances I was confident of their implications after checking correspondence, allied Scottish Arts Council annual reports and papers or, occasionally, receiving clarification from the protagonists directly. Since 1999, when the then company secretary Richard F. Findlay was appointed a director and the theatre no longer employed a general manager, minute writing became his additional duty.

<sup>4</sup> Stephen MacDonald, 'The Little Lyceum Theatre', Programme, *Play Donkey*, Edinburgh, Royal Lyceum Theatre Company Limited, 20 April 1977, p.2.

<sup>5</sup> BM, 17 December 1976, p.2.

<sup>6</sup> BM, 30 December 1976, p.2.

<sup>7</sup> The Royal Lyceum Theatre Club was founded in 1966 as an adjunct supporters' society, chaired by Professor K.J. Fielding of the University of Edinburgh. At the time of the Edinburgh Civic Theatre Trust's second-year operation, its membership was 300, with subscription of 50p per annum (students and pensioners 25p). The membership never exceeded 1,000, although it aimed for 3,000 enrolments. Like many repertory clubs, it was a member of the Federation of Playgoers' Societies - styled 'National' from 1983 - that had a Scottish offshoot. This concatenation of theatregoers worked to keep companies mettlesome and solvent, through the efforts of the *audience*. The Federation, based at the Yvonne Arnaud Theatre, Guildford and organised by Jack W. Pencyate (1919- ), held an annual conference at a repertory theatre and assembled social outings, notably summer pilgrimages to Pitlochry Festival Theatre. The Royal Lyceum Theatre Club, like most others, was represented on the board of the theatre, reciprocated by representation on the Club committee. Relations with the company were congenial, but its influence – like that of the Federation – decreased as members sensed indifference from successive artistic directors. This is, arguably, part and parcel of many repertory theatres' turning away from personal contact with theatregoers, favouring clinical marketing schemes such as 'loyalty cards' over a relaxed 'club atmosphere'. The goodwill generated by a gregarious hand-shaking manager who knew the public as individuals and made the foyers a meeting place, is a time-honoured but bygone custom for the Royal Lyceum Theatre senior managers today. Instead, as in many other businesses, friendship yielded to 'customer relationship management'; in 1999, a magnified photograph of the artistic director glared down from above the foyer fireplace (where once was positioned the bust of Henry Irving) accompanied by a *written* welcome. The Federation was disbanded in 1993, although a smaller grouping of 90 individuals and ten supporters' clubs emanating from the Ashcroft Theatre, Croydon – 'Audience for Regional Theatre' – has organised an annual conference since 1997. Signally, the new organisation's member clubs are all based on touring theatres, where livewire managers more often play the 'perfect host'.

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- <sup>8</sup> Company press statement, 26 August 1977.
- <sup>9</sup> Scottish Arts Council press statement, 26 August 1977.
- <sup>10</sup> BM, 26 August 1977, p.3.
- <sup>11</sup> BM, 22 December 1977, p.5.
- <sup>12</sup> BM, 16 September 1977, p.3.
- <sup>13</sup> Anthony Phillips, *The Arts in the Scottish Regions: An Enquiry into Methods of Developing the Provision, Practice and Appreciation of the Arts Throughout Scotland*, Edinburgh, Scottish Arts Council, 1977, p.22. This may be one of its last clearheaded advocacy documents, written before an infection of vague management-speak accompanied desire to become a 'development agency', advancing small companies in a miniature 'arts industry'. Hereafter, SAC reports betray a shifting away from direct enthusiasms, mutual understanding and overt moral support for the existing theatres, with new ambivalence to the complexities of large repertory organisations. The enquiry was undertaken because of local government reorganisation, at the same time as Lord Redcliffe-Maud's report, *Support for the Arts in England and Wales*, London, Calouste Gulbenkian Foundation, 1976. (The author's research partner was Anthony Wraight, who became SAC drama director). A big question in Scotland was whether to introduce the English and Welsh precedent of an intermediary layer of arts funding – regional arts associations – but the SAC enquiry recommended against, believing that it should continue to look first and foremost to local government for sharing the responsibility of subsidy.
- <sup>14</sup> Consultative Committee on The Curriculum, *Drama in Scottish Schools: a discussion document. Report of the Working Party on Drama appointed by the Secretary of State for Scotland*, Edinburgh, Her Majesty's Stationery Office, 1977.
- <sup>15</sup> Ludovic Kennedy, *Annual Report for the period ending 31 March 1978*, Edinburgh, 5 September 1978, p.2.
- <sup>16</sup> Chiene & Tait, *Revenue Account for the period ending 31 March 1978*, Edinburgh, 5 September 1978, pp. 4-6.
- <sup>17</sup> BM, 22 December 1977, p.5.
- <sup>18</sup> BM, 17 February 1978, p.2.
- <sup>19</sup> BM, 23 March 1979, p.4.
- <sup>20</sup> BM, 17 March 1978, p.9.
- <sup>21</sup> BM, 20 April, 1978, p.4.
- <sup>22</sup> Ibid.
- <sup>23</sup> Ian Brown, 'Holiday Snaps, or the Byzantine Factor: Ian Brown looks back at a Byzantine holiday in 1978 which changed the face of the Royal Lyceum', *Scottish Theatre News*, Edinburgh, July 1983, No.29, pp.30-33.
- <sup>24</sup> BM, 10 July 1978, p.4.
- <sup>25</sup> BM, 25 August 1978, p.4.
- <sup>26</sup> BM, 2 November 1978, p.3.
- <sup>27</sup> BM, 1 December 1978, p.4. Lawton had a reputation as a box-office 'fixer', telling the press (and presumably also the Royal Lyceum board) that he had taken attendance at Liverpool Playhouse from 30 per cent to 70 per cent capacity in four years. See Charles Hart, 'Leslie Lawton the Fixer', *Scottish Theatre News*, Glasgow, Scottish Society of Playwrights, July 1981, pp. 4-8. Perhaps he accomplished this by over-expensive productions, for otherwise the achievement does not tally with the deficits accumulated in his Liverpool tenure: in today's approximate value, they totalled £202,622. See Pelham McMahon and Pam Brooks, *An Actor's Place: The Liverpool Repertory Company at Liverpool*

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*Playhouse, 1911-1998*, op.cit, p.162. Whilst it may be understandable that the Edinburgh board was keen to employ someone who would nominate 'safer' plays, it is intriguing to speculate whether they took up the references associated with 'head-hunting' today. Nevertheless, the remarkable upturn in Liverpool attendances during Lawton's tenure is probably part of the upsetting tendency for new artistic directors to ignore or even disparage their predecessors' achievements. At Liverpool, Lawton had succeeded Antony Tuckey (1932- ), whose six years yielded lower accumulated deficits: £76,504 in today's value. Once aboard the artistic director merry-go-round, these powerful people rarely regard a company as a continuum. Drama critics promote these watersheds, defining a theatre firstly by the artistic director, as in 'Leslie Lawton's Lyceum', 'Jude Kelly's West Yorkshire Playhouse' and even 'Richard Eyre's Royal National Theatre'.

<sup>28</sup> For the plan of this touring repertory company, that was started firstly to take productions to theatres without a resident company – such as Aberdeen, Inverness, Ayr and Stirling - and by courtesy to the Royal Lyceum Theatre – see Ewan Hooper, *A New Scottish Theatre: a report to the Scottish Arts Council*, Edinburgh, Scottish Arts Council, 1979. Theatre managers retreated from initial enthusiasm when attendances were down and the company lasted only five years, hobbling between incompatible ambitions and remit to develop Scottish drama whilst performing infrequently in big theatres in disparate communities. Latterly, Tom Fleming became artistic director. No reference is made to this company in the 2001 scheme for a Scottish national theatre.

