WALES MILLENNIUM CENTRE

England & Wales · Charity number 1060458

Details

Status	Registered
Legal form	Charitable company
Company number	03221924
Registered	1997-01-30
Register	View on the Charity Commission register

Contact

Address	Bute Place Cardiff Bay Cardiff CF10 5AL
Phone	02920636400
Email	info@wmc.org.uk
Website	wmc.org.uk

Activities

Objects: 1) TO FOSTER AND PROMOTE THE MAINTENANCE, IMPROVEMENT AND DEVELOPMENT OF ARTISITC TASTE AND THE KNOWLEDGE, UNDERSTANDING AND APPRECIATION OF THE ARTS INCLUDING BUT WITHOUT LIMITING THE GENERALITY OF THE FOREGOING BY THE PROVISION AND MAINTENANCE OF BUILDINGS AND FACILITIES FOR THE PREPARATION, REHEARSAL AND PERFORMANCE OF MUSIC, DRAMA AND OTHER PERFORMING ARTS AND THE SHOWING OF FILMS; 2) THE ADVANCEMENT OF EDUCATION FOR THE PUBLIC BENEFIT BY ESTABLISHING, ACQUIRING, MANAGING AND MAINTAINING BUILDINGS AND FACILITIES FOR THE COMPLETE ILLUSTRATION OF THE GEOLOGY, MINERALOGY, ZOOLOGY, BOTANY, ETHNOGRAPHY, ARCHAEOLOGY, ART, HISTORY AND SPECIAL INDUSTRIES OF WALES

Activities: WMC aims to create a special place which will provide a focal point for the unique culture, identity and talents of Wales though the creation of a world class showcase for musicals, opera, dance, exhibitions, entertainment and education in a millennium landmark, with long lasting benefits for the whole community.

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Classification

- **How:** Provides Buildings/facilities/open Space
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£28,148,648	£27,754,948	£43,973,011	298
2024-03-31	£23,077,889	£24,562,443	£43,574,238	292
2023-03-31	£26,581,645	£27,364,369	£45,004,717	252
2022-03-31	£15,640,632	£17,997,990	£45,835,000	207
2021-03-31	£10,180,576	£9,147,826	£48,177,000	158

Trustees

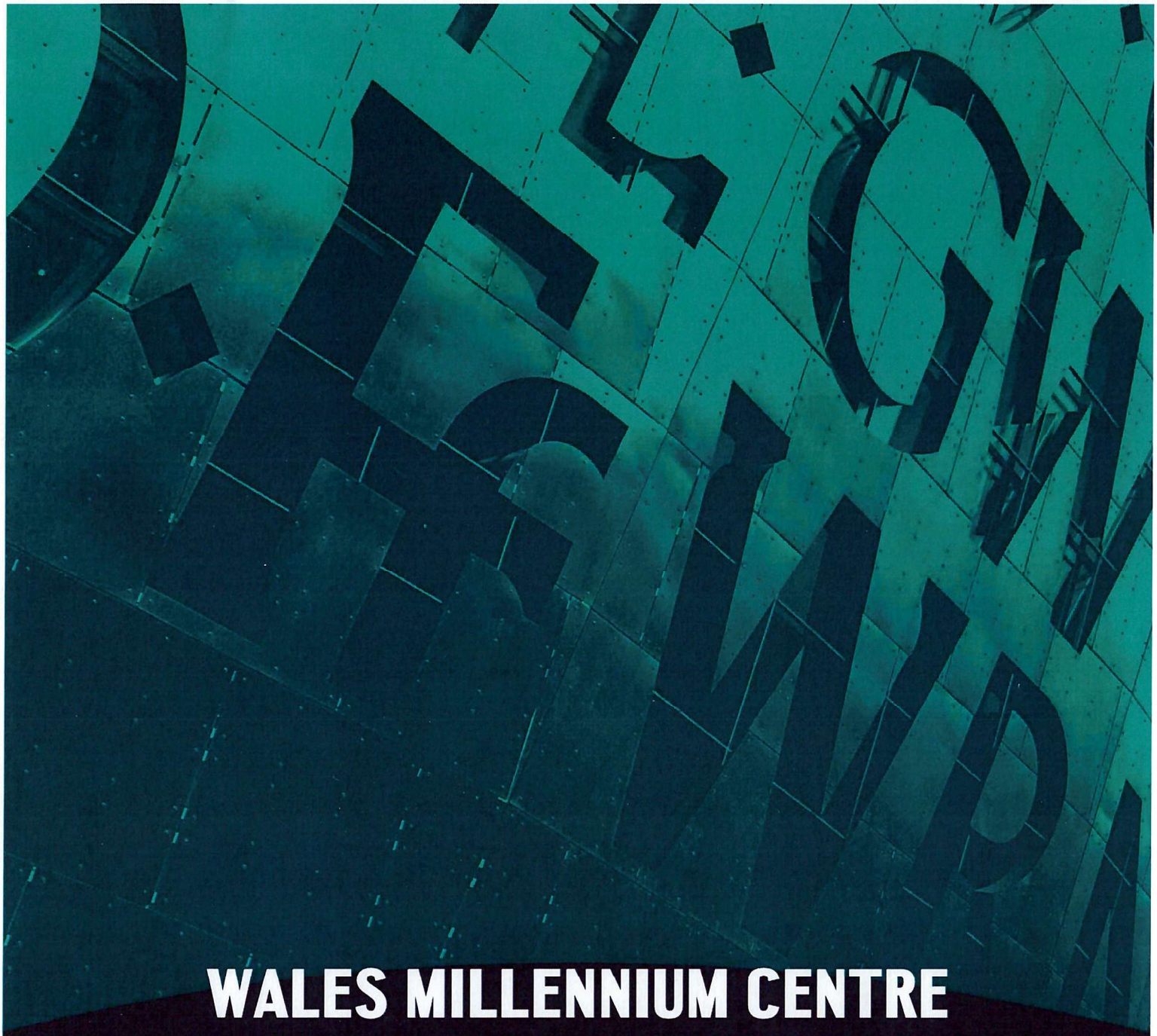
Name	Role	Appointed
Peter Swinburn	Chair	2015-11-18
Amit Kachawaha		2020-01-13
Geraint Allan Jones		2023-12-13
Joanna Rees		2018-09-24
Julie-Ann Haines		2022-04-05
Nan Williams		2023-07-19
Nicky Goulder		2018-12-18
Rhodri William Talfan Davies		2022-03-09
Vivian Murinde		2023-09-21

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WALES MILLENNIUM CENTRE

England & Wales - Charity number 1060458

Accounts



WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

GROUP ANNUAL REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2025

Registered Company Number 3221924

Charity Number 1060458

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WALES MILLENNIUM CENTRE

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WELCOME FROM THE CHIEF EXECUTIVE OFFICER

This year, over 1.3m people experienced world-class art and entertainment under our roof. Ticket sales for visiting commercial productions have returned to pre-pandemic levels and we saw our highest net return in the iconic Donald Gordon Theatre (DGT) since we opened in 2004. We presented international musicals and opera in the DGT and the best of drag, comedy, and burlesque in our Cabaret venue.

We staged a major new theatre co-production with National Theatre *'Nye'* dramatising the life of Aneurin Bevan and the formation of the NHS. Over 30,000 people saw the show with 25% of audiences being new bookers and 17% travelling from 30 countries outside Wales including Australia, Japan, Ukraine and South Korea.

We attracted further capital funding to continue work on our Platfform studios (transforming existing back of house spaces into permanent youth led studios), with new digital labs, rehearsal and performance areas; targeted to grow our programme of free industry skills training for future talent.

Our own productions and experiences have welcomed lovers of Welsh homegrown talent to our stages and further afield. *Pontypool* opened on our Weston stage in October 2024 and we extended its run by a week following strong ticket sales. Our alternative Christmas Cabaret, *The Nutcracker,* attracted 2,000 people in December with 27% being first time bookers.

Communities, creative partners, and cultural residents who call WMC home have energised our programme with collaborative showcases, from *St David's Day* to *Butetown Carnival* and seasonal public art installations. Our 'pay what you can' community ticketing scheme has provided opportunities for over 6,000 people to attend performances in the Donald Gordon Theatre.

Over the coming year we will be finalising plans with *Cardiff City Council* to build a new production and skills development facility which will enable us to develop and present large scale immersive digital and theatre experiences (Project Capella). Audiences will enjoy groundbreaking performances throughout the year, from the return of *Nye* in August to the return of the global phenomenon *War Horse*.

Our other plans for 2025-26 include:

- The continuation of the UK Immersive Arts program which will enable 200+ artists, young people and communities to explore their stories digitally through research, training, and funding.

- The launch of our Annwn Prize for excellence in Immersive storytelling. An international prize that will cement WMC's position as a world leader in this field
- *Llais*, our festival which celebrates the power of the human voice across all our stages, will return in October with singer-songwriter Rufus Wainwright playing one of only 6 UK dates in 2025.
- We will continue to diversify our offering in our *Cabaret* venue, focussing on six distinct genres: Comedy, Drag, Burlesque, Music (including Jazz), Community and Variety.
- Finalising capital development plans for Project Capella and continued refurbishment of the public spaces.
- Further development of our Platfform spaces, enabling 10,000+ young people and creatives to co-develop and access our programmes.

WMC was awarded revenue funding for 2025-26 of £3.6m from *Arts Council Wales*. Whilst the economic outlook remains challenging, the Centre is confident that it can deliver against its future strategic objectives, ensuring that we can continue to fire the imaginations for future generations.

24/09/2025

Mathew Milsom

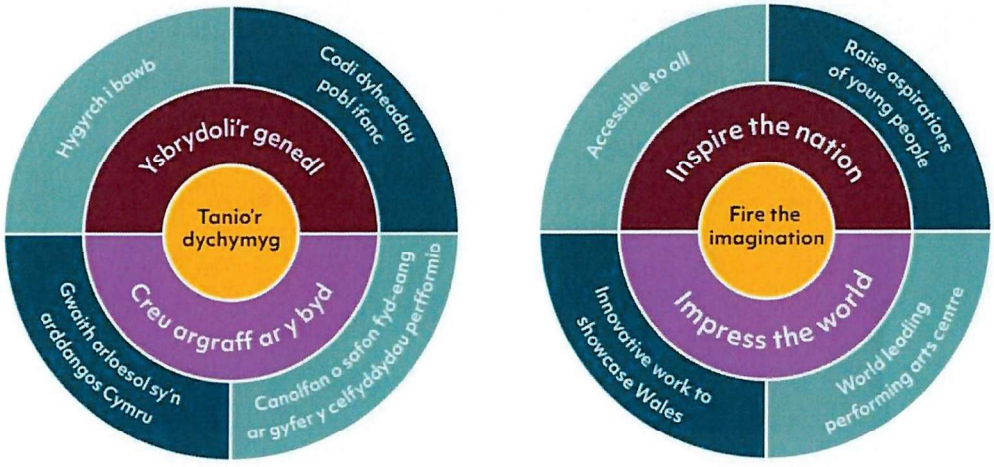
OUR CHARITABLE OBJECTIVES

WMC aims to Inspire the Nation and Impress the World. We invite audiences to fire their imagination in a creative home for everyone by curating and presenting a world-class programme of critically acclaimed productions, from musical theatre and comedy to dance, cabaret, opera and an international festival. We provide support for artists and kindle emerging talent with fresh and popular productions of our own and provide opportunities for young people to develop skills for life and skills for work through free courses and dedicated spaces.

The Centre is a major tourist attraction for Wales. It aims to be internationally significant, renowned for excellence, leadership, and innovation. Entertaining audiences and attracting visitors from the whole of Wales and well beyond, it generates over £75m into the local economy annually and will continue to provide a creative home for some of Wales's leading arts and cultural organisations.

We aim to:

- **Be celebrated as one of the leading performing arts centres in the world**
- **Create innovative work that showcases Wales to the world**
- **Raise the aspiration of every young person in Wales**
- **Be accessible to everyone in Wales**



The Trustees confirm that they are aware of the **Charity Commission's** general guidance on public benefit, and they have referred to the guidance when reviewing the Charity's aims and objectives and in planning future activities.

OUR IMPACT IN 2024-25

A WORLD-LEADING PERFORMING ARTS CENTRE

As a creative home for everyone, we take pride in the quality and depth of our offer, maximising our impact for Wales. Pioneering creative technology provides visitors with access to award-winning experiences and world-leading theatre, while our innovative sustainability practices safeguard cultural access for generations to come.

Throughout 2024-25, over 457,000 Donald Gordon Theatre audience members experienced 300+ world-class musical, opera, dance, theatre, and comedy performances on our largest stage. Highlights included presenting our co-production *Nye,* the first visit to Wales of *Hamilton* and *Come From Away* and a return visit for *Hairspray*, while our international festival *Llais* attracted more than 6,000 people to inspiring performances across the venue.

Our unique immersive art space, BOCS, is a visitor attraction that has helped us to establish a powerful network of producing artists, companies and venues working in the fast-growing field of storytelling and creative technology. We are capturing and sharing insight and learning through our research programme to inform our design and build of a new larger scale facility for the presentation and production of immersive experiences (Project Capella).

Our unique Cabaret venue continues to thrive and develop as a home for vibrant, eclectic and diverse talent. Cabaret bookers are three times as likely as our main theatre bookers to be gay or bisexual, and they are much younger - 28% are under 35 versus 11% of our main theatre bookers.

	2024-25	2023-24	2022-23
Total visits to Wales Millennium Centre (Inc ticket buyers)	1,335,186	1,173,535	1,126,471
Donald Gordon Theatre:			
Number of performances	311	312	317
Audience Numbers	457,572	402,667	426,826
Number of Events	13	15	19
Event Attendees (where ticketed)	19,457	21,546	32,037
Weston Studio:			
Performances in Weston Studio	55	53	64
Audience Numbers	7,596	6,965	8,247
Cabaret:			
Performances in Cabaret	101	69	27
Audience Numbers	9,291	6,008	2,713

INNOVATIVE NEW WORK THAT SHOWCASES WALES TO THE WORLD

This year, we created two stage productions and we continue to invest in our future work supporting research and development projects and providing support to artists based in Wales to develop and explore their practice through access to free space and producing support and guidance.

Our 2024/25 production, **Pontypool** opened on our Weston Studio stage on 30 October 2024 and following strong ticket sales, we extended its run by a week. Over 3,000 people saw the show with 21% of bookers new to WMC and 97% of the audience rated the quality as good or very good.

"It was absolutely brilliant from stage setup and sound scaping to the acting. It is one of the best shows I've seen in a while!" **Pontypool audience member**

Our alternative Christmas Cabaret, **The Nutcracker** spotlighted some of the finest talent Wales has to offer. Over 2,000 people attended the show with 27% being first time bookers and 85% of audience members rated it good or very good.

"This show was so well produced. It was precise, topical and heartwarming. I went from howling with laughter to shedding a thoughtful tear towards the end. It brought the joy and happiness. It's everything that a cabaret based show should be." **Nutcracker audience member.**

WE NUTURE PROFESSIONAL TALENT, GROW SKILLS AND DEEPEN EXPERIENCE BY SUPPORTING FREELANCERS AND CREATIVES ACROSS WALES

This year, we supported 75 Creative freelancers with paid opportunities across our programmes.

WMC is taking an inclusive and supportive approach to R&D with Welsh artists investing in five R&D workshops, all with Wales-based artists. These have included *Owain and Henry*, a project with Michael Sheen about Owain Glyndwr, and an exploration of Welsh identity with *Inua Ellams* and *Hanan Issa*, the current National Poet of Wales.

We have supported 42 companies and individuals with 282 days (2730 hours) of space-in-kind for R&D, with feedback received highlighting how this has enabled creators to produce new work, secure funding, develop skills, and feel connected to Wales's creative scene. Learning-disabled troupe House of Deviant have reported gaining creative autonomy and confidence through regular use of our Cabaret venue and production company Familia de la Noche attributes their audience growth to this invaluable support.

"... Because we have a regular space to work in, our Queens have learned to travel independently, make decisions about their lives within and outside the project, and have their voices heard in the arts scene in Wales. We're proud to call WMC our home." **House of Deviant**

"It would have been much harder to create new bilingual and Welsh work for families across Wales without this support. We wouldn't be where we are (performing to over 10,000 people across three years) if it wasn't for this support." **Familia de le Noche**

WMC is leading the way in developing immersive work in Wales and has built a reputation for its producing in this area across the UK and internationally. We presented 28 immersive digital experiences this year to over 24,000 people in our dedicated digital venue *BOCs* and across our site including 360-degree films and projections and XR experiences. In June 2024 we presented *Unity Expanded*, an installation of three works by disabled artists and creators working in immersive technology and from July to September 2024, visitors could experience *Invisible Ocean*, a series of shared interactive experiences taking audiences below the surfaces of the seas.

Audience feedback evidences the emotive reach and impact of immersive storytelling, and an appetite for more stories to be told in this medium. 92% of bookers in this period told us they were 'emotionally moved' by the experience and 94% were impressed by the technology used. 96% of audiences would like to see WMC offer more immersive experiences in future.

BOCs and our immersive programme is also driving new visitors to Wales Millennium Centre. Of audiences surveyed between April 2024 to March 2025, 59% were visiting WMC specifically for their immersive experience and 37% were visiting WMC for the first time.

"Love that WMC are leading by hosting this art form/ media. Very excited to see how things develop, there is so much potential." **Survey feedback, Invisible Oceans**

"I've never experienced anything like this as an exhibition/experience. It really showed how lucky we are and it is amazing that we have the chance to understand and respect some of the conditions others have around us. Very impressive!" **Survey feedback, Unity Expanded: Turbulence - Jamais Vu**

Our diverse Cabaret programme presented 78 unique productions, reaching over 9,000 audience members. Cabaret supports the best UK and international Cabaret talent alongside opportunities for Wales based and Welsh led companies. Our focus is on creating a diverse and accessible programme and we continue to receive positive feedback from our Cabaret audiences, who along with praising the quality and variety of shows on offer, frequently reference the venue's welcoming and inclusive environment.

"We had the best time ever! Everyone absolutely loved it. Unquestionably coming back - with more people - as soon as possible." **Audience feedback, Cabaret**

"It was our first visit to Cabaret and we loved it! It's a wonderful venue and we look forward to returning soon." **Audience feedback, Cabaret**

RAISING THE ASPIRATIONS OF YOUNG PEOPLE

Formerly known as Creative Voice, our youth training programme, **Platfform**, has expanded to include level 2 courses across our core subject areas: Radio, Music, Performance, and Visual and Digital arts. **2024/25 saw 21 courses engaging just over 1000 young people.** This year our youth led Radio Station continued, the creation of a new youth led theatre academy and the development of our Lock Off programme which support young people within the music industry.

Of the young people who participated, 99% said that they gained new skills, including editing, camera work, and radio production. The programme is boosting confidence and industry insight, helping participants to feel heard when sharing their ideas, providing them with a greater understanding of creative careers available to them. 91% of participants said they are eager to take part in more creative opportunities at WMC. By equipping young people with skills and awareness, Platfform is helping cultivate the next generation of creative professionals, amplifying voices and fostering creative community in Wales.

"I've gained loads of new skills, including Premiere Pro, lighting, camera, and more. I've also found meeting new people really beneficial, as I struggle to find places to connect and get to know people my age. I'm going home feeling more confident in my creativity." **Documentary film participant**

We successfully secured a £58,000 grant from Creative Wales to support our Creative XR programme. This initiative, run in collaboration with Platfform, aims to develop skills and practices in immersive arts, fostering a future talent pipeline for our Immersive Arts production stream.

In November, we hosted an XR Inspiration Day where 12 people took part in an intensive training programme on immersive experiences, creating a number of a rough prototypes. A programme of XR events, including a further Inspiration Day and longer training courses are planned for the next 18 months.

WMC collaborated with Cardiff and Vale College (CAVC) to support young people at risk of disengaging with education. Seven junior apprentices (young people aged 14-16) were with us this year. They attended weekly learning sessions at WMC, working alongside a lead facilitator from CAVC and teams from across WMC including interview skills and team building with HR and an introduction to sustainability with our business operations team. They also planned and led events with our Security and Events teams and had the opportunity to undertake training and be customer experiences assistants for the day supporting audiences attending a performance of Hamilton. All of the sessions are aimed at providing skills for work and skills for life as well as opening up opportunities in and understanding of careers in the creative industries.

Working in partnership again with CAVC and 9 delivery venues across Wales, we secured **Technical Apprenticeship roles for 9 individuals in 2024/25.** Apprentices complete the level 3 certificate in Technical Theatre by undertaking a rigorous professional and place-based training programme. Whilst studying

areas such as rigging, IPATH, ETC and more, apprentices also work on commercial productions to gain real terms experience. Production highlights in 2024-25 included Mathew Bourne's Swan Lake, Pontypool, Disney on Ice and pantomime.

PIONEERING STUDIOS FOR YOUNG PEOPLE BY YOUNG PEOPLE

In 2023 we started work on our new capital development *Platfform*. Platfform will be a unique space designed and led by young people, 'a space to learn, a space to be and a space to grow'. A home for our creative learning programmes, it will also provide state of the art facilities for young people to hone their creative practice and develop skills for work and for life.

Platfform will house state of the art studios including Radio studios, a Performance Space, XR Studio, Editing Suites, Music production and recording facilities as well as social and well-being spaces.

The first stage, *Stiwdio Scratch,* was completed in August 2024 and is now being used for workshops, artist residencies, events and exhibitions. Work on the second stage, *Black Box*, will begin in the summer of 2025-26.

ACCESSIBLE TO ALL

Working with community, national, and international partners, and our eight cultural residents, we champion the voices of Wales's many communities by creating shared joyous celebrations and experiences for everyone in our public building.

This financial year, over 6,000 'pay what you can' tickets have been distributed across 121 world-class productions, including Nye, Wizard of Oz, Wicked and Hamilton. With accessible price points between £2 - £8, these have saved communities over £120,000 in ticketing costs. Partnering with over 50 community ambassadors, including refugee group Cardiff for Ukraine and Cardiff Women's Aid, our scheme is focused on providing access for first time attendees who would never otherwise walk through our doors and those who are in financial hardship.

"Visiting Wales Millennium Centre for these refugees really is a fantastic opportunity and escapism from the stresses of their situation. We are all so grateful this scheme exists to facilitate such experiences." **Helen McAdie, co-founder of Cardiff for Ukraine**

We want to encourage people from all walks of life and of all ages to get more involved with the arts and take part in our fantastic volunteering scheme. **270 volunteers in 2024-25 shared the joy of live theatre** with our audiences, giving over 25,000 collective hours of their time, their skills, and their passion for the arts.

This year, we have continued our commitment to ensuring our theatre offer is accessible to everyone by offering 94 BSL, open captioned or audio described performances and 189 touch tours. We continue to receive positive feedback from customers using these accessible options, who frequently highlight the enhanced inclusivity and quality of the experience. We have also piloted an Access Host scheme that provides additional support for audiences and will be rolled out more widely in 2025/26.

"I thought the subtitles were great. I've previously booked shows intentionally for descriptions when travelling with my hearing-impaired grandmother." **Hairspray audience member**

WE ARE A CREATIVE HOME FOR EVERYONE

Our Engagement programmes amplify the voices and stories of communities across Wales providing opportunities to share and celebrate together. We use participatory budgeting as a process to run our engagement work creating exhibitions, workshops and celebration events, building democracy and co-production into the work from the outset. This year we have created exhibitions that included complimentary artwork in our front-of-house areas for Hijinx's Unity Festival, showcasing art from disabled artists and artwork from Explore Collectives and work created by community participants in ACE (Action in Caerau and Ely) and Valleys Kids (Porth). Together, these exhibitions have been viewed by an estimated audience of 31,700. Feedback from artists and local collectives has been overwhelmingly positive, with participants appreciating the chance to share their work with a national audience.

Our celebrations programme has included St David's Day, Eid and Butetown Carnival as well as a lantern parade and Winter Solstice event. And amongst our workshops we have two significant programmes this year that explore emotional wellbeing and music making – NanaPunk's a group of women over 50 who have come together to share experiences, make new connections and write punk songs. A new documentary about their experiences will be broadcast on S4C in 2025.

We will continue our commitment to the Welsh language, ensuring that we are an exemplary bilingual organisation. We will continue to work with the Welsh Language Commissioner in adhering to the Welsh language standards that apply.

OUR SUSTAINABILITY JOURNEY

Minimising our environmental impact and achieving net zero by 2030

As part of our Platfform project we have installed **a new Air Handling Unit (AHU) that is 70% more efficient** than the previous model marking a significant step toward reducing our environmental impact. Phase 2 of this project, the commissioning of a chiller linked to air handling was completed on 1st May 2025.

We have optimised our Building Management System to adjust heating, cooling and energy use on non-performance days, ensuring efficiency. **We have achieved approximately a 12% reduction in kilowatt usage in 2024 compared to 2022.**

We are collaborating with the Welsh Language Commissioner and an external company to explore the development of an interactive sustainability information point in our building that will focus on the environment and climate justice.

We have successfully secured our ISO14001 accreditation an internationally agreed and recognised standard for Environmental Management Systems (EMS) which identifies, manages, monitors and controls environmental processes.

Implementing the Theatre Green Book

We are part of the steering committee for the Theatre Green Book, an initiative for sustainable theatre which works towards net zero by addressing three areas – Sustainable Buildings, Sustainable Operations and Sustainable Productions. All three areas have agreed targets providing a rating of either Basic, Intermediate or Advanced to help reach net zero.

<u>Sustainable Buildings – Intermediate</u>

We have invested in green innovative technology such as our solar panels and as part of our capital maintenance process, we ensure that any maintenance or upgrades make us more environmentally friendly.

We will be connecting to the Cardiff District Heat Network this year which will provide the site with hot water by burning waste to generate heat – it is estimated that 350,000 tonnes of non-recyclable waste will be diverted from landfill each year

Sustainable Operations – Intermediate

By embracing the principles of reduce, reuse, recycle we have ensured that 0% of our general waste goes to landfill. Instead, all general waste is sent to the Viridor plant for incineration, generating energy that is fed back into Cardiff's power grid.

We have reviewed our procurement processes to simplify supply chains targeting reductions in Scope 3 emissions and we require that all new contractors have sustainable processes at their core. Our sustainability goals are embedded in our organisation through our training and induction processes.

Sustainable Productions – Basic

Nye ran for 14 weeks with 103 performances, marking a key achievement in our commitment to sustainable practices. For scenery, we aimed to achieve 40% sustainability and reached 66%. In props, we set a goal of 57% and achieved 64%. For costumes, we went beyond expectations, achieving 76% against a target of 74%, meeting The Theatre Green Books intermediate standard.

Pontypool ran for 3 weeks and we donated, recycled and repurposed 97.2% of the set, 99.6% of our props, 100% of our costumes and 99.9% of our tech equipment.

OUR PEOPLE

Removing barriers at WMC

Our role as a creative home for everyone can only be achieved through an equal, fair, and inclusive organisation where everyone can be themselves and express their creativity. We have collaborated with artists, young people, and communities to help them tell their stories in their own way.

However, our commitment to Equality, Diversity, and Inclusion (EDI) extends beyond public spaces and productions. It encompasses our governance, organisational structure, and decision-making processes. To truly celebrate diversity, we must equally focus on our strategy, systems, and processes, as well as our culture, values, and behaviours. Sustained inclusion can only be achieved when strategy and culture are aligned.

WMC Diversity & Inclusion Action Plan

In our last action plan, we concentrated on laying the foundations of our Diversity and Inclusion strategy at WMC. Our focus was on embedding best practices and creating a more equitable future for our employees through diverse and representative recruitment practices. We adopted positive action to encourage applications from underrepresented groups, promoting a culture of inclusion where employees can contribute freely and equally.

Key initiatives included:

- **Workforce networks**: We continued running our diversity and inclusion employee network, Newid, which includes representatives from all departments, building relationships, creating learning opportunities and encouraging discussions on diversity and inclusion. Newid's sub-groups focus on specific needs related to disability, race & ethnicity, LGBTQ+, gender, neurodiversity, socio-economic position, and the Welsh language.

- **D&I working group:** This cross organisational working group is dedicated to driving the D&I action plan and holding WMC to account in relation to its commitments. The working group works to ensure the successful implementation and integration of D&I best practices throughout our organisation.

- **Cultural Competency**: WMC is undertaking the **Cultural Competence Certification Scheme** led by Diverse Cymru. This is an award-winning program designed to help organisations create fair and inclusive workplaces, ensuring services are equitable for Black, Asian, and ethnically diverse people in Wales, the scheme encourages workplaces to explore unconscious biases and improve cultural competence so that both employment practices and services are fair. This approach benefits employees and customers alike. WMC will undertake the scheme in department teams to ensure depth of learning and engagement.

- **Newid Dwylliant:** WMC is one of the National Companies that created and participated in Newid Diwylliant this year. This scheme includes training for staff and freelancers (including anti-racism training); a review of the company's internal culture and working practices especially in relation to Human Resources and recruitment; and opportunities to develop leaders from the global majority.

- **Access working group** – Alongside our D&I working group we have set up a task and finish group to undertake and audit of our current approach to Accessibility across the site and services. This group will conclude it's work at the end of 2025 and create a list of recommendations to be taken forwards.

- **Commitment to learning**: Facilitated lived experience dialogues have created safe spaces for conversations, helping identify the need for positive change. The sessions have been led by individuals who themselves have their own experiences of barriers and this has been helpful to open conversations.

To ensure our work is embedded into WMC's ways of working and to create an environment where everyone feels they belong, we must continue to move forward and embed positive change. Through these ongoing efforts, we aim to sustain and advance our commitment to diversity and inclusion.

Key initiatives include:

- **Role modelling leadership**: Engaging top leadership in inclusion as part of our ambition and strategy will aid in future planning.

- **Understanding needs**: We will better understand the needs of our people and visitors, ensuring our environment is free of barriers to engagement.

- **Encouraging learning**: Empowering everyone to challenge behaviour, be inquisitive, and explore solutions individually, as inclusion is everyone's responsibility.

- **Welsh language standards**: Upholding high standards for the Welsh language and offering a bilingual experience to all customers, visitors, and staff, respecting language choice.

- **Building capability**: Through allyship and conscious inclusion, we will increase access, resources, and opportunities for all, focusing on underrepresented groups.

- **Aligning systems and structures**: We will collect data to highlight gaps, demonstrate progress, and hold ourselves accountable.

- **Partnerships:** We will continue our partnerships with Diverse Cymru, Inclusive Companies and Disability Cymru, providing us with best practice and feedback on our activities and plans.

STRUCTURE, GOVERNANCE AND MANAGEMENT

OUR STRUCTURE

The Charity is the ultimate parent undertaking of three wholly owned subsidiaries; Wales Millennium Centre (Trading) Limited, WMC Productions Limited, which is 100% owned by Wales Millennium Centre (Trading) Limited, and Wales Millennium Centre (Theatre) Limited.

Wales Millennium Centre (Trading) Limited carries out non-charitable trading activities for the Charity. There is a deed of covenant in place between the Charity and Wales Millennium Centre (Trading) Limited whereby the profits of Wales Millennium Centre (Trading) Limited are transferred to the Charity by way of charitable donation. The accounting profit for 2024-25 of £2.5m will be gifted to the parent company by way of charitable donation.

WMC Productions Limited creates productions commissioned by the Charity, with the Charity paying WMC Productions Limited a commissioning fee for this work. WMC commissioned the production of two shows during this financial year; *Pontypool* in October 2024 and our Christmas Cabaret *The Nutcracker* in December 2024. The total commissioning fee payable for the year was £0.6m *(2024: £1.02m)*.

Wales Millennium Centre (Theatre) Limited remained dormant throughout the year covered by these financial statements. It is anticipated that this charitable company will become active in future years as we progress our plans to build a new production and training facility (Project Capella) in Cardiff with support from *Cardiff City Council*.

OUR TRUSTEES

The Trustees who held office during the year up to the date of approval of the financial statements were as follows:

	Finance & Audit Committee	Governance & Compensation Committee
Peter Swinburn		X
Rita Singh		X
Joanna Rees	X	
Nicky Goulder		X
Amit Kachawaha	X	
Rhodri Talfan Davies*		
Julie-Ann Haines	X	
Nan Williams		X
Vivian Murinde		X
Geraint Jones	X	

*does not have any Committee membership

The Board recognises the importance of effective corporate governance. Accordingly, it has established a number of Committees that meet on a regular basis, appropriate to the need of the Charity. The following Committees produce recommendations to the full Board in accordance with their terms of reference and met with the following frequency:

- **Finance & Audit Committee** **Quarterly**
- **Governance & Remuneration Committee** **Bi-annually**

Board and all subcommittee meetings in 2024-25 continued to be conducted in a hybrid format.

TRUSTEE APPOINTMENT

The appointment of new Trustees to the Board is the responsibility of the members, who receive recommendations from the Governance and Compensation Committee. The composition of the Board reflects the balance of skills and attributes needed at any particular time to oversee the management and operation of the Charity, whilst having regard for the need for a diversity of Trustees. The role of the Governance & Compensation committee is to ensure that this balance is maintained.

The formal procedure for inducting all new Trustees into the organisation involves meetings with the Chair of the Board, current Trustees, the Strategic Leadership Team, and other senior staff as appropriate. A tour of the facility is given as part of the induction process. In addition, all Trustees are provided with a copy of the Wales Millennium Centre Trustees Briefing Pack, which includes:

- Corporate Governance Statement.
- Articles of Association.
- Membership and Terms of Reference of Committees.
- Directors' Report and Financial Statements for the previous financial year.
- Current Annual Business Plan and 5 Year Strategic Plan.
- Charity Commission Guidance Note CC60 – Hallmarks of an Effective Charity (English/ Cymraeg).
- Charity Commission Guidance Note CC3 – Responsibilities of Charity Trustees (English/ Cymraeg).
- Charity Commission Guidance Note CC8 – Internal Financial Controls for Charities (English/Cymraeg)
- Wales Millennium Centre's Trustees Code of Conduct incorporating Board policies.
- Summary of Organisation Structure.
- Contact List of Trustees and Senior Management; and
- Summary of Resident Organisations and brief terms of agreement with Wales Millennium Centre.

Trustees assess their current skills and their training needs on an annual basis and where necessary appropriate training programmes are developed and implemented. The Board's membership includes those with appropriate professional experience and knowledge of theatre, arts, culture, legal, estates, commercial, finance, and strategic business matters.

The Board is responsible for approving overall policies, plans, and organisational priorities. The Strategic Leadership Team of the Charity is responsible for the implementation of the Board's policies and the management of the Charity.

TRUSTEE RESPONSIBILITIES

The Board of Trustees is ultimately responsible for guaranteeing that the organisation has in place an appropriate system of controls, financial and otherwise, to provide reasonable assurance that:

- The Charity is operating efficiently and effectively;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained, and financial information used within the charity, or for publication, is reliable;
- The Charity complies with relevant laws and regulations.
-

In assessing what constitutes reasonable assurance, the Board has regard to the materiality of any relevant financial risks; the likelihood of such risks crystallising and the cost and benefits of aspects of the internal control system. The effectiveness of the system of control is reviewed regularly by the Finance & Audit Committee, and objectively reviewed through an internal audit review programme conducted by external professional advisors. The internal audit plan continued during 2024-25 with four audits being conducted: Cyber: Disaster Recovery, Stock – Cash Management, Fraud and Business Continuity Planning. A rolling three-year programme of work was established in 2023-24 and will include at least one Finance and one Cyber related audit each year.

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the type of risks the charity faces, prioritising them in terms of potential impact and the likelihood of occurrence and identifying means of mitigating those risks. Management regularly reviews organisational risks, and the top 10 risks are reported to, and reviewed by both the Finance & Audit Committee and the full Board. In addition, the adequacy of the Charity's current internal controls is regularly reviewed as part of this process. The Trustees are pleased to report that the Charity's system of internal financial controls conforms to guidelines issued by the Charity Commission.

Following its review of the risks facing the charity, the Board and management have identified the principal risks and uncertainties relating to the charity and have taken appropriate steps, where possible, to mitigate them. These organisational risks to the organisation are reviewed monthly by the management team.

In addition, the Trustees have considered the guidance for Directors contained within the Combined Code. They believe that although this is not mandatory for the Charity, as a public interest body, it should aspire to these guidelines as best practice, and the Charity has incorporated the three main principles of board leadership, effectiveness, and accountability into its Corporate Governance Statement.

As of 31 March 2025, WMC had a board of 10 Trustees. The Board effectiveness is reviewed on at least an annual basis. The Board composition is formally assessed preceding the appointment of a new trustee, to ensure diversity maintained/improved, and appropriate expertise is obtained. Recruitment of new members is then targeted, in line with our equality strategy plan, to ensure that a diverse board with appropriate skills is maintained.

Diversity data	WMC (March 2025) Population of 10	WMC (March 2024) Population of 10
Gender:		
Male	25%	40%
Female	75%	60%
LGBTQ+	0%	0%
Heterosexual	90%	100%
Prefer not to say	10%	0%
Identified as having a disability		
Yes	10%	30%
No	80%	70%
Prefer not to say	10%	0%
Black, Asian, and ethnically diverse	37.5%	30%
Religious affiliation	62.5%	70%
Age –		
35-49	37.5%	40%
50+	62.5%	60%
Welsh speakers	37.5%	40%

A quarterly reporting regime is in place between the Charity and its key stakeholder, Arts Council of Wales (ACW), along with an annual report. The annual report assesses performance against agreed objectives and validate objectives for the coming year. WMC has met the key objectives set with ACW and has set out objectives for the future to deliver on our vision but also within the criteria of the investment review.

The financial support of ACW has been critical to us getting through the past few financial years and we are extremely grateful for their ongoing support.

PRINCIPAL RISKS AND UNCERTAINTIES

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involved identifying the types of risks the company faces, prioritising them in terms of potential impact and likelihood of occurrence and identifying means of mitigating those risks.

Risks were reviewed, updated and shared quarterly at Finance & Audit Committee meetings.

Current key risks, are:

- Risk of cyber crime
- Risk of terrorist attack
- Increased costs due to inflationary pressures, utility costs and real living wage
- Over reliance on the Donald Gordon Theatre for commercial revenue
- Capital infrastructure management of aging building
- Risk of fundraising income targets not being met
- Non-compliance penalties
- Diversion of funds and management as Capital project works increase
- Lack of charitable impact
- Reliance on public funds with Government budget cuts and amid the risk of economic recession

The adequacy of the company's current internal controls is regularly reviewed as part of this process. The directors are satisfied that there is a strong internal control environment.

FINANCIAL REVIEW

During the year, the Charity had income of £28.2m (2024: £23.1m) and incurred expenditure of £27.8m (2024: £24.5m). Expenditure includes depreciation and amortisation of £2.1m (2024: £2.2m) both of which are non-cash items.

The financial year therefore shows a net income of £2.4m (before depreciation and amortisation).

The Charity's principal financial management policies are:

- To meet the annual operating budget, capital plans and cash flow;
- To manage Charity's reserves in line with **Charity Commission** guidance and our three-year strategic plan;
- Applying cash surpluses to ensure the maintenance and development of the Charity and to invest in furtherance of the charitable objectives;
- Establishing financial, creative, business planning, marketing, commercial, personnel and fundraising polices to assist the Trustees in meeting their objectives, in keeping with best corporate governance and practice standard;
- Adoption of corporate governance and environmental policies to best practice standards.

The principal funding sources within the business for the year ended 31 March 2025 (shown proportionately against total income) are theatre income 63% (2024: 58%); commercial income 17% (2024: 18%); donations and sponsorship income 3% (2024: 5%) and Grants, Arts Council Wales and Government support 17% (2024: 19%).

The current annual Arts Council of Wales (ACW) revenue funding agreement to 31 March 2025 (£3.6m) enabled the Charity to meet its contractual obligations throughout this year and deliver on its objectives.

There is a 50-year capital asset plan for the Charity that indicates an annual repair and maintenance requirement of circa £500-600k. ACW (via Welsh Government) has agreed an annual capital subsidy of £300k per annum. This capital grant, along with a continued capital maintenance contribution from the Charity and its Residents will enable the building to be maintained in line with the Capital 50 plan in the medium term. The directors recognise the risk posed by high levels of inflation on repair and maintenance costs and required on a 20-year-old building and will continue to review the reserves to ensure they remain appropriate. Additional funds have been designated to ensure adequate investment in the charity's assets in the short term.

Finance & Audit Committee is responsible for providing oversight of the Centre's financial investment strategy to the Board. The investment objectives are to manage the Centre's long-term cash resources to generate income, within a prudent and careful strategy, taking note of any ethical considerations before adding new investments to the portfolio. At the year end, the Centre held cash deposits (note 14) and managed funds (note 20).

RESERVES

The ability to establish financial reserves is a consequence of achieving an operating surplus in any given year. We anticipate that we will achieve a surplus in 2025-26 which will be used to fund the capital works on Project Capella.

The Charity splits its reserves into Restricted and Unrestricted Funds dependent on the nature of the transaction. All restricted funds relate to specific projects or funding and are held and used in line with the original agreement.

Our unrestricted reserves policy is to allocate surplus to capital maintenance, to maintain standards in the medium term and then to allocate in furtherance of the charitable objectives, creative ambition and raising the aspirations of young people in Wales and future capital investment. Surplus funds are allocated to capital maintenance in the first instance, ensuring the correct level of free reserves to address operational risk second and finally any further designated reserves that trustees feel necessary to manage foreseeable contingencies.

The Trustees have reviewed the Charity's needs for reserves in line with the guidance issued by the Charity Commission and considering the current economic conditions. Trustees have determined that an appropriate level of free reserves (excluding designated reserves) to address operational risks for the management of unexpected reductions in income or increases in expenditure, should equate to three months running costs taking account of the current economic conditions and our business model, currently £1.5m (2024: £1.5m).

The Charity's current free reserves position is £3.5m, this is calculated using the unrestricted Net Current Assets of £2.7m plus £0.8m investment account (2024: £1.3m).

At 31st March 2025 free cash reserves were £1.5m (2024: £1.5m) and essential capital maintenance £0.6m (2024:£0.6m). In light of the ongoing and upcoming capital projects, the trustees have agreed to designate £1.4m into a Capital Development reserve.

POST BALANCE SHEET EVENTS

Work on the project to redesign the Front of House commenced in August 2022 with work on our new retail space completing in June 2025. Further work on a café and events space will complete later in 2025/26 with the total cost of this project to be in the region of £4.8m.

During 2024-25 funding towards our Platfform project of £500k was awarded subject to designs being approved, design work is due to finalise in July 2025 and work on the project begin in August 2025.

Plans for Project Capella, a new productions and skills development facility continue to be worked on with Cardiff City Council and it is expected that further details will be confirmed in the later part of 2025-26.

Following a review of department structures in 2024-25, a redundancy process began in April 2025, resulting in two redundancies.

KEY MANAGEMENT PAY AND REMUNERATION

The Governance & Compensation Committee decide the key management pay and remuneration based on the following key factors; current market conditions and demands, affordability, current internal pay rates and benchmarking with other similar organisations.

Wales Millennium Centre continues to be an accredited Real Living Wage employer, paying the new rate from April 2025 following its announcement.

An average pay increase at 1 April 2025 for eligible employees of 6% for permanent members of staff was awarded, with individual increases ranging from 0% - 17%. In addition, all casuals paid Real Living Wage saw their pay increase by 5%.

The senior leadership team were awarded their contractual Performance Related Pay for 2023/24, receiving payments during April 2024.The Performance Related Pay award for 2024/25 has been agreed and was paid in April 2025.

AUDITORS

The Trustees who held office at the date of approval of the Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the company's auditors are unaware; and each

Trustee has taken all steps that he/ she ought to have taken as a Trustee to make himself / herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Pursuant to Section 487 of the Companies Act 2006, the auditors will be appointed at the Company's Annual General Meeting.

CONCLUSION

Throughout 2024-25 we worked to strengthen Wales Millennium Centre as an asset and resource used by artists, communities and young people. We are committed to the principles set out in ACW's cultural contract to support a more diverse, inclusive and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world.

We want to be a creative home for everyone, we want to fire the imaginations of artists, young people, communities and audiences by creating unique experiences on our stages, in our public spaces and through our programmes. Our programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners. We will continue to trial and present immersive experiences that will further intrigue and diversify our audiences.

These statements constitute the Strategic Report and the Directors' report required under the Companies Act 2006.

By order of the Board on 24/09/2025

Peter Swinburn
Chair

Bute Place
Cardiff Bay
Cardiff, CF10 5AL

Reference and Administrative Details

Charity Name: Wales Millennium Centre (Limited by Guarantee)
Charity Number: 1060458
Company Number: 3221924
Country of Incorporation: Wales

Chair
Mr P Swinburn

Secretary
Mr G R Tilsley
Lewis Silkin LLP
Southgate House, Wood Street
Cardiff, CF10 1EW

Executive Team:
Mathew Milsom, Chief Executive Officer
Graeme Farrow, Chief Creative and Content Officer
Lizz Munday, Chief Commercial Officer

Principal address and registered office
Bute Place
Cardiff Bay
Cardiff, CF10 5AL

Independent auditors -

External:
Bishop Fleming Audit Limited
10 North Place
Cheltenham
GL50 4DW

Internal:
RSM
Suite 205 Regus House
Malthouse Avenue
Cardiff Gate Business Park
Cardiff, CF23 8RU

Bankers
Lloyds Banking Group
1 Queen Street
Cardiff, CF10 2AF

Solicitors
Geldard's LLP
Dumfries House
Dumfries Place
Cardiff, CF10 3ZF

Specialist Asset Manager
Sarasin & Partners LLP
Juxon House, 100 St Paul's Churchyard
London, EC4M 8

STATEMENT OF RESPONSIBILITY OF THE TRUSTEES OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) IN RESPECT OF THE TRUSTEE'S ANNUAL REPORT AND THE FINANCIAL STATEMENTS.

The Trustees are responsible for preparing the Trustees' report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the group and the charity and of the incoming resources and application of resources of the group and of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards, comprising FRS 102, have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the group and the charity and enable it to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. The Trustees are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the group and the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME & EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted income funds	Restricted income funds	Total funds	Unrestricted income funds	Restricted income funds	Total funds
		2025	**2025**	**2025**	2024	2024	2024
		£'000	**£'000**	**£'000**	£'000	£'000	£'000
Income from charitable activities							
Donations		**471**	**50**	**521**	365	504	869
Sponsorship		**329**	**-**	**329**	364	-	364
Grants receivable		**3,501**	**1,251**	**4,752**	3,637	676	4,313
Income from other trading activities							
Catering, merchandising and facilities hire		**3,960**	**-**	**3,960**	3,608	-	3,608
Rental		**325**	**-**	**325**	235	-	235
Theatre income		**17,760**	**-**	**17,760**	13,492	-	13,492
Income from investments	3	**434**	**73**	**507**	250	-	250
Total income		**26,780**	**1,374**	**28,154**	21,951	1,180	23,131
Expenditure on raising funds							
Charitable activities (includes depreciation of £2.1m; (2024: £2.2m))	4	**9,021**	**853**	**9,874**	9,078	740	9,818
Trading activities		**18,105**	**-**	**18,105**	15,247	5	15,252
Tax charge/(allowance) for the year		**(224)**	**-**	**(224)**	(506)	-	(506)
Total expenditure expended		**26,902**	**853**	**27,755**	23,819	745	24,564
Net (expenditure) / income and net movements in funds for the year		**(122)**	**521**	**399**	(1,868)	435	(1,433)
Reconciliation of funds		**41,251**	**2,323**	**43,574**	43,119	1,888	45,007
Total funds brought forward							
Total funds carried forward		**41,129**	**2,844**	**43,973**	41,251	2,323	43,574

All income and expenditure were derived from continuing activities.
The company has no recognised gains or losses other than the above results for the two years. The notes on pages 30 to 49 form an integral part of these financial statements.

CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2025

	Note	Group 2025 £'000	Group 2024 £'000 Restated
Fixed assets			
Intangible assets	9	**-**	-
Tangible assets	10	**39,217**	40,483
Investments	22	**769**	745
Total fixed assets		**39,986**	41,228
Current assets			
Stock	11	**58**	55
Debtors	12	**2,123**	2,175
Investments	13	**3,790**	4,630
Cash at bank and in hand	14	**8,974**	6,626
Total current assets		**14,945**	13,486
Current liabilities			
Ticket sales in advance	15	**(7,906)**	(7,963)
Creditors	16	**(3,052)**	(3,177)
Total current liabilities		**(10,958)**	(11,140)
Net current assets		**3,987**	2,346
Total assets less current liabilities		**43,973**	43,574
Net assets		**43,973**	43,574
The funds of the charity			
Unrestricted funds	20	**41,129**	41,251
Restricted funds	20	**2,844**	2,323
Total Charity Funds		**43,973**	43,574

These financial statements were approved by the Board of Trustees on 24/09/2025 and were signed on its behalf by:



Peter Swinburn
Chair

COMPANY BALANCE SHEET

AS AT 31 MARCH 2025

	Note	Company 2025 £'000	Company 2024 £'000 Restated
Fixed assets			
Tangible assets	10	**39,124**	40,440
Investments	22	**771**	747
Total Fixed assets		**39,895**	41,187
Current assets			
Debtors	12	**956**	1,066
Amounts owed by group undertakings		**2,746**	549
Investments	13	**1,075**	1,000
Cash at bank and in hand		**735**	94
Total Current Assets		**5,512**	2,709
Current liabilities			
Creditors falling due within one year	16	**(1,432)**	(1,180)
Net Current Assets		**4,080**	1,529
Total assets less current liabilities		**43,975**	42,716
Creditors: falling due after more than one year	17	**(2)**	(2)
Net Assets		**43,973**	42,714
The funds of the charity			
Unrestricted funds	20	**41,129**	40,391
Restricted funds	20	**2,844**	2,323
Total Charity Funds		**43,973**	42,714

These financial statements were approved by the Board of Trustees on 24/09/2025 and were signed on its behalf by:

Peter Swinburn
Chair
Registered Company number 3221924
Registered charity number 1060458

CONSOLIDATED CASH FLOW STATEMENT

For the year ended 31 March 2025

	Note	**Group 2025 £'000**	Group 2024 £'000
Cash flows from operating activities			
Net income/(expenditure) for the year		**399**	(1,433)
Interest receivable	*3*	**(434)**	(250)
Depreciation and amortisation	*9&10*	**2,063**	2,234
Loss on disposal of fixed assets	*10*	**137**	62
Decrease/(increase) in stock	*11*	**(3)**	7
(Increase)/decrease in debtors	*12*	**52**	(60)
(Decrease)/increase in creditors	*15&16*	**(182)**	2,615
Gain on revaluation of investment	*3*	**(24)**	(73)
Net cash inflow from operating activities		**2,008**	3,102
Cash flows from investing activities			
Acquisition of fixed assets	*9&10*	**(934)**	(1,243)
Disposal of fixed assets		**-**	5
Interest received		**434**	250
Net cash outflow from investing activities		**(500)**	(988)
Increase in cash and cash equivalents in the year		**1,508**	2,114
Cash and cash equivalents at beginning of the year		**11,256**	9,142
Total cash and cash equivalents at the end of the year		**12,764**	11,256
Cash and cash equivalents consists of:			
Cash at bank and in hand		**8,974**	6,626
Short term deposits (included in current asset investments)		**3,790**	4,630
		12,764	11,256

ANALYSIS OF CHANGES IN NET DEBT	**At 1 April 2024**	**Cash flows**	**Other non cash changes**	**At 31 March 2025**
Cash and cash equivalents				
Cash at bank and in hand	6,626	2,348	-	8,974
Short term deposits	4,630	(840)	-	3,790
Total	11,256	1,506	-	12,764

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(FORMING PART OF THE FINANCIAL STATEMENTS)

1. ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the Group's financial statements.

BASIS OF PREPARATION

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their Financial Statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The presentation currency of these financial statements is sterling and all amounts in the financial statements have been rounded to the nearest £1,000. These Financial Statements have been prepared under the historical cost convention.

Wales Millennium Centre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Company has taken advantage of the exemption contained in FRS 102 to only present a consolidated cash flow statement.

BASIS OF CONSOLIDATION

The Group financial statements consolidate the Financial Statements of Wales Millennium Centre (Limited by Guarantee) and of its subsidiaries, Wales Millennium Centre (Trading) Limited, WMC Productions Limited and Wales Millennium Centre (Theatre) Limited, drawn for the year ended 31 March 2025. No separate statement of financial activities and income and expenditure account is presented for Wales Millennium Centre (Limited by Guarantee) as permitted by s408 of the Companies Act 2006.

GOING CONCERN

The **Arts Council of Wales (ACW)** have confirmed a new funding arrangement until 31 March 2026. This settlement has secured Wales Millennium Centre annual revenue funding of £3.6m from **ACW** along with annual capital funding of £0.3m.

The Trustees have concluded that the organisation will continue to remain in operational existence for at least 12 months from the date the financial statements are signed. Therefore, these financial statements are prepared on a going concern basis.

KEY ESTIMATES AND JUDGMENTS

Preparation of the financial statements requires management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- Provisions for bad debts: all provisions have been made with information available as at the date of the signed statements.

- Fixed assets: all fixed assets are measured at cost less accumulated depreciation. No assets have been revalued. At the date of capitalising fixed assets, management estimate the Company estimates the useful life of the asset based upon management's judgement and experience.
- Theatre tax relief: a provision has been made with information available as at the date of the signed statements.

FUND ACCOUNTING

The various types of funds for which the charity is responsible, and which require separate disclosure, are as follows:

RESTRICTED FUNDS

The funds can take two forms: income and capital. The funds can arise by way of donations, gifts (of assets and services), grants, and legacies, and are earmarked by the donor for specific purposes. Such purposes are within the overall aims of the organisation. For restricted income funds, the donation and income deriving therefrom may be utilised. In the case of restricted capital funds, only the income arising from the fund may be utilised for the restricted purposes and the capital asset must be retained.

DESIGNATED FUNDS

These are funds which have been set aside at the discretion of the Board members for specific purposes. The purpose and uses of the designated funds are set out later in these notes to the financial statements.

UNRESTRICTED FUNDS

These are funds which are expendable at the discretion of the Trustees in furtherance of the objects or administration of the Charity.

CREDITORS PROVISIONS

Provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

INVESTMENTS

Investments are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. All gains and losses are taken to the Statement of Financial Activities.

FIXED ASSETS

INTANGIBLE FIXED ASSETS

Intangible fixed assets are stated at cost less accumulated amortisation. The annual rate of amortisation, once the assets have been brought into use, is 20% on a straight-line basis.

TANGLIBLE FIXED ASSETS
Tangible fixed assets are stated at cost less accumulated depreciation. In the case of assets and services gifted to the Charity a valuation is established by means of an external professional valuation or a certificate of value from the donor as appropriate. Assets with a value of less than £1,000 will not be capitalised unless they form part of a larger capital project.

DEPRECIATION
Depreciation is calculated so as to write-off the cost of an asset, less its estimated residual value, on a straight-line basis over its useful economic life as follows:

Category	**Annual rate**
Buildings	2% - 20% straight line
Plant and machinery	5% - 20% straight line
Fixtures, fittings, and equipment	4% - 33% straight line

IMPAIRMENT REVIEWS
The carrying amounts of the Group's assets are reviewed for impairment when events or changes in circumstances indicate that the carrying amount of the fixed assets may not be recoverable. If any such indication exists, the asset's recoverable amount is estimated.

INCOME RECOGNITION

THEATRE INCOME
Theatre income is recognised in the year to which it relates. Ticketing income received in advance is deferred. It is released to the statement of financial activities when the performance takes place.

CATERING INCOME
Catering and other income represents the value, net of value added tax and discounts, of goods and services provided to customers.

GRANTS
Grants receivable are accounted for in line with charitable income recognition rules.

DONATIONS AND SPONSORSHIP
Donations and sponsorship income are recognised when the Charity becomes entitled to the income, when there is certainty that it will be received, and the amount can be measured. Where conditions of a grant require spend to be incurred during a specific accounting period, and the grant has been received in advance, the income is accounted for as deferred income until the accounting period in which the Charity is allowed, by the condition of the grant, to expend the funds.

INTEREST RECEIVABLE
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

INVESTMENT INCOME

Investment income is received quarterly and reinvested into the fund. Quarterly statements are received from Sarasin. Investment income is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the income paid by the Investment fund.

GIFTS IN KIND

Gifts in kind include non – cash donations of services and assets. In accordance with the Statement of Recommended Practice they have been included in income, and in the relevant category of expenditure and fixed assets and have been recorded at a reasonable estimate of their value to the Charity. We do not recognise any volunteer hours in the accounts.

GRANTS OF RIGHTS

Where rights are granted to third parties under which benefits accrue over a prescribed period, the proceeds on the grant of those rights are transferred to a deferred credit account and released to income on a straight-line basis over the period during which those benefits are to be provided.

EXPENDITURE

All expenditure is accounted for on an accruals basis. Costs are apportioned between expenditure categories in a manner which reflects the allocation of resources to these areas.

PENSION COSTS

Contributions are made to employees' personal pension schemes, which are defined contribution schemes, as part of their remuneration package and are charged in the year in which they are incurred.

STOCK

Stock is valued at the lower of cost and net realisable value.

INVESTMENTS IN SUBSIDIARIES

Investments in subsidiaries are carried at cost less impairment.

TAXATION

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. FINANCIAL PERFORMANCE OF THE CHARITY

The consolidated statement of financial activities includes the results of the Charity's wholly owned subsidiary which operates the Theatre business and hospitality facilities, along with its wholly own subsidiary, WMC Productions Limited.

The summary financial performance of the Charity alone is:

	2025	**2024**
	£'000	£'000
Income	**8,388**	8,413
Gift from subsidiary company	**3,330**	2,044
Expenditure on charitable activities	**(10,459)**	(10,848)
Net income/(expenditure)	**1,259**	(391)
Total funds brought forward	**42,714**	43,105
Total funds carried forward	**43,973**	42,714

3. INTEREST AND INVESTMENT INCOME RECEIVABLE

The group's interest and investment income arises from money held in interest bearing deposit & instant access accounts and from a medium-term investment held with Sarasin. The investment income of £24k (2024: £250k) includes an unrealised revaluation gain of the Sarasin investment of £5k (2024: £54k).

4. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

2025	Concerts and stage performances	Visiting arts exhibitions and Installations	Education including residences	General centre visitation	2025 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	377	356	-	57	790
Production expenses	576	25	-	113	714
Education and outreach	25	267	396	6	694
Box office and front of house	-	-	-	90	90
Promotion and marketing	8	-	-	48	56
Central premises costs	1,634	35	280	1,825	3,774
Bank charges	-	-	-	1	1
Depreciation	-	-	-	2,042	2,042
Support costs (Note 5)	-	-	-	1,713	1,713
Total	2,620	683	676	5,895	9,874

2024	Concerts and stage performances	Visiting arts exhibitions and Installations	Education including residences	General centre visitation	2024 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	357	-	-	77	434
Production expenses	313	-	-	118	431
Education and outreach	-	124	295	100	519
Box office and front of house	4	-	-	128	132
Promotion and marketing	12	-	-	35	47
Central premises costs	1,897	41	325	2,119	4,382
Bank charges	-	-	-	2	2
Depreciation	-	-	-	2,202	2,202
Support costs (Note 5)	-	-	-	1,669	1,669
Total	2,583	165	620	6,450	9,818

5. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

The Charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance functions. Having identified its governance costs, the remaining support costs together with the governance costs are apportioned between the three key charitable activities undertaken in the year. Refer to the table below for the basis for apportionment and the analysis of support and governance costs.

2025	General Support £'000	Governance Function £'000	Total £'000	Basis of apportionment
Salaries, wages and related costs	806	-	806	Allocated on time
General office	692	-	692	Invoiced
Audit fees – External audit	30	-	30	Invoiced
Non audit fees	160	-	160	Invoiced
Audit fees – Internal audit	25	-	25	Invoiced
Total	1,713	-	1,713	

6. EMPLOYEE NUMBERS AND COSTS

	2025 £'000	2024 £'000
Employee costs during the year amounted to		
Wages and salaries	**5,365**	4,831
Social security costs	**480**	427
Pension contributions to defined contribution schemes	**317**	290
	6,162	5,548

	2025 Number	2025 Number
Average number of persons employed (including casuals) were:		
Stage, technical, front of house, catering and venue operations	**293**	285
Management and administration	**5**	7
	298	292

Included in the total average number of employees above are 114 (2024 – 117) casual members of staff. If these casual staff were included at their full time equivalent, they would number 41 (2024 - 43), a difference of 73 (2024 – 74).

During the year remuneration paid to the Trustees amounted to £nil (2024: £nil). Travel expenses of £900 were reimbursed to three Trustees during the year (2024: one Trustee, £101).

Key management personnel who have responsibility for planning, directing and controlling the activities of the organisation are detailed in the Trustees report on Page 15.

The Group undertook an internal restructure at the end of the prior year that led to the creation of the Senior Leadership Group, who are considered to be key management personnel in the current year, along with the existing Executive Team (previously called the Senior Leadership Team). One member of the Senior Leadership Team joined the team partway through the year.

Key management personnel were in receipt of the following benefits during the year:

	2025	2024
	£'000	£'000
Key management personnel benefits during the year amounted to		
Wages and salaries	**902**	492
Social security costs	**103**	62
Pension contributions to defined contribution schemes	**64**	37
Health related benefits	**11**	10
	1,080	601

As part of the prior year and current year restructures a number of employee roles were made redundant. Redundancy payments during the year amounted to £87.0k (2024 - £*nil*).

The number of employees whose emoluments as defined for taxation purposes amounted to over £60k in the year was as follows:

	2025	2024
	Number	Number
£60,000 - £70,000	**2**	1
£70,001 - £80,000	**-**	-
£80,001 - £90,000	**1**	2
£90,001 - £130,000	**-**	-
£130,001 - £140,000	**-**	1
£140,001 - £150,000	**1**	-
£150,001 - £160,000	**1**	-
£160,001 - £180,000	**-**	-
£180,001 - £190,001	**-**	1
£190,001 - £200,000	**1**	-

	2025	2024
	£'000	£'000
Pensions contributions to defined contribution schemes in respect of these employees	**52**	42

7. NET EXPENDITURE FOR THE YEAR

	2025	2024
	£'000	£'000
Net expenditure is stated after charging the following		
Auditor's fee for parent company and group financial statements	**19**	15
Auditor's fee for subsidiary companies	**11**	10
Payroll processing fees	**15**	10
Payments made under operating leases	**-**	85
Depreciation and amortisation (Notes 9 & 10)	**2,063**	2,234
Trustees and officer's indemnity insurance	**12**	14

8. TAXATION

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

9. INTANGIBLE ASSETS

Group

	Group
	£'000
Cost	
At 1 April 2024	289
Additions during the year	-
Cost at 31 March 2025	**289**
Amortisation and Impairment	
At 1 April 2024	289
Charge for the year	-
Amortisation at 31 March 2025	**289**
Net Book Value at 31 March 2025	**-**
Net Book Value at 31 March 2024	-

Intangible assets represent the value of funds invested in the redevelopment of the WMC Website, which was launched in August 2018.

10. TANGIBLE ASSETS

Group

	Long leasehold land & buildings	Plant & machinery	Fixtures, fittings & equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2024	57,578	40,875	5,710	337	104,500
Additions in the year	-	490	117	327	934
Disposals in the year	-	(72)	-	(137)	(209)
Transfers in the year	-	232	23	(255)	-
Year ended 31 March 2025	57,578	41,525	5,850	272	105,225
Accumulated depreciation					
At 1 April 2024	22,396	38,620	3,001	-	64,017
Charge for the year	1,149	293	621	-	2,063
Disposals during the year	-	(72)	-	-	(72)
Year ended 31 March 2025	23,545	38,841	3,622	-	66,008
Net book value					
31 March 2025	**34,033**	**2,684**	**2,228**	**272**	**39,217**
31 March 2024	35,182	2,255	2,709	337	40,483

TANGIBLE ASSETS Cont'd

Company

	Long leasehold land & buildings	Plant & machinery	Fixtures, fittings & equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2024	57,578	40,746	5,463	337	104,124
Additions in year	-	459	101	303	863
Disposals in year	-	(72)	-	(137)	(209)
Transfers in year	-	232	23	(255)	-
Year ended 31 March 2025	57,578	41,365	5,587	248	104,778
Accumulated depreciation					
At 1 April 2024	22,395	38,509	2,780	-	63,684
Charge for the year	1,149	282	611	-	2,042
Disposals during the year	-	(72)	-	-	(72)
Year ended 31 March 2025	23,544	38,719	3,391	-	65,654
Net book value					
31 March 2025	**34,034**	**2,646**	**2,196**	**248**	**39,124**
31 March 2024	35,183	2,237	2,683	337	40,440

Substantially all tangible fixed assets are used for direct charitable purposes. The remainder are used for administration and fundraising purposes.

At 31 March 2025 there were no assets held under finance leases (2024: £nil). These figures represent amounts in both the Company and Group.

11. STOCK

	Group 2025	Group 2024	Company 2025	Company 2024
	£'000	£'000	£'000	£'000
Goods for Resale	**58**	55	**-**	-
	58	55	-	-

12. DEBTORS

	Group 2025 £'000	Group 2024 £'000	Company 2025 £'000	Company 2024 £'000
Trade debtors	**776**	742	**389**	544
Other debtors	**-**	74	**-**	1
Accrued income	**229**	118	**154**	108
Prepayments	**388**	455	**302**	360
VAT receivable	**-**	-	**111**	53
Theatre Tax Relief	**730**	786	**-**	-
	2,123	2,175	**956**	1,066

The comparatives have been restated to show prepayments and accrued income separately.

13. CURRENT ASSET INVESTMENTS

	Group 2025 £'000	Group 2024 £'000	Company 2025 £'000	Company 2024 £'000
Short term deposits	**3,790**	4,630	**1,075**	1,000

Investments in short term deposits have an original maturity of 12 months or less. At the balance sheet date the average group maturity of the deposits was 9 months (2024 – 7 months). The average group interest rate was 4.22% (2024 – 5.23%). The average company maturity of the deposits was 8 months (2024 – 12 months). The average company interest rate was 4.24% (2024 – 4.62%).

14. CASH AT BANK AND IN HAND

Cash held by the Group at the balance sheet date includes bank accounts relating to ticketing income received in advance of £7.9m (2024: £8.0m).

The comparative has been restated to recognise current asset investments (see note 13) separately.

15. TICKET SALES IN ADVANCE

	Group 2025 £'000	Group 2024 £'000	Company 2025 £'000	Company 2024 £'000
Ticket sales in advance	**7,906**	**7,963**	**-**	-

Ticket sales in advance relates to the income received, net of VAT, in relation to future shows.

16. CREDITORS FALLING DUE WITHIN ONE YEAR

	Group 2025 £'000	Group 2024 £'000	**Company 2025 £'000**	Company 2024 £'000
Social security and other taxes	**133**	102	**83**	77
VAT	**103**	148	**-**	-
Trade creditors	**679**	374	**579**	338
Accruals	**896**	939	**700**	717
Other creditors	**1,241**	1,614	**70**	48
	3,052	3,177	**1,432**	1,180

The comparatives have been restated to show Ticket Sales in Advance separately on the balance sheet (See note 15).

17. CREDITORS FALLING DUE AFTER MORE THAN ONE YEAR

	Group 2025 £'000	Group 2024 £'000	**Compan y 2025 £'000**	Compan y 2024 £'000
Unpaid share capital	**2**	2	**2**	2
Total	**2**	2	**2**	2

18. FINANCIAL INSTRUMENTS

	Group 2025 £'000	Group 2024 £'000	**Company 2025 £'000**	Company 2024 £'000
Financial assets at fair value through profit or loss	**769**	745	769	745
Financial assets that are debt instruments measured at amortised cost	**5,525**	6,350	4,474	2,773
Financial liabilities measured at amortised cost	**(2,367)**	(2,338)	**(1,390)**	(1,132)
	3,927	4,757	**3,853**	2,386

19. CAPITAL

The Company is limited by guarantee and therefore has no share capital. The extent of the guarantee is £1 per member. The maximum number of members permitted is 15.

20. FUNDS

UNRESTRICTED FUNDS

Group	2024 £'000	Income £'000	Expenditure £'000	Capital Spend £'000	Transfer £'000	2025 £'000
Designated funds						
Capital Maintenance	564	190	(195)	-	(5)	554
Capital Development	-	-	-	-	1,450	1,450
Total designated funds	564	190	(195)	-	1,445	2,004
General unrestricted funds	40,687	26,590	(26,707)	-	(1,445)	39,125
Total funds	41,251	26,780	(26,902)	-	-	41,129

Company	2024 £'000	Income £'000	Expenditure £'000	Capital Spend £'000	Transfer £'000	2025 £'000
Designated funds						
Capital Maintenance	564	190	(195)	-	(5)	554
Capital Development					1,450	1,450
Total designated funds	564	190	(195)	-	1,445	2,004
General unrestricted funds	39,827	10,154	(9,606)		(1,445)	39,125
Total funds	40,391	10,344	(9,801)	-	-	41,129

Unrestricted funds are expendable at the discretion of the Trustees for the Charity's purposes.

DESIGNATED FUNDS

Capital Maintenance

A capital maintenance funding requirement has been identified through the Capital 50 plan, estimated at half a million pounds per annum, to maintain the building, plant and equipment to a high standard. This designated fund represents funds set aside to meet this requirement.

Capital Development

This fund has been set up to support the cost of new capital projects. Current projects are Platfform, a project to transform existing back of house spaces into permanent youth led studios; Capella, a new production and skills training facility being supported by Cardiff City Council and Front of House Phase 2, redevelopment of the front of house space at Wales Millennium Centre.

RESTRICTED FUNDS

Group		**Movement in funds**			
		Income	**Expenditure**	**Transfers**	
	2024				**2025**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Capital Maintenance	1,323	550	(261)	-	1,612
Capital Development	1,000	123	-	-	1,123
Llais		327	(327)	-	-
Immersive Arts Project	-	70	(70)	-	-
Immersive Arts Grant	-	290	(221)	-	69
Merthyr Apprenticeship	-	-	40	-	40
Community Seating	-	15	(15)	-	-
Total funds	2,323	1,375	(854)	-	2,844

Company		**Movement in funds**			
		Income	**Expenditure**	**Transfers**	
	2024				**2025**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Capital Maintenance	1,323	550	(261)	-	1,612
Capital Development	1,000	123	-	-	1,123
Llais		327	(327)	-	-
Immersive Arts Project	-	70	(70)	-	-
Immersive Arts Grant	-	290	(221)	-	69
Merthyr Apprenticeship	-	-	40	-	40
Community Seating	-	15	(15)	-	-
Total funds	2,323	1,375	(854)	-	2,844

Capital Maintenance
During the year, the Centre received restricted grant income from **The Arts Council of Wales** relating to capital maintenance of the Centre under the Capital 50 plan.
The Centre also received restricted grant income from the Shared Prosperity Fund relating to the redevelopment of an existing space into a creative space suitable for workshops and courses for our youth partners.

Fixed assets relating to this expenditure have been capitalised and will be written down over the expected life of the assets.

Capital Development
The centre received a restricted donation for the Capella project. Income in the current year relates to the interest from the deposit of this donation.

Llais
Cardiff Council provide a grant for Llais, our festival which celebrates the power of the human voice across all our stages.

Immersive Arts Project
The University of the West of England provided a grant relating to two employee placements within our Digital Experiences team, who create and curate immersive arts experiences and installations, using the latest technology.

Immersive Arts Grant
The University of the West of England awarded the Centre a grant to be in turn granted to teams and individuals working on projects in the immersive arts field.

Merthyr Apprenticeship Fund
Merthyr Tydfil County Borough Council granted funds for a Technical Apprenticeship, for a young person from their ward.

Community Seating
The Centre received a £15k donation to help fund the running of its Community Seating scheme.

Analysis of net assets between funds

Group	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2025	Total for the year ended 31 March 2024
	£'000	£'000	£'000	£'000
Intangible & Tangible fixed assets	37,605	1,612	39,217	40,483
Investment	769	-	769	745
Net current assets	2,755	1,232	3,987	2,346
	41,129	2,844	43,973	43,574

Company	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2025	Total for the year ended 31 March 2024
	£'000	£'000	£'000	£'000
Tangible fixed assets	37,459	1,612	39,071	40,440
Investment	771	-	771	747
Net current assets	2,708	1,232	3,940	1,529
Creditors falling due after more than 1 year	(2)	-	(2)	(2)
	40,936	2,844	43,780	42,714

Total income comprises £26.8m *(2024: £22.0m)* for unrestricted funds and £1.4m *(2024: £1.2m)* for restricted funds. A detailed analysis of incoming resources is given in the Statement of Financial Activities and notes.

Total expenditure comprises £26.9m *(2024: £23.8m)* for unrestricted funds and £0.9m *(2024: £0.7m)* for restricted funds. A detailed analysis of expenditure is given in the Statement of Financial Activities and notes.

In accordance with the Charities SORP 2015, capital grants are recognised in full in the statement of financial activities in the year in which they are received, subject to performance criteria. Capital grants are recognised in full in the year they are received.

The summary income and expenditure account illustrated above is derived from the statement of financial activities on page 26 which, together with the notes of the financial statements provides full information on the movements during the year on all the funds of the Group.

21. PENSION CONTRIBUTIONS

The Wales Millennium Centre makes contributions on behalf of employees to individual defined contribution schemes. The amount charged to the statement of financial activities during the year ended 31 March 2025 was £316k *(2024: £290k)*.

22. INVESTMENTS

	Group 2025 £'000	**Company 2025 £'000**
Value at 1 April 2024	**745**	747
Additions	**19**	19
Revaluations during the year	**5**	5
Value at 31 March 2025	**769**	771

During the year we reviewed our investment policy and agreed that unrestricted and restricted funds should be predominantly held in lower risk deposit accounts. Current investments are held in a 5-year investment fund with **Sarasin & Partners LLP**. This fund has a risk level between 4 and 7. Quarterly investment reports are received.

23. CAPITAL COMMITMENTS

	Group & Company 2025 £'000	Group & Company 2024 £'000
Capital expenditure contracted but not provided for in the financial statements	**-**	250
Capital expenditure authorised by the board but not contracted	**200**	500
	200	750

These capital commitments relate to the next stage of the Front of House redesign project (2024: £250k Platfform project and £500k for the next stage of the Front of House redesign project).

24. RELATED PARTY TRANSACTIONS

During the year the group purchased £5k of goods from Hudson Blue Limited, a company controlled by a member of the Executive Team.

25. SUBSIDIARY COMPANIES

The Charity has two wholly owned subsidiary companies, Wales Millennium Centre (Trading) Limited and Wales Millennium Centre (Theatre) Limited and is the ultimate parent undertaking of WMC Productions Limited. All companies are registered in England and Wales.

Wales Millennium Centre (Trading) Limited (registered number 3776896)

Wales Millennium Centre (Trading) Limited carries out trading activity on behalf of the charity. The trading company has been consolidated in these group Financial Statements.

A summary of its trading results is shown below:

	2025	2024
	£'000	£'000
Turnover	**21,202**	16,069
Cost of Sales	**(15,709)**	(11,976)
Gross Profit	**5,493**	4,093
Administrative Expenditure	**(3,426)**	(3,256)
Interest receivable	**403**	167
Profit before charitable donation	**2,470**	1,004
Charitable donation to parent organization	**(3,190)**	(2,044)
	(720)	(1,040)

	2025	2024
	£'000	£'000
Tangible fixed Assets	**93**	44
Net current assets	**47**	817
Net assets	**139**	861
Called up share capital and retained earnings	**139**	861

WMC Productions Limited (registered number: 09696006)

WMC Productions Limited is a wholly owned subsidiary of Wales Millennium Centre (Trading) Limited. It has been consolidated in these group Financial Statements. WMC Productions Limited is commissioned by the Charity to create productions.

A summary of its results is shown below:

	2025	2024
	£'000	£'000
Turnover	**689**	1,303
Cost of Sales	**(906)**	(1,809)
Gross Loss	**(217)**	(506)
Administrative Expenditure	**(6)**	-
Loss Before Taxation	**(223)**	(506)
Tax on loss	**223**	506
Result for the financial year	**-**	-

	2025	2024
	£'000	£'000
Intangible & Tangible fixed Assets	**-**	-
Net current assets	**1**	1
Net assets	**1**	1
Called up share capital	**1**	1

Wales Millennium Centre (Theatre) Limited (registered number: 03749246)

Wales Millennium Centre (Theatre) Limited was dormant throughout the year.

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF WALES MILLENNIUM CENTRE

Opinion

We have audited the financial statements of Wales Millennium Centre (the 'Charitable Company') and its subsidiaries (together, the 'Group') for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities, Consolidated Balance Sheet, Company Balance Sheet, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *'The Financial Reporting Standard applicable in the UK and Republic of Ireland'* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group and Charitable Company's affairs as at 31 March 2025, and of the Group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Group and Charitable Company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustee's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group or Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Trustee's annual report, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which includes the strategic report and the Directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 require us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of the Trustees

As explained more fully in the Trustees' responsibilities statement, the Trustees are responsible for the preparation of financial statements which give a true and fair view, and for such internal control as the Trustees determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the group and charitable company's ability to continue as a going concern, disclosing, as applicable, matters

related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, we considered the following:

- the nature of the sector, control environment and the Group and Charitable Company's performance;
- results of our enquiries of management and the Trustees Board, including the committees charged with governance over the charity's finance and control, about their own identification and assessment of the risks of irregularities;
- any matters we identified having obtained and reviewed the charitable company's documentation of their policies and procedures relating to: identifying, evaluating and complying with laws and regulations and whether they were aware of any instances of non-compliance; detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud; the internal controls established to mitigate risks of fraud or noncompliance with laws and regulations;

As a result of these procedures, we considered the opportunities and incentives that may exist within the organisation for fraud, which included incorrect recognition of revenue, management override of controls using manual journal entries.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. We also obtained an understanding of the legal and regulatory frameworks that the Group and Charitable Company operates in, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the financial statements. The key laws and regulations we considered in this context included the Companies Act 2006, the Charities Act 2011 and tax legislation.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which may be fundamental to the Group and Charitable Company's ability to operate or to avoid a material penalty.

Our procedures to respond to risks identified included the following:

- reviewing the financial statement disclosures and testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- reviewing the financial statement disclosures and testing to supporting documentation to assess the recognition of income;
- enquiring of the Trustees and management and those charged with governance concerning actual and potential litigation and claims;
- performing procedures to confirm material compliance with the requirements of its regulators;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- reading minutes of meetings of those charged with governance and reviewing internal control reports; and
- in addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; and assessing whether the judgements made in making accounting estimates are indicative of a potential bias.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members, and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from an error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it.

A further description of our responsibilities is available on the FRC's website at:

https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-thefi/description-of-the-auditor%E2%80%99s-responsibilities-for. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charity's Trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report

and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Group and Charitable Company and the Group or Charitable Company's members as a body, for our audit work, for this report, or for the opinions we have formed.

David Butler FCA (Senior Statutory Auditor)



For and on behalf of

Bishop Fleming Audit Limited

Chartered Accountants

Statutory Auditors

10 North Place

Cheltenham

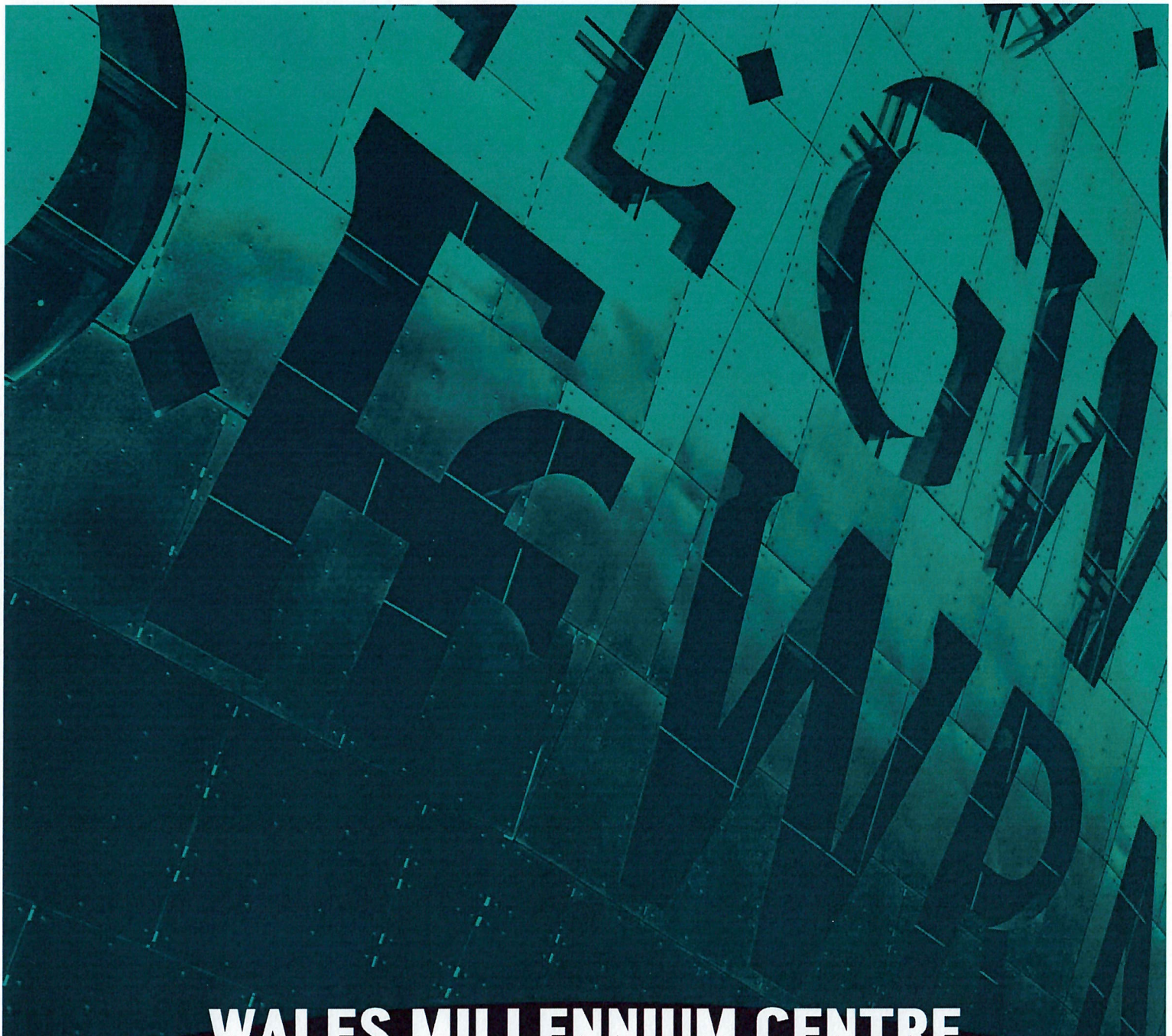
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Date: 8 October 2025

WALES MILLENNIUM CENTRE

England & Wales - Charity number 1060458

Accounts



WALES MILLENNIUM CENTRE
(LIMITED BY GUARANTEE)

GROUP ANNUAL REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2024

Registered Company Number 3221924

Charity Number 1060458

CANOLFAN MILENIWM CYMRU

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WELCOME FROM THE CHIEF EXECUTIVE OFFICER

This year, over 1.2m people experienced world-class art and entertainment under our roof. Ticket sales for visiting commercial productions have returned to pre-pandemic levels and audiences rated their overall satisfaction with our offer at 91%. We presented international musicals and opera in our iconic Donald Gordon Theatre and the best of drag, comedy, and burlesque in our Cabaret venue.

We were successful in a major bid as the Welsh partner in a new £6m UK Immersive Arts program, alongside *Watershed's Pervasive Media Studio, University of Bristol, Nerve Centre* in Belfast and Derry, and *Cryptic* in Glasgow. This will enable us to further explore the intersection between immersive technology and live artistic work through research and development with artists. This will build on the success of our digital arts venue, BOCS, which in 2023/24 took audiences of over 30,000 on journeys into new worlds.

We attracted capital funding to commence work on our Platfform studios (transforming existing back of house spaces into permanent youth led studios), with new digital labs, rehearsal and performance areas; targeted to grow our programme of free industry skills training for future talent.

Own productions and experiences have welcomed lovers of Welsh homegrown talent to our stages and further afield. Critically acclaimed *Es & Flo* played in Cardiff and the *Kiln* in London making it the second Wales Millennium Centre (WMC) production to transfer to London in successive years. *Branwen: Dadeni* was a landmark Welsh language musical on an epic scale, a co-production with *Frân Wen* (Bangor), the show captivated over 8,000 people across Wales on tour.

Communities, creative partners, and cultural residents who call WMC home have energised our programme with collaborative showcases, from *Diwali* to *Butetown Carnival* and seasonal public art installations. Our 'pay what you can' community ticketing scheme has provided opportunities for over 7,000 people to attend performances in the Donald Gordon Theatre.

Our 20th year, 2024, will be pivotal. We will be finalising plans with *Cardiff City Council* to build a new production and skills development facility which will enable us to develop and present large scale immersive digital and theatre experiences (Project Capella). Audiences will enjoy groundbreaking performances throughout the year, from our own adaptation of cult horror film *Pontypool* to the cultural phenomenon *Hamilton*, which makes its Welsh debut.

Our other plans for 2024/25 include:

- A major new theatre co-production *Nye* with the *National Theatre* (London) which dramatises the life of *Aneurin Bevan* and the formation of the NHS written by Welsh writer *Tim Price* and starring *Michael Sheen*.
- Commencement of the UK Immersive Arts program which will enable 200+ artists, young people and communities to explore their stories digitally through research, training, and funding.
- *Llais*, our festival which celebrates the power of the human voice across all our stages, will be our most talked-about edition through increased funding via Welsh Government and Arts Council Wales alongside a strategic partnership with Cardiff Council.
- Finalise capital development plans for Project Capella and continued refurbishment of the public spaces.
- Further development of our Platfform spaces, enabling 10,000+ young people and creatives to co-develop and access our programmes.

WMC was awarded standstill revenue funding for 2024/25 of £3.5m from *Arts Council Wales*. As we seek to grow new income streams, the organisation has implemented a new leaner leadership structure to include a Chief Commercial Officer responsible for developing and maximising revenue opportunities across the business. Whilst the economic outlook remains challenging, the Centre is confident that it can deliver against its future strategic objectives, ensuring that we can continue to fire the imaginations for future generations.

Mathew Milsom

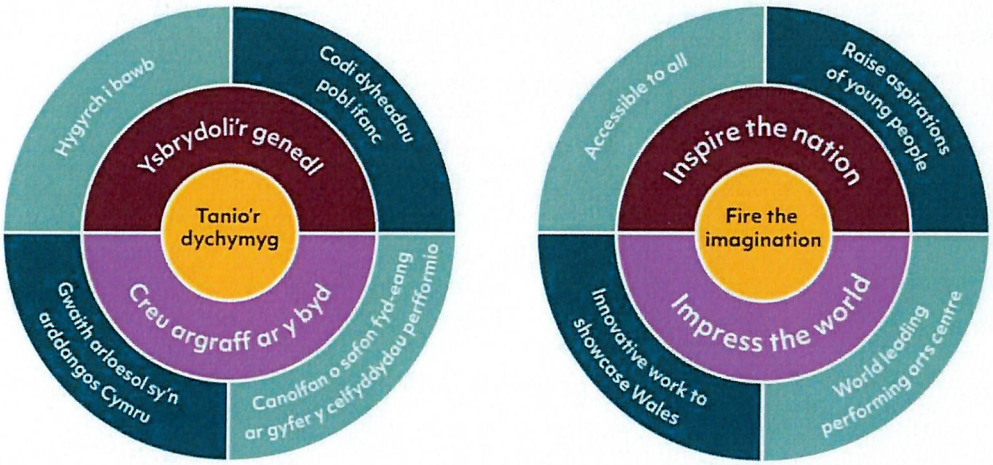
OUR CHARITABLE OBJECTIVES

WMC aims to Inspire the Nation and Impress the World. We invite audiences to fire their imagination in a creative home for everyone by curating and presenting a world-class programme of critically acclaimed productions, from musical theatre and comedy to dance, cabaret, opera and an international festival. We provide support for artists and kindle emerging talent with fresh and popular productions of our own and provide opportunities for young people to develop skills for life and skills for work through free courses and dedicated spaces.

The Centre is a major tourist attraction for Wales. It aims to be internationally significant, renowned for excellence, leadership, and innovation. Entertaining audiences and attracting visitors from the whole of Wales and well beyond, it generates over £75m into the local economy annually and will continue to provide a creative home for some of Wales's leading arts and cultural organisations.

We aim to:

- **Be celebrated as one of the leading performing arts centres in the world**
- **Create innovative work that showcases Wales to the world**
- **Raise the aspiration of every young person in Wales**
- **Be accessible to everyone in Wales**



The Trustees confirm that they are aware of the **Charity Commission's** general guidance on public benefit, and they have referred to the guidance when reviewing the Charity's aims and objectives and in planning future activities.

OUR IMPACT IN 2023-24

A WORLD-LEADING PERFORMING ARTS CENTRE

As a creative home for everyone, we take pride in the quality and depth of our offer, maximising our impact for Wales. Pioneering experiences provide visitors with access to award-winning technology and world-leading theatre, while our innovative sustainability practices safeguard cultural access for generations to come.

Throughout 2023-24, over 402,000 Donald Gordon Theatre audience members experienced 300+ world-class musical, opera, dance, theatre, and comedy performances on our largest stage. Highlights included our presentation of *Branwen: Dadeni,* the first visit to Wales of *Disney's Aladdin* and a return visit for *Jesus Christ Superstar,* while our international festival *Llais* attracted over 19,000 people to inspiring performances, discussions, and workshops across the venue.

Our unique immersive art space, BOCS, is a visitor attraction that has helped us to establish a powerful network of producing artists, companies and venues working in this fast-growing field. We are capturing and sharing insight and learning through our research programme to inform our design and build of a new larger scale facility for the presentation and production of immersive experiences (Project Capella).

Our new Cabaret venue continues to thrive and develop as a home for vibrant, eclectic and diverse talent. It attracts a significantly younger audience than the Donald Gordon Theatre with 38% aged under 35 compared to just 11% of DGT bookers, while 42% of Cabaret attendees identify as gay or bisexual, compared to just 7% of the DGT audience.

	2023/24	2022/23	2021/22
Total visits to Wales Millennium Centre (Inc ticket buyers)	1,173,535	1,126,471	317,947
Donald Gordon Theatre:			
Number of performances	312	317	147
Audience Numbers	402,667	426,826	130,914
Number of Events	15	19	0
Event Attendees (where ticketed)	21,546	32,037	0
Weston Studio:			
Performances in Weston Studio	53	64	81
Audience Numbers	6,965	8,247	7,283
Cabaret:			
Performances in Cabaret (opened Feb 23)	69	27	
Audience Numbers	6,008	2,713	

Over the past year we have embarked on new initiatives that will help us reach carbon neutral status, including representing Wales's theatres in the implementation of the new Theatre Green Book, joining the Cardiff District Heat Network and generating energy from our award-winning rooftop solar panels.

INNOVATIVE NEW WORK THAT SHOWCASES WALES TO THE WORLD

This year, we have created 3 WMC productions and digital experiences enjoyed by over 35,800 people. We continue to invest in our future work supporting 5 research and development projects and providing support to artists based in Wales to develop and explore their practice through access to free space and access to producing support and guidance.

***Branwen: Dadeni*– is the largest and most successful Welsh language musical to have been staged.** A co-production with *Frân Wen* (Bangor), this main stage epic employed 47 Welsh speaking creatives and a total of 71 freelancers with much of the team being under 40 years old and 34 under the age of 30. A near-sell-out national touring production, it drew 8,000 audience members across Cardiff, Bangor, and Aberystwyth.

Our production of ***Es & Flo***, a tale of older lesbian love, attracted 5,800+ audience members at our Weston Studio and the Kiln Theatre, London.

Our third successful Christmas Cabaret production ***The First XXXmas*** was seen by 2,800 people, providing an opportunity for Cabaret artists to be ambitious and grow the scale and reach of their work.

WMC is leading the way in developing immersive work in Wales and has built a reputation for its producing in this area across the UK and internationally. Our unique digital venue, BOCs presents free immersive digital experiences made by ourselves and other industry leaders across the world. The space has demonstrated a keen appetite for innovative new forms of storytelling, with half of its audiences visiting specifically to experience BOCs. A third of this audience is new to WMC and it is both younger and more ethnically diverse than across the rest of our programmes. Positive responses testify to the growing demand for this art form as 93% tell us they want to see more experiences like these on offer in the venue in the future.

RAISING THE ASPIRATIONS OF YOUNG PEOPLE

We support Wales' young people to expand their creative confidence, skills, social networks, and career pathways through collaborative learning experiences.

This year, over 4,100 young people have been inspired here and across partner venues in Wales, and over 30 have gained paid roles and opportunities. We worked with our Youth Collective across our programmes to ensure that young people's voices are embedded in our organisational culture and decision-making processes.

7 young technical apprentices, who together have gained 11,700+ paid hours of world-class technical theatre experience with us and national partner venues.

600 young creatives were empowered to curate events and showcase their talents within our building.

130 Creative Voice graduates trained in radio, music, and visual and digital arts. The vast majority reported that their creative confidence increased over the 12-hour in-depth industry led training courses.

11 young people were allocated paid roles in Radio Platfform, our *Aria* award winning youth-led radio station.

PIONEERING STUDIOS FOR YOUNG PEOPLE BY YOUNG PEOPLE

In 2023 we started work on our physical infrastructure and fundraising strategy required towards our new capital development Platfform. Platfform will be a unique space designed and led by young people, 'a space to learn, a space to be and a space to grow'. A home for our creative learning programmes, it will also provide state of the art facilities for young people to hone their creative practice and develop skills for work and for life.

Platfform will house state of the art facilities including Radio studios, a Performance Space, XR Studio, Editing Suites, Music production and recording facilities as well as social and well-being spaces.

ACCESSIBLE TO ALL

Working with community, national, and international partners, and our eight cultural residents, we champion the voices of Wales's many communities by creating shared joyous celebrations and experiences for everyone in our public building.

We will continue our commitment to the Welsh language, ensuring that we are an exemplary bilingual organisation. We will continue to work with the Welsh Language Commissioner in adhering to the Welsh language standards that apply.

We shared 140+ experiences and cultural celebrations with over 7,300 people in our building while our 'pay what you can' ticket scheme saved community groups £101,200 in world-class performances across our spaces.

270+ volunteers shared the joy of live theatre with our audiences, along with over 22,200 collective hours of their time, skills, and passion for the arts.

Our participatory budgeting scheme has animated our public spaces, putting co-design and collaboration at the forefront of our practice. We have supported over 10 exhibitions displaying artists' work across our building, many of whom may never have before stepped through our doors.

OUR PEOPLE

Removing barriers at WMC

Our role as a creative home for everyone can only be achieved through an equal, fair, and inclusive organisation where everyone can be themselves and express their creativity. We have collaborated with artists, young people, and communities to help them tell their stories in their own way.

We have opened our building as a community resource, providing spaces for people to celebrate and share their cultures, skills, and experiences. This has brought the building to life through workshops, public art, and events. Our efforts to remove social mobility barriers include initiatives like our community seating scheme, ensuring everyone who has a financial barrier can take up the offer.

However, our commitment to Equality, Diversity, and Inclusion (EDI) extends beyond public spaces and productions. It encompasses our governance, organisational structure, and decision-making processes. To truly celebrate diversity, we must equally focus on our strategy, systems, and processes, as well as our culture, values, and behaviours. Sustained inclusion can only be achieved when strategy and culture are aligned.

WMC Diversity & Inclusion Action Plan

In our last action plan, we concentrated on laying the foundations of our Diversity and Inclusion strategy at WMC. Our focus was on embedding best practices and creating a more equitable future for our employees through diverse and representative recruitment practices. We adopted positive action to encourage applications from underrepresented groups, promoting a culture of inclusion where employees can contribute freely and equally.

Key initiatives included:

- **Workforce networks**: We continued running our diversity and inclusion employee network, Newid, which includes representatives from all departments, building relationships, creating learning opportunities and encouraging discussions on diversity and inclusion. Newid's sub-groups focus on specific needs related to disability, race & ethnicity, LGBTQ+, gender, neurodiversity, socio-economic position, and the Welsh language.

- **D&I working group:** This working group is dedicated to driving the D&I action plan. To take ownership of responsibilities across various departments and ensure the successful implementation and integration of D&I best practices throughout our organisation.

- **Career enlightenment**: We offered Valued Partnerships introductory sessions to secondary schools, supported by Careers Wales, to introduce young people to opportunities at WMC. This ensures that students in areas with limited arts provision see potential careers within the Creative Industries, enhancing the pipeline of diverse talent for the future.

- **Apprenticeships**: We continued our Technical Apprenticeship Programme in partnership with CAVC. These programs offer unique opportunities for young people to pursue careers in the Creative Industries, ensuring a diverse future workforce.

- **Commitment to learning**: Facilitated lived experience dialogues have created safe spaces for conversations, helping identify the need for positive change. The sessions have been led by individuals who themselves have their own experiences of barriers and this has been helpful to open conversations.

To ensure our work is embedded into WMC's ways of working and to create an environment where everyone feels they belong, we must continue to move forward and embed positive change. Through these ongoing efforts, we aim to sustain and advance our commitment to diversity and inclusion.

Key initiatives include:

- **Role modelling leadership**: Engaging top leadership in inclusion as part of our ambition and strategy will aid in future planning.
- **Understanding needs**: We will better understand the needs of our people and visitors, ensuring our environment is free of barriers to engagement.
- **Encouraging learning**: Empowering everyone to challenge behaviour, be inquisitive, and explore solutions individually, as inclusion is everyone's responsibility.
- **Welsh language standards**: Upholding high standards for the Welsh language and offering a bilingual experience to all customers, visitors, and staff, respecting language choice.
- **Building capability**: Through allyship and conscious inclusion, we will increase access, resources, and opportunities for all, focusing on underrepresented groups.
- **Aligning systems and structures**: We will collect data to highlight gaps, demonstrate progress, and hold ourselves accountable.
- **Partnerships:** We will continue our partnerships with Diverse Cymru, Stonewall and Disability Cymru, providing us with best practice and feedback on our activities and plans.

STRUCTURE, GOVERNANCE AND MANAGEMENT

OUR STRUCTURE

The Charity is the ultimate parent undertaking of three wholly owned subsidiaries; Wales Millennium Centre (Trading) Limited, WMC Productions Limited, which is 100% owned by Wales Millennium Centre (Trading) Limited, and Wales Millennium Centre (Theatre) Limited.

Wales Millennium Centre (Trading) Limited carries out non-charitable trading activities for the Charity. There is a deed of covenant in place between the Charity and Wales Millennium Centre (Trading) Limited whereby the profits of Wales Millennium Centre (Trading) Limited are transferred to the Charity by way of charitable donation. The accounting profit for 2023-24 of £0.9m will be gifted to the parent company by way of charitable donation.

WMC Productions Limited creates productions commissioned by the Charity, with the Charity paying WMC Productions Limited a commissioning fee for this work. WMC commissioned the production of three shows during this financial year; *Es and Flo* in May and June 2023, *Branwen: Dadeni* in November 2023 and our Christmas Cabaret *The First XXXmas* in December 2023. The total commissioning fee payable for the year was £1.02m *(2023: £662k)*.

Wales Millennium Centre (Theatre) Limited remained dormant throughout the year covered by these financial statements. It is anticipated that this charitable company will become active in future years as we progress our plans to build a new production and training facility (Project Capella) in Cardiff with support from *Cardiff City Council.*

OUR TRUSTEES

The Trustees who held office during the year up to the date of approval of the financial statements were as follows:

	Finance & Audit Committee	Governance & Compensation Committee
Peter Swinburn		X
Carol Bell (retired November 2023)	X	
Geraint Anderson (retired December 2023)	X	
Rita Singh		X
Joanna Rees	X	
Nicky Goulder		X
Amit Kachawaha	X	
Rhodri Talfan Davies*		
Julie-Ann Haines	X	
Nan Williams (appointed July 2023)		X
Vivian Murinde (appointed September 2023)		X
Geraint Jones (appointed December 2023)	X	

*does not have any Committee membership

The Board recognises the importance of effective corporate governance. Accordingly, it has established a number of Committees that meet on a regular basis, appropriate to the need of the Charity. The following Committees produce recommendations to the full Board in accordance with their terms of reference and met with the following frequency:

- **Finance & Audit Committee** **Quarterly**
- **Governance & Remuneration Committee** **Bi-annually**

Board and all subcommittee meetings in 2023/24 continued to be conducted in a hybrid format.

TRUSTEE APPOINTMENT

The appointment of new Trustees to the Board is the responsibility of the members, who receive recommendations from the Governance and Compensation Committee. The composition of the Board reflects the balance of skills and attributes needed at any particular time to oversee the management and operation of the Charity, whilst having regard for the need for a diversity of Trustees. The role of the Governance & Compensation committee is to ensure that this balance is maintained.

The formal procedure for inducting all new Trustees into the organisation involves meetings with the Chair of the Board, current Trustees, the Strategic Leadership Team, and other senior staff as appropriate. A tour of the facility is given as part of the induction process. In addition, all Trustees are provided with a copy of the Wales Millennium Centre Trustees Briefing Pack, which includes:

- Corporate Governance Statement.
- Articles of Association.
- Membership and Terms of Reference of Committees.
- Directors' Report and Financial Statements for the previous financial year.
- Current Annual Business Plan and 5 Year Strategic Plan.
- Charity Commission Guidance Note CC60 – Hallmarks of an Effective Charity (English/ Cymraeg).
- Charity Commission Guidance Note CC3 – Responsibilities of Charity Trustees (English/ Cymraeg).
- Charity Commission Guidance Note CC8 – Internal Financial Controls for Charities (English/Cymraeg)
- Wales Millennium Centre's Trustees Code of Conduct incorporating Board policies.
- Summary of Organisation Structure.
- Contact List of Trustees and Senior Management; and
- Summary of Resident Organisations and brief terms of agreement with Wales Millennium Centre.

Trustees assess their current skills and their training needs on an annual basis and where necessary appropriate training programmes are developed and implemented. The Board's membership includes those with appropriate professional experience and knowledge of theatre, arts, culture, legal, estates, commercial, finance, and strategic business matters.

The Board is responsible for approving overall policies, plans, and organisational priorities. The Strategic Leadership Team of the Charity is responsible for the implementation of the Board's policies and the management of the Charity.

TRUSTEE RESPONSIBILITIES

The Board of Trustees is ultimately responsible for guaranteeing that the organisation has in place an appropriate system of controls, financial and otherwise, to provide reasonable assurance that:

- The Charity is operating efficiently and effectively;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained, and financial information used within the charity, or for publication, is reliable;
- The Charity complies with relevant laws and regulations.

In assessing what constitutes reasonable assurance, the Board has regard to the materiality of any relevant financial risks; the likelihood of such risks crystallising and the cost and benefits of aspects of the internal control system. The effectiveness of the system of control is reviewed regularly by the Finance & Audit Committee, and objectively reviewed through an internal audit review programme conducted by external professional advisors. The internal audit plan resumed during 2023-24 with three audits being conducted: Cyber: Microsoft 365, Health and Safety and VAT. A rolling three-year programme of work was established in 2023/24 and will include at least one Finance and one Cyber related audit each year.

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the type of risks the charity faces, prioritising them in terms of potential impact and the likelihood of occurrence and identifying means of mitigating those risks. Management regularly reviews organisational risks, and the top 10 risks are reported to, and reviewed by both the Finance & Audit Committee and the full Board. In addition, the adequacy of the Charity's current internal controls is regularly reviewed as part of this process. The Trustees are pleased to report that the Charity's system of internal financial controls conforms to guidelines issued by the Charity Commission.

Following its review of the risks facing the charity, the Board and management have identified the principal risks and uncertainties relating to the charity and have taken appropriate steps, where possible, to mitigate them. These organisational risks to the organisation are reviewed monthly by the management team.

In addition, the Trustees have considered the guidance for Directors contained within the Combined Code. They believe that although this is not mandatory for the Charity, as a public interest body, it should aspire to these guidelines as best practice, and the Charity has incorporated the three main principles of board leadership, effectiveness, and accountability into its Corporate Governance Statement.

As of 31 March 2024, WMC had a board of 10 Trustees. The Board effectiveness is reviewed on at least an annual basis. The Board composition is formally assessed preceding the appointment of a new trustee, to ensure diversity maintained/improved, and appropriate expertise is obtained. Recruitment of new members is then targeted, in line with our equality strategy plan, to ensure that a diverse board with appropriate skills is maintained.

Diversity data	WMC (March 2024) Population of 10	WMC (March 2023) Population of 9
Gender:		
Male	40%	44%
Female	60%	56%
LGBTQ+	0%	0%
Registered disabled	30%	0%
Black, Asian, and ethnically diverse	30%	22%
Religious affiliation	70%	56%
Age –		
35-49	40%	33%
50+	60%	67%
Welsh speakers	40%	44%

A quarterly reporting regime is in place between the Charity and its key stakeholder, **Arts Council of Wales (ACW)** along with an annual report. The annual report assesses performance against agreed objectives and validate objectives for the coming year. WMC has met the key objectives set with ACW and has set out objectives for the future to deliver on our vision but also within the criteria of the investment review.

The financial support of ACW has been critical to us getting through the past few financial years and we are extremely grateful for their ongoing support.

PRINCIPAL RISKS AND UNCERTAINTIES

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involved identifying the types of risks the company faces, prioritising them in terms of potential impact and likelihood of occurrence and identifying means of mitigating those risks.

Risks were reviewed, updated and shared quarterly at Finance & Audit Committee meetings.

Current key risks, are:

- Risk of cyber crime
- Risk of terrorist attack
- Increased costs due to inflationary pressures, utility costs and real living wage
- Over reliance on the Donald Gordon for commercial revenue
- Capital infrastructure management of aging building
- Risk of fundraising income targets not being met
- Non-compliance penalties
- Diversion of funds and management as Capital project works increase
- Lack of charitable impact
- Reliance on public funds with Government budget cuts and amid the risk of economic recession

The adequacy of the company's current internal controls is regularly reviewed as part of this process. The directors are satisfied that there is a strong internal control environment.

FINANCIAL REVIEW

During the year, the Charity had income of £23.1m (2023: £26.5m) and incurred expenditure of £24.5m (2023: £27.4m). Expenditure includes depreciation and amortisation of £2.2m (2023: £2.3m) both of which are non-cash items.

The financial year therefore shows a net income of £0.8m (before depreciation and amortisation).

The Charity's principal financial management policies are:

- To meet the annual operating budget, capital plans and cash flow;
- To manage Charity's reserves in line with **Charity Commission** guidance and our three-year strategic plan;
- Applying cash surpluses to ensure the maintenance and development of the Charity and to invest in furtherance of the charitable objectives;
- Establishing financial, creative, business planning, marketing, commercial, personnel and fundraising polices to assist the Trustees in meeting their objectives, in keeping with best corporate governance and practice standard;
- Adoption of corporate governance and environmental policies to best practice standards.

The principal funding sources within the business for the year ended 31 March 2024 (shown proportionately against total income) are theatre income 58% (2023: 66%); commercial income 18% (2023: 13%); donations and sponsorship income 5% (2023: 4%) and Grants, **Arts Council Wales** and Government support 19% (2023: 17%).

The current annual **Arts Council of Wales (ACW)** revenue funding agreement to 31 March 2024 (£3.6m) enabled the Charity to meet its contractual obligations throughout this year and deliver on its objectives.

There is a 50-year capital asset plan for the Charity that indicates an annual repair and maintenance requirement of circa £500-600k. **ACW** (via Welsh Government) has agreed an annual capital subsidy of £300k per annum. This capital grant, along with a continued capital maintenance contribution from the Charity and its Residents will enable the building to be maintained in line with the Capital 50 plan in the medium term. The directors recognise the risk posed by high levels of inflation on repair and maintenance costs and required on a 20-year-old building and will continue to review the reserves to ensure they remain appropriate. Additional funds have been designated to ensure adequate investment in the charity's assets in the short term.

Finance & Audit Committee is responsible for providing oversight of the Centre's financial investment strategy to the Board. The investment objectives are to manage the Centre's long-term cash resources to generate income, within a prudent and careful strategy, taking note of any ethical considerations before adding new investments to the portfolio. At the year end, the Centre held cash deposits and managed funds as detailed in Note 20.

RESERVES

The ability to establish financial reserves is a consequence of achieving an operating surplus in any given year. We anticipate that we will achieve a surplus in 2024/25 which will be used to fund the final works of our ongoing front of house redevelopment.

Our reserves policy is to allocate surplus to capital maintenance in the first instance, to maintain standards in the medium term and are then allocated in furtherance of the charitable objectives, primarily in respect of our creative ambition and in raising the aspirations of young people in Wales, including capital investment.

The Trustees have reviewed the Charity's needs for reserves in line with the guidance issued by the **Charity Commission**, and considering the current economic conditions. Trustees have determined that an appropriate level of free reserves (excluding designated reserves) to address operational risks for the management of unexpected reductions in income or increases in expenditure, should equate to three months running costs taking account of the current economic conditions and our business model.

The Charity's current free reserves position is £2.1m, this is calculated using the unrestricted Net Current Assets of £1.3m plus £0.8m investment account (2023: £1.3m). Within this figure, the Trustees have designated £0.6m for essential capital maintenance (2023: £0.6m).

POST BALANCE SHEET EVENTS

Work on the project to redesign the Front of House commenced in August 2022 and all work on Phase 1a was completed by the end of July 2023 with the completion of member's lounge. Work on phase 1b will begin later in 2024/25 with the total cost of this project to be in the region of £4.8m.

KEY MANAGEMENT PAY AND REMUNERATION

The Governance & Compensation Committee decide the key management pay and remuneration based on the following key factors; current market conditions and demands, affordability, current internal pay rates and benchmarking with other similar organisations.

Wales Millennium Centre continues to be an accredited Real Living Wage employer, paying the new rate from April 2024 following its announcement.

Following the announcement of a 10% increase in the Real Living Wage in October 2023, a review of the salary structure was conducted between January and March 2024. As a result, an average pay increase at 1 April 2024 for eligible employees of 6% for permanent members of staff was awarded, with individual increases ranging from 0% - 10%. In addition, all casuals paid Real Living Wage saw their pay increase by 10%.

The senior leadership team were awarded their contractual Performance Related Pay for 2022/23, receiving payments during June 2023.The Performance Related Pay award for 2023/24 has been agreed and was paid in April 2024.

AUDITORS

The Trustees who held office at the date of approval of the Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the company's auditors are unaware; and each Trustee has taken all steps that he/ she ought to have taken as a Trustee to make himself / herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Pursuant to Section 487 of the Companies Act 2006, the auditors will be appointed at the Company's Annual General Meeting.

CONCLUSION

Throughout 2023/24 we worked to strengthen Wales Millennium Centre as an asset and resource used by artists, communities and young people. We are committed to the principles set out in **ACW**'s cultural contract to support a more diverse, inclusive and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world.

We want to be a creative home for everyone, we want to fire the imaginations of artists, young people, communities and audiences by creating unique experiences on our stages, in our public spaces and through our programmes. Our programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners. We will continue to trial and present immersive experiences that will further intrigue and diversify our audiences.

These statements constitute the Strategic Report and the Directors' report required under the Companies Act 2006.

By order of the Board on 24.09.2024

Peter Swinburn
Chair

Bute Place
Cardiff Bay
Cardiff, CF10 5AL

Reference and Administrative Details

Charity Name: Wales Millennium Centre (Limited by Guarantee)
Charity Number: 1060458
Company Number: 3221924
Country of Incorporation: Wales

Chair
Mr P Swinburn

Secretary
Mr G R Tilsley
Lewis Silkin LLP
Southgate House, Wood Street
Cardiff, CF10 1EW

Senior Leadership Team:
Mathew Milsom, Chief Executive Officer
Graeme Farrow, Chief Creative and Content Officer
Lizz Munday, Chief Commercial Officer

Principal address and registered office
Bute Place
Cardiff Bay
Cardiff, CF10 5AL

Independent auditors -

External:
BPU Ltd Chartered Accountants
Radnor House
Greenwood Close
Cardiff, CF23 8AA

Internal:
RSM
Suite 205 Regus House
Malthouse Avenue
Cardiff Gate Business Park
Cardiff, CF23 8RU

Bankers
Lloyds Banking Group
1 Queen Street
Cardiff, CF10 2AF

Solicitors
Geldard's LLP
Dumfries House
Dumfries Place
Cardiff, CF10 3ZF

Specialist Asset Manager
Sarasin & Partners LLP
Juxon House, 100 St Paul's Churchyard
London, EC4M 8

STATEMENT OF RESPONSIBILITY OF THE TRUSTEES OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) IN RESPECT OF THE TRUSTEE'S ANNUAL REPORT AND THE FINANCIAL STATEMENTS.

The Trustees are responsible for preparing the Trustees' report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the group and the charity and of the incoming resources and application of resources of the group and of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards, comprising FRS 102, have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the group and the charity and enable it to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. The Trustees are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the group and the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME & EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2024

	Note	Unrestricted income funds	Restricted income funds	Total funds	Unrestricted income funds	Restricted income funds	Total funds
		2024	**2024**	**2024**	2023	2023	2023
		£'000	**£'000**	**£'000**	£'000	£'000	£'000
Income from charitable activities							
Donations		**365**	**504**	**869**	320	530	850
Sponsorship		**364**	**-**	**364**	280	-	280
Grants receivable		**3,637**	**676**	**4,313**	3,688	773	4,461
Income from other trading activities:							
Catering, merchandising and facilities hire		**3,608**	**-**	**3,608**	3,132	-	3,132
Rental		**235**	**-**	**235**	200	-	200
Interest & investment income receivable	*3*	**250**	**-**	**250**	(24)	-	(24)
Theatre income		**13,492**	**-**	**13,492**	17,637	-	17,637
Total income		**21,951**	**1,180**	**23,131**	25,233	1,303	26,536
Expenditure on raising funds							
Charitable activities (includes depreciation of £2.2m; (2023: £2.3m))	*4*	**9,078**	**740**	**9,818**	8,252	1,635	9,887
Trading activities		**15,247**	**5**	**15,252**	17,757	-	17,757
Tax charge/(allowance) for the year		**(506)**	**-**	**(506)**	(280)	-	(280)
Total expenditure expended		**23,819**	**745**	**24,564**	25,729	1,635	27,364
Net (expenditure) / income and net movements in funds for the year		**(1,868)**	**435**	**(1,433)**	(496)	(332)	(828)
Reconciliation of funds Total funds brought forward		**43,119**	**1,888**	**45,007**	43,615	2,220	45,835
Total funds carried forward		**41,251**	**2,323**	**43,574**	43,119	1,888	45,007

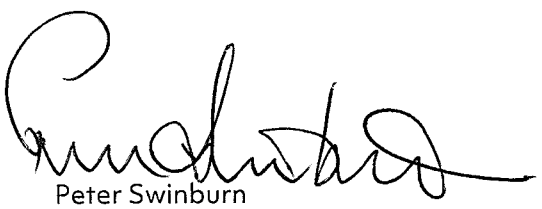
All income and expenditure were derived from continuing activities.
The company has no recognised gains or losses other than the above results for the two years. The notes on pages 26 to 46 form an integral part of these financial statements.

CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2024

	Note	Group 2024 £'000	Group 2023 £'000
Fixed assets			
Intangible assets	9	-	-
Tangible assets	10	**40,483**	41,541
Investments	20	**745**	672
Total Fixed Assets		**41,228**	42,213
Current assets			
Stock	11	**55**	62
Debtors	12	**2,175**	2,115
Cash at bank and in hand	13	**11,256**	9,142
Total Current Assets		**13,486**	11,319
Liabilities			
Creditors falling due within one year	14	**(11,140)**	(8,525)
Net Current Assets		**2,346**	2,794
Total assets less current liabilities		**43,574**	45,007
Net Assets		**43,574**	45,007
The funds of the charity			
Unrestricted funds	17	**41,251**	43,119
Restricted funds	17	**2,323**	1,888
Total Charity Funds		**43,574**	45,007

These financial statements were approved by the Board of Trustees on 24/09/2024 and were signed on its behalf by:



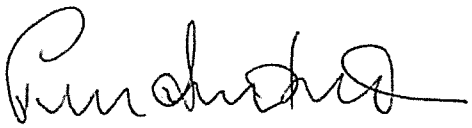
Peter Swinburn
Chair

COMPANY BALANCE SHEET

AS AT 31 MARCH 2024

	Note	Company 2024 £'000	Company 2023 £'000
Fixed assets			
Tangible assets	*10*	**40,440**	41,474
Investments	*20*	**747**	674
Total Fixed assets		**41,187**	42,148
Current assets			
Debtors	*12*	**1,615**	1,369
Cash at bank and in hand	*13*	**1,094**	1,445
Total Current Assets		**2,709**	2,814
Liabilities			
Creditors falling due within one year	*14*	**(1,180)**	(1,855)
Net Current Assets		**1,529**	959
Total assets		**42,716**	43,107
Creditors: falling due after more than one year	*15*	**(2)**	(2)
Net Assets		**42,714**	43,105
The funds of the charity			
Unrestricted funds	*17*	**40,391**	41,217
Restricted funds	*17*	**2,323**	1,888
Total Charity Funds		**42,714**	43,105

These financial statements were approved by the Board of Trustees on 24/09/2024 and were signed on its behalf by:



Peter Swinburn
Chair

Registered Company number 3221924
Registered charity number 1060458

CONSOLIDATED CASH FLOW STATEMENT

For the year ended 31 March 2023

	Note	Group 2024 £'000	Group 2023 £'000
Cash flows from operating activities			
Net income/(expenditure) for the year		**(1,433)**	(828)
Interest receivable	*3*	**(250)**	(24)
Depreciation and amortisation	*9&10*	**2,234**	2,346
Loss on disposal of fixed assets	*10*	**62**	109
Decrease/(increase) in stock	*11*	**7**	(9)
(Increase)/decrease in debtors	*12*	**(60)**	(535)
(Decrease)/increase in creditors	*14*	**2,615**	(3,897)
(Gain)/loss on revaluation of investment		**(73)**	27
Net cash inflow from operating activities		**3,102**	(2,811)
Cash flows from investing activities			
Interest received		**250**	24
Acquisition of fixed assets	*9&10*	**(1,243)**	(3,634)
Disposal of fixed assets		**5**	8
Impairment of fixed asset		**-**	-
Dividend received		**-**	-
Net cash outflow from investing activities		**(988)**	(3,602)
Increase in cash and cash equivalents in the year		**2,114**	(6,413)
Cash and cash equivalents at beginning of the year		**9,142**	15,555
Total cash and cash equivalents at the end of the year		**11,256**	9,142

ANALYSIS OF CHANGES IN NET DEBT	At 1 April 2023	Cash flows	Other non cash changes	At 31 March 2024
Cash and cash equivalents				
Cash	9,142	2,114	-	11,256
Overdrafts	-	-	-	
Cash equivalents	-	-	-	
	9,142	2,114	-	11,256
Borrowings				
Debt due within one year	-	-	-	-
Debt due after one year	-	-	-	-
	-			
Total	9,142	2,114	-	11,256

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(FORMING PART OF THE FINANCIAL STATEMENTS)

1. ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the Group's financial statements.

BASIS OF PREPARATION

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their Financial Statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Wales Millennium Centre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Company has taken advantage of the exemption contained in FRS 102 to only present a consolidated cash flow statement.

BASIS OF CONSOLIDATION

The Group financial statements consolidate the Financial Statements of Wales Millennium Centre (Limited by Guarantee) and of its subsidiaries, Wales Millennium Centre (Trading) Limited, WMC Productions Limited and Wales Millennium Centre (Theatre) Limited, drawn for the year ended 31 March 2024. No separate statement of financial activities and income and expenditure account is presented for Wales Millennium Centre (Limited by Guarantee) as permitted by s408 of the Companies Act 2006.

GOING CONCERN

The **Arts Council of Wales (ACW)** have confirmed a new funding arrangement until 31 March 2025. This settlement has secured Wales Millennium Centre annual revenue funding of £3.5m from **ACW** along with annual capital funding of £0.3m.

The Trustees have concluded that the organisation will continue to remain in operational existence for at least 12 months from the date the financial statements are signed. Therefore, these financial statements are prepared on a going concern basis.

KEY ESTIMATES AND JUDGMENTS

Preparation of the financial statements requires management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- Provisions for bad debts: all provisions have been made with information available as at the date of the signed statements.

- Fixed assets: all fixed assets are measured at cost less accumulated depreciation. No assets have been revalued. At the date of capitalising fixed assets, management estimate the Company estimates the useful life of the asset based upon management's judgement and experience.
- Theatre tax relief: a provision has been made with information available as at the date of the signed statements.

FUND ACCOUNTING

The various types of funds for which the charity is responsible, and which require separate disclosure, are as follows:

RESTRICTED FUNDS

The funds can take two forms: income and capital. The funds can arise by way of donations, gifts (of assets and services), grants, and legacies, and are earmarked by the donor for specific purposes. Such purposes are within the overall aims of the organisation. For restricted income funds, the donation and income deriving therefrom may be utilised. In the case of restricted capital funds, only the income arising from the fund may be utilised for the restricted purposes and the capital asset must be retained.

DESIGNATED FUNDS

These are funds which have been set aside at the discretion of the Board members for specific purposes. The purpose and uses of the designated funds are set out later in these notes to the financial statements.

UNRESTRICTED FUNDS

These are funds which are expendable at the discretion of the Trustees in furtherance of the objects or administration of the Charity.

CREDITORS PROVISIONS

Provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

INVESTMENTS

Investments are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. All gains and losses are taken to the Statement of Financial Activities.

FIXED ASSETS

INTANGIBLE FIXED ASSETS

Intangible fixed assets are stated at cost less accumulated amortisation. The annual rate of amortisation, once the assets have been brought into use, is 20% on a straight-line basis.

TANGLIBLE FIXED ASSETS
Tangible fixed assets are stated at cost less accumulated depreciation. In the case of assets and services gifted to the Charity a valuation is established by means of an external professional valuation or a certificate of value from the donor as appropriate. Assets with a value of less than £1,000 will not be capitalised unless they form part of a larger capital project.

DEPRECIATION
Depreciation is calculated so as to write-off the cost of an asset, less its estimated residual value, on a straight-line basis over its useful economic life as follows:

	Annual rate
Buildings	2% - 20% straight line
Plant and machinery	5% - 20% straight line
Fixtures, fittings, and equipment	4% - 33% straight line

IMPAIRMENT REVIEWS
The carrying amounts of the Group's assets are reviewed for impairment when events or changes in circumstances indicate that the carrying amount of the fixed assets may not be recoverable. If any such indication exists, the asset's recoverable amount is estimated.

INCOME RECOGNITION

GRANTS
Grants receivable are accounted for in line with charitable income recognition rules.

DONATIONS AND SPONSORSHIP
Donations and sponsorship income are recognised when the Charity becomes entitled to the income, when there is certainty that it will be received, and the amount can be measured. Where conditions of a grant require spend to be incurred during a specific accounting period, and the grant has been received in advance, the income is accounted for as deferred income until the accounting period in which the Charity is allowed, by the condition of the grant, to expend the funds.

THEATRE INCOME
Theatre income is recognised in the year to which it relates. Ticketing income received in advance is deferred. It is released to the statement of financial activities when the performance takes place.

CATERING INCOME
Catering and other income represents the value, net of value added tax and discounts, of goods and services provided to customers.

INTEREST RECEIVABLE
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

INVESTMENT INCOME
Investment income is received quarterly and reinvested into the fund. Quarterly statements are received from Sarasin. Investment income is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the income paid by the Investment fund.

GIFTS IN KIND
Gifts in kind include non – cash donations of services and assets. In accordance with the Statement of Recommended Practice they have been included in income, and in the relevant category of expenditure and fixed assