

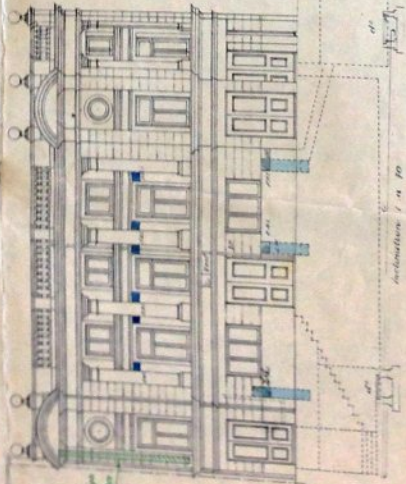
Sprague's 1913 plan at entrance (i.e. front circle) level

NEW THEATRE : WEST STREET :

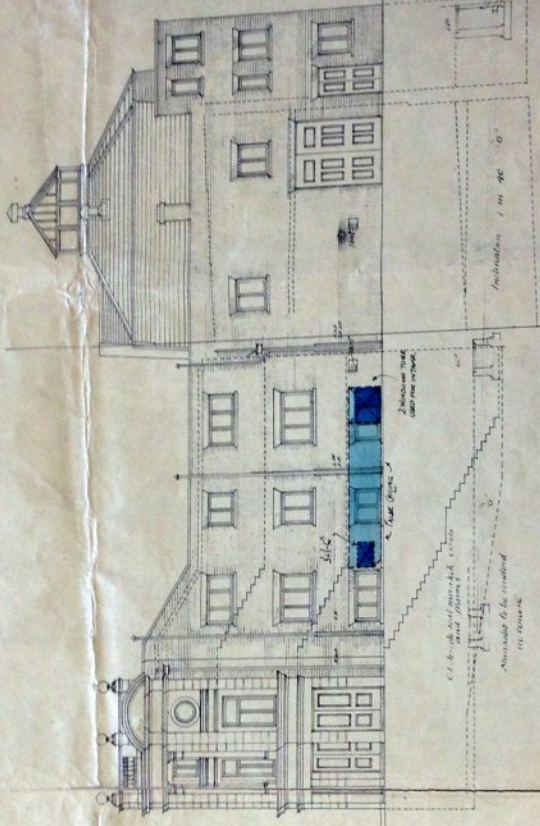
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PROPOSED VENTILATING APPARATUS.

Blue - Steel Air.
Red - Chimney.



EL ELEVATION TO WEST ST :



EL ELEVATION TO LUMBER COURT :

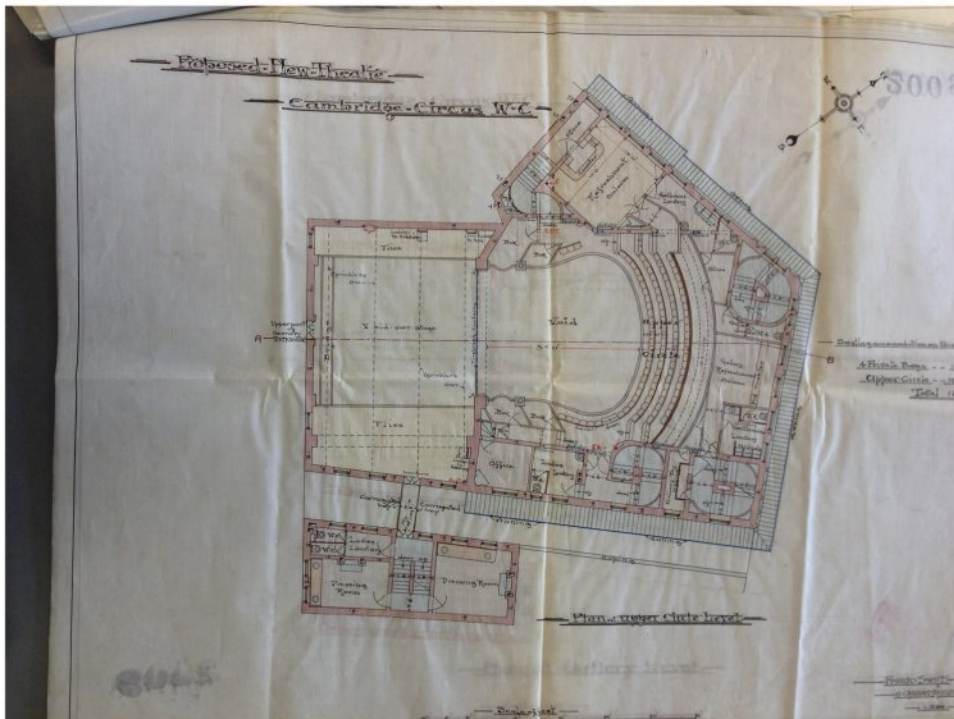
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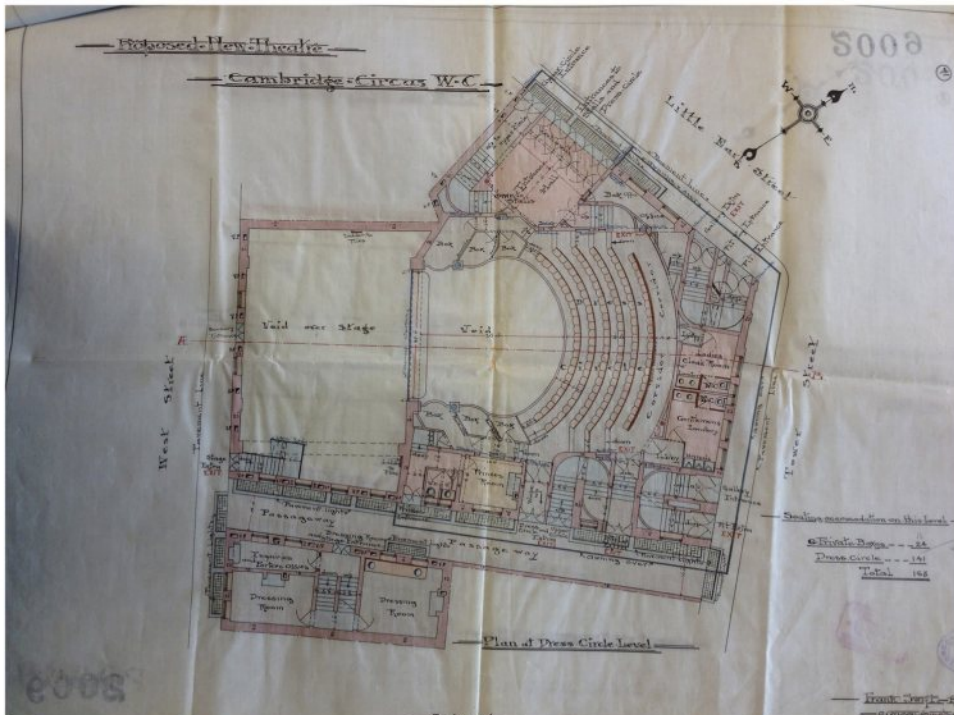
M. G. R. Sprague, Civil Eng.
Chamberlain, 311
St. Mary Street, S.W.

3

T.M.C. 11.6.13
Approved



Frank Swift's 1898 design Upper Circle
Dress circle (below)



Appendix 3

Letters of Support for Sondheim Theatre Project

APPENDIX F - LETTERS OF SUPPORT

ALMEIDA THEATRE

Richard Johnston
Chief Executive
Defton Macintosh Theatres
C/o Novello Theatre
Aldwych
London
WC2B 4LD

Dear Richard

I'm writing to you in support of the redevelopment of the Ambassadors Theatre into the Sondheim Theatre, which I believe would be an important venue in the West End to provide subsidised theatres such as the Almeida with a home away from home, allowing for us to extend the life of key productions that would not otherwise find their way to a traditional commercial West End transfer.

Reaching wider audiences is key to the best value of our subsidy and the Almeida is fortunate in that over the past eighteen months our productions have attracted much interest nationally and internationally. We always hope that our work will have the longest life and reach the widest audience but often even the most critically acclaimed productions are not suited to the commercial investment and profit model although there is demand from the audiences to continue to see the work at the end of a sell-out run at the Almeida. Recent productions which would have benefited from an extended run would have been Mr Burns, The Merchant of Venice and Carmen Disruption.

I could imagine each of those productions playing at the Sondheim and seeing your policy of offering work a transfer home in the West End but out of the glare of the traditional commercial transfer model which for some work will never be achievable and yet the work deserves a longer life. For subsidised theatres to have a playhouse like the new Sondheim would provide excellent middle ground. With a capacity of 430 it would build nicely on the Almeida's capacity of 320 without exposing the production to the need to fit the other West End houses of larger capacity.

I'm sure that as the new theatre becomes established, audiences will enjoy and trust the programme it brings and know that the very best of theatre made outside of the West End can be seen at the Sondheim. It will provide an essential 'in to' house for audiences to catch up in a wider and more eclectic repertoire but within the prestigious brand of quality the Defton Macintosh brings.

Yours sincerely



Rupert Goold

Almeida Theatre, Almeida Street, London N1 1TA
almeida.co.uk info@almeida.co.uk Admin line 020 7305 4900 Box Office 020 7305 4404
Registered Charity no. 262487 Company Registration no. 2346020 VAT Registration no. 362309532

CHICHESTER FESTIVAL THEATRE

30th March 2015

Dear Richard,

Thank you so much for showing us the model and sharing your thoughts about the proposed development of the Sondheim Theatre.

Over the past 20 years there has been much 'talk' of finding a way to bridge the gap between the Fringe and the conventional West End theatre market and to provide viable opportunities to bring to London the best of this country's subsidised theatre work. To date however, there has been little done to find a resolution so I'm extremely excited about the serious steps you have made to find a tangible solution this problem.

You asked me to think what might be particularly important about a space like the Sondheim to a theatre like ours in Chichester. I think it boils down to 2 key things: the sympathetic theatrical space and the financial modelling. The first thing for us, as a theatre with two 'thrust stages', is that there really are no artistically sympathetic spaces in the heart of the West End that allow us to show our work in the format it was made; the second is to do with the conventional financial models that exist in the West End that often preclude some of our most artistically successful work moving to London.

While these two key factors apply specifically to us I imagine both of these arguments apply to most of our subsidised counterparts.

As you know we are particularly successful at working with commercial partners in taking work into the West End and making this work commercially. There is however an important body of our work that just hasn't been able to fit a conventional West End financial model. A theatre like The Sondheim would be transformational in terms of providing a route into London, for works which are artistically of high value, more suitable to a thrust venue and valuable to audiences even if they may not be of such high commercial value.

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www.deftonmacintosh.co.uk

REnew
POSITIVE EXPERIMENT

I would like to illustrate this point by providing some examples of recent work we produced that were highly regarded and that were unable to find an appropriate home in London.

- **PRESSURE** by David Haig: this 5-star reviewed new play led by David Haig and Malcolm Sinclair was considered not quite commercial enough make a transfer into the 700 seat theatres available at the time.
- **SHE LOVES ME**: a beautiful rediscovery of this unusual musical directed by Stephen Mear very specifically designed and choreographed for our smaller thrust space would have benefited from a sympathetic London home
- **I AM SHAKESPEARE**: this new play by Mark Rylance about whether William Shakespeare existed deserved a London home but as a new work was considered too risky for a conventional West End production
- **UNCLE VANYA**: Michael Frayn - directed by Jeremy Herrin and starring Roger Allam. This exceptionally well reviewed revival was unable to find an appropriate London venue.
- **IF ONLY**: a world premiere of a play by David Edgar directed by Angus Jackson looking at the politics of the last election. Highly topical and arguably even more relevant for London than Chichester.

There are also a group of plays that we did manage to squeeze into the West End, all of which struggled commercially in bigger West End houses but would arguably have been much better suited artistically and/or financially to the model that the Sondheim could provide.

These include:

- **THE RESISTABLE RISE OF ARTURO UI**: Challenging Brecht play led by Henry Goodman.
- **SIX CHARACTERS IN SEARCH OF AN AUTHOR**: Rupert Goold's radical re-imagining of Pirandello's classic play.
- **TAKING SIDES/COLLABORATION**: A double bill of plays by Ronald Harwood - one a world premiere. Both plays tackling the commercially difficult subject of the Nazis and their influence on great artists.
- **THE LAST CIGARETTE**: Richard Eyre's production of a new Hugh Whitmore dramatization version of Simon Gray's iconic diaries.

What most of these projects, both the ones that did and the ones that didn't make it into London, have in common is that they are new work, or important but 'difficult' subjects. Perhaps the sort of work you would more normally see at the National Theatre, the Royal Court or one of the subsidised London venues.

There is much of this kind of excellent work made in our regional theatres and a venue like The Sondheim would be a welcome and necessary addition to the West End landscape. I also imagine that many of London's more vibrant smaller producing houses like the Donmar, Hampstead Theatre, The Young Vic and The Almeida and perhaps also theatres like The Bush, The Gate and The Chocolate Factory could benefit from such a venue. Interestingly many of these London producing theatres also share the fact that they are non-proscenium spaces and again all would benefit from a more modern, flexible transfer space.

The two other important things that seemed ground breaking and key to the success of such a venture were your suggestion that the venue would limit itself to short runs (I think you said 10 - 16 weeks) and that the venue would be run as a 'not for profit organisation' with the backing of the Mackintosh Foundation.

It seems to me that an enlightened not for profit venue like this, strategically run and managed could have a massive impact on the London theatre landscape. Not only would it provide a home for some of our best, most vibrant and challenging work but it could also provide a platform for an important range of artists developing their work at a key stage in their careers.

I am obviously very excited by the possibilities of The Sondheim. Do please let me know if there is anything I or Chichester can feed into the process to help with the theatres development.

All very best wishes,



Jonathan Church
Artistic Director



23 March 2015

To Whom It May Concern:

I am writing in support of the exciting and significant plans for the Sondheim Theatre.

For the past seven years, I have been Artistic Director of two of London's not-for-profit theatres, both long-standing members of the Arts Council portfolio of revenue-funded theatres, the Bush Theatre and now the Donmar Warehouse. By virtue of both of these theatre's producing models, the runs of their shows are always limited. During my time as Artistic Director of both theatres, there have been productions that have 'hit', and for which there has been a considerable appetite and potential audience for more performances which we could not accommodate in our schedule.

In the past three years at the Donmar we have had a number of productions that have been critically-acclaimed, have sold out their run and seen a long queue (online and in person at the box office) for any remaining or returned tickets. These productions have included 'Fathers and Sons', 'Roots', 'The Recruiting Officer' and 'Philadelphia, Here I Come!'.

The programme at the Donmar is driven by an artistic, ahead of a commercial imperative. The shows to which I refer here don't quite have the 'star-power' or 'known-title' allure to fuel a straight commercial transfer. In some instances, we have tried, but the west-end theatres available are too large or require too long a run for a transfer to be viable. What they do have, however, is the critical and popular appetite for an extended run at a smaller house, where the public, the artists and the Donmar can enjoy greater exposure for great productions.

The not-for-profit sector has long-imagined that a theatre like the Sondheim might exist. Many of our theatres, such as the Donmar, are not conventional, proscenium houses. The Donmar is a three-sided or 'thrust' stage. Whenever we transfer a Donmar production into a traditional west-end house, the production has to be redirected for a proscenium. It would be tremendously exciting for audiences, and helpful to directors, to retain some of that original staging by moving productions into a space that can be reconfigured to reflect the original stage.

ARTISTIC DIRECTOR
JOSE ROURKE
EXECUTIVE PRODUCER
KATE PAKENHAM

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Yours faithfully,

Jose Rourke
Artistic Director

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Richard Johnston
Defont Mackintosh
Novello Theatre
Aldwych
London
WC2B 4LD

23rd April 2015

Dear Richard,

I am writing in my capacity as Artistic Director of Hampstead Theatre to wholeheartedly support your proposals for the Sondheim Theatre. I have studied your plans in great detail and can see that, as I had hoped, you are planning to create a practical but hugely dynamic and adaptable performance space which can embrace both the intimate and the epic.

As a new writing focused theatre, we produce up to a dozen premieres every year at Hampstead. Many of these productions do have onward trajectories and as a publicly subsidised theatre, I make a point of trying to disseminate our work to as broad an audience as possible. Our auditorium here at Hampstead is modern and is able to adapt into any configuration so we often find ourselves with great pieces of work that need more than just a traditional proscenium house for a transfer. Your proposed Sondheim Theatre fits a gap in the West End Theatre landscape, and will offer theatres such as us an opportunity to transfer work to a wider audience that will prove invaluable. It is also a perfect intermediate house, bridging the gap between the out-and-out commercial demands of the West End and the creative demands of the subsidised sector.

We have, of course, transferred many pieces of work to the West End and beyond over the last few years - most recently *Sunny Afternoon* and *Di and Viv and Rose*. But we have also produced plenty of work that could have had a life beyond our North London home had the Sondheim been in existence. These include most recently James Fritz's *Oliver* nominated first play *4 Minutes 12 Seconds* and Beth Steel's *Wonderland* which won the Evening Standard Charles Wintour Award. Both of these productions were realised using unusual auditorium configurations and could have benefited from a transfer to The Sondheim on the kind of semi-commercial terms being proposed.

Your proposed new building will contribute enormously to the West End Theatre scene - and to the London Theatre ecology as a whole - by offering a home for the kind of work that currently slips through the net. I wish you every success with your plans and look forward to being able to produce work with you in the not too distant future.

Best,

Edward Hall
Artistic Director



MAYOR OF LONDON

Date: 6 November 2014

Dear Sir/Madam

Ambassadors Theatre – The Sondheim

I would like to express my support for initiative from the Cameron Mackintosh Group to extensively remodel the interior of the Ambassadors Theatre, creating a new mid-scale auditorium in the London Borough of Camden.

Last year, London's theatres boasted record breaking audiences with more people attending theatre than the premiership football and continue to make a huge contribution to the capital's economy, not least playing a key role in the visitor economy.

There is a clear demand for theatres and rehearsal space in central London, particularly offering flexible spaces so that mid-scale producing theatres and touring companies can present their work. This was outlined in a recent study on small scale theatre undertaken by the London Assembly which highlighted the urgency to refurbish small theatres and demand for rehearsal space in London.

I understand that the Cameron Mackintosh group are about to submit a formal planning application to Camden. Cameron Mackintosh has an established track record of investing in London's theatres and I am confident that this new theatre will be a significant addition to London's theatre land.

Yours sincerely

Munira Mirza
Deputy Mayor of London, Education and Culture

City Hall, London, SE1 2AA • mayor@london.gov.uk • london.gov.uk • 020 7983 4000

Michael **GRANDAGE** *Company*

April 2015

To Whom It May Concern

From Michael Grandage CBE

With reference to a planning application to support the redevelopment of the Ambassadors Theatre into the Sondheim Theatre, I would like to offer up the following comments :

As Artistic Director of Sheffield Theatres (2000-2005) and the Donmar Warehouse (2002-2012) there were numerous times we were ready to transfer critically acclaimed productions into the West End but the only available houses had capacities in excess of 850 seats. This proved to be both fiscally irresponsible as well as creatively challenging.

There are no purpose-built theatres in the West End capable of taking the Donmar footprint and the plans for the Sondheim do exactly that. It would mean many more productions could effortlessly find a new home for an extended run and a wider audience

As a publically-funded theatre, the Donmar has 250 seats and an audience far bigger for most of its productions. It means many people are denied the opportunity to see high quality work and the proposals for this theatre would change this position is immediately.

The West End has been enjoying a considerable golden period for some time now but the only element that is missing is the transfer of quality drama from many of the smaller subsidised houses. The Donmar, The Almeida, The Young Vic and others all have productions that are occasionally so successful they can transfer to bigger West End theatres. But they also have numerous productions every year that seek a small bespoke home to continue an important period of audience development. The Sondheim would be a home for all of these productions.

The design and current aspirations for this new space are perfectly placed to help the smaller playhouses seeking homes in the West End and I would urge the planning proposal to be taken seriously so audiences can enjoy work that is currently only available to a small minority of theatergoers.

Michael Grandage
15th April 2015

Michael Grandage Company Limited / Fourth Floor / Gielgud Theatre / Shaftesbury Avenue / London W1D 6AR

Tel: +44 (0) 20 3842 7210 Website: www.MichaelGrandageCompany.com

Company Registration Number: 118 9636 02

8 April 2019

Mr Richard Johnston
Delfont Mackintosh Theatres Limited
1 Bedford Square
London
WC1B 3RB



Sheffield Theatres
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Sheffield S1 1DA

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Admin 0114 249 3999
Web sheffieldtheatres.co.uk

Dear Richard

I'm writing to voice my support for Sir Cameron Mackintosh's desire to redevelop the Ambassadors Theatre into a flexible, intimate space that could accommodate work from outside the capital. My fervent support for the initiative is based on a number of principals.

The way theatre is made is changing. While there is still a place for more traditional theatre which sits within the proscenium arch, more and more companies are experimenting with form and configuration, including work on a thrust stage and/or in the round. A West End venue that could accommodate these new ways of presenting plays and musicals would be a huge advantage.

Diversity of West End Theatre

Firstly, having a specialised, adaptable theatre space would increase the diversity of theatre on offer in the West End – and better reflect the diversity of theatre-making that exists in the whole of the UK. Given that London's West End is the international shop window for UK theatre, presenting our theatre in all its innovative glory would be another feather in the West End's cap.

Special Congruence

Secondly, there are countless examples of productions made in Sheffield which could and should have transferred to London – if only the appropriate space existed. In fact, our award-winning musical by Tim Firth (writer of CALENDAR GIRLS), entitled THIS IS MY FAMILY, is still trying to find a home there. Such work deserves to be seen by a wider audience. As it began in our Studio space, where it was presented in an intimate, shallow thrust configuration, transferring it to larger London playhouses would be hugely challenging – aesthetically and financially. The new Sondheim would be the perfect match for the production. Or take our immensely successful main-house production of Sondheim's COMPANY, which received a slew of 5-star reviews and played for a mere four weeks in South Yorkshire. The proposed Sondheim theatre would have been the natural and ideal home for such a production, which was designed for a deeper thrust stage where the audience sat in close proximity to the actors. Having a theatre in London flexible enough to accommodate productions created for the less traditional theatrical configurations means that West End theatre could offer a different type of experience for audiences, domestic and international.



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Regional Collaboration & Benefits

Thirdly, recently, the relationship between the capital and the regions has been under much scrutiny. There has been considerable pressure on the government funding bodies to redress the current imbalance in the financial discrepancy between the two. The new Director of the National Theatre has expressed a desire to collaborate more deeply with the country's regional theatres. I would say that a West End building that fostered and facilitated a collaboration between regional theatres and London would have intrinsic value. However, such an initiative would also bring with it considerable instrumental value: it would increase the diversity of theatre on offer in the capital (as previously mentioned), it would showcase the significant talent that is nurtured and developed outside of London in the regional houses, and it would increase the visibility of such innovative work, as well as offering the regional institutions a small financial support in royalties.

I would say that the West End is crying out for such a theatre and Sir Cameron's initiative feels timely and truly exciting.

Yours sincerely

Daniel Evans

Daniel Evans
Artistic Director
Sheffield Theatres

Richard Johnston
Executive Director
(Deifont Mackintosh Theatres)
Novello Theatre
Aldwych
LONDON
W2B 4LD

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E boxoffice@stratfordeast.com

Artistic Director: Kerry Michael
Executive Director: Mary Cane
Deputy Artistic Director: Dennis Hall

13 April 2015

Dear Richard

We are delighted to write to support the redevelopment of the Ambassadors Theatre into the Sondheim Theatre. The plans that you have outlined to provide a home for limited runs of transfers from subsidised theatres to the West End are both exciting and extremely timely.

As you are aware, here at Theatre Royal Stratford East we have established a reputation for producing new musicals which celebrate Britain's diversity and we know that this work attracts significant new and diverse audiences.

We have a catalogue of productions which have played to both critical and audience acclaim and which we and our partners believed were capable of a further commercial life. Over the past few years examples include our productions of *Come Dancing*, *Five Guys Named Moe*, *Two Women*, *Britain's Got Bhangra*, *Reasons to be Cheerful*, *Wah! Wah! Girls*, *Glasgow Girls*, *Oh What A Lovely War*, *Fings Ain't Wot They Used Tbe*, and most recently *The Infield* – the Musical.

We are naturally very keen that our work is seen by larger audiences than we can accommodate in our short 4 – 6 week runs here. At the same time, we recognise the increasing pressures on public funding for the arts in the future and the importance of diversifying our income streams. There is therefore a strong financial drive for us to continue to grow an income stream from exploitation of our work.

As a charity we have to take a prudent approach to commercial risk. We value the relationships between the subsidised and commercial sectors which recognise our complementary roles in producing and presenting.

We want to work with partners who understand our business model and who value our role in bringing new work to wider audiences. Your vision to facilitate flexible and easy transfers from subsidised theatres to the West End strikes a strong chord with us.

We find particularly attractive the proposition that the Sondheim could be a launching pad for further exploitation of the work, either at another West End theatre or on a national or international tour, giving it a showcase. Given our limited marketing and PR budgets, we know that a limited West End run can provide a really valuable profile, not only within the industry but beyond in terms of attracting future investors and donors.

We also strongly endorse the planned scale of the Sondheim Theatre. Theatre Royal Stratford East is a 450 Grade 2* listed auditorium, and we really value the intimate relationship between stage and auditorium. We acknowledge the risk of having to transfer to a much larger house purely to make the economics work to the potential detriment of the

Theatre Royal Stratford East is a registered charity (No. 1049044) and a company limited by guarantee (No. 02071274). Registered Office: 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.



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work. And if this 450 seat space also has the capacity for flexible staging, then so much the better.

In common with many of our peers, we have had several time consuming West End transfer discussions which have foundered either because of lack of availability of theatres, or because the economics just didn't work for both producer and theatre.

We believe that the Sondheim Theatre would very quickly become an integral and vital part of the London and UK Theatre ecology and we would be delighted to work closely with you to realise this vision.

Yours sincerely

Vanessa Williams

Kerry Michael

Kerry Michael
Artistic Director

ROYAL COURT

Richard Johnston
Novello Theatre
Aldwych
London
WC2B 4LD

Dear Richard,

We write in whole-hearted support of your brilliant ambitions and plans for the Sondheim. There is an urgent need for a world class, flexible, intimate commercial theatre space in the West End, and few theatre owners have the capacity and proven commitment to quality and heritage to undertake this project.

At the Court we have often transferred our work from our Theatre Downstairs (capacity 360) into the West End, but interestingly it is often the work produced in our flexible Theatre Upstairs (capacity 100) which meets huge critical acclaim and public demand but has never been able to make the leap into a West End space. There is simply no bridge for work on this scale to have a wider commercial life as the leap to a minimum 700 seat proscenium auditorium for a show that may have been designed in thrust, or in the round, makes no aesthetic or economic sense. The Sondheim would be an incredible solution to this supply chain, providing audiences with access to great world class work made in alternative ways and on alternative scales. This would have seen work like Jez Butterworth's *THE REVER*, Mike Bartlett's *COCK*, & John Donnelly's *THE PASS* reach more people than the few thousand that managed to see it with us, and the many thousands more who tried. That is a truly thrilling prospect, and would add immense value to a flourishing West End theatre scene.

Even with our Downstairs space, as a producing not-for-profit theatre we programme up to 8 new plays in that theatre all year round and there is no ability to extend runs in response to demand. The Sondheim model provides us with another outlet, instead of a traditional 12+ week run in a large theatre with all the risks and obstacles, to move a successful production for a contained period into a slightly larger proscenium space to our home.

The design for the Sondheim is extremely intelligently developed, with great rehearsal spaces to support the development and creation of work, and significantly enhancing the audience experience and facilities in the public spaces. The exterior facade and new build creates an improved street level environment which gives great character and destination to that corner of the West End.

The generosity of the proposed DMT investment into London's theatre heritage, sensitively and elegantly conceived, is a great gift to the sector. We do hope it can be achieved.

Warmest wishes,
Lucy Davies & Vicky Featherstone

AL JRT

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Richard Johnstone
Delfont Mackintosh Theatres
Novello Theatre
Aldwych
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WC2B 4LD

Friday 10 April 2015

Dear Richard

Thank you for your letter of 19 March 2015.

We are writing to support the conversion of the Ambassadors Theatre into the proposed smaller and more flexible Sondheim Theatre.

Because our purpose is to produce a range of shows, creating many different kinds of artistic opportunities over the course of a year, we are restricted to running our shows for around 5-8 weeks. In many cases, we know that we could run them longer, sometimes considerably so. Occasionally we are able to bring a show back. Usually though, although many people are queuing to attend and box office income has not been maximised, we have no alternative but to throw the show away, even though this is frequently after months, sometimes years, of development.

These restrictions are caused by two factors. First, as above, we receive public investment to enable us to produce 5 to 6 shows in our biggest theatre each year. Second, as our work is artistically innovative and hence risky, it is hard to be sure how big an audience each show will attract; consequently we estimate runs conservatively.

A further characteristic of our work is that, as the YV is an extremely flexible space, our auditorium is reconfigured for each new show. Some of these configurations are easily compatible with other theatres, including west end houses, but some are not.

The proposed Sondheim theatre responds to all three aspects of our work. Many of our sold-out shows would easily transfer to the Sondheim with little or no adaptation. In these cases, the cost of transfer would be limited and the income generated by the longer run would reduce our reliance on fundraised income for future productions at the YV. Our understanding of the plans for the Sondheim suggest that other productions with less standard configurations could also fit, though with the need for some adaptation.

An additional incentive to transfer to the Sondheim is that whatever income that derives could be allocated, at least in part, to enhance the earnings of our creative teams whose YV fees, though as

high as we can afford to make them, are nonetheless not high.

Over recent years we have had a number of shows that might have transferred to the Sondheim.

In each case they would not naturally fit into a proscenium nor would we have been sufficiently confident that they would attract an extensive enough audience to warrant a move to a large West End theatre. Examples are *Happy Days* directed by Natalie Abrahams with Juliet Stevenson, *The Glass Menagerie* directed by Joe Hill-Gibbins with Leo Bill, Siobhan Matthews and Kyle Soller, *Vernon God Little* directed by Rufus Norris, *The Beauty Queen of Leenane* with Rosaleen Linehan and Susan Lynch, directed by Joe Hill-Gibbins, *Pease* directed by Rufus Norris and *A Season in the Congo* directed by Joe Wright with Chiwetel Ejiofor.

Our ability to radically reconfigure our auditorium is unique, as is the frequency with which we do so; but there are many other theatres - the Lyric, the Almeida, the Donmar, the Royal Court, the Menier - who would benefit from the Sondheim as much as we are confident that we would.

Sincerely,

David Lan
Artistic Director

Lucy Woollett
Executive Director



15 October 2014

To whom it may concern

Ambassadors Theatre

I am aware that the Cameron Mackintosh group are about to submit a formal planning application to Camden to extensively redevelop the interior of the Ambassadors Theatre, creating a flexible auditorium with an end-on stage. I would like to offer some context and support from Arts Council England's perspective.

It is a widely held view that London is enjoying a golden period in theatre both in terms of creativity but also in terms of attendance and popularity. A recent report stated that more than 22 million attended a London theatre performance in 12/13 – more than watched a premiership football match in that year. It also cited that, at any one time, London theatres are engaging more than 3000 performers in addition to employing a more than 6,500 full time staff. A significant creative and economic contribution to our capital that is the envy of many. In order to maintain the level and quality of activity in theatre (as with other artforms) there needs to be regular investment in artists, producers, new work, audience development and of course the building infrastructure in which performances take place. The types of spaces that theatre makers are increasingly turning to, and what London is short of, is flexible midscale spaces where the constraints of some of our wonderful old theatres doesn't dictate the type of work that directors make. To that end the investment in a more flexible space in London would not only be important in helping regional theatre activity to find a home and an audience in London (from spaces such as the RSC's Swan, Bristol Old Vic, the new Liverpool Everyman plus many regional producing theatres and touring companies), but would also enable productions to move within London (such as the Dorfman Theatre, the Almeida, the Soho Theatre, the Donmar Theatre etc.). It is currently not as easy as it might be for work from regional theatres to find a home in London.

Arts Council England, 21 Bloomsbury Street, London WC1B 3HF www.artscouncil.org.uk

Phone: 44 (0) 845 300 6200

Email: enquiries@artscouncil.org.uk

Arts Council England is the trading name for The Arts Council of England, Registered charity no 1036733



Whilst I have only heard about Cameron's plans in outline and have not seen the plans, it seems that London hasn't got a space quite like the one that is being proposed - although there is evidence of demand for similar smaller more flexible houses – witness the demand for spaces such as the Trafalgar Studios and the emergence of the St James Theatre, the Park Theatre and the Shed outside the National Theatre - and of course the new Dorfman. Whilst I am of course sensitive to the issues around preserving our theatres and their wonderful architecture, if there is a way of reconciling Cameron's plans with the heritage issues it would be significant for the presentation of theatre in London.

Finally the respected reputation of Cameron Mackintosh and his track record of investing many millions of pound in developing spaces in London is clearly well established and I am confident, if he is able to realise these plans, the space will flourish - and that can only be good for audiences and for Theatre.

Yours sincerely,

Sir Peter Bazalgette
Chair

Appendix 4

Sample Theatre Programme

Sample Programme for the Sondheim Theatre 2011 - 2015

It should be noted that this programme does not include:

- Any works from the National Theatre who have indicated that the Sondheim will have provided a home 'for at least six' of their productions over the last four years.
- Productions from the Theatre Royal Stratford East who would have like to transfer eight productions in this period.
- Other productions from theatre companies who have provided letters of support.
- Other London or regional theatres who are likely to wish to have their productions presented at the Sondheim.

| Producing Theatre | Production | Dates | Sondheim Dates |
|--------------------|--|------------------------------------|-----------------------|
| Young Vic Theatre | The Glass Menagerie' by Tennessee Williams Directed by Joe Hill-Gibbins With Leo Bill Siobhan Matthews Kyle Soller | 11 November 2010 - 15 January 2011 | January - March 2011 |
| Young Vic Theatre | Vernon God Little' by DBC Pierre Directed by Rufus Norris With Luke Brady Clare Burt Daniel Cerqueira | 27 January - 12 March 2011 | April - June 2011 |
| Chichester Theatre | She Loves Me' by Joe Masteroff Directed by Stephen Mear With Joe McFadden Dianne Pilkington | 9 May - 18 June 2011 | July - September 2011 |

| Producing Theatre | Production | Dates | Sondheim Dates |
|---------------------|--|-----------------------------------|-------------------------|
| Young Vic Theatre | The Beauty Queen of Leenane' by Martin McDonagh Directed by Joe Hill-Gibbins With Derbhle Crotty Frank Lavery Rosaleen Linehan | 20 July - 3 September 2011 | October - December 2011 |
| Sheffield Theatre | Company' by Stephen Sondheim Directed by Jonathan Munby With Francesca Annis David Birrell | 29 November 2011 - 7 January 2012 | January - April 2012 |
| Donmar Warehouse | The Recruiting Officer' by George Farquhar Directed by Josie Rourke With Mark Gatiss Mackenzie Crook | 9 February - 14 April 2012 | May - July 2012 |
| Chichester Theatre | Uncle Vanya' translated by Michael Frayn Directed by Jeremy Henin With Timothy West Dervla Kirwan Roger Allam | 30 March - 5 May 2012 | August - September 2012 |
| Donmar Warehouse | Philadelphia! Here I Come' by Brian Friel Directed by Lyndsey Turner With Ensemble x 11 | 26 July - 22 September 2012 | October - December 2012 |
| Royal Court Theatre | The River' by Jez Butterworth Directed by Ian Rickson With Laura Donnelly Miranda Raison Dominic West | 18 October - 17 November 2012 | January - March 2013 |

| Producing Theatre | Production | Dates | Sondheim Dates |
|---------------------|---|------------------------------|-------------------------|
| Young Vic Theatre | Feast' by Yunion Garcia Aguilera Rufus Norris With Ensemble x 13 | 25 January - 2 March 2013 | April - July 2013 |
| Chichester Theatre | If Only' by David Edgar Directed by Angus Jackson With Jamie Glover Martin Hutson Charlotte Lucas Eve Ponsonby | 14 June - 27 July 2013 | August - September 2013 |
| Young Vic Theatre | A Season in the Congo' by Aime Cesaire Directed by Joe Wright With Chiwetel Ejiofor | 6 July - 24 August 2013 | October - December 2013 |
| Donmar Warehouse | Roots' by Arnold Wesker Directed by James Macdonald With Ensemble x 9 | 6 October - 30 November 2013 | January - March 2014 |
| Royal Court Theatre | The Pass' by John Donnelly Directed by John Tiffany With Russell Tovey Gary Carr Lisa McGrillis | 13 January - 1 March 2014 | April - June 2014 |
| Chichester Theatre | Pressure' by David Haig Directed by John Dove With David Haig Malcolm Sinclair Tim Beckmann Anthony Bowers | 31 May - 28 June 2014 | July - August 2014 |

| Producing Theatre | Production | Dates | Sondheim Dates |
|-------------------|--|-------------------------------|------------------------------|
| Almeida Theatre | Mr Burns' by Anne Washburn Directed by Robert Icke With Demetri Goritsas Adrian der Gregorian Jenna Russell Michael Shaeffer | 5 June - 26 July 2014 | September - October 2014 |
| Sheffield Theatre | This Is My Family' by Tim Firth Directed by Daniel Evans With Clare Burt Bill Champion Evelyn Hoskins | 9 - 18 October 2014 | November 2014 - January 2015 |
| Hampstead Theatre | Four Minutes Twelve Seconds' by James Fritz 2 Directed by James Fritz With Alexander Arnold Kate Maravan Jonathan McGuinness Riz Zmitrowicz | 2 October - 1 November 2014 | February - March 2015 |
| Almeida Theatre | The Merchant of Venice' by William Shakespeare Directed by Rupert Goold With Ian McDiamid Susannah Fielding Scott Handry | 5 December - 14 February 2015 | April - June 2015 |
| Young Vic Theatre | Happy Days' by Samuel Beckett Directed by Natalie Abrahami With Juliet Stevenson | 13 February - 21 March 2015 | July 2015 |

| Producing Theatre | Production | Dates | Sondheim Dates |
|-------------------|--|----------------------------|-------------------------|
| Almeida Theatre | Carmen Disruption' ¹ by Simon Stephens Directed by Michael Longhurts With Sharon Small Jack Farthing Noma Dumezweni | 4 April - 23 May 2015 | August - September 2015 |
| RSC | Volpone' ² by Ben Jonson Directed by Trevor Nunn With Henry Goodman Andy Apollo Guy Burgess | 3 July - 12 September 2015 | October - December 2015 |

¹ Best New Play - Evening Standard, Critics' Circle, Writers Guild

² Olivier-nominated

Operational programme responding to production change of circumstances for the Sondheim Theatre 2011 - 2015

It should be noted that this programme includes only some of the productions named in the letters of support for the Sondheim planning application. It does not include:

- Any works from the National Theatre who have indicated that the Sondheim could have provided a home 'for at least six' of their productions over the last four years.
- Productions from the Theatre Royal Stratford East who would have like to transfer eight productions in this period.
- Other productions from theatre companies who have provided letters of support.
- Other London or regional theatres who are likely to wish to have their productions presented at the Sondheim.

The Operational Programme allows for changes to the sample programme caused by:

1. Unavailability of cast or key members of the creative team for a particular production.
2. Failure to raise the finance to transfer the production from the subsidised sector by the subsidised theatre or independant producer.
3. The production's run is curtailed earlier than planned through poor box office.
4. The production being delayed on account of cast or members of the creative team.
5. The production run being reduced by the availability of key members of the cast.

Some of the productions from the sample programme will be replaced from other productions from the subsidised sector. There will be other occasions where due to the shortage of time to reprogramme the theatre, it is necessary to programme limited runs of productions which do not originate from the subsidised sector. It should be noted that the programming of these other productions is to ensure that the Sondheim avoids closure periods which would incur losses.

| Producing Theatre | Production | Sondheim Amended Dates | Number of weeks | Reason for change | Number of weeks of productions originating outside the subsidised sector |
|--------------------|--|-------------------------|-----------------|-------------------|--|
| Young Vic Theatre | The Glass Menagerie' by Tennessee Williams | January - March 2011 | 13 | | |
| Young Vic Theatre | Vernon God Little' by DBC Pierre | April - June 2011 | 12 | | |
| Chichester Theatre | She Loves Me' by Joe Masteroff | July - September 2011 | 14 | | |
| Young Vic Theatre | The Beauty Queen of Leenane' by Martin McDonagh ¹ | October - December 2011 | 13 | | |
| | | | 52 | | 0 |
| Sheffield Theatre | Company' by Stephen Sondheim | January - April 2012 | 16 | | |
| Other production | | April - May 2012 | 5 | | 5 |
| Producing Theatre | Production | Sondheim Amended Dates | Number | Reason | Number of weeks of productions |

| | | | | | |
|--------------------------|--|-------------------------------|------------------------|--------------------------|---|
| Donmar Warehouse | The Recruiting Officer' by George Farquhar | June - July 2012 | 9 | 5 | originating outside the subsidised sector |
| Chichester Theatre | Uncle Vanya' translated by Michael Frayn | August - September 2012 | 10 | | |
| Donmar Warehouse | Philadelphia! Here I Come' by Brian Friel | October - December 2012 | 12 | | |
| | | | 52 | | 5 |
| Royal Court Theatre | The River' by Jez Butterworth | January - March 2013 | 0 | 1 | |
| Other Production | | | 13 | | 13 |
| Young Vic Theatre | Feast' by Yunion Garcia Aguilera | April - June 2013 | 12 | 3 | |
| Other Production | | July 2013 | 3 | | 3 |
| Dark week | | | | | |
| Chichester Theatre | If Only' by David Edgar | August - September 2013 | 9 | | |
| Young Vic Theatre | A Season in the Congo' by Aime Cesaire | October - December 2013 | 15 | | |
| | | | 52 | | 16 |
| Donmar Warehouse | Roots' by Arnold Wesker | January - March 2014 | 13 | | |
| Royal Court Theatre | The Pass' by John Donnelly | April - June 2014 | 14 | | |
| Other production | | | 1 | | 1 |
| Chichester Theatre | Pressure' by David Haig | July - August 2014 | 8 | 1 | |
| Almeida Theatre | Mr Burns' by Anne Washburn | September - October 2014 | 0 | 1 | |
| Other production | | | 8 | | 8 |
| Sheffield Theatre | This Is My Family' by Tim Firth | November - December 2014 | 8 | | |
| | | | 52 | | 9 |
| Producing Theatre | Production | Sondheim Amended Dates | Number of weeks | Reason for change | Number of weeks of productions originating outside the subsidised sector |

| | | | | |
|-------------------|--|-------------------------|-----------|-----------|
| | This Is My Family | January 2015 | 4 | |
| Hampstead Theatre | Four Minutes Twelve Seconds' by James Fritz ² | February - March 2015 | 8 | |
| Almeida Theatre | The Merchant of Venice' by William Shakespeare | | 0 | 2 |
| Other production | | | 14 | 14 |
| Young Vic Theatre | Happy Days' by Samuel Beckett | July 2015 | 4 | |
| Almeida Theatre | Carmen Disruption' by Simon Stephens | August - September 2015 | 8 | |
| RSC | Volpone' by Ben Jonson | October - December 2015 | 14 | |
| | | | 52 | 14 |

¹ Best New Play - Evening Standard, Critics' Circle, Writers Guild

² Olivier-nominated

Appendix 5

Letter from Historic England dated 13th October 2013



Historic England

LONDON OFFICE

Mr Tim Miles
Montagu Evans
5 Bolton Street
London
W1J 8BA

Direct Dial: 020 7973 3488

Our ref: PA00385725

13 October 2015

Dear Mr Miles

Pre-application Advice

AMBASSADORS THEATRE, WEST STREET, CAMDEN, WC2H 9ND

Thank you for enabling the London Advisory Committee to visit the Ambassadors Theatre and for the presentation on your proposals. The Committee considered the case at their meeting of the 24th September and I can now provide our pre-application advice, which incorporates their views.

Summary

The proposals involve the radical remodelling of the Grade II listed Ambassadors Theatre. As a result much of the original plan form and associated decoration will be lost. The complex and tight planning, noted as being of special interest will be removed. This means that in the terms of the NPPF there is substantial harm being caused to the listed building. Such harm should be exceptional and the Committee have advised that whilst they can see a case for wider public benefits arising from the proposals, there should be absolute clarity that these benefits will be secured in perpetuity. We would also like further information regarding the search for alternative premises to be as sure as possible that there is no reasonable alternative site that could deliver the same or similar benefits.

Advice

The Ambassador's Theatre was designed by W G Sprague and is one of a pair, the other being the adjacent St Martin's Theatre that together mark the end of the Victorian and Edwardian theatre building boom in London. Both theatres are listed at Grade II and are on West Street, either side of Tower Court which connects through to Tower Street. The Ambassador's opened in 1913 with St Martin's following three years later in 1916. The site is within the Seven Dials Conservation Area.

Albeit conceived together, the two theatres are different in scale and appearance ; they share a common language of materials but were designed for different owners. The height of the Ambassadors Theatre was restricted by ancient rights to light of



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Telephone 020 7973 3700
HistoricEngland.org.uk



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Historic England will use the information provided by you to evaluate any applications you make for statutory or quasi-statutory consent, or for grant or other funding. Information provided by you and any information obtained from other sources will be retained in all cases in hard copy form and/or on computer for administration purposes and future consideration where applicable.



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adjoining buildings, but these were then demolished to allow for the construction of the St Martin's Theatre, which consequently could be much higher and more imposing in the street scene. The constraints affecting the construction of the Ambassadors resulted in a small scaled building of intimate character which seats 375 and is described in the Theatres Trust Guide to British Theatres as being a "striking feat of compression". The main auditorium, at basement level, is oval in plan incorporating the front sections of the stalls and circle under a fibrous plaster decorated dome supported on pilasters, which frame the arched bays of the walls containing decorative crests. To either side of the proscenium arch are very narrow boxes, now used for sound equipment. The proscenium opening is 7.45m wide by 6.25 deep and the height from stage to grid lighting is 10.25m.

The proposals involve the removal and relocation of the fibrous plaster dome, pilasters and crests into a new grand stalls bar in the basement which will replicate the relative proportions of the dome as seen from the front circle of the current auditorium. The current stage and proscenium are removed and a new performance space is set at ground level to allow for easier access for patrons, performers and production teams. The new performance space is designed to provide flexibility and be able to host a wide variety of non-proscenium theatre performances. New facilities to improve accessibility are provided in a side extension and set above the new auditorium is a rehearsal suite in a roof extension set back from the existing facades.

A decision maker is obliged by ss16,66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 to:

a) have special regard to the desirability of preserving listed buildings and any features of special architectural or historic interest which they possess; and

b) pay special attention to the desirability of preserving or enhancing the character or appearance of a conservation area

A decision maker should identify and assess the particular significance of the heritage assets affected by a proposal and take this into account to avoid or minimise conflict between the heritage assets' conservation and any aspect of the proposal (NPPF paragraph 129). Great weight should be given to the conservation of designated heritage assets and as heritage assets are irreplaceable any harm or loss should require clear and convincing justification (my emphasis) (NPPF paragraph 132) Where a proposed development would lead to substantial harm or total loss of significance it should be refused consent unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss (NPPF paragraph 133).



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The current building has remained largely unaltered since it was built but during that time audience requirements and expectations have dramatically changed. Particular issues include the the poor front of house facilities, especially for visitors with disabilities. The public areas in the current building are very small and cramped and are the smallest of any theatre in the West End. The WC provision is inadequate with no accessible or adapted facilities. The auditorium is 'side loaded' meaning that all the audience enter from one side space with two entry points, both being directly off staircases. The main auditorium has one of the worst examples of the "letter-box" effect providing poor sightlines for audience members in particular locations and the provision of contemporary and essential technical production equipment has affected the impact of the original interior design. However, despite all these issues the theatre is currently in use.

The aspiration of the project is to create London's first purpose-built West End transfer house for subsidised theatre productions, thereby guaranteeing programme opportunities of a further 8-16 week period for companies whose productions are currently only seen by a limited audience in at their resident theatre. The imperative for the design of the new auditorium is to support the transfer of these small scale producing theatres with the minimum of set design or directorial changes, minimising costs and increasing potential income for both actors, production staff and the wider subsidised theatre. As a receiving theatre it will host productions from a wide variety of venues not just in London, including the Donmar, the Almeida and the Royal Court, but also from across the country, including Sheffield Theatres and the Chichester Festival Theatre.

The applicants have examined the suitability of existing transfer space in the West End and found none currently suitable. Since the mid 1990's nine alternative sites have been explored by Sir Cameron Mackintosh, sponsor of the project, with a further two examined during the course of the development of the pre-application submission. The applicants case is that in strict commercial terms the investment required into a theatre of this size would not make a commercial return, but this project is a legacy that will be vested in the Cameron Mackintosh Foundation which will run the theatre as a receiving house and providing educational and employment benefits.

The circumstances of this case are in our view exceptional and include the range of the vision, the track record of the applicant and the potential to increase the resilience of the subsidised theatre, not just in London but across the country. However in order for it to be demonstrated that the substantial harm arising from the proposed remodelling is necessary to deliver these potentially exceptional public benefits, the consideration of alternative sites will have to be clear and convincing in order to make the case. It also has to be demonstrated that the public benefits of the proposal,



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including the provision of a West End transfer house dedicated to the subsidised theatre can be secured in perpetuity as far as practical and not, for example, negotiated away via legal agreement shortly after permission.

Next Steps

Thank you for involving us at the pre-application stage. We are broadly content with your proposals, subject to you addressing the issues as outlined above before any statutory approval is sought.

Yours sincerely

Nigel Barker

Planning and Conservation Director, London

E-mail: nigel.barker@HistoricEngland.org.uk

cc:

AMBASSADORS THEATRE, WEST STREET, CAMDEN, WC2H 9ND
Pre-application Advice

List of information on which the above advice is based

Interior Remodelling Design Proposals by Citizens Design Bureau
Draft Statement of Significance of the Ambassadors Theatre March 2015 Montagu Evans
Stage D Plans and elevations
Pre-Application Design Statement May 2015
Heritage Statement by John Earl



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Appendix 6

Summary of Planning Policies

Summary of Planning Policy

- 1.1 This section sets out a summary of the key planning policy framework that is relevant to the application proposals.
- 1.2 The statutory adopted Development Plan comprises:
- The Camden Core Strategy (adopted 2010);
 - Camden Development Policies (adopted 2010); and
 - The London Plan (Consolidated with Alterations since 2011).
- 1.3 This section also summarises the main relevant provisions of the National Planning Policy Framework.

Planning Designations

- 1.4 The Site is subject to the following designations under the adopted development plan:
- Archaeological Priority Area – London Suburbs
 - Central London Area
- 1.5 The Site is located within the Seven Dials Conservation Area. There is a Grade II listed building located on site. The Site is not located within Flood Zone 2 or 3.

The Core Strategy

- 1.6 The Core Strategy sets out Camden's over-arching policies for development in the Borough. As such, policies are of a strategic nature. The relevant policies are as follows.
- 1.7 Core Strategy policy **CS3** relates to 'highly accessible areas'. The policy states that these areas are considered to be suitable locations for the provision of offices among other uses.
- 1.8 Core Strategy policy **CS5** relates to 'managing the impact of growth and development'. The policy states that the council will ensure that development meets the full range of objectives of the Core Strategy and other Local Development Framework documents, with particular consideration given to:
- a) providing the infrastructure and facilities needed to support Camden's population and those who work in and visit the borough;*
 - b) providing sustainable buildings and spaces of the highest quality; and*
 - c) protecting and enhancing our environment and heritage and the amenity and quality of life of local communities.*
- 1.9 Core Strategy policy **CS6** aims to make full use of Camden's capacity for housing. The policy seeks to minimise the net loss of existing homes.

- 1.10 Core Strategy policy **CS8** states that the Council will secure a strong economy in Camden. The policy recognises the importance of other employment generating uses, including retail, markets, leisure, education, tourism and health.
- 1.11 The site is located within the Central Activities Zone. Policy **CS9** sets out a number of objectives for planning in Central London, the most relevant of which are:
- Camden will support Central London as a focus for Camden's future growth in homes, offices, shops, hotels and other uses;
 - Seek to improve the quality of the area's streets and places, the connections between them and the ease of movement into, and through, the area; and
 - preserve and enhance the area's historic environment.
- 1.12 Policy **CS11** promotes the delivery of transport infrastructure and the availability of sustainable transport choices in order to support Camden's growth, reduce the environmental impact of travel and relieve pressure on the borough's transport network. The policy seeks to improve public spaces and pedestrian links across the borough and facilities for cyclists, including increasing the availability of cycle parking.
- 1.13 Policy **CS10** seeks to support the retention and enhancement of existing community, leisure and cultural facilities.
- 1.14 Policy **CS13** sets out the Council's broad policies in terms of tackling climate change. The policy states that the Council will require all development to take measures to minimise the effects of, and adapt to, climate change and encourage all development to meet the highest feasible environmental standards that are financially viable during construction and occupation.
- 1.15 In connection with the above, **paragraph 13.11** states that the Council will expect developments to achieve a reduction in carbon dioxide emissions of 20% from on-site renewable energy generation (which can include sources of site-related decentralised renewable energy) unless it can be demonstrated that such a provision is not feasible.
- 1.16 Policy **CS14** relates to the conservation of heritage in the borough. The policy states that Camden will:
- *"Require development of the highest standard of design that respects local context and character; and*
 - *preserve and enhance Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens."*
- 1.17 The site falls within the Bloomsbury Conservation Area.

Camden Development Policies

- 1.18 The Development Policies document provides additional detail on the implementation of the Core Strategy, and contains specific policies relating to the detailed design of developments.

- 1.19 Policy **DP1** relates to mixed use development in the borough. The policy is a relevant consideration for all new build development and extensions involving a significant floorspace increase.
- 1.20 The policy states that in the central London area, where more than 200 sq m GEA additional floorspace is provided, the Council will require up to 50% of all additional floorspace to be housing.
- 1.21 The supporting text indicates that there is flexibility in the application of this policy. It states that when considering whether a mix of uses should be sought, the Council would take into account:
- The character of the development, the site and the area;
 - Site size, the extent of the additional floorspace; and constraints on including a mix of uses;
 - The economic and financial viability of the development, including any particular costs assorted with it;
 - Whether the sole or primary use of the proposed is housing;
 - Whether secondary uses would be incompatible with the character of the primary use;
 - Whether an extension to the gross floorspace is needed for an existing user;
 - Whether the development is publically funded; and
 - Any other planning objectives considered to be a priority for the site.
- 1.22 **Paragraph 1.23** sets out specific situations when the mixed use policy outlined in Policy DP1 may not apply. This includes where a development is required to accommodate an existing user on the site. It provides an example: 'to provide for the expansion of a business or to consolidate businesses activities to a single site'.
- 1.23 Paragraph 1.23 also states that the Council may not seek secondary uses where the development is publicly funded and is required to accommodate a public facility or service, or for public administration.
- 1.24 Policy **DP2** seeks to minimise the loss of housing in the borough. The policy resists development that would involve the net loss of two or more homes, unless they:
- Create large homes in a part of the borough with a relatively low proportion of large dwellings,
 - Enable sub-standard units to be enlarged to meet residential space standards, or
 - Enable existing affordable homes to be adopted to provide the affordable dwelling-sizes that are most needed.
- 1.25 Policy **DP12** seeking to ensure that the development of shopping, services, food, drink, entertainment, and other town centres do not cause harm to the character, function, vitality and viability of a centre, the local area or the amenity of neighbours. In doing so, the Council will take into account a number of considerations. The most relevant are:
- The impact of the development on nearby residential uses and amenity and any prejudice to future development;

- Parking, stopping and servicing and the effect of the development on ease of movement on the footpath;
 - Noise and vibration generated either inside or outside of the site; and
 - The potential for crime and anti-social behaviour.
- 1.26 Policy DP12 also sets out planning issues the Council may condition in order to manage the potential impacts of showing, services, food, drink or entertainment uses in the town centre.
- 1.27 Policy **DP13** seeks to retain land and buildings that are suitable for continued business use and will resist a change to non-business unless:
- It can be demonstrated to the Council's satisfaction that a site or building is no longer suitable for its existing business use; and
 - There is evidence that the possibility of retaining, reusing or redeveloping the site or building for similar or alternative business use has been fully explored over an appropriate period of time.
- 1.28 Policy **DP15** resists the loss of premises that are suitable for continued theatre use.
- 1.29 Policy **DP16** seeks to ensure that development is properly integrated with the transport network and is supported by adequate walking, cycling and public transport links.
- 1.30 The promotion of walking, cycling and public transport use is highlighted in Policy **DP17**.
- 1.31 Policy **DP18** relates to parking standards. The policy states that the Council will seek that developments will provide the minimum necessary car parking provision. It goes on to state that the Council will expect development to be car free in the Central London area. If additional parking is to be provided as part of the development proposals, the level of parking will need to be justified by a transport consultant.
- 1.32 Policy **DP20** relates to 'Movement of good and materials'. This policy states the Council will expect development that would generate significant movement of goods or materials both during construction and in operation to:
- minimise the movement of goods and materials by road.
 - be located close to the Transport for London Road Network or other Major Roads.
 - avoid any additional need for movement of vehicles over 7.5 tonnes in predominantly residential areas.
 - accommodate goods vehicles on site.
 - seek opportunities to minimise disruption for local communities through effective management, including through the optimisation of collection and delivery timings and the use of low emission vehicles for deliveries.
- 1.33 Policy **DP22** relates to the promotion of sustainable design and construction. The policy states that applicants must demonstrate how sustainable development principles have been incorporated into the design and proposed implementation. Paragraph 22.5 provides additional

detail and states that schemes should take into account the orientation of the site, the mechanical services and materials chosen and the density and mix of uses. The Policy states that the Council will require developments of more than 500 sq m to address sustainable development principles in their Design and Access Statement or in a separate Energy Efficiency Statement, including how these principles have continued to reductions in carbon dioxide emissions.

- 1.34 The policy states that the Council will promote sustainable design and construction by expecting development of 500 sq m or above to achieve 'Very Good' in BREEAM assessments at present, rising to 'Excellent' from 2016.
- 1.35 Policy **DP24** relates to securing high quality design. This policy stipulates the Council will require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect developments to consider:
- character, setting, context and the form and scale of neighbouring buildings;
 - the character and proportions of the existing building, where alterations and extensions are proposed;
 - the quality of materials to be used;
 - the provision of visually interesting frontages at street level;
 - the appropriate location for building services equipment;
 - existing natural features, such as topography and trees;
 - the provision of appropriate hard and soft landscaping including boundary treatments;
 - the provision of appropriate amenity space; and
 - accessibility.
- 1.36 Policy **DP25** relates to the conservation of Camden's heritage. The policy states that in order to maintain the character of Camden's conservation areas, the Council will:
- Take account of Conservation Area Statements, appraisals and management plans when assessing applications within Conservation Areas; and
 - Only permit development within Conservation Areas that preserve and enhances the character and appearance of the area.
- 1.37 In terms of listed buildings, the policy states that the Council will:
- Prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;
 - only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building; and
 - not permit development that it considers would cause harm to the setting of a listed building.
- 1.38 Policy **DP26** states that that the council will protect the quality of life of occupiers by only granting planning permission for development that does not cause harm to amenity. The factors

that the Council will consider are visual privacy and overlooking, overshadowing and outlook, levels of daylight and sunlight; noise and vibration levels, odours, fumes and dust.

- 1.39 Policy **DP27** relates to basements and lightwells. This Policy states in determining proposals for basement and other underground development, the Council will require an assessment of the scheme's impact on drainage, flooding, groundwater conditions and structural stability, where appropriate. The Council will only permit basement and other underground development that does not cause harm to the built and natural environment and local amenity, and does not result in flooding or ground instability.
- 1.40 Policy **DP28** states that the Council will not grant planning permission for development that it considers will be likely to generate noise pollution. The policy goes on to state that the Council will only grant planning permission for plant or machinery if it can be operated without causing harm to amenity and does not exceed noise thresholds.

National Planning Policy Framework

- 1.41 The National Planning Policy Framework sets out guidance on the weight that should be accorded to currently adopted development plan policies.
- 1.42 According to paragraph 215 of the NPPF, after 27 March 2013 due weight should be given to relevant policies in existing plans according to their degree of consistency with the NPPF; the closer the policies in the plan to the policies in the Framework, the greater the weight that may be given to the plan policies in planning decisions.
- 1.43 The Camden Core Strategy and Development Management Policies were adopted in 2010, prior to the adoption of the NPPF. In the event, if there is a conflict with the NPPF, the NPPF may be accorded greater weight.
- 1.44 A key objective of the NPPF set out in paragraph 17 is that planning should proactively support sustainable economic development.
- 1.45 Paragraph 19 of the NPPF makes clear that planning decisions should operate to encourage sustainable growth and that significant weight should be placed on the need to support economic growth through the planning system.
- 1.46 The key objectives also include that planning should:
- '...conserve heritage assets in a manner appropriate to their significance, so they can be enjoyed for their contribution to the quality of life of this and future generations.'*
(paragraph 17)
- 1.47 Paragraph 128 of the NPPF states that applicants should describe the significance of any heritage assets affected, including any contribution made by their setting. The paragraph goes on to state that the level of detail of that assessment should be proportionate to the asset's importance.
- 1.48 Paragraph 132 of the NPPF states that when considering the impact of a proposed development on the significance of a designated heritage asset (including that of its setting), great weight

should be given to the conservation of the asset's significance. Paragraph 132 goes on to state that the more important the asset, the greater the weight should be.

- 1.49 Paragraph 132 also states that the significance of a heritage asset can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. Any harm or loss should require clear and convincing justification, mindful of its significance.
- 1.50 Paragraph 132 states that substantial harm to or loss of a Grade II listed building, park or garden should be exceptional. It goes on to say that substantial harm to or loss of designated heritage assets of the highest significance, including Grade I and Grade II* listed buildings, should be wholly exceptional.
- 1.51 Paragraph 134 of the NPPF states that where a development proposal will lead to less than substantial harm for the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.
- 1.52 In general terms, the NPPF states at paragraph 60:

“Planning policies and decisions should not attempt to impose architectural styles or particular tastes and they should not stifle innovation, originality or initiative through unsubstantiated requirements to conform to certain development forms or styles. It is, however, proper to seek to promote or reinforce local distinctiveness.”

Statutory Requirements

Planning (Listed Buildings and Conservation Areas) Act 1990

- 1.53 The Planning (Listed Building and Conservation Areas) Act 1990 at Section 1 (5) defines a “listed building” for the purposes of the Act as:

‘a building which is for the time being included in a list compiled or approved by the Secretary of State under this section; and for the purposes of this Act—

(a) any object or structure fixed to the building;

(b) any object or structure within the curtilage of the building which, although not fixed to the building, forms part of the land and has done so since before 1st July 1948, shall be treated as part of the building.’

- 1.54 Therefore, by virtue of the definition, the internal and external fabric of the building is covered by a listing. Section 7 of the Act states:

“Subject to the following provisions of this Act, no person shall execute or cause to be executed any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised.”

- 1.55 Consequently internal alterations to a building, as well as external alterations, require listed building consent. The determination of such applications by Local Planning Authorities is dealt with at Section 66.

Section 16 & 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990

- 1.56 Section 16 and 66 of the Act states that Local Planning Authorities in exercising control over development which would affect a listed building or its setting, should have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.
- 1.57 Section 72 of the Act states that in exercise of planning powers within a Conservation Area, local authorities are required to pay special attention to the desirability of preserving or enhancing the character or appearance of that area. Thus the statutory provision is satisfied if the area remains unharmed. 'Character' relates to physical characteristics but also to more general qualities such as uses or activity within an area. 'Appearance' relates to the visible physical qualities of the area.