<sup>29</sup> Peter Lichtenfels and Anthony Phillips, *Professional drama provision in the City of Aberdeen and Grampian Region*, Edinburgh, Scottish Arts Council, 1978, p.24. Without exception, local authority response to proposals for professional repertory in Aberdeen has led to confirmation and expansion of touring opportunities for the Royal Lyceum Theatre Company or, after an acting ensemble was established at Dundee Rep in 1997, frequent tours by the company nearer at hand. It ought to have been possible to attract SAC money for a new 'civic' repertory fashioned on the lines of the Edinburgh company. Instead, having purchased His Majesty's Theatre in 1975 from Howard and Wyndham, Aberdeen retained its commercial theatre manager James Donald, encouraging him in continuing to welcome conventional incoming companies, recognising the lower financial risk to the council. For another unrewarded attempt at repertory in Aberdeen, see David Fishel, *A Professional Theatre Company for Aberdeen*, Liverpool, Positive Solutions, 1995.

<sup>30</sup> Ludovic Kennedy, *Annual Report for the year ending 31 March 1979*, Edinburgh, 31 July 1978, p.1.

<sup>31</sup> Chiene & Tait, *Revenue Account for the year ending 31 March 1979*, Edinburgh, 31 July 1979, p.8.

<sup>32</sup> BM, 23 February 1979, p.3

<sup>33</sup> BM, 23 March 1979, p.2, refers to a special meeting with Leslie Lawton, 24 February 1979.

<sup>34</sup> BM, 8 May 1979, p.4.

<sup>35</sup> BM, 8 May 1979, p.2.

<sup>36</sup> BM, 23 March 1979, p.4.

<sup>37</sup> BM, 31 October 1979, p.3. *The Scotsman* report, 31 October 1979, p.1, coincided with this board meeting.

<sup>38</sup> Value Added Tax was introduced on 1 April 1973, levied at 10 per cent on outputs until 20 July 1974, 8 per cent until 18 June 1979, 15 per cent until 1 April 1991 and 17.5 per cent thereafter.

<sup>39</sup> BM, 8 May 1979, p.3 and 30 August 1979, p.3.

<sup>40</sup> BM, 30 August 1979, p.2.

<sup>41</sup> BM, 30 August 1979, p.4.

<sup>42</sup> In turn, the Lyric Theatre, Hammersmith, London took over management of this production in Edinburgh, revived it in September 1981, at their studio theatre. See Joyce McMillan, *The Traverse Theatre Story*, London, Methuen, 1988, pp. 83 and 160.

<sup>43</sup> Ludovic Kennedy, *Annual Report for the year ending 31 March 1980*, Edinburgh, 25 July 1980, p.1.

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- <sup>44</sup> Chiene & Tait, *Revenue Account for the year ending 31 March 1980*, Edinburgh, 25 July 1980, p.8.
- <sup>45</sup> BM, 7 December 1979, p.2.
- <sup>46</sup> BM, 22 August 1980, p.2.
- <sup>47</sup> Chiene & Tait, *Operating Account for the year ending 31 March 1980*, op.cit, p.8.
- <sup>48</sup> Ludovic Kennedy, *Annual Report for the year ending 31 March 1981*, Edinburgh, 21 July 1981, p.1.
- <sup>49</sup> Chiene & Tait, *Operating Account for the year ending 31 March 1981*, Edinburgh, 21 July 1981, p.8.
- <sup>50</sup> BM, 16 November 1981, p.4.
- <sup>51</sup> Ludovic Kennedy, *Annual Report for the year ending 31 March 1982*, Edinburgh, 9 August 1982, p.2.
- <sup>52</sup> Chiene & Tait, *Operating Account for the year ending 31 March 1982*, Edinburgh, 9 August 1982, p.8.
- <sup>53</sup> Ludovic Kennedy, *Annual Report for the year ending 31 March 1982*, op.cit., p.2.
- <sup>54</sup> BM, 24 May 1982, p.3.
- <sup>55</sup> BM, 11 June 1982, p.3.
- <sup>56</sup> Ludovic Kennedy, *Annual Report for the year ending 31 March 1983*, Edinburgh, 3 August 1982, p.3.
- <sup>57</sup> Chiene & Tait, *Operating Account for the year ending 31 March 1983*, Edinburgh, 3 August 1982, p.8.
- <sup>58</sup> Donald Campbell, *A Brighter Sunshine, A Hundred Years of the Edinburgh Royal Lyceum Theatre*, op.cit.
- <sup>59</sup> BM, 16 July 1984, p.2.
- <sup>60</sup> Callum Mill had performed in the first production of the Edinburgh Civic Theatre Trust Limited management: *The Servant O Twa Maisters*, in 1965. He was director of the Edinburgh Film Festival (1957-1958), director of the Citizens' Theatre, Glasgow (1960-1962) and a resident director at The Traverse Theatre, Edinburgh in 1964.
- <sup>61</sup> BM, 3 August 1983, p.2.
- <sup>62</sup> BM, 14 March 1983, p.3.
- <sup>63</sup> BM, 14 March 1983, p.3 and BM, 23 November 1983, p.4.
- <sup>64</sup> BM, 23 November 1983, p.4.
- <sup>65</sup> At the meeting of Directors on 4 July 1983, BM artistic director Leslie Lawton was neither 'in attendance' nor his apologies for absence recorded. The minute summarises opinions of ten board members, leading to their resolve to advertise the post after the artistic sub-committee considered a timetable for the new appointment.
- <sup>66</sup> Scottish Arts Council, *The Scottish Arts Council Report 1983-84*, Edinburgh, Scottish Arts Council, p.18.
- <sup>67</sup> Chiene & Tait, *Operating Account for the year ending 31 March 1984*, Edinburgh, 13 September 1984, p.4.
- <sup>68</sup> For an interview concerning Wooldridge's aspirations for the company, see Peter Whitebrook, 'Preparation and Patience', *Scottish Theatre News*, Glasgow, *Scottish Theatre News*, January 1984, No.34, pp. 3-5, in which he states, with refreshing candour:

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I have never run a main house, I have no assumptions about how it should be done and I believe that is an advantage. I have observed how the Citizens' works and I think it is managed par excellence. With the Lyceum, there are three important areas: the repertoire first and foremost, effective marketing and the image of the theatre as a whole... Audiences generally have been turning away from the main houses to the touring companies and I have to win them back... I don't know what the public want to see, but I don't think that just having a guess and presenting what is thought the public want to see is the right way to produce a repertoire. I believe that if I do the work I'm committed to and do it excellently, the public will respond.

<sup>69</sup> BM, 23 November 1983, p.1.

<sup>70</sup> A first call on receipts to Wildcat and 7:84 can be seen as a generous arrangement for these companies.

<sup>71</sup> BM, 24 January 1984, p.1.

<sup>72</sup> Peter Whitebrook, in *Scottish Theatre News*, Glasgow, Scottish Theatre News, August 1984, No. 40, p.23.

<sup>73</sup> BM, 24 January 1984, p.3.

<sup>74</sup> BM, 13 March 1984, p.1 and BM 9 May 1984, p.2. The Urwick Orr report led to an SAC austerity policy document, *The Next Five Years: A Programme for Change and Development*, Edinburgh, Scottish Arts Council, 6 June 1984. This SAC report was synchronous to William Rees-Mogg, *The Glory of the Garden: The Development of the Arts in England – A Strategy for a Decade*, London, Arts Council of Great Britain, 1984. Savings of £200,000 (£366,000) from allocations to the repertory theatres were forecast to derive from management mergers and shared organisation. Largely driven by local government reorganisation in England and the Arts Council of Great Britain's response south of the border, both reports hastened the Scottish theatres to demand that SAC must be a more responsive and autonomous grant distributor, tied in no way to London, with more resolve to develop Scotland's differentiating theatre culture.

<sup>75</sup> BM, 16 July 1984, p.4.

<sup>76</sup> BM, 13 March 1984, p.3.

<sup>77</sup> BM, 16 July 1984, p.4.

<sup>78</sup> BM, 29 October 1984, p.2 records Campbell's candidature against that of the writer-academic Angus Calder (1942- ), with the board voting by secret ballot and, following a draw, Kennedy using a casting vote in favour of Campbell. Calder was then appointed to the board. Other minutes document EDC labour group nominee directors' opposition to Campbell because of his political affiliations.

<sup>79</sup> Scottish Arts Council, *Report 1984-85*, Edinburgh, Scottish Arts Council, 1985, p.22.

<sup>80</sup> Chiene & Tait, *Profit and Loss Account for the year ended 31 March 1985*, Edinburgh, 16 September 1985, p.4.

<sup>81</sup> BM, 22 April 1985, p.4.

<sup>82</sup> The heads of department were assistant general manager, whose responsibilities were front of house, box office, theatre maintenance and payroll; the press and publicity manager; the production manager, in charge of stage management, technicians, workshops and production expenditure; the head of design and associate director.

<sup>83</sup> Despite this reformist resolution, there is no evidence in subsequent board minutes of it ever being addressed. I found only two occasions when heads of department - other than the management accountant - attended the board, summoned for part of a board meeting to discuss a catering or marketing strategy.

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<sup>84</sup> BM, 8 July 1985, p.3, details an extensive discussion of this subject, particularly EDC nominee directors' Paolo Vestri and George Kerevan who sought to allay management's fears of council intrusiveness.

<sup>85</sup> Tom McGrath describes his work as associate literary director in 'Blowing the Changes: Impressions of a Playwright's Year', *Chapman 49*, Blackford, Chapman Magazine, Summer 1987, Vol. IX, No. 6, pp. 60-66.

<sup>86</sup> BM, 4 November 1985, p.2.

<sup>87</sup> Ibid.

<sup>88</sup> BM, 13 January 1986, p.2.

<sup>89</sup> BM, 4 November 1985, p.5.

<sup>90</sup> Kenneth Cork, *Theatre is for all: Report of the Enquiry into Professional Theatre in England*, London, Arts Council of Great Britain, September 1986, p.6. This was the most probing enquiry since 1970. (C.f., Hugh Willatt, (ed.), *The Theatre Today: Report of the Arts Council Theatre Enquiry, 1970*, op.cit.). In theatre circles, the Cork report – that was researched and written by the former Royal Lyceum playwright Ian Brown (1945- ), who then became drama director of the Arts Council of Great Britain until 1994 – was widely considered a last-ditch opportunity to revitalise theatre in England (and indeed the whole United Kingdom) rather than witness the failure of a 'major industry' which was now considered to be 'a substantial earner of national income' through its impact on tourism. The idea of six national theatres in the regions was a call to redress the imbalance of repertory theatre funding to that of the National Theatre and Royal Shakespeare Company. Other repertory theatres were outraged at the prospect of this selectivity, and the proposal came to nothing. Instead, one result was the growth of small touring companies with their adventurous new work, such as Gloria Theatre and Odyssey Theatre in England. By now, all arts councils operated in a monetarist culture and the recommendations – unlike those of the 1970 report – were measured in terms of financial gain rather than the art of the theatre.

<sup>91</sup> Scottish Arts Council, *Report 1985-86*, Edinburgh, Scottish Arts Council, 1986, p.24.

<sup>92</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1986*, Edinburgh, 29 September 1986, p.4.

<sup>93</sup> BM, 13 January 1986, p.3.

<sup>94</sup> Roger Drage, *Company Report and Business Plan: The Royal Lyceum Theatre Company, Edinburgh*, London, Princedale Associates, 18 April 1986, p.2. External consultancies for subsidised theatre companies became the order of the day after searching reviews of the Royal Shakespeare Company and The Royal Opera House, Covent Garden, in 1984. See Clive Priestley, *Financial Scrutiny of the Royal Shakespeare Company, Volumes I and II*, London, HMSO, 1984. Priestley's immense and perspicacious study – that remains an exemplar for theatre management enquiry today – was presaged by the announcement in 1983 that £5,000,000 supplementary provision would be given to ACGB for the reduction of deficits in many theatres, providing they were well-managed. From this time, arts councils spent large sums in commissioning 'independent' counsel, using the findings to argue for increased treasury money, in the suspicion that governments discredited their own analysis as one-sided, or a company's self-explanations as all the more partisan.

<sup>95</sup> Roger Drage, *Company Report and Business Plan: The Royal Lyceum Theatre Company, Edinburgh*, op.cit, pp.26-27.

<sup>96</sup> Timothy Mason and Paul Pia, *Care Diligence and Skill, a handbook for the governing bodies of arts organisations*, Edinburgh, Scottish Arts Council, 1986. This is a British edition of the original Australian version by Timothy Pascoe, Sydney, A.R.T.S. Limited, 1979. SAC has published four subsequent editions to 1995, the last edited by Graham Berry and Paul Pia.

<sup>97</sup> BM, 29 September 1986, p.4.

<sup>98</sup> BM, 27 October 1986, p.4 and BM, 15 December 1986, p.4.

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- <sup>99</sup> Scottish Arts Council, *Report 1986-97*, Edinburgh, Scottish Arts Council, 1987, p.27.
- <sup>100</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1987*, Edinburgh, 4 August 1987, p.4.
- <sup>101</sup> Heather Baird, *Report on relationship between Communicado and The Royal Lyceum Theatre Company Company Limited*, Edinburgh, Communicado Theatre, 15 March 1991.
- <sup>102</sup> Scottish Arts Council, *Report 1987-88*, Edinburgh, Scottish Arts Council, 1988, p.30.
- <sup>103</sup> Scottish Arts Council, *Sponsorship Survey 1987*, Edinburgh, Scottish Arts Council, 1988, p.4.
- <sup>104</sup> BM, 15 June 1987, p.4.
- <sup>105</sup> BM, 15 June 1987, p.5.
- <sup>106</sup> BM, 15 June 1987, p.5.
- <sup>107</sup> BM, 21 September 1987, pp. 2-3 records a forcible response from EDC councillor nominee directors, with Councillor Donald Gorrie, chairman of the finance committee, tranquillising the three parties.
- <sup>108</sup> For a full account of the campaign to build an opera house on the Castle Terrace site, and improve the Royal Lyceum Theatre, see 'The hole in the ground', Eileen Miller, *The Edinburgh International Festival 1947-1996*, Aldershot, Scolar Press, 1996, pp.151-155.
- <sup>109</sup> BM, 21 September 1987, p.3.
- <sup>110</sup> BM, 21 September 1987, p.5.
- <sup>111</sup> BM, 29 October 1987, p.1.
- <sup>112</sup> BM, 22 December 1987, p.2. Theatre managers retreated from their initial enthusiasm for Scottish Theatre Company, when attendances were down. This company lasted only five years, hobbling between incompatible ambitions to develop Scottish drama whilst performing infrequently in big theatres in dissimilar communities. Latterly, Tom Fleming became artistic director. A study of the circumstances of this collapse could impress planners for the 2000-2001 FST schemes for the next Scottish national theatre.
- <sup>113</sup> Although it has been customary to discount tickets for group bookings of a minimum number, party organisers reclaimed up to half of transport costs until 1974, one third thereafter. Since 1993, the company decreased reimbursement to 20 per cent, finding the money from marketing budgets. Today, an annual sum close on £4,000 is paid.
- <sup>114</sup> Scottish Arts Council, *Report 1987-88*, Edinburgh, Scottish Arts Council, 1988, p.28.
- <sup>115</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1988*, Edinburgh, 25 July 1988, p.10.
- <sup>116</sup> BM, 8 February 1988, p.6.
- <sup>117</sup> See Mary Allen and Howard Webber, *Incentive Funding, The First Year*, London, Arts Council of Great Britain, 1989. The first award to a Scottish theatre was at Pitlochry Festival Theatre where, after moving into a new theatre in 1981, that company had made substantial losses until 1986. Receipt of £96,000 'incentive funding', combined with the arrival of a new festival director in 1987 – the former Royal Lyceum artistic director Clive Perry – led to reinstatement of the policy of six plays in repertoire, longer planning times and, especially, an accent on 'ancillary' income. The scheme, from which the Lyceum failed to secure money, was designed to introduce strategic planning as a means to an end, to assist all elements of a theatre's operation: artistic, financial and administrative. But at Pitlochry, as elsewhere, the fundamentals of 'incentive' money lay *off-stage*, where it was used to construct a car-park and reequip the restaurant kitchens, thereby encouraging greater use of the theatre and raising catering profits, the good intention being to make the theatre *less* subsidy-dependent. The short-lived scheme – that was restyled 'enhancement funding' in 1991 - can be seen as a blueprint for the arts

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councils' more intricate and tortuous stratagems of 'stabilisation' and 'advancement', introduced in 1996.

<sup>118</sup> Ibid.

<sup>119</sup> A corrective to difficulties encountered in training and recruiting production staff by theatres Scotland-wide was the establishment, in 1995, of the Scottish Theatres Theatre Training Trust.

<sup>120</sup> BM, 30 May 1988, p.1.

<sup>121</sup> At this time, formal training for theatre directors was limited to courses at three drama schools, The Bristol Old Vic, Drama Centre London and the East 15, London. Professional directors usually 'emerged' from practical experience in other theatre crafts, such as acting and stage management, or by directing amateur productions, often in university societies. Many artistic directors argued that directing is a talent impossible to train in educational courses. In England, a favoured route was the ABC Television trainee director placements with repertory theatres and occasional Arts Council funded traineeships. The SAC scheme endures, together with younger direction courses at RSAMD. See Andrew McKinnon, *Courses for Directors: a very brief guide to courses and training opportunities for theatre directors*, London, National Council for Drama Training, 1996.

<sup>122</sup> BM, 30 May 1988, p.7 and BM, 25 July 1988, p.4.

<sup>123</sup> Lord Prosser, *Chairman's Report 1988-89*, Edinburgh, The Royal Lyceum Theatre Company Limited, 18 July 1989, p.1.

<sup>124</sup> Angus Calder, 'Losing the Traverse?', in *Revolving Culture. Notes from the Scottish Republic*, London, I.B. Tauris, 1994, p.228. This reprinted his 1984 article, which was also a review of Joyce McMillan, *The Traverse Theatre Story*, op.cit.

<sup>125</sup> The Actors Group offered classes and workshops to professional performers, whether or not members of the Lyceum acting company. In 1995, the Scottish Actors' Studio Limited, a comparable but independently constituted company, resumed this work.

<sup>126</sup> BM, 9 April 1990, p.8.

<sup>127</sup> BM, 25 July 1988, p.2.

<sup>128</sup> Scottish Arts Council, *Report 1988-89*, Edinburgh, Scottish Arts Council, 1989, p.42.

<sup>129</sup> Lord Prosser, *Chairman's Report 1988-89*, Edinburgh, The Royal Lyceum Theatre Company Limited, op.cit., p.1.

<sup>130</sup> Scottish Arts Council, *Report 1988-89*, op.cit, p.40.

<sup>131</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1989*, Edinburgh, 18 July 1989, p.5.

<sup>132</sup> BM, 30 May 1988, p.6.

<sup>133</sup> BM, 10 April 1989, p.4 and BM, 25 September 1989, p.3.

<sup>134</sup> BM, 10 April 1989, p.5.

<sup>135</sup> BM, 10 April 1989, p.7. The Scottish Ballet attendances were in meltdown, after the death of its founding artistic director Peter Darrell (1929-1997).

<sup>136</sup> BM, 10 April 1989, pp. 7-8.

<sup>137</sup> BM, 18 July 1989, p.9.

<sup>138</sup> BM, 18 July 1989, p.1.

<sup>139</sup> BM, 25 September 1989, p.2.

<sup>140</sup> BM, 25 September 1989, p.3.

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- <sup>141</sup> BM, 25 September 1989, p.6.
- <sup>142</sup> BM, 6 December 1989, p.5.
- <sup>143</sup> Scottish Arts Council, *Report 1989-90*, Edinburgh, Scottish Arts Council, 1990, p.37.
- <sup>144</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1990*, Edinburgh, 24 September 1990, p.4.
- <sup>145</sup> BM, 9 April 1990, p.1.
- <sup>146</sup> BM, 20 August 1990, p.2.
- <sup>147</sup> Lord Prosser, *Chairman's Report 1989-90*, Edinburgh, The Royal Lyceum Theatre Company Limited, p.3.
- <sup>148</sup> BM, 9 April 1990, p.2.
- <sup>149</sup> BM, 9 April 1990, p.5.
- <sup>150</sup> BM, 9 April 1990, pp. 5-7.
- <sup>151</sup> BM, 20 August 1990, p.4.
- <sup>152</sup> BM, 9 April 1990, p.7.
- <sup>153</sup> BM, 28 May 1990, p.5 and 'Managing Director – Schedule of Duties' circulated to board meeting 28 May 1990.
- <sup>154</sup> BM, 25 September 1989, p.4.
- <sup>155</sup> BM, 25 September 1989, p.5 and BM, 20 August 1990, p.2.
- <sup>156</sup> BM, 24 September 1990, p.5.
- <sup>157</sup> BM, 20 August 1990, p.6.
- <sup>158</sup> BM, 5 November 1990, p.2.
- <sup>159</sup> BM, 10 December 1990, p.2.
- <sup>160</sup> BM, 5 November 1990, p.6.
- <sup>161</sup> BM, 5 November 1990, p.7.
- <sup>162</sup> Scottish Arts Council, *Report 1990-91*, Edinburgh, Scottish Arts Council, 1991, p.38.
- <sup>163</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1991*, Edinburgh, 21 October 1991, p.10.
- <sup>164</sup> BM, 28 January 1991, p.2.
- <sup>165</sup> BM, 28 January 1991, p.4 and BM 25 February 1991, p.2.
- <sup>166</sup> BM, 28 January 1991, p.5.
- <sup>167</sup> BM, 25 February 1991, p.8.
- <sup>168</sup> BM, 25 February 1991, p.4.
- <sup>169</sup> BM, 25 February 1991, p.3.
- <sup>170</sup> After ten years at Birmingham Repertory Theatre, Clive Perry returned to Scotland to be festival director of Pitlochry Festival Theatre from 1987 and worked part-time at Queen Margaret College, Edinburgh.
- <sup>171</sup> BM, 25 February 1991, p.10.

