

**Theatres Trust – Statement for Appeal Reference: APP/A1720/C/23/3336046**

**Site:** Titchfield Festival Theatre, 71-73 St. Margarets Lane,  
FAREHAM, PO14 4BG

**Proposal:** The Material Change Of Use Of The Land To Theatre  
Use (Sui Generis) And An Engineering Operation To  
Excavate And Create An Underground Area Beneath  
The Land (Enforcement Notice Appeal)

**Appellant:** Titchfield Festival Theatre Limited

**Planning Authority:** Fareham Borough Council

**Application:** P/24/0007/DA

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## 1. Introduction

- 1.1 Theatres Trust is making this statement as an interested party in this enforcement appeal.
- 1.2 The interest of Theatres Trust is twofold:
  - i. The application site contains existing land on which there is a theatre.
  - ii. Irrespective of whether a material change of use of the specific appeal site has occurred, and irrespective of the status of the theatre on that site and whether it would constitute a new unit in planning terms or an extension of the existing theatre, theatre use is otherwise (retrospectively) proposed.
- 1.2 Theatres Trust is clear in its position that it does not endorse or support the carrying out of development (including minor works, alterations or changes of use) without the requisite consents being in place, unless those works were demonstrably necessary in the interests of health and public safety and/or for the preservation of a building.
- 1.3 In scenarios where works without consent are necessary we expect the relevant authority to be notified without delay and for retrospective consent(s) to be applied for. Where we become aware of works which have been undertaken without the appropriate consents, we make recommendation to seek regularisation retrospectively.
- 1.4 The undertaking of unauthorised development does not prejudice the position of Theatres Trust in relation to the principle of that development. Our recommendations, having paid due regard to plans, policies and other evidence and submissions, will be the same whether or not development has already occurred.
- 1.5 Theatres Trust is the national advisory public body for theatres. We were established through the Theatres Trust Act 1976 'to promote the better protection of theatres' and provide statutory planning advice on theatre buildings and theatre use in England through The Town and Country Planning (Development Management Procedure) (England) Order 2015, requiring Theatres Trust to be consulted by local authorities on planning applications which include 'development involving any land on which there is a theatre'.

- 1.6 There is no statutory duty to notify Theatres Trust of enforcement action. Nonetheless, this site already consists of land on which there is a theatre. Theatres Trust would therefore be a statutory consultee for the purposes of planning applications on this site, but we otherwise also have a legitimate role in our capacity as the national advisory public body with regards to providing specialist advice on the merits or otherwise of theatre developments. We consider that our advice and specialist knowledge would be beneficial in the determination of this appeal.

## **2. The appeal site**

- 2.1 Titchfield Festival Theatre Limited (“the Appellant”) has been in receipt of an Enforcement Notice from Fareham Borough Council (FBC) alleging:

“Without the benefit of planning permission, the material change of use of the Land to theatre use (sui generis); and an engineering operation to excavate and create an underground area beneath the land”

- 2.2 The notice referred to above requires the theatre to:

- i. cease the use of the land as a theatre;
- ii. backfill the excavated underground area beneath the land with a suitable inert material (such as compacted aggregate, soil, or similar) to ground level;
- iii. dismantle the stage
- iv. remove the seating
- v. dismantle the lighting rig and PA or other sound equipment; and
- vi. remove the resultant materials from carrying out steps (iii), (iv) and (v) from the land except to the extent that those materials are solely being stored on the land.

- 2.3 The appellant has submitted an appeal against the served enforcement notice on a number of grounds.

- 2.4 The application site as represented on both the the Appeals Casework Portal and the FBC application portal is, “Titchfield Festival Theatre, 71-73 St. Margarets Lane, FAREHAM, PO14 4BG”.

- 2.5 The appeal site consists of one single building with car parking and service access to its front (south-west elevation) and along one side (the south-east elevation). This building has been within three separate uses and with different ownerships. The appellant refers to those sections as Units A, B and C. FBC refer to them within their Enforcement Report as Areas A, B and C.
- 2.6 Area A is in lawful use as a theatre (Sui Generis).
- 2.7 Area B has historically been within industrial/storage use (assumed B8) but we understand from the appellant this has been utilised for theatre purposes for a number of years, exceeding ten, and therefore theatre use (Sui Generis) could be lawfully established through Lawful Development Certificate application and submission of appropriate information.
- 2.8 Area C has also been within industrial uses (assumed B2 and/or B8) and passed into the theatre's ownership more recently.
- 2.9 A planning application seeking conversion of Area B to a theatre was registered by FBC on 10<sup>th</sup> May 2019. That application was refused. Theatres Trust was not consulted or notified by the Council of that application. We subsequently wrote to the Council reminding them of their obligations.
- 2.10 Theatres Trust became aware of the development subject to this appeal through press reports. A site visit was made on 19<sup>th</sup> February 2024 so that the site, the development and the surrounding context could be better understood.
- 2.11 It is noted there are grounds for appeal concerning the validity and serving of the enforcement notice by FDC. Theatres Trust makes no comment or representation on this matter.
- 2.12 It is also noted, as highlighted in paragraph 2.6, that the appellant is claiming that Area B can benefit from an established use for theatre purposes obtained through continuous use over a period exceeding ten years. The onus is on the appellant to properly demonstrate and evidence this, and therefore this is also not something on which Theatres Trust can directly engage with. However, it can be advised that the activities purported to have been undertaken within this section are compatible with ancillary functions routinely undertaken at many other theatre buildings within a formal theatre (Sui Generis) use class.
- 2.13 The concern of Theatres Trust in relation to this case is the principle of

additional (or new) theatre use, and what our advice would have been had this come forward as an application for full planning permission (or, with formal theatre use having been established, what our advice would have been had the applicant approached Theatres Trust for design, operational and architectural advice within our wider organisational function).

- 2.14 With the presence of an existing theatre at this site and the scale and offer of Titchfield Festival Theatre differing from other venues within the district of Fareham and its wider catchment, and having considered wider factors and evidence, the position of Theatres Trust is to **support** the development of Titchfield Festival Theatre and the provision of new or additional theatre at this location.
- 2.15 Our reasons for this support will be further substantiated subsequently within this statement.

### 3. About Theatres Trust

- 3.1 Theatres Trust is the national advisory public body for theatres, set up by the Government through an Act of Parliament in 1976 to work to promote the better protection of theatres for the benefit of the nation. We are a statutory consultee within the planning systems in England, Scotland and Wales and have an administrative agreement to be consulted on planning applications concerning theatres in Northern Ireland.
- 3.2 Theatres Trust operates as a charity. We do not receive regular public funding aside from a small grant from Historic England to support advice in relation to heritage. In order to maintain our activity and to offer grant funding to theatres, we raise funds through our trading activity and through fundraising from a wide range of industry supporters, including our Patron, Corporate Supporter and Friend schemes. Between 1986 and 1989, the Theatres Trust acquired the freeholds of the Lyric, Garrick and Lyceum theatres from the London Residuary Board, the distributors of the dissolved assets of the Greater London Council. Theatres Trust leases these theatres to commercial operators and the income from these theatres continues to support the core work of the Trust.
- 3.3 Our decision making process is entirely independent of our fundraising and is governed by our overall mission to ensure current and future generations have

access to good quality theatres where they can be inspired by, and enjoy, live performance. This work includes advising to ensure theatre buildings meet the current needs and demands of the theatre industry and the audiences they serve.

3.4 Our Vision states:

“We believe that current and future generations should have access to good quality theatres where they can be inspired by, and enjoy, live performance.”

3.5 Our Mission states:

“We champion the future of live performance, by protecting and supporting excellent theatre buildings which meet the needs of their communities. We do this by providing advice on the design, planning, development and sustainability of theatres, campaigning on behalf of theatres old and new and offering financial assistance through grants.

We promote the quality and design of existing and new theatres and protect important historic theatres so that they can be used as theatres in the future. The Trust also advises to ensure theatre buildings meet the current needs and demands of the theatre industry and the audiences they serve.”

3.6 Theatres Trust is accountable to the Secretary of State for the Department for Digital, Culture, Media and Sport. In association with our role as a statutory consultee within the UK’s respective planning systems we also report annually to the Chief Planners of England and Wales.

3.7 Theatres Trust is a source of free advice for all types of theatres whether new, old or proposed as well as for theatre buildings in alternative use or which are vacant. We also work with all operators or interested parties, from large commercial and West End theatres to small community theatres and voluntary groups. We work with commercial developers and local authorities, as well as the UK and devolved Governments to promote the interests of theatres and cultural provision more broadly within legislation, policy, plans and strategies. Our advice generally covers matters such as:

- capital projects
- planning applications
- campaigning to save or revive a theatre

- placemaking, cultural and local plans
- fundraising
- architecture/design
- heritage and listings
- maintenance and repairs
- accessibility
- environmental sustainability
- business development

- 3.8 Within the planning system Theatres Trust seeks to objectively respond to planning applications (as well as Listed Building Consents, Advertisement Consents and other types of application) concerning theatres, theatre buildings and proposed theatre use to provide specialised advice to local authorities and ensure the interests of theatres are upheld in decision making. This includes supporting alternative uses where scope for future theatre use is retained, and on occasion complete loss or un-reversible alteration where we are satisfied a facility is genuinely surplus to requirements with robust evidence having been provided. As well as theatre sites we are also frequently engaged on applications concerning neighbouring sites which may impact on theatre use. We contribute to policy consultations, for example ensuring development plans have strong policies for the protection of community and cultural facilities and that where appropriate site allocations either support or protect theatre and cultural use.
- 3.9 One of the main reasons Theatres Trust is cautious in offering support for proposals which result in change of use from theatres or the alteration or loss of theatre buildings, and why we urge strong policies protecting such uses, is because once a theatre building has been lost it is very difficult to subsequently replace them. This is due to the space required to deliver theatres; not just quantum of floorspace but also volume. On the same basis it is challenging to acquire new land to provide new theatre developments, especially for larger capacities, not just because of lack of availability of sufficient land but because they struggle against promoters of more valuable developments in financial terms.
- 3.10 Theatres Trust employs one full time National Planning Adviser to manage and respond to all types of planning casework. Theatres Trust's Board of Trustees also includes a professional planner and a solicitor with experience in planning, who are able to provide additional support and guidance. We also



employ a Heritage Consultant to provide specialist conservation and heritage advice, a full time Architectural Adviser and a full time Theatres Adviser with expertise in theatre management and operations, as well as having access to external specialist advice as required.

- 3.11 As a statutory consultee and expert in planning matters with regards to theatres and theatre buildings we expect significant weight to be afforded to our advice. The important weight of statutory consultees and their expertise and the legal requirements upon decision makers should they depart from such expert views has been emphasised by the High Court in *Visao Ltd v The Secretary of State for Housing, Communities and Local Government* [2019]. Furthermore *Shadwell Estates Ltd. v Breckland DC* [2013] EWHC 12 (Admin) stated "a decision-maker should give the views of statutory consultees... "great" or "considerable" weight. A departure from those views requires "cogent and compelling reasons".
- 3.12 This statement will clearly support and substantiate our position outlined in paragraph 2.12, paying particular regard to the National Planning Policy Framework and the Council's Local Plan as well as supplementary evidence.

#### **4. The development site**

- 4.1 There is an existing theatre at this site. It has a main auditorium with a capacity of around 200 seats and a second studio space which can accommodate an audience of around 100. The main auditorium has a large bank of raked seating looking down onto a stage below. This is fairly typical in style and character of smaller community or amateur theatres. The secondary studio theatre has a flexible layout and again is quite typical of 'black box' spaces which can be found at many other theatres.
- 4.2 This part of the theatre has been further developed since it first opened, with an upward extension and new frontage.
- 4.3 The unit behind, Area B, has as we understand it been utilised for a number of ancillary theatre functions. This includes rehearsals, storage and a workshop for theatre activities, as well as use by a local 'Men's Shed' group. If the activities described to us had taken place within a formal theatre building with theatre (Sui Generis) landuse this would not be considered unusual or uncommon; a number have integrated workshops, networks of back of house spaces including laundry facilities and large wardrobes and historically a

number had painting rooms where backdrops would be hung and painted.

- 4.4 The appellant considers that Area B benefits from formal theatre use obtained through continual usage for a period in excess of ten years, although this has not been formalised.
- 4.5 A new auditorium with a stage has been developed within Area B. This has a capacity of around 450 seats. It has its own entrance and foyer (which requires further work and expansion, and we understand a planning application has been submitted on that basis), but is also accessible through Area A. It is served by a bar. If formal theatre use (Sui Generis) can be established within this space, in principle its conversion into an auditorium would be permissible without the need for planning permission.
- 4.6 In addition to the auditorium described in paragraph 4.5, the stage extends into Area C. Area C also contains a number of back of house functions displaced from Area B. Furthermore, an orchestra pit with sub-stage area including further storage and the facilitation of additional stage functionality has been excavated within the rear of Area B and into Area C. There are sixteen dressing rooms. Altogether this area provides a new theatre space. There is additionally a further studio within Area B capable of being utilised for public performances, with a capacity of around 64.
- 4.7 Due to the nature of the works undertaken – both the amalgamation between Areas B and C and the operational development to create the sub-stage area – full planning permission for these works would be required.
- 4.8 We note there is potentially dispute between the appellant and FDC as to whether the new theatre space constitutes a new theatre, or an extension to the existing theatre.
- 4.9 Theatres Trust has considered what in our view the status of the additional theatre would be, irrespective of the formal landuse of Area B. Having paid regard to the floorplans provided to us and the evidence of our site visit, and considering the status, design and function of other theatres around the UK, we have come to the opinion that the new theatre and its supporting facilities constitutes an extension to the existing theatre.

## **5. Evidence and rationale for the position of Theatres Trust**

- 5.1 The reason for the position of Theatres Trust, with regards to this

development constituting an extension to an existing theatre, is that the respective elements of the building are interconnected.

5.2 FDC in paragraph 7.4 of their enforcement report state:

“It should be noted that the Arden theatre which has been created in Areas B & C is capable of being used independently to the existing facility in Area A. For this reason, the unauthorised development at Areas B & C is not considered to be an extension to the existing theatre use at Area A but the introduction of a new self-contained theatre use on the site.”

5.3 We do not consider the Council’s position and understanding to be correct. Areas A and B/C are interlinked, or have become interlinked. Whilst there are separate public entrances and foyers serving the respective auditoriums and studios within Areas A and B, it would be possible for members of the public to enter through the existing Area A foyer to access the auditorium within Area B and vice versa. Similarly the main bar serves both Area A and Area B. This is not an unusual arrangement where theatres have multiple spaces within their buildings. There are a great number of theatres which have spaces that can be used independently of each other with only part of the building opened including with separate and distinct entrances and foyers.

5.4 This development is demonstrably consistent with the principles of design and function outlined within paragraph 4.3. This development should therefore be considered as an extension rather than as a new self-contained theatre.

5.5 Theatres Trust considers that an expanded/extended theatre can be appropriate at this location.

5.6 The location of this theatre is designated by the Fareham Local Plan 2037 (2023) as being within the countryside (‘outside of the urban areas’) and within the district’s Strategic Gap. Therefore FDC applies Policy DS1.

5.7 In the context of the appeal site’s designation within a rural location, paragraph 89 of the NPPF becomes a relevant consideration. This recognises that sites to meet community needs may have to be found adjacent to or beyond existing settlements, and in areas not well served by public transport. The use of previously developed land is encouraged.

5.8 Part a. of Policy DS1 states that proposals in such locations can be supported. Parts b. – i. outline the criteria by which proposals are assessed.

- 5.9 Part b. supports development which is associated with previously developed land and appropriate for the proposed use. The appeal site is previously developed land. In principle theatre use can be appropriate at this location, demonstrated through there being established theatre use within the same site.
- 5.10 Part c. provides an alternative criteria, where the development is for uses including community and leisure facilities. Theatres more generally, and this theatre in particular given its role supporting amateur and community groups, can be considered to fall within this category (such uses are covered for example within the same paragraph of the National Planning Policy Framework). The caveat for this category is that demonstration is needed to show there is a local need for the facility that cannot be met by existing facilities elsewhere.
- 5.11 The fact that Titchfield Festival Theatre has sought to expand through self-funding, at a time where it is well documented that a number of theatres and other arts and cultural facilities are facing financial challenges, demonstrates that they view an expansion of their offer to be viable. Their current offer is capped by the capacity of their existing main auditorium. We contend that there is a realistic gap in provision within the local area for a capacity of the scale offered at the appeal site, and that it fills a particular role within the local cultural ecosystem. Within Appendix A are details of theatres within the district of Fareham as well as nearby authorities, constituting a realistic wider catchment.
- 5.12 The information within Appendix A shows the capacities of nearby venues and provides an overview of the nature of their offers. This data shows that the new theatre space is of a capacity and form not available within the district of Fareham. In fact, the only venue of equal capacity is the MAST Mayflower Studio in Southampton, approximately 25-30 minutes away by car. The programme of MAST Mayflower Studio's main auditorium is very different to that of Titchfield Festival Theatre, consisting of established comedians, speakers, live music and some professional touring theatre.
- 5.13 On that basis, we consider that it is demonstrable that the extension to Titchfield Festival Theatre would provide an offer which cannot be met by existing facilities elsewhere.
- 5.14 Parts d. to g. of Policy DS1 are not relevant for development of this nature.

Part h. supports development which provides infrastructure meeting an overriding public need. Paragraph 20 of the NPPF makes reference to cultural infrastructure. Given the lack of theatre provision of the scale offered at the appeal site within the district and wider catchment, it is considered that expansion of Titchfield Festival Theatre can be supported through this policy.

- 5.15 Part i. supports development which can demonstrate a requirement for a location outside of the urban area.
- 5.16 Theatres Trust is keen to ensure that development is sustainable, and well located to meet the needs of communities and to support the vitality of town centres and the wider economy. Whilst the optimal location for theatres would be within designated centres and locations with high accessibility by sustainable modes of transport, we recognise that in some cases local circumstances, constraints and the needs of theatres and their audiences are best met elsewhere. As noted within paragraph 3.9 above, it is challenging to viably and sustainably secure sufficient land for theatre developments of larger scale within designated centres. Therefore, for various reasons, there are a number of theatres around the country located outside of designated centres including within rural settings. A number of such venues are popular and highly successful.
- 5.17 The appellant already operates an established and successful theatre at the appeal site, which clearly attracts sufficient audiences to the extent that it sees it as viable to substantially expand its maximum capacity. That site has its own more immediate catchment which is quite distinct from that of the town of Fareham and the eastern parts of the borough. Therefore there is a requirement for a location outside of the urban area, because a location within the urban area and within a designated centre specifically is not realistic.
- 5.18 Policy DS1 does not require accordance with the full set of criteria. Nonetheless on all criteria which could be applicable to the principle of theatre use at the appeal site it is demonstrable that extension or expansion of the theatre use can be supported. The site reflects the principles of rural development articulated through NPPF paragraph 89.
- 5.19 We would also note that supporting paragraph 3.40 for Policy DS1 states the policy, “seeks to support proposals for new community, leisure, education facilities that meet an identified need which cannot be met by existing facilities. Such facilities could combine several functions and provide useful social and recreational activities.” That description reflects the role of Titchfield Festival Theatre, which has a wider social, cultural and community offer

beyond pure theatre provision.

- 5.20 Therefore, we disagree with and dispute the position of FDC expressed within paragraphs 7.6 to 7.8 of the Enforcement Report.
- 5.21 Paragraph 7.11 of the Enforcement Report refers to main town centre uses outside of the town centre, with a focus on Local Plan Policy R2.
- 5.22 As already stated above, there is unlikely to be available land within one of the district's designated centres to accommodate the offer of Titchfield Festival Theatre. With regards to impact on the town centre, Titchfield Festival Theatre has a very different offer to that likely to be provided by Fareham Live and so in our view the two would complement each other rather than compete (based on the assumed programme of Fareham Live which is likely to be consistent with other venues run by its operator). We have also noted that Titchfield Festival Theatre would have a unique position in the wider market and catchment. Therefore we consider it improbable that it would divert footfall away from the designated Fareham town centre, although it is likely to have a positive impact on other out-of-centre businesses including pubs as well as local centres within its vicinity.
- 5.23 Whilst we acknowledge that the site has poor accessibility by public transport, a desktop exercise shows that the district's primary theatre and performance venue located within the designated town centre of Fareham (Fareham Live) is also poorly served by public transport for the purposes of their likely performance programme. This is particularly the case for communities in closest proximity to Titchfield Festival Theatre, where the final bus services leave Fareham at around 18:30.
- 5.24 We also acknowledge that Titchfield Festival Theatre currently has insufficient car parking to meet local indicative standards. However, the theatre has made efforts to increase provision and we understand a planning application on that basis is shortly forthcoming.
- 5.25 Out-of-centre and rural theatres are not uncommon. Appendix B provides examples of other venues. For example, one of the most notable theatres in Wales – Theatr Clywd – is a complex of four different auditoriums with a maximum capacity of 570, a cinema screen and other community and studio spaces in a rural location outside of Mold (this theatre's catchment also extends into north-west England). The Minack Theatre is a famed venue with

a capacity of 750, accessible by relatively narrow Cornish country lanes. The Nevill Holt Opera House and 1,200 capacity Glyndebourne are within open countryside. Although a rural location in technical policy terms, functionally Titchfield Festival Theatre is only 200 metres from the A27 and a short distance from settlement boundaries (along with there being existing theatre use at the site).

- 5.26 We note the comments of FDC with regards to highways impacts and impacts on neighbouring properties. We have already cited above the efforts of the appellant to improve and regularise enhanced parking provision. We would suggest that there is a role for the respective local authorities (FDC and the highway authority) to proactively seek to address and mitigate potential impacts and risks along St Margarets Lane, and that any reluctance to take reasonable actions should not be used as a reason to unnecessarily refuse development.
- 5.27 With regards to impacts on neighbouring properties, the onus is on the appellant to undertake the requisite surveys and reports and facilitate mitigations in line with paragraph 193 of the NPPF.
- 5.28 Beyond the planning considerations referenced within the report of FDC, we consider that the wider social, cultural and community benefits of Titchfield Festival Theatre are relevant within a planning context.
- 5.29 Paragraph 8 of the NPPF includes a social objective to support strong, vibrant and healthy communities met by accessible services which support communities' health, social and cultural well-being.
- 5.30 Paragraph 97 of the NPPF seeks to provide the social, recreational and cultural facilities and services the community needs. Planning decisions should therefore plan positively for such uses.
- 5.31 Strategic Policy R4 of the Fareham Local Plan 2037 supports development of new or extended community and leisure facilities. As noted previously, we consider the criteria of this policy is largely met. The introductory text for this policy outlines the key role of facilities such as theatres in the health, well-being and education of residents, and the positive benefits of social interaction.
- 5.32 Titchfield Festival Theatre provides a facility for local youth, amateur and

community theatre groups, as well as other community groups. It produces its own work, supporting actors, producers, writers and supporting personnel to develop and learn new skills. It relies on volunteers, enabling people to come together and be active. In turn this reduces loneliness and isolation, improving social and cultural well-being. Its programme provides access to plays and other theatrical events for local people. Its ongoing function and development is to be supported.

- 5.33 The new theatre space within the appeal site is unusually well equipped for an amateur/community theatre. The operational development which has occurred has provided a large orchestra pit and facilitated a revolve and trap within the stage. These are rare for venues of this nature. As such, the development and educational role of the theatre has been substantially enhanced. We would want this aspect to be regularised, along with the wider expansion of the theatre, and consider there are compelling grounds for the sub-stage area to be retained. The facilities within Area C are also very good, for example the number of dressing rooms is high even in comparison with some large professional theatres.
- 5.34 On the basis that continual use of Area B can be established and that theatre use is lawful within that element, the new theatre space could continue to function if it were ordered to remain within Area B with its sub-stage area infilled and link through to Area C closed. However, this would result in the loss of facilities and functionality which have wider cultural and social benefits. The impacts of development of Area C and excavation of a sub-stage area have little or no impact on the theatre's wider setting, including the highway network or the amenity of nearby properties. Therefore, there we consider there is compelling benefit in Area C (or a combined Area B and C) also benefitting from retrospective formal theatre use.

## **6. Concluding comments**

- 6.1 Our position is that expansion of the theatre at this location is acceptable and can be justified and supported through policy and other evidence as we have set out. It is enhancing the local cultural, social and community offer and meets a gap within the local market.
- 6.2 Should expansion of the theatre be deemed acceptable in principle we would also be keen for the sub-stage area to be retained and there would be demonstrable public benefit in doing so.



- 6.3 We are keen to be work positively with the appellant and FDC going forward to ensure Titchfield Festival Theatre is supported, but also to ensure that the theatre understands its obligations and correctly engages with the planning system in future.
- 6.4 Theatres Trust in its capacity as the national advisory body for theatres is also available to provide advice and expert evidence to the Planning Inspectorate in the determination of this appeal.

### Appendix A – Theatres within the district of Fareham and neighbouring areas

Theatre	District	Address	Postcode	Programme	Capacity (Main)	Capacity (Second)
Titchfield Festival Theatre (existing)	Fareham	Titchfield, Fareham	PO14 4BG	Amateur	200	100
Titchfield Festival Theatre (extension)	Fareham	Titchfield, Fareham	PO14 4BG	Amateur/In-house productions	450	64
Titchfield Great Barn	Fareham	Titchfield, Fareham	PO15 5RB	Amateur	175	
Ashcroft Arts Centre	Fareham	Fareham	PO16 7DR	Receiving	150	
Fareham Live (under construction)	Fareham	Fareham	PO16 7DB	Receiving	1000	150
Spring Arts Centre	Havant	Havant	PO9 1BS	Receiving	145	
Station Theatre	Havant	Hayling Island	PO11 0EH	Amateur	144	
Groundlings Theatre	Portsmouth	Portsmouth	PO1 3BS	Producing	180	30
New Theatre Royal	Portsmouth	Portsmouth	PO1 2DD	Receiving	667	
King's Theatre	Portsmouth	Southsea	PO5 2QJ	Receiving	1600	
MAST Studios	Southampton	Southampton	SO14 7DU	Producing/Commercial receiving	450	133
NST Campus (Closed)	Southampton	Southampton	SO17 1TR	Receiving	510	30
Mayflower Theatre	Southampton	Southampton	SO15 1GE	Commercial Receiving	2300	

## Appendix B – Examples of theatres within rural and out-of-centre locations

Theatre	District	Nature of location	Programme	Capacity
Glyndebourne	Lewes	Rural location, accessible by country lanes	Professional opera	1,200
Kilworth House Theatre	Harborough	Rural location, accessible from A4304	Mixed	540
Minack Theatre	Cornwall	Rural seaside location, accessible by country lanes	Professional, seasonal	750
Nevill Holt Opera House	Harborough	Rural location, accessible by country lanes	Professional opera	400
Pitlochry Festival Theatre	Perth & Kinross (Scotland)	Outside of settlement boundary, accessed from A9	Professional receiving, producing	544 (also secondary studio)
Sterts Arts Centre	Cornwall	Rural location, accessible by country lanes	Mixed	400
Theatr Clywd	Flintshire (Wales)	Outside of settlement boundary, accessed from A5119	Professional producing	570, 300, 250, 120
Thorington Theatre	East Suffolk	Rural location, accessible by track from country lane	Amateur	350
Watermill Theatre	West Berkshire	Rural location, accessible from country lane	Producing/small scale receiving	220