

G Live Annual Report

October 2022 – September 2023



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1. Purpose of Report

1. Purpose of Report

- This report is a summary of G Live's 12th full year of operation and sets out the venue's performance against KPIs determined in the Operator Agreement between Trafalgar Theatres (formerly HQ Theatres & Hospitality) and Guildford Borough Council (GBC).
- The reporting period is **1 October 2022 to 30 September 2023**.
- During the period, we saw the last of the events rescheduled due to the pandemic, and a gradual increase in the number of new tours. As such, the report reflects a transitional period in relation to programming.
- Additionally, the reporting period covers a period of metamorphosis in relation to the structure of G Live and the wider Trafalgar Theatre Group. This has driven economies, streamlined operational processes and centralised specialisms, as evidenced by the strong financial return.
- The report is based on the performance, community and corporate events business as reported to GBC at the Monthly Service Review Meetings, which have been held since the commencement of the contract. G Live presents monthly summary reports, as follows:
 - Live programme, including final ticket sales
 - Hospitality events and use of ancillary spaces
 - Financial performance
 - Creative Learning activities
 - Marketing support
 - Building and Facilities management
 - Health and Safety
- Further detail of the venue operation has been reported in quarterly and six-monthly reviews. A full analysis of the Contract Year is presented in an annual report to GBC's Overview and Scrutiny Committee.

2. Executive Statement

2. Executive Summary

Overview

- Contract Year 12 represents a 'transitional' period, with shows and events yet to return to pre-pandemic levels;
- The year saw a consolidation of the G Live staffing structure, including the appointment of the new Venue Director;
- Whilst a period of 'transition', GBC profit share is at record levels, as a result of increased customer confidence and effective management of operational costs.

Programme & Events

- 246 events were delivered in the main house, augmented by 92 events in the Bellerby Studio;
- 14% of events played to audiences in excess of 1,000;
- Classical music audiences were slower to return, but there are signs of recovery for the 2023/2024 season with advance sales 28% up by the end of September 2023;
- Hospitality business accelerated, with major new events secured;
- Hillsong Church extended their contract for a further 12 months;
- Total main house attendance = 172,576 (107% of GBC target).

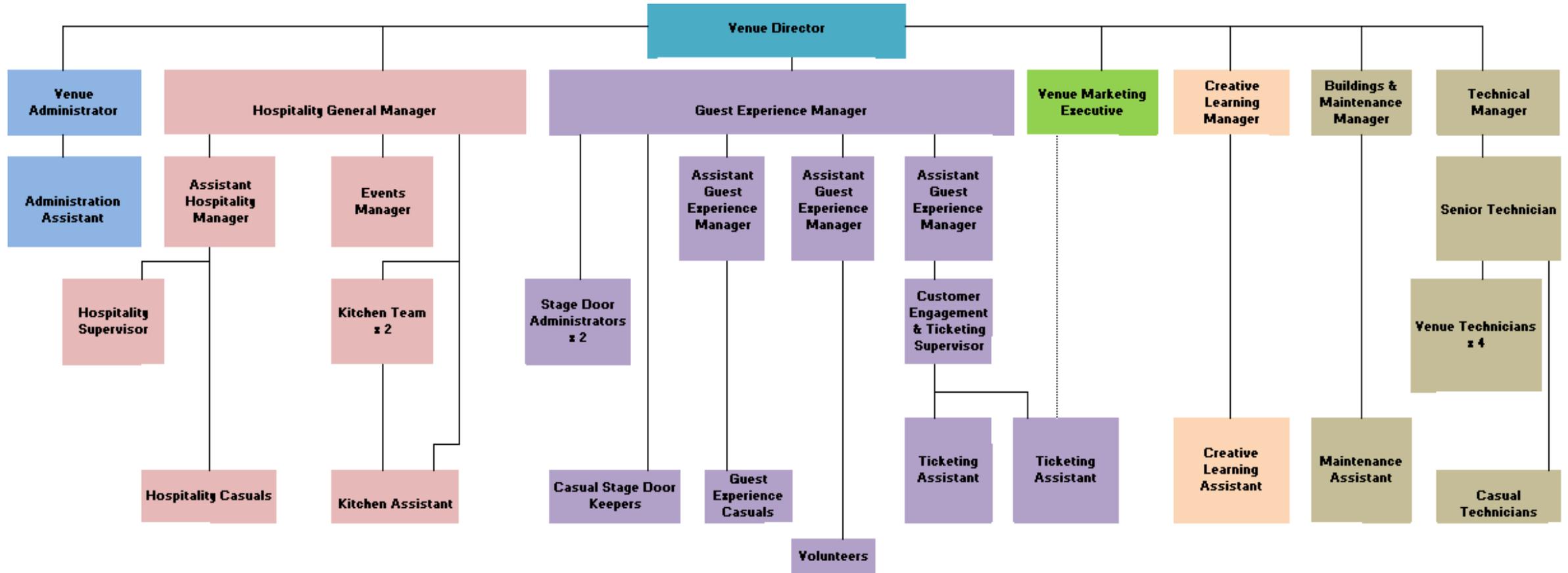
Creative Learning

- Increased activity with 3,999 participatory engagements across 175 events;
- The team delivered their first main house Summer Youth Project for 71 participants aged 7 – 17;
- A ticketed Jam night programmed to showcase participants of the Comedy Improv course;
- Memory Cinema audiences increased by 177%.

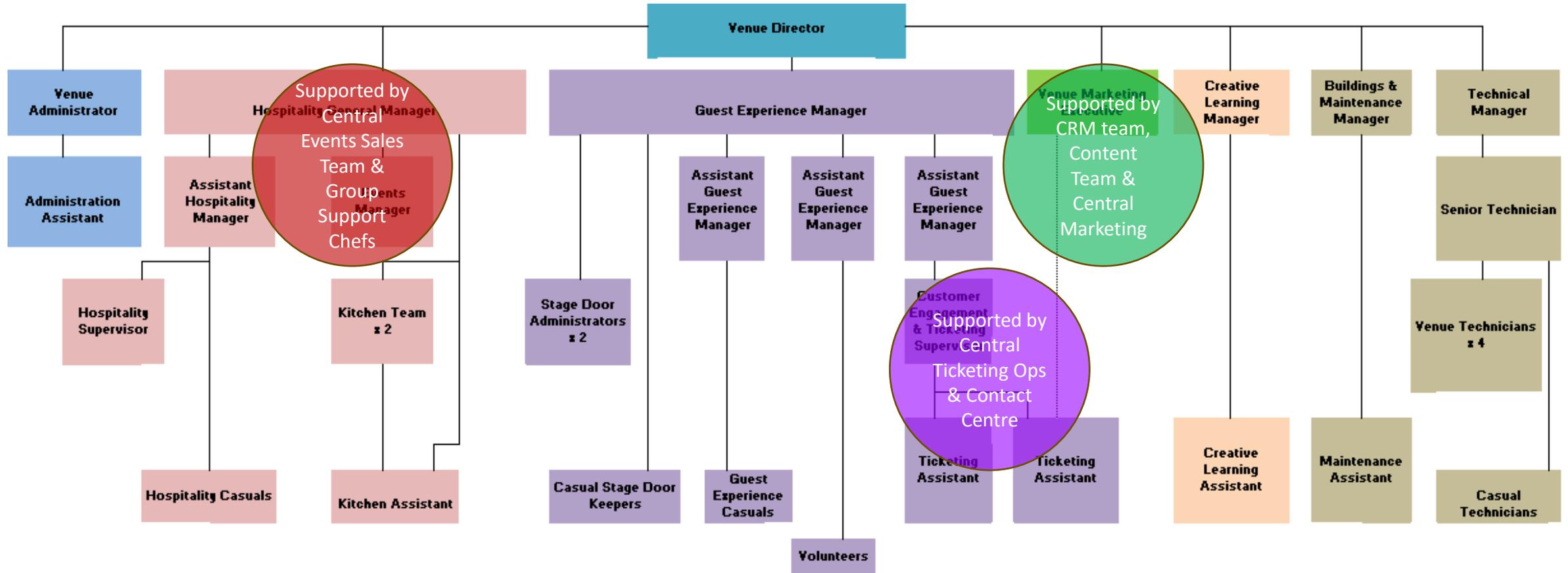
Food, Drink & Hospitality

- Supported by a new venue hospitality structure, a central events sales team was established to pool expertise and drive business;
- Grab 'n' Go style Street Food launched to provide a hot food offering before main house evening performances;
- Daytime service at the café was mobilised, enabling the building to open throughout the day;
- Refurbishment of Seminar Rooms completed;
- Dynamic bar tariff introduced to protect community genres from increased supplier costs.

2. Executive Summary



2. Executive Summary



3. Programme Balance & Range

3. Programme Balance & Range

Overview

As Covid-related rescheduled events ended, artists and promoters began to launch new tours across all performance genres. With G Live firmly placed within touring schedules, the venue once again demonstrated its importance as one of the leading venues of its size in the UK. Illustrating that touring product is increasing, we programmed 19 performances in September 2023, versus 8 performances in September 2022.

Comedy

The very best stand-up comedians included G Live in their touring schedules, with capacity audiences demonstrating their continued popularity – including **Sara Pascoe**, **Paul Chowdhry**, **Dave Gorman**, **Tim Vine**, **Phil Wang** and **Judi Love**. **Harry Hill**, **Jimmy Carr**, **Tom Allen** and **Babatunde Aleshe** all played multiple gigs across the year, and stand-alone gigs were played by **Ricky Gervais**, **Michael McIntyre**, **Tim Minchin** and **Jack Whitehall**. The Bellerby Studio also hosted intimate stand-up comedy from the likes of **Rosie Jones**, **Mark Steel**, **Tom Davis**, **Reginald D Hunter**, **Maisie Adam** and **Jayde Adams**.



3. Programme Balance & Range

Music

Major artists played live gigs at G Live, including **Midge Ure**, **Jools Holland**, **The Proclaimers**, **Chris de Burgh**, **Belinda Carlisle**, **Squeeze**, **Katie Melua**, **Suede**, and **The Drifters**, with **Shalamar** celebrating their 40th Anniversary, and Mike Oldfield's **Tubular Bells** celebrating their 50th. **Jo Whiley** filled the dance floor with 90's anthems, **Tony Blackburn** spun The Sounds of the 60s, and audiences Sang-Along-A-**Gareth Malone**.

Community

Strengthening partnerships with local groups, G Live continued to serve its community by hosting performances from **Guildford Choral Society**, **Vivace Chorus** and **Guildford Symphony Orchestra**, with local schools choosing G Live to stage their key events and concerts, including **Guildford High School**, **Royal Grammar School**, **Guildford Theatre School**, and **the University of Surrey**. Events also included the **Shakespeare Schools Theatre Festival**, **The Rotary Club of Guildford's 'Schools Got Talent'** and the sell-out **Guildford Primary Schools Music Festival** and **Children's Concerts** with **Southern Pro Musica**.



3. Programme Balance & Range

Dance & Theatre

The G Live stage exploded in a celebration of dance across the year, with shows from the stars of Strictly Come Dancing, including **Anton Du Beke**, **Johannes Radebe**, **Gorka Marquez**, **Karen Hauer** and **Giovanni Pernice**, amongst others. Over the festive season, Craig Revel Horwood's production of **Strictly Ballroom**, featuring **Kevin Clifton** and **Maisie Smith**, played 11 performances and welcomed audiences of over 9,600.

Children & Family

To inspire new audiences, a range of exciting shows were on offer, from **Jurassic Earth** to **Tales from Acorn Wood**, from **Horrible Histories** to **Pop Princesses**, via **Sing-A-Long-A-Encanto** and the **Ministry of Science**. In the Bellerby Studio, interactive **Wifi Wars** were waged across the year, and ages 3+ celebrated the most exciting time of year with 28 performances of **Father Christmas Needs a Wee**.



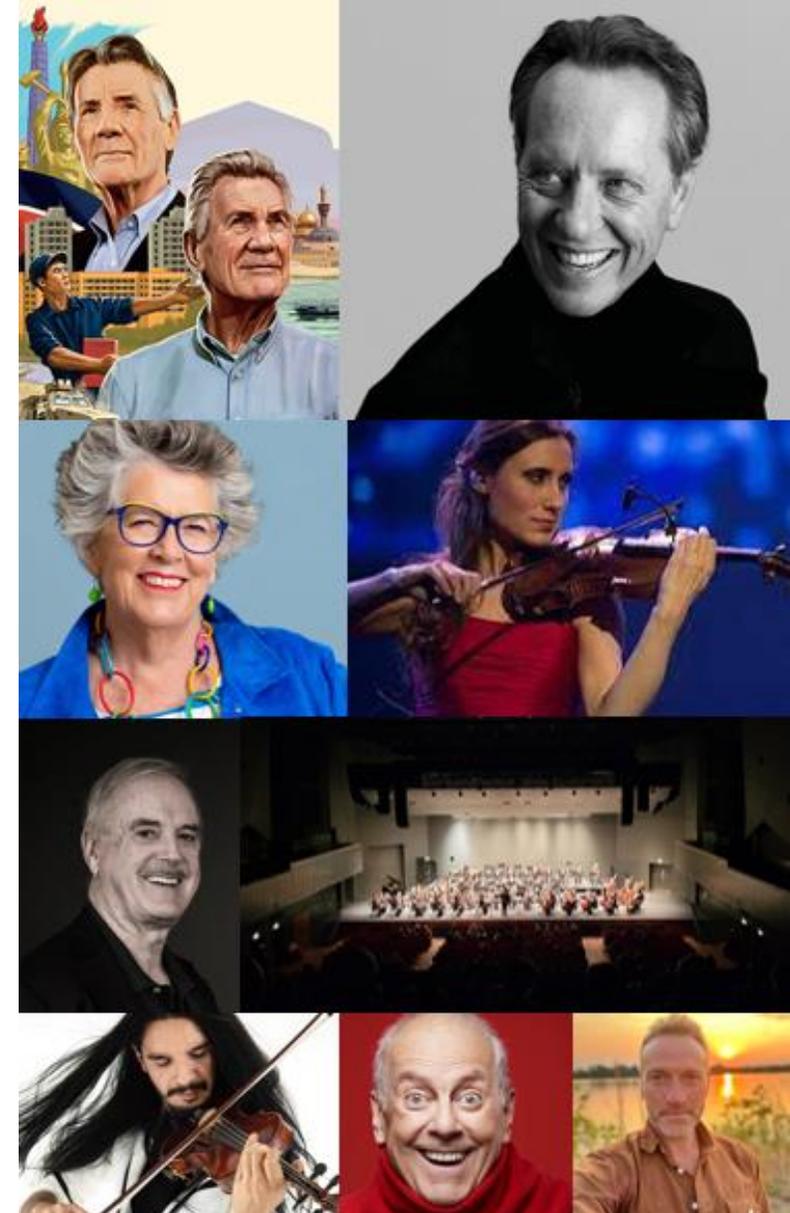
3. Programme Balance & Range

Classical Music

The **Guildford International Concert Season** returned with a full programme for the first time since the pandemic. The **Armenian State Symphony Orchestra** and British violinist **Jennifer Pike** performed **Khachaturian's Violin Concerto**; the **Swedish Philharmonia** played **Sibelius's Symphony No.2**; and the **Estonian National Symphony Orchestra** performed **Rachmaninov's Piano Concerto No.2**. Other concerts included a return of the **Royal Philharmonic Orchestra** performing Dvořák, Mendelssohn and Tchaikovsky.

Spoken Word

Audiences were treated to some fascinating speakers during the year, including **John Cleese**, **Mel C**, **Richard E Grant**, **Gordon Buchanan**, **Monty Don**, **Noel Fitzpatrick** and **Harry Redknapp**. **Michael Palin** took us from 'North Korea into Iraq'; **Ben Fogle** was 'Wild'; **Gyles Brandreth** just 'Can't Stop Talking'; and there was 'Nothing in Moderation' with **Prue Leigh**. Diving into the human psyche, audiences heard about **The Psychology of Serial Killers**, and **Jake Humphrey's** popular 'High Performance' podcast became an inspiring live tour.



3. Programme Balance & Range

The activity in G Live’s Main Hall between 1st October 2022 and 30th September 2023 is compared here against the KPIs set in the Operator Agreement. It is noted that the KPIs were indicative of programming expectations back in 2011, and the venue’s actual programme balance continues to change and evolve, and reflects the wider sector opportunities and challenges.

In this transitional period, whilst target figures have not been exceeded overall for the main house programme, a result of 93% is positive. With a reliance on the availability of suitable product in the touring market, it is good to see an increase in seated live music events (67 vs 22 in the previous reporting period). Community use is also positive, noting a 73% increase in non-Hillsong related activities

In addition to main hall activity measured against GBC targets, performance events in the Bellerby Studio included 34 performances for younger audiences, 33 comedy events (excluding Hellfire Comedy Club), 4 music events and 1 spoken word.

| | GBC KPI | Actual | Attendances | % of GBC KPI |
|----------------------------------|------------|------------|----------------|---------------|
| Children/Family | 31 | 12 | 6,508 | 39% |
| Classical Music | 18 | 9 | 4,707 | 50% |
| Comedy/Spoken Word | 45 | 52 | 44,826 | 116% |
| Dance/Musicals | 42 | 18 | 14,765 | 43% |
| GPO | 4 | 0 | 0 | 0% |
| Other | 6 | 9 | 6,856 | 150% |
| Rock/Pop Standing | 14 | 10 | 10,089 | 71% |
| Rock/Pop/Jazz/World | 84 | 67 | 50,653 | 80% |
| Sport | 6 | 1 | 592 | 17% |
| Community | 15 | 68 | 33,580 | 453% |
| Programming Sub Total | 265 | 246 | 172,576 | 93% |
| Get-in/get-out/Prod Rehearsals | | 12 | | |
| Internal Events | | 1 | 135 | |
| Non-Performance Sub Total | | 13 | 135 | |
| Conference | | 7 | 3,114 | |
| Dining/Banquet | | 23 | 3,851 | incl Hellfire |
| Exhibition | | 6 | 1,390 | |
| Hospitality Other | | 142 | 1,776 | incl meetings |
| Hospitality Sub Total | | 178 | 10,131 | |
| TOTAL | 265 | 437 | 182,842 | |

4. Creative Learning

4. Creative Learning

Aims

The Creative Learning department at G Live is integral to the venue's operation and works inter-departmentally across all spaces to develop partnerships and activities to:

- promote **physical, emotional, and mental wellbeing and creativity** to members of the local community whilst widening the reach to broader communities;
- **adopt an 'Arts for All'** approach to our programming and decision making;
- support and **encourage collaborative partnerships** with new and emerging artists/companies and organisations/groups across Guildford and Surrey;
- work alongside and support the wider Trafalgar Theatre Creative Learning teams across all theatres **sharing resources, experiences, artistic excellence** and joining up programmes of activity to reach more people nationwide.



4. Creative Learning

Introduction

The Creative Learning team at G Live consists of a **Creative Learning Manager** and a **Creative Learning Assistant** (both part time 20-hours per week) who work together to strategically and artistically programme and develop a wide range of creative activities/programmes to meet the needs and desires of the local community.

The CL team work collaboratively with a pool of freelancers to deliver the activities, contracting the services of industry professionals to offer activities of the highest quality.

Fundamental to the strategic development and delivery of programmes is **to provide an enriching experience and create a vibrant creative arts ecology** both at G Live and across communities. To engage, inspire, cultivate and develop creativity at every level, activities are carefully programmed to be suitable for existing and first-time users.



4. Creative Learning

Work with Children and Young People

Half Term Workshop Holiday Programmes (Oct '22 / Feb '23 / May '23)

G Live staged a vibrant programme of half-term activities for children and young people covering a huge range of performance, visual arts and technologies including **dance, drama, computer coding, pyrography and painting, illustrations, theatrical make-up, storytelling, drumming, and Graffiti Street Art.**

Encore

We continue the successful delivery of our **Encore SEN Drama Group** for children aged 7 – 11 years, and 2023 saw the recruitment of a new artistic team to deliver an exciting creative programme.

Encore aspires to develop social, emotional, and creative skills amongst participants through the medium of drama.



4. Creative Learning

Work with Adults

Comedy Programme

In 2021, G Live launched a programme of weekly 'Intro to' workshops. This developed significantly during the contract year, and offered 'Intro to Comedy', 'Intermediate Comedy' and 'Comedy Improvisation'. This brought the local and county-wide comedy community together and, in July 2023, we hosted our first ever **Comedy Jam Night**, enabling participants to perform their material in front of a live paying audience.

Memory Cinema

In 2022, G Live launched Memory Cinema, a **monthly relaxed screening of popular film classics aimed at 65 years+**. During the contract year we worked collaboratively with Care Homes, Assisted Living, and the Community Wellbeing Team to develop this offering, increasing attendance by 177%. The Memory Cinema has welcomed residents who have not left their care home since the pandemic.

G LIVE
— GUILDFORD —

MEMORY CINEMA

Join us for our monthly relaxed screenings of some truly classic movies. Presented in a friendly and accessible environment, let these iconic films inspire memories days gone by.

TICKETS JUST £4

Calamity Jane
Featuring the Academy Award-winning song 'Secret Love', Doris Day and Howard Keel star in this 1953 hit movie musical.
THU 14 SEPT 1PM

THE AFRICAN QUEEN
Adapted from the novel by C.S.Forester, Humphrey Bogart and Katherine Hepburn lead the cast in this 1951 adventure film.
THU 19 OCT 1PM

BOOK ONLINE [GLive.co.uk](https://www.glive.co.uk)

4. Creative Learning

Summer Youth Project (Jul-Aug '23)

Following the huge success of G Live's inaugural Summer Youth Project, Aladdin JR in 2022, the Summer Youth Project returned in 2023 with Alan Parker's **Bugsy Malone**. The project provided children and young people aged 7 – 17 years old with an opportunity to take part in and experience a musical theatre project of the highest calibre, working with industry professionals over two weeks. The project culminated in 3 full-scale performances, which this year took place in G Live's main auditorium.

Aims

- To cultivate and ignite creative talents;
- To develop confidence and self-esteem, encourage teamwork and aid social cohesion between children and young people from different communities;
- To develop transferrable skills that will fuel their educational journeys and everyday lives, encouraging positive and healthy life choices;
- To work with and learn from a team of industry professionals;
- To offer safe and positive experiences that supports participants' personal, emotional, and social development.



4. Creative Learning

'We were truly blown away by Alfie's confidence on stage. He has had the BEST two weeks, making new friends and learning new skills. The cast and crew have given him the drive to succeed and achieve, and taught him that he can do it - so for that I am super thankful.'

'I wanted to drop a quick note to thank you and the incredible team involved in the Summer Youth Project. To have access to this level of professional support is an incredible experience for all the youths involved.'

'Kit had such a wonderful couple of weeks and is missing it already! He came into it quite nervous, especially not knowing anyone, but he absolutely loved it, and it really gave his confidence a boost at a point when he needed it.'



'For the first time ever Lochie has been tired each night. Even a full week of hockey hasn't done that to him. He came home last night and cried about how much he will miss everyone, and that you all mean so much to him.'

| Female | Male | Non- binary | SEN | 7-8 yrs | 9 - 16yrs | 17 yrs |
|--------|------|-------------|-----|---------|-----------|--------|
| 52 | 16 | 3 | 19 | 6 | 63 | 3 |

4. Creative Learning

Community Development

Family Fun Days

Family Fun Days (FFD) enable the local community to have a real insight into the wider ecology and creative offering of G Live.

We delivered two FFDs, in October 2022 and June 2023. Attended by over 1000 people, the October event focused on activities that promoted wellness as well as boosting self-esteem and confidence. We aimed to attract an older age range with the inclusion of a DJ scratch workshop, pyrography sessions and a series of improvisation-based mini workshops, that were tailored for key stage 2+.

June's event was augmented by pop up exhibitions of work especially created for the day at the May half term workshops, thereby amplifying and intertwining the Creative Learning programmes.

FFDs are entirely free of charge.



4. Creative Learning

Community Development

Craft Café

In September 2023 we hosted a Macmillan Coffee morning at which we launched our monthly Craft Café. The aim of the Craft Café is to provide a space where the community can join together and take part in a free activity, encouraging social cohesion, connection, and creativity.

Halow Project

Throughout the year G Live ran music classes for The Halow Project. Halow is a community based charity supporting young people aged 16+ with learning disabilities.

YMCA

G Live is working with YMCA on a variety of initiatives working alongside the **inspire** coaches to develop a creative arts project for YMCA residents. Former resident Adi Demeto worked on the G Live Summer Youth Project as Dance Assistant, and a current resident has recently joined the Guest Experience Team.

Surrey Dance Network (SDN)

Surrey-based arts organisations, Dance Woking, G Live, Made by Katie Green, Second Hand Dance and Dance Mama have joined forces, supported by Arts Partnership Surrey, to communicate with and cultivate Surrey's vibrant dance ecology more effectively. Creative Learning Manager, Emma Jones, sits on the SDN strategic group on behalf of G Live, who is the budget holder for £1,800 raised from Surrey Arts/Culture Box to support the freelance role of SDN Coordinator.



4. Creative Learning

| Events/Provisions | Sessions | No | Artists |
|-----------------------|------------|-------------|------------|
| In-house Programme | 62 | 511 | 40 |
| Half Term Workshops | 14 | 319 | 19 |
| Community Development | 19 | 1466 | 13 |
| Summer Youth Project | 44 | 1022 | 51 |
| Partnerships | 36 | 681 | 53 |
| Total | 175 | 3999 | 176 |



5. Food, Drink & Hospitality

5. Food, Drink & Hospitality

Overview

Contract Year 12 saw a redevelopment of the hospitality offering at G Live to better reflect the needs of audiences and drive profitability, including the launch of Street Food, the re-opening of the daytime café, introduction of dynamic bar pricing and the Group centralisation of events sales expertise.

Pre-Show Dining

The Mezzanine Restaurant remobilised in September 2021 following the pandemic. On average across the year (September 2021 – October 2022), around 1.5% of the audience chose to dine with us. This slow return, coupled with high operational costs and staff recruitment/retention difficulties, resulted in a challenging business model. As part of a wider strategic hospitality review, it was decided to close this operation and launch an improved, simplified and more cost-effective offering.

Street Food

A selection of grab-and-go Street Food was introduced at the café from April 2023. Batch-prepared and served in recyclable packaging, this is available 2 hours before every main-auditorium show, with dishes created to appeal to a wide audience demographic. Awareness is still building, but over 2% of audiences chose this option in the first 6 months of operation.



5. Food, Drink & Hospitality

The Café at G Live

Re-opening post-pandemic, poor footfall could not sustain a daytime operation. However, kitchen arrangements introduced to support the Street Food offer allowed us to revisit the feasibility of daytime trading and fulfil the Operator Agreement. Footfall continues to be challenging, however, since opening in mid-May, total revenue was £13.9k, delivering a net profit of £4k. A programme of work is under development to drive footfall, such as a Baby Friendly Cinema Club and a Craft Café.

Bars & Retail

During Contract Year 12, Bars & Retail accounted for around 76% of total hospitality income. Despite an 8% fall in live performances, this increase of 4% on the previous year reflects good speed of service, extended dwell time, and is supported by dynamic pricing. Dynamic pricing was introduced in April to protect community genres from supplier increases by driving income from commercial product.

Visitor Experience

Committed to enhancing the visitor experience, new uniforms were introduced for the front of house and hospitality teams and, to meet sustainability expectations of audiences, a Green Team was established.

- **Polycarb glasses** have replaced plastic for customers taking drinks into the auditorium;
- **Wooden cutlery** and **vegware packaging** is utilised for Street Food;
- Food recycling through **ReFood**, turns food waste into biofuel;
- Product initiatives include **Life Water** - the UK's first zero plastic solution to water on the go; recyclable popcorn packaging from **Popcorn Shed**; sustainable and slave-free chocolate from **Tony's Chocolonely**; and our selection of fairtrade coffee from **Caffe Praego** supports social projects in and around Rwanda.

5. Food, Drink & Hospitality

Events

G Live maintains its position as a prime event location for clients in Guildford and the surrounding area. Cultivating relationships to secure new and returning business, the newly established central events sales team is supported in-venue by an experienced team with a reputation for delivering exceptional client services.

Self-produced ticketed events include the popular **Tropicana Nights**, themed **dinner dances** offering live music and banqueting, the monthly **Hellfire Comedy Club**, and a new **MASSAOKE** event.

Conference business is beginning to grow following the pandemic. In addition to the **Rotary Club Conference and Dinner**, the **Weydon Schools conference** and **Equippers Church 3-day conference** came to G Live for the first time. The **Guildford Games Festival** was also back for the first time since the pandemic.

In addition to smaller dining events and parties in the Glass Room, new main hall awards and banqueting business was secured, catering for up to 450 diners, including:

- ✓ **Surrey Business Awards** (new / 400 diners)
- ✓ **Toyota Christmas Party** (new / 400 diners)
- ✓ **Enterprise Holdings Dinner** (new / 300 diners)
- ✓ **Surrey Property Awards** (returning (10th year) / 450 diners)
- ✓ **University of Surrey Balls** (returning (6th year) / 2 x 400 diners)

Welcoming the local community into the venue, the events team also hosted the **PPA Rock Night**, **Guildford High School's Prizegiving**, **ACM's Graduation** and the quarterly **Guildford Record Fair**.

Prospects for 2023/24 are significant, indicating that the hospitality industry is back and looking for new event destinations.

5. Food, Drink & Hospitality

| Genre | Events | Pax |
|-----------------------|------------|--------------|
| Meeting Small | 132 | 1,446 |
| Dining Ticketed Small | 12 | 950 |
| Dining Ticketed Large | 2 | 476 |
| Dining Non-Ticketed | 9 | 2,425 |
| Exhibition Public | 4 | 1,300 |
| Exhibition Private | 2 | 90 |
| Party Non-Ticketed | 5 | 445 |
| Party Ticketed | 3 | 1,075 |
| Conference 1 day | 6 | 2,114 |
| Conference >1 day | 1 | 1,000 |
| Wake | 2 | 330 |
| | 178 | 11651 |



6. Operator Agreement & KPIs

6. Operator Agreement & KPIs

This table summarises G Live's activity vs the indicative targets set in the Operator Agreement.

| YEAR | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | KPI | Variance |
|-----------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|-----------|------------|------------|------------|-----------|
| Live Shows | 180 | 188 | 193 | 164 | 169 | 205 | 203 | 198 | 91 | 16 | 194 | 178 | 250 | -72 |
| Community Events | 60 | 41 | 40 | 92 | 136* | 166* | 173* | 125* | 62 | 8 | 61 | 68 | 15 | 53 |
| Non-Performance Events | 48 | 47 | 47 | 63 | 51 | 49 | 47 | 67 | 19 | 7 | 6 | 13 | 0 | 13 |
| Total Events | 288 | 276 | 280 | 319 | 356 | 420 | 423 | 390 | 172 | 31 | 261 | 259 | 265 | -6 |
| Attendance | 130,574 | 136,021 | 139,199 | 177,079 | 198,900 | 230,527 | 246,492 | 258,022 | 136,185 | 16,760 | 179,309 | 172,711 | 161,257 | 11,454 |
| Hospitality (Studio) | 50 | 35 | 30 | 27 | 40 | 49 | 25 | 29 | 19 | 3 | 41 | 45 | 125 | -80 |
| Hospitality (Other) | 97 | 66 | 105 | 59 | 128 | 167 | 171 | 182 | 126 | 5 | 127 | 133 | 0 | 133 |
| Education Sessions/Projects | 218 | 85 | 215 | 193 | 230 | 212 | 275 | 263 | 142 | 0 | 125 | 175 | 100 | 75 |
| Main Hall Dark Days | 114 | 115 | 116 | 91 | 85 | 64 | 67 | 57 | 199 | 336 | 73 | 89 | 80 | -9 |

* Hillsong conducted two services each Sunday in these years

- A transitional period in Contract Year 12 as promoters' confidence returns and product builds (Y9 and Y10 can considered 'pandemic impacted' as product is cancelled / rescheduled into Y11);
- Attendances over the past 12 months are 11.5k ahead of KPI;
- Strong delivery of Creative Learning, Hospitality Events plus additional programming of 72 performances (not shown above) in the Bellerby Studio;
- Customer confidence coupled with increased product promises a buoyant year ahead.

7. Customer Satisfaction

7. Customer Satisfaction

Guest Experience Manager (GEM)



The Guest Experience Management platform is used across the business to collate audience feedback, informing service standards, and enabling the venues to learn, react and to share successes.

GEM pulls information from three sources:

- ✓ Feedback Score: audience surveys are sent to customers following their visit (in line with GDPR);
- ✓ Review Ratings: drawn primarily from Google reviews, but also Trip Advisor and Facebook;
- ✓ Audit Score: results from a monthly mystery shopper visit.

7. Customer Satisfaction



GUILDFORD 2023/24

This is to certify that in the category of

Entertainment Venue

G Live

is awarded the National Best Bar None

Winner



With a compliance score of 97% G Live won the **Best Bar None** Award 2023/24.



Voted for by the public, G Live also won **Best Live Music Venue** at the Surrey Awards 2023

8. Facilities and Health & Safety

8. Facilities and Health & Safety

Facilities

G Live offers customers a modern, accessible and dynamic environment to experience a broad spectrum of shows and events. Attracting capacity audiences across the year, the venue is subject to a high level of 'wear and tear'. The in-house team are passionate about ensuring the facilities are maintained at a high level.

Monthly Asset Meetings are conducted between GBC and the venue's Buildings and Facilities Manager.

Significant investment in repairs, maintenance and general improvements continued throughout the Contract Year, including:

- 200 new seats installed in the main auditorium, with a rolling programme in place to replace and repair as demand requires;
- New fixings applied to flat floor seating to improve stability;
- Investment in the café facilities to deliver the daytime service and Street Food;
- Refurbishment of the Seminar Rooms;
- LED lighting rig installed;

- Gardens to the front of the building replanted, with mental health charity, Oakleaf, continuing to offer maintenance assistance;
- New bins and recycling policy introduced;
- Hot water works undertaken to flush the system and replace all radiators across the venue (work continues into Contract Year 13).



8. Facilities and Health & Safety

Health & Safety

Trafalgar Theatres are committed to delivering best practice in health, safety and security. Supported by the Group Health & Safety Manager, auditing continues through the independent sector safety experts, RB Health & Safety Ltd. Venue Directors attend quarterly meetings and, at G Live, internal meetings specifically focussed on health and safety are held every two weeks.

In addition to quarterly audits, Trafalgar Theatres introduced a scorecard as a mechanism to maintain health and safety standards, fostering best practice initiatives across the Group. Over the past 12 months, G Live has been commended on our health and safety culture, and consistently scores highest across all of Trafalgar's regional venues (currently reporting 92.5% compliance against internal KPIs).

All compliance, documents and risk assessments are hosted on the Group safety portal, which has just introduced a new training hub. As part of this process, a Training Needs Analysis has been completed, reassessing the training requirements of every role in the organisation.

Security is also a priority, and G Live has reviewed all processes and policies, along with Fire Risk Assessments (which included two audience evacuation drills during the year) and Major Incident Plans.



9. Financial Performance

A monthly breakdown of financial performance is provided on the following pages. It should be noted that Trafalgar Theatre statutory accounts are produced based on a financial reporting period April – March. The summary produced for this report is not audited and therefore subject to change. Figures reflect the reduced fixed-subsidy payment of £275,000 agreed as part of the contract extension.

9. Financial Performance

| £000s | October '22 to September '23 | | | | | | | | | | | | Total 2022/23 |
|----------------------------|------------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|--------|---------|------------------|
| | Oct-22 | Nov-22 | Dec-22 | Jan-23 | Feb-23 | Mar-23 | Apr-23 | May-23 | Jun-23 | Jul-23 | Aug-23 | Sep-23 | |
| Net box office | 412 | 338 | 555 | 330 | 433 | 407 | 284 | 339 | 250 | 180 | 22 | 227 | 3,777 |
| Share of box office / rent | 95 | 75 | 104 | 89 | 85 | 77 | 63 | 69 | 69 | (7) | 11 | 48 | 779 |
| Producer recharge | 13 | 11 | 42 | 25 | 17 | 27 | 17 | 16 | 19 | 15 | 6 | 8 | 217 |
| Restoration levy | 18 | 14 | 19 | 10 | 18 | 16 | 14 | 13 | 13 | 8 | 2 | 13 | 159 |
| Private property seats | 7 | 6 | 7 | 4 | 7 | 6 | 5 | 4 | 5 | 4 | 2 | 5 | 61 |
| Hospitality Income | 88 | 120 | 185 | 55 | 90 | 164 | 68 | 100 | 109 | 81 | 15 | 94 | 1,170 |
| Other venue income | 118 | 121 | 91 | 76 | 97 | 82 | 78 | 61 | 108 | 79 | 103 | 72 | 1,087 |
| Venues: Income | 340 | 347 | 449 | 260 | 313 | 371 | 246 | 263 | 324 | 180 | 138 | 240 | 3,472 |
| Theatre payroll | (63) | (57) | (62) | (33) | (61) | (50) | (52) | (48) | (54) | (50) | (45) | (50) | (626) |
| Show marketing | (14) | (21) | (4) | (6) | (3) | (29) | (1) | (7) | (9) | (17) | (4) | (23) | (138) |
| Hospitality Cost of Sales | (34) | (39) | (50) | (25) | (25) | (43) | (19) | (32) | (22) | (15) | (5) | (24) | (334) |
| Other Hospitality Costs | (13) | (24) | (40) | (24) | (5) | (43) | (27) | (30) | (44) | (31) | (25) | (48) | (355) |
| Other venue direct costs | (57) | (49) | (76) | (36) | (36) | (56) | (16) | (34) | (24) | (24) | (37) | (6) | (451) |
| Venues: Direct costs | (182) | (190) | (232) | (124) | (131) | (222) | (116) | (151) | (152) | (138) | (115) | (151) | (1,904) |
| Venues: Gross profit | 159 | 157 | 217 | 136 | 183 | 148 | 130 | 113 | 172 | 42 | 23 | 89 | 1,568 |
| Gross margin % | 46.6% | 45.1% | 48.4% | 52.3% | 58.3% | 40.0% | 53.0% | 42.8% | 53.1% | 23.3% | 16.8% | 36.9% | 45.2% |
| No. of Performances | 20 | 17 | 24 | 12 | 22 | 24 | 13 | 14 | 16 | 11 | 6 | 19 | 198 |
| Admissions | 14,913 | 13,463 | 19,950 | 9,649 | 16,715 | 13,813 | 11,355 | 12,030 | 10,611 | 7,030 | 1,354 | 13,730 | 144,613 |
| Occupancy % | 72.3% | 76.8% | 74.6% | 78.0% | 73.7% | 53.2% | 84.7% | 83.3% | 64.3% | 62.0% | 21.9% | 70.1% | 69.7% |
| GBO | 492,040 | 423,726 | 725,191 | 335,072 | 576,422 | 370,649 | 400,026 | 424,502 | 359,030 | 249,226 | 26,144 | 439,220 | 4,821,248 |
| ATP | 32.99 | 31.47 | 36.35 | 34.73 | 34.49 | 26.83 | 35.23 | 35.29 | 33.84 | 35.45 | 19.31 | 31.99 | 33.34 |
| Venue share % | 23.1% | 22.1% | 18.8% | 27.0% | 19.5% | 18.8% | 22.4% | 20.4% | 27.7% | -4.0% | 49.8% | 21.3% | 20.6% |

Total venue income for the Contract Year stands at £3.47m (against £3.04m in the previous period), delivering a gross profit of £1.57m (against £1.45m).

Average ticket price has risen by 30 pence, to £33.34.

9. Financial Performance

| £000s | October '22 to September '23 | | | | | | | | | | | | Total 2022/23 |
|---------------------------|------------------------------|--------------|--------------|--------------|--------------|-------------|--------------|--------------|--------------|---------------|---------------|--------------|------------------|
| | Oct-22 | Nov-22 | Dec-22 | Jan-23 | Feb-23 | Mar-23 | Apr-23 | May-23 | Jun-23 | Jul-23 | Aug-23 | Sep-23 | |
| Overheads | | | | | | | | | | | | | |
| Gross pay | (16) | (11) | (14) | (14) | (12) | (15) | (12) | (14) | (13) | (13) | (13) | (13) | (160) |
| NI & welfare costs | (3) | (2) | (3) | (17) | (0) | (10) | 2 | (9) | (0) | 0 | (2) | (2) | (47) |
| Employee costs | (19) | (13) | (17) | (31) | (13) | (26) | (10) | (23) | (14) | (13) | (15) | (15) | (207) |
| Employee related costs | (3) | (2) | (1) | (2) | (3) | (5) | (1) | (2) | (2) | (1) | (2) | (4) | (29) |
| Total employment costs | (21) | (15) | (18) | (33) | (16) | (31) | (11) | (25) | (16) | (14) | (17) | (19) | (236) |
| Building costs | (58) | (63) | (50) | (40) | (20) | (68) | (68) | (22) | (50) | (54) | (39) | (58) | (590) |
| Support costs | (13) | (8) | (12) | 49 | (7) | (25) | (8) | (11) | (10) | (8) | (10) | (12) | (74) |
| Other overheads | (15) | (15) | (15) | (15) | (15) | (15) | (15) | (15) | (15) | (15) | (15) | (15) | (175) |
| Total overheads | (107) | (100) | (95) | (39) | (57) | (139) | (103) | (72) | (91) | (91) | (81) | (103) | (1,076) |
| EBITDA | 51 | 56 | 123 | 97 | 126 | 10 | 28 | 41 | 81 | (49) | (58) | (14) | 492 |
| % of income | 15.1% | 16.2% | 27.3% | 37.4% | 40.3% | 2.7% | 11.3% | 15.5% | 25.1% | -27.1% | -41.9% | -5.9% | 14.2% |
| Exceptionals | - | (82) | - | (0) | - | - | - | - | - | (2) | - | - | (85) |
| Depreciation | (2) | (2) | (3) | (3) | (3) | (2) | (3) | (3) | (3) | (3) | (3) | (3) | (31) |
| Net Profit | 50 | (28) | 120 | 94 | 124 | 8 | 25 | 38 | 79 | (54) | (61) | (17) | 377 |
| memo: Profit excl Subsidy | 27 | (51) | 97 | 71 | 101 | (16) | 2 | 15 | 56 | (77) | (84) | (40) | 101 |
| Guildford Borough Council | 10 | (6) | 24 | 19 | 25 | 2 | 5 | 8 | 16 | (11) | (12) | (3) | 75 |
| GLive | 40 | (22) | 96 | 75 | 99 | 6 | 20 | 31 | 63 | (43) | (49) | (14) | 301 |

The financial recovery since the pandemic has been strong and, despite a reduction in the number of performances, a **surplus of £377k** was generated in Contract Year 12 (versus £283k in the previous year). This will invoke the agreed profit-share arrangement, and GBC will receive a **rebate of £75k** the highest in the contract's 12 year history.

9. Financial Performance

The table below sets out the subsidy per attender and the subsidy per head of population (Guildford Borough) for each contract year.

Subside Per Attendance

➤ In Contract Year 12, the net council subsidy per attendance was £1.16. This result was the third-lowest in the contract's history.

Subsidy Per Head of Population

➤ In Contract Year 12, the net council subsidy per head of population was £1.39. This result was the lowest in the contract's history.

| | Attendance | Profit | Profit Share | Net Subsidy | Per Attender | Per Population |
|---------|------------|----------|--------------|-------------|--------------|----------------|
| Year 1 | 130,574 | £0 | 0 | £328,595 | £2.52 | £2.29 |
| Year 2 | 136,021 | £34,235 | £6,847 | £321,748 | £2.37 | £2.24 |
| Year 3 | 139,199 | £138,906 | £27,781 | £300,815 | £2.16 | £2.09 |
| Year 4 | 177,079 | £173,021 | £34,604 | £293,992 | £1.66 | £2.05 |
| Year 5 | 198,900 | £177,121 | £35,424 | £293,172 | £1.47 | £2.04 |
| Year 6 | 230,527 | £228,999 | £45,800 | £282,796 | £1.23 | £1.97 |
| Year 7 | 246,492 | £315,440 | £63,088 | £265,508 | £1.08 | £1.85 |
| Year 8 | 258,022 | £350,092 | £70,018 | £258,577 | £1.00 | £1.80 |
| Year 9 | 136,185 | £298,432 | £59,686 | £268,909 | £1.97 | £1.87 |
| Year 10 | 16,760 | £0 | £0 | £328,595 | £19.61 | £2.29 |
| Year 11 | 179,309 | £276,931 | £55,386 | £219,614 | £1.22 | £1.53 |
| Year 12 | 172,576 | £376,846 | £75,369 | £199,631 | £1.16 | £1.39 |

Fixed GBC Subsidy, Contract Years 1 – 10 = £328,595 | Fixed GBC Subsidy, Contract Years 11-12 = £275,000

Guildford Borough Population = 143,600 (ONS 2021)

10. Economic Impact

10. Economic Impact

G Live contributes significantly to the local visitor economy through additional visitor spend, expenditure on supplies and services (by the venue and visiting companies) and through the provision of employment – with a proportion of wages spent locally.

| Economic Contribution Assessment | |
|----------------------------------|-------------------|
| Additional Voluntary Spend | £2,507,312 |
| Local Venue Expenditure | £632,944 |
| Visiting Company Expenditure | £316,485 |
| Staff Wages Spent Locally | £715,807 |
| Total | £4,172,549 |



In Contract Year 12 we estimate that activities at G Live contributed **more than £4m** into the local economy.

The methodology used in this assessment is based on Art Council England's guidance documents *Measuring the Economic Benefit of Arts & Culture* and *Economic Impact Study of UK Theatre*.

Figures included are net of VAT and have been adjusted for inflation where appropriate. In order for this figure to be credible we apply a series of adjustments and reductions in line ACE recommendations. This includes allowances within the totals to account for:

- **Displacement and Substitution** (money spent at G Live which will not be spent elsewhere locally)
- **Multiplier Effect** (money spent locally on supplies and services which is 'recycled' through the local economy)
- **Leakage and Deadweight** (expenditure connected to G Live which is spent outside the borough)

TRAFALGAR
— THEATRES —

G LIVE
— GUILDFORD —