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- <sup>172</sup> BM, 25 February 1991, p.2.
- <sup>173</sup> BM, 25 February 1991, p.7.
- <sup>174</sup> BM, 27 May 1991, p.1 and 'Directors' Report' in Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1992*, Edinburgh, 30 November 1992, p.2.
- <sup>175</sup> BM, 27 May 1991, p.2.
- <sup>176</sup> BM, 25 November 1991, p.2.
- <sup>177</sup> BM, 22 July 1991, p.5.
- <sup>178</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1992*, Edinburgh, 30 November 1992, Note 15, p.14.
- <sup>179</sup> BM, 22 July 1991, p.11.
- <sup>180</sup> BM, 21 October 1991, pp. 5 and 6. Strangely enough, in his autobiography, Logan offers no reference to this fabled engagement. Jimmy Logan, *It's a Funny Life*, Edinburgh, B & W Publishing, 1998.
- <sup>181</sup> BM, 25 November 1991, p.6.
- <sup>182</sup> Scottish Arts Council, *Young Theatre Report: An Enquiry into the Provision, Practice and Appreciation of Theatre for and by Young People in Scotland*, Edinburgh, Scottish Arts Council, 1991, pp.23-25.
- <sup>183</sup> Scottish Arts Council, *Annual Report 1991-92*, Edinburgh, Scottish Arts Council, 1992, p.34.
- <sup>184</sup> Chiene & Tait, *Financial Statements for the year ended 31 March 1992*, Edinburgh, op.cit, p.9.
- <sup>185</sup> BM, 27 January 1992, pp.1 and 2.
- <sup>186</sup> The Foundation for Sport and the Arts was a new source of subsidy for the theatre, established by football pools companies in 1987 when that industry feared new government taxation. Its generosity to the theatre was forced curtailed, soon after the gambling public preferred the National Lottery.
- <sup>187</sup> BM, 27 January 1992, p.2.
- <sup>188</sup> Edinburgh District Council, Minute of Council meeting, 23 January 1992, p.5, became the brief for David Pratley, *The Royal Lyceum Theatre Company, Edinburgh: Management Review and Business Plan 1992-1994*, Bristol, David Pratley Associates, March 1992. See also management response, Ian Wooldridge and Roger Spence, *Recommendations and Comments Relating to the 1992 Pratley Report on the Management and Operation of The Royal Lyceum Theatre Company*, Edinburgh, The Royal Lyceum Theatre Company Limited, March 1992.
- <sup>189</sup> David Pratley, *The Royal Lyceum Theatre Company, Edinburgh: Management Review and Business Plan 1992-1994*, op.cit, p.29.
- <sup>190</sup> *Ibid.*, p.51.
- <sup>191</sup> *Ibid.*, pp.55-57.
- <sup>192</sup> *Ibid.*, pp.77-79.
- <sup>193</sup> BM, 9 March 1992, p.5.
- <sup>194</sup> BM, 30 March 1992, pp.1 and 2.
- <sup>195</sup> *The Scotsman*, Edinburgh, 27 March 1992, p.1.
- <sup>196</sup> BM, 30 March 1992, p.7. Members of staff, other than the artistic director and managing director, were never present at board meetings. Lorne Boswell conveyed their wishes, in this instance.

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<sup>197</sup> Scottish Arts Council, *Annual Report 1992-93*, Edinburgh, Scottish Arts Council, p.35. In this year, for illustrative purposes, Comunicado's main grant from SAC was £152,573, with new writing grant of £4,000. Other subsidies from local authorities, ACGB, Highlands and Islands Enterprise and the Foundation for Sport and the Arts, totalled £84,060. Total grants were £240,633. The subsidiary company's box office earnings were £84,985, with sponsorship of £8,000. Grants accounted for 67 per cent of turnover, earned income 33 per cent. For ease of interpretation – over the case study period 1965 to 2000 - I have deducted Comunicado turnover from the parent company figures. In 1992-1993, Comunicado sold a total of 22,965 tickets over three productions and gave 114 performances to an average paid attendance of 201 – 18,788 sales in Scotland and 4,177 in England. The subsidy per seat sold – at an average price paid of £3.70 – was £10.48. For both companies, I have included business sponsorships as earned income, at the point of calculating subsidy ratios. In 1992-1993, the Royal Lyceum subsidy was £6.25 per admission. The Comunicado grant-per-patron is higher because, at root, the cost of touring part-weeks is much higher than for resident repertory.

<sup>198</sup> BM, 27 April 1992, p.4.

<sup>199</sup> BM, 13 May 1992, p.7. [BM records meeting as 15 May, date corrected in BM, 6 July 1992, p.1].

<sup>200</sup> BM, 6 July 1992, p.2.

<sup>201</sup> Harley Granville Barker, *The Plays of Harley Granville Barker as performed at the Edinburgh International Festival 1992*, Edinburgh, Edinburgh Festival Society, 1992. Production details are in Eileen Miller, *The Edinburgh International Festival 1947-1996*, op.cit, p.311.

<sup>202</sup> Roger Spence, *Memorandum to the Board of Directors for information on committee appointments*, Edinburgh, The Royal Lyceum Theatre Company Limited, 14 October 1992, p.2.

<sup>203</sup> BM, 3 August 1992, p.6.

<sup>204</sup> Scottish Arts Council, *Annual Report 1992-93*, Edinburgh, Scottish Arts Council, 1993, pp.36-37.

<sup>205</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1993*, Edinburgh, 23 August 1993, p.9.

<sup>206</sup> BM, 29 March 1993, p.2.

<sup>207</sup> Ibid.

<sup>208</sup> Kenny Ireland is not Kenneth Ireland (1920-1998), general manager then festival director and secretary of Pitlochry Festival Theatre, 1951-1984.

<sup>209</sup> BM, 30 November 1992, p.5.

<sup>210</sup> BM, 29 March 1993, p.3.

<sup>211</sup> BM, 29 March 1993, p.4.

<sup>212</sup> Joyce McMillan, *Arts for a New Century: an opportunity to shape the future of the Arts in Scotland*, Edinburgh, The Steering Group for the Charter for the Arts in Scotland, May 1992, p.16. See also Joyce McMillan, (now demoted to 'document drafter' in acknowledgements), *The Charter for the Arts in Scotland*, Edinburgh, Her Majesty's Stationery Office, 1993, p.34. The *Charter* was a contribution by Scottish Arts Council, Scottish Film Council, Scottish Museums Council and the Convention of Scottish Local Authorities to a UK-wide National Arts and Media Strategy. In parallel, the Arts Council of Great Britain coordinated Howard Webber, *A Creative Future*, London, Her Majesty's Stationery Office, 1993. Scottish repertory theatres were consulted at a drama forum in Stirling in October 1991, at which the Charter steering committee commissioned a discussion paper. See Paul Barnard, (ed.), *Discussion Document on Drama*, London, National Arts and Media Strategy Unit, August 1991.

<sup>213</sup> Joyce McMillan, *The Charter for the Arts in Scotland*, op.cit, p.96. Although professing a need 'for review and clarification of the law, both to encourage participation in the boards of organisations, and to prevent a situation in which organisations become so terrified of sliding into deficit that they cannot take any creative risks at all', no remedy associated with the serviceability of non-profit status itself is

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offered. Instead, *The Charter* trusts in new SAC ‘board development programmes’ to ‘train directors in their legal responsibilities as company directors, and in practical areas such as management, recruitment and planning’.

<sup>214</sup> Bonnar Keenlyside, *Review of Touring of the Performing Arts and Literature*, Edinburgh, Scottish Arts Council, 1992.

<sup>215</sup> BM, 7 June 1993, p.3.

<sup>216</sup> BM, 7 June 1993, p.4.

<sup>217</sup> BM, 27 September 1993, p.1.

<sup>218</sup> BM, 27 September 1993, p.5. An audit committee was not a recommendation of David Pratley’s report, but became established practice in most industrial *listed* companies after The ‘Cadbury’ report on corporate governance. The purpose was to improve the quality of financial reporting, by reviewing the auditors’ financial statements on behalf of the board, enabling the board to contribute an independent judgement by providing a greater degree of independence from management, also strengthening the position of the auditors whilst helping the management accountant. For the Lyceum, – a private company trading with public funds - it was also intended to increase SAC and EDC confidence in the credibility and objectivity of financial statements, avoiding abrupt and unexpected failures that bedevilled many theatres. See ‘Terms of Reference’ in P.A.Oppenheim, N.G.Menzies and D.C.E.Gorrie *Report to the Chairman by the Audit Committee*, Edinburgh, The Royal Lyceum Theatre Company Limited, 21 March 1994, p.3.

<sup>219</sup> BM, 27 September 1993, p.8.

<sup>220</sup> BM, 13 December 1993, p.4.

<sup>221</sup> *What is the Arts Marketing Association?* Cambridge, Arts Marketing Association, 2001.

<sup>222</sup> The financial risk for the London revival at Riverside Studios was borne, in the main, by actor and company associate artist Brain Cox and his agent. BM, 21 July 1994, p.9.

<sup>223</sup> Scottish Arts Council, *Annual Report 1993-94*, Edinburgh Scottish Arts Council, 1994, p.52.

<sup>224</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1994*, Edinburgh, 21 July 1994, p.9.

<sup>225</sup> BM, 21 July 1994, p.4.

<sup>226</sup> Donald Gorrie, *Memorandum from the Vice Chairman to the Board of Directors*, Edinburgh, The Royal Lyceum Theatre Company Limited, 28 March 1994.

<sup>227</sup> BM, 11 January 1994, p.2. This minute is not filed in company records, noting ‘unanimous deep dissatisfaction with a number of important matters’ and that, ‘with the appointment of the new artistic director, the time had come for a change [of managing director].’ The board ‘did not impugn any lack of loyalty or commitment.... but the management was not at one and the conflicts could no longer be allowed to continue’. For the purposes of this study, the strains leading to Spence’s departure exemplify, yet again, that clashes between artistic director and manager have haunted the Lyceum with disturbing frequency, implanted in their relationships with the board of directors. The nature, causes and consequences of such break-ups was studied by David Bradley and Roy Wilkie, *Conflict in Publicly Subsidised Theatres: An Organisational Analysis*, Glasgow, Centre for the Study of Public Policy, University of Strathclyde, 1980. They argue that calls in the 1970s to ‘democratise’ the master-servant relationship of board and management were ‘missing the point’. Foremost, they suggest that failures are rooted in a misreckoning among boards, artistic directors and arts councils of the elemental purpose of theatrical management. They recommend that, ‘in the long-run it will be necessary for the SAC to engage in policy-making which aims at the provision of a variety of theatre and which properly sees its role as an agent of social policy before any substantial improvement is likely to take place’. Twenty years on from their study, few lessons have been learned: the Royal Lyceum, its stakeholders and management consultants, continue to tinker with management structures, trusting that ‘job-titles’ and ‘horizontal organisation charts’ will constrain the parties’ towards professional behaviour.

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- <sup>228</sup> Audrey Gillian, *The Scotsman*, Edinburgh, Scotsman Publications, 17 March 1994, p.1.
- <sup>229</sup> Chiene & Tait, *The Royal Lyceum Theatre Company Limited: Report on Financial Viability*, Edinburgh, Chiene & Tait, 16 April 1994.
- <sup>230</sup> Norman Springford, *Report to the Board of Directors from the Management Committee*, Edinburgh, The Royal Lyceum Theatre Company Limited, 28 April 1984. p.1.
- <sup>231</sup> BM, 21 July 1994, p.1.
- <sup>232</sup> Chiene & Tait, *The Royal Lyceum Theatre Company Limited: Report on Financial Viability*, op.cit, p.2.
- <sup>233</sup> BM, 21 July 1994, p.2.
- <sup>234</sup> Angus Calder, et.al., *A Scottish National Theatre: Statement by the Director and Board of the Royal Lyceum Theatre*, Edinburgh, The Royal Lyceum Theatre Company Limited, June 1994, p.2.
- <sup>235</sup> Kenny Ireland, *Memorandum to Chairman of Board of Directors on the Scottish National Theatre*, Edinburgh, The Royal Lyceum Theatre Company Limited, 6 June 1994.
- <sup>236</sup> Richard Findlay, *A Contribution to the Scottish National Theatre Debate from the Chairman and Board of Directors of the Royal Lyceum Theatre Company*, Edinburgh, The Royal Lyceum Theatre Company Limited, 7 June 1994.
- <sup>237</sup> Bonnar Keenlyside, *Study on the Demand for and Potential Remit of a Scottish National Theatre Resource*, Burntisland, Bonnar Keenlyside, September 1994, p.94.
- <sup>238</sup> BM, 21 July 1994, p.9.
- <sup>239</sup> Minutes of a meeting of the managers and directors of Edinburgh theatres (the 'clash' diary-group) held at the Festival Theatre on 28 June 1994, p.3, and BM, 24 August 1994, p.6. In fact, there was nothing new about the National Theatre in Edinburgh. They had been a frequent visitor since that company's first tour in 1964, when Sir Laurence Olivier directed and played Astrov in *Uncle Vanya* (Anton Chekhov, 1899). Ireland's aversion to the National Theatre (of Great Britain) contrasts to a fulsome welcome from the otherwise restrained King's Theatre management: 'We hope that the enthusiastic support given this week, by what is a truly representative Scottish audience – for our patrons have indeed come from far and wide – will encourage the [National Theatre] to return at least once a year, or more often if possible... where a warm welcome surely awaits'. 'From the Manager's Office', Programme, *Uncle Vanya*, Edinburgh, Howard and Wyndham, 30 March 1964, p. 3.
- <sup>240</sup> Richard Findlay, *Memorandum from the Chairman to Board of Directors for the appointment of replacement for Managing Director*, Edinburgh, The Royal Lyceum Theatre Company Limited, 26 May 1994.
- <sup>241</sup> BM, 3 November 1994, p.4.
- <sup>242</sup> BM, 9 June 1994, p.6.
- <sup>243</sup> BM, 24 August 1994, p.9.
- <sup>244</sup> Scottish Arts Council, *Annual Report 1994-95*, Edinburgh, Scottish Arts Council, 1995, p.38.
- <sup>245</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1995*, Edinburgh, 12 June 1995, p.9.
- <sup>246</sup> BM, 16 February 1995, p.2.
- <sup>247</sup> Scottish Arts Council, *Lottery Review 1995/96*, Edinburgh, Scottish Arts Council, 1996, p.15.
- <sup>248</sup> Marcus Ford, *Report to the Board of Directors from the Theatre Manager: Phipps Restaurant Development Proposals*, Edinburgh, The Royal Lyceum Theatre Company Limited, 2 February 1995, p.2.
- <sup>249</sup> BM, 26 April 1995, p.2.

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- <sup>250</sup> BM, 16 February 1995, p.4.
- <sup>251</sup> BM, 1 June 1995, p.3 and BM, 27 September 1995, p.4.
- <sup>252</sup> BM, 13 March 1995, p.3.
- <sup>253</sup> BM, 11 July 1995, p.6.
- <sup>254</sup> BM, 24 August 1995, p.3.
- <sup>255</sup> Law & Dunbar-Nasmith, Doig & Smith and Buro Happold, *Royal Lyceum Theatre Feasibility Study*, Edinburgh, Law & Dunbar-Nasmith Architects, December 1995.
- <sup>256</sup> BM, 2 November 1995, p.4.
- <sup>257</sup> Ibid.
- <sup>258</sup> BM, 6 December 1995, p.2.
- <sup>259</sup> Ibid.
- <sup>260</sup> Charles Morgan, Angela Lyttle and Peter Finch, *A Report on the Subsidised Theatre in the UK*, London, The Theatre Commission, November 1996.
- <sup>261</sup> Scottish Arts Council, *Annual Report 1995-6*, Edinburgh, Scottish Arts Council, 1996, pp.29, 31,33,35,68 and 71.
- <sup>262</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31March 1996*, Edinburgh, 20 June 1996, p.5.
- <sup>263</sup> New unitary local authorities were formed, adjacent to Edinburgh: Midlothian, West Lothian and East Lothian Councils, absorbing the function of LRC, but not seeing themselves in a position to subsidise the Royal Lyceum Theatre, being in another area notwithstanding theatregoers from these districts travelling to the Lyceum. East Lothian Council subsidised its own repertory company, at the Brunton Theatre. Fortunately, for the company, the small LRC grant for education work was taken up by CEC, whereas other theatres had more to fear from this reform. For instance, in 1993 the Citizens' Theatre, Glasgow received £199,500 (£231,420) from Strathclyde Regional Council, much of which bankrolled their annual summer 'Strathclyde Season'. The grant was never fully reinstated by the eleven replacement local authorities outside the new Glasgow City Council area and the slashing of local government subsidy led this theatre to present only four months' in-house productions in 1995. From this theatre's perspective, the Royal Lyceum was on easy street.
- <sup>264</sup> BM, 24 August 1995, p.3.
- <sup>265</sup> BM, 11 January 1996, p.3.
- <sup>266</sup> Scottish Arts Council, *Royal Lyceum Theatre Company, Edinburgh: Major Review*, Edinburgh, Scottish Arts Council, 23 August 1996, p.1. The team guiding this seven-month probe comprised people credentialed in repertory theatre or from similar 'stakeholders'. They were Aeon Hill, (assistant chief executive, Strathclyde Regional Council), Roberta Doyle (director of marketing and public affairs, Scottish Opera), Stuart Rodgers (administrative director of Nottingham Playhouse), Will Weston (general manager, Royal Shakespeare Company), Matthew Francis (artistic director, Greenwich Theatre), Joy Hendry and Muriel Romanes (members of SAC drama committee). Although their professionalism may have helped the company, informally, the final report – written by SAC officers with the assistance of an external consultant – is slipshod and insubstantial, undoubtedly peeving the management who, after struggling to elucidate their policy and problems, 'were disappointed with its lack of depth'. BM, 20 June 1996, p.1. Contrastingly, a nearly simultaneous peer review of the Citizens' Theatre demonstrates superior specialist expertise and judgement by SAC. See Scottish Arts Council, *Citizens' Theatre: Major Review*, Edinburgh, Scottish Arts Council, June 1994. The extent to which SAC empathised with the two theatres' differing personalities and artistic achievements is, necessarily, a matter for conjecture.
- <sup>267</sup> BM, 14 February 1996, p.5.

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- <sup>268</sup> Ibid., pp. 8-9.
- <sup>269</sup> Ibid., pp.10-11.
- <sup>270</sup> BM, 11 January 1996, p.5 and Extraordinary General Meeting, 20 June 1996, p.1.
- <sup>271</sup> BM, 14 February 1996, p.2.
- <sup>272</sup> BM, 15 August 1996, p.4.
- <sup>273</sup> BM, 14 February 1996, p.3.
- <sup>274</sup> BM, 20 June 1996, p.2.
- <sup>275</sup> Ibid, p.2.
- <sup>276</sup> Ibid.
- <sup>277</sup> Graham Devlin and Roger Tomlinson, *Edinburgh – Cultural Capital*, City of Edinburgh Council Theatre Strategy, Edinburgh, City of Edinburgh Council, August 1996.
- <sup>278</sup> Ibid, p.44.
- <sup>279</sup> Ibid, pp.1-2.
- <sup>280</sup> BM, 15 August 1996, p.4.
- <sup>281</sup> BM, 1 October 1996, p.3.
- <sup>282</sup> Ibid, p.4.
- <sup>283</sup> Scottish Arts Council, *Annual Report and Accounts 1996-97*, Edinburgh, Scottish Arts Council, 1997, p.53.
- <sup>284</sup> Scottish Arts Council, *Annual Report and Accounts 1996-97*, op.cit, p.53.
- <sup>285</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1997*, Edinburgh, 8 December 1997, p.12.
- <sup>286</sup> BM, 12 March 1997, p.2.
- <sup>287</sup> BM, 12 March 1997, p.5.
- <sup>288</sup> BM, 12 March 1997, p.6.
- <sup>289</sup> BM, 12 March 1997, p.7.
- <sup>290</sup> BM, 12 March 1997, p.7.
- <sup>291</sup> BM, 17 June 1997, p.1.
- <sup>292</sup> BM, 1 March 1999, p.2. For the final study, see Ian Appleton, *The Royal Lyceum Theatre Company, Edinburgh. Buildings Feasibility Study*, Edinburgh, The Appleton Partnership, August 1999.
- <sup>293</sup> BM, 17 June 1997, p.3.
- <sup>294</sup> BM, 21 June 1999, p.5.
- <sup>295</sup> Arts Council of England National Lottery, *Pilot Stabilisation Programme: Guidelines for Applicants*, London, Arts Council of England, August 1996, p.2. For critical discussion of the lottery, including its unprecedented impact on theatres and the operational problems induced by capital funds, see Stephen Creigh-Tyte and Joanne Gallimore, 'The UK National Lottery and the Arts: Reflections on the Lottery's Impact and Development', *International Journal of Arts Management*, Montréal, École des Hautes Études Commerciales de Montréal, Université de Montréal, 2000, Vol. 3, No.1, pp. 19-31. In particular, they argue – from an outsiders' perspective – that fears of 'stabilisation' forcing boards to put business considerations before artistic ones were unfounded. At any rate, through the scheme's

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‘technical assistance’ element, the secondment of management consultants versed in property, law, marketing and information technology grafted new corporate practices from the United States and Canada that were alien to many British theatre companies.

<sup>296</sup> BM, 28 April 1997, p.4.

<sup>297</sup> The SAC rejection is cited in full in BM, 21 October 1997, p.2. Although the highly competitive ‘advancement’ scheme was overwhelmed with applications, their disapproval of ensemble at Edinburgh protests too much: at this time, SAC National Lottery financed Dundee Rep’s three-year engagement of an acting ensemble.

<sup>298</sup> BM, 21 October 1997, p.4.

<sup>299</sup> BM, 17 June 1997, p.5.

<sup>300</sup> BM, 8 December 1997, p.1.

<sup>301</sup> This was not an official award but the directors’ report is ‘pleased to record’ that the company ‘won the accolade’. Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1998*, Edinburgh, 8 July 1998, p.2.

<sup>302</sup> Scottish Arts Council, *Annual Report Supplement 1997-98*, Edinburgh, Scottish Arts Council, 1998, p.32.

<sup>303</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1998*, op.cit., p.10.

<sup>304</sup> BM, 24 March 1998, pp.2-3.

<sup>305</sup> BM, 22 May 1998, p.3.

<sup>306</sup> City of Edinburgh, *Towards the New Enlightenment. A Cultural Policy for the City of Edinburgh*, Edinburgh, The City of Edinburgh Council, 1999, p.44.

<sup>307</sup> Scottish Arts Council, *Annual Report and Accounts 1998-99*, Edinburgh, Scottish Arts Council, 1999, p.19.

<sup>308</sup> BM, 20 July 1998, p.1.

<sup>309</sup> BM, 24 March 1998, p.7 and BM, 2 July 1998, p.4.

<sup>310</sup> Mark Fisher, ‘Time to make up... the fall-out and recrimination at the heart of two core theatrical institutions’, *The Herald*, Glasgow, 16 June 1998, p.17. This feature also describes a breach between Communicado’s artistic director, board and SAC that led to the resignation of Gerry Mulgrew in March 1998.

<sup>311</sup> BM, 3 November 1998, p.4.

<sup>312</sup> BM, 7 December 1998, p.2.

<sup>313</sup> BM, 2 July 1998, p.2 and BM, 20 July 1998, pp.4-5.

<sup>314</sup> BM, 13 August 1998, p.5.

<sup>315</sup> BM, 3 November 1998, p.2.

<sup>316</sup> Jennifer Edwards, et.al, *Theatre in Crisis: the Plight of Regional Theatre*, London, National Campaign for the Arts, 1998, p.20.

<sup>317</sup> Scottish Arts Council, *Annual Report Supplement 1998-99*, Edinburgh, Scottish Arts Council, p.39. This is the last year that SAC reports disclose lists of plays, numbers of performances and attendances for all companies subsidised by revenue grant. They had been the only one of four United Kingdom arts councils to do so. Two subsequent annual reports divulge only the amount of SAC revenue grant awarded. In 1999-2000, proliferating project schemes list smaller grants interruptedly. This new watered down format is all presentation and less content – a curtailing of probative articles in preference to the superficiality of a press release – but, even so, has won prizes in the Scottish

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Corporate Communications Awards for 1999 and 2000. They described the reports as ‘an extremely provocative collection of images from a client who obviously understands the significance of image and a design able to successfully manipulate this value’. See Scottish Arts Council, *Information Bulletin*, Edinburgh, Scottish Arts Council, February-March 2001, p.6.

<sup>318</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 1999*, Edinburgh, 9 July 1999, p.10.

<sup>319</sup> BM, 1 February 1999, p.1 and BM, 15 March 1999, pp.1-2.

<sup>320</sup> BM, 1 February 1999, p.2.

<sup>321</sup> BM, 1 February 1999, p.4.

<sup>322</sup> BM, 15 March 1999, p.1.

<sup>323</sup> David Pratley, *Scottish Arts Council Advancement Programme, Scoping Study: The Royal Lyceum Theatre Company (Reference 9511485)*, Bristol, David Pratley Associates, May 1999.

<sup>324</sup> BM, 10 May 1999, p.3.

<sup>325</sup> BM, 10 May 1999, p.4.

<sup>326</sup> BM, 21 June 1999, p.2 and BM 3 August 1999, p.4.

<sup>327</sup> BM, 21 June 1999, p.3.

<sup>328</sup> BM, 13 September 1999, p.3.

<sup>329</sup> The Scottish Parliament, Education, Culture and Sport Committee, *Report on inquiry into the national arts companies*, Edinburgh, The Stationery Office for the Scottish Parliamentary Corporate Body, 2000, pp. 180-188.

<sup>330</sup> BM, 25 October 1999, p.3.

<sup>331</sup> BM, 31 January 2000, p.5.

<sup>332</sup> Scottish Arts Council, *Annual Report and Accounts 1999-2000*, Edinburgh, Scottish Arts Council, p.46.

<sup>333</sup> Roger Tomlinson, *Data Protection: A Guide to the Data Protection Acts and their implications for managers in the arts and entertainment industry*, London, Theatrical Management Association and Arts Marketing Association, 1999.

<sup>334</sup> Questionnaire completed by Ruth Butterworth, 27 February 2001.

<sup>335</sup> Chiene & Tait, *Report and Consolidated Accounts for the year ended 31 March 2000*, Edinburgh, 21 June 2000, p.10.

<sup>336</sup> BM, 31 January 2000, p.6.

<sup>337</sup> BM, 19 April 2000, p.5 and BM, 12 June 2000, p.3.

<sup>338</sup> BM, 31 July 2000, p.2.

<sup>339</sup> BM, 19 April 2000, p.6.

<sup>340</sup> BM, 12 June 2000, p.2 and BM 15, September 2000, p.1.

<sup>341</sup> Chris Smith, et al, *Getting Britain giving to Culture. An introduction to the new tax regime for giving to charities*, London, Department for Culture, Media and Sport, 2000.

<sup>342</sup> BM, 1 December 2000, p.1 and BM, 31 July 2000, p.1.

<sup>343</sup> Scottish Arts Council, *Audiences & Sales, News from the Audience and Sales Development Unit*, Edinburgh, Scottish Arts Council, Issue 2, Autumn 2000, p.2. With sponsorship from Barclays Stage

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Partners, one Sunday afternoon performances was scheduled in 1999, attended by 108 patrons, with 22 children in a crèche. The National Lottery grant enabled seven more Sunday performances, pitched at families with young children in 2000-2001. See also Clare Simpson, 'Childs Play', in *Prompt*, London, Theatrical Management Association, May 2001, Issue 24, pp.18-19. Possibly, the parties were unaware that a crèche was not especially 'groundbreaking' for theatre management: from 1880, Emma Cons (1838-1912) organised one unobtrusively, for South London working-class family audiences at The Royal Victoria Music Hall (later The Old Vic).

<sup>344</sup> BM, 12 June 2000, p.5.

<sup>345</sup> Heather Baird (ed.), *Proposal for a National Theatre for Scotland*, [with supplement: *Modelling the Future*], Edinburgh, Federation of Scottish Theatre, 2000.

<sup>346</sup> Scottish Executive, *Creating Our Future...Minding Our Past*, [Scotland's National Cultural Strategy], Edinburgh, Scottish Executive, 2000. Taking 'steps to develop a national theatre for Scotland' was part of 'key priority 1.3: to celebrate excellence in the arts and other cultural activity', p.65. SAC then formed a twelve-member 'independent' group under the chairmanship of Dr Donald Smith (1956- ), director of the Netherbow Theatre, Edinburgh, charged to budget and plan a national theatre using the chassis of existing theatre companies. Hamish Glen (1957- ), artistic director of Dundee Rep and chair of FST, represented the repertory companies. The FST calculated subsidy requirements for the national theatre as an annual government grant of £2,987,383 – almost identical to that of the National Theatre Society, Dublin - with productions to be enjoyed by 100,000 theatregoers. Even without the intrinsic subsidy derived from the stiff aim of concordant relations with existing repertory companies, this represents a subsidy per seat of £19.87, whereas the combined assistance from state and local government to Scottish repertory theatres in 1999-2000 was £11.75 per seat sold. At the time of writing, these egregious estimates were being forced to fit a firmer golden hello from the Scottish Parliament, of £2,000,000 subsidy.

<sup>347</sup> BM, 15 September 2000, p.2 and BM, 1 December 2000, pp.1-5.

<sup>348</sup> An elaborate range of other discounts was offered to students (half-price, any seat any performance), families (four seats for £32, Tuesday to Thursday; for £37, Friday and Saturday, with two of four theatregoers being under 18), registered unemployed £1 (twenty seats on the day of performance, Tuesday to Thursday only), 18's and under plus school parties, with one teacher free with ten pupils £5 and £4, groups 5+ £2 off evenings, £1 off matinees, 10+ £3 off evenings, £2 off matinees, 20+ £4 off and one seat free evenings, £3 off matinees, as well as one 'pay what you can night' for each play. See *Magic, Excitement, Drama: Subscription Season 2000-2001*, Edinburgh, The Royal Lyceum Theatre Company Limited, 2000, pp.4, 9-10. Though comparable to other repertory theatres, they contrast to the simplicity and intelligibility of cheaper admissions policy continued at the Citizens' Theatre, Glasgow, where all tickets in 2000 cost £10, all concessions £3 at all performances – with all tickets on Tuesdays £3, plus one free preview and, for all theatregoers, a free programme.

<sup>349</sup> Groups were guided on to the stage for explanation of how sets would be changed for each scene and to 'feel' costume texture and properties. Theatregoers also touched and explored the set model to gain a mental picture of how it would work in performance. During the performance a 'describer' sat in a soundproof box, transmitting a live commentary on the visual images and plot developments, during dialogue breaks. The audio descriptions enabled theatregoers to 'see' the same performance as the sighted audience. Each description began a few minutes before a performance, with a reading of programme notes.

<sup>350</sup> Peter Boyden, *Roles and Functions of the English Regional Producing Theatres*, Bristol, Peter Boyden Associates, May 2000. This scrutiny of 50 repertory theatres, together with drama reviews undertaken by most of the Regional Arts Boards, led to *The Arts Council of England's National Policy for Theatre in England*, London, Arts Council of England, July 2000.

<sup>351</sup> SAC Drama Director David Taylor, *Brief to Consultants*, Edinburgh, Scottish Arts Council, 11 November 2000, p.2, also at [www.scottishculture.co.uk/sac\\_review\\_of\\_theatres.htm](http://www.scottishculture.co.uk/sac_review_of_theatres.htm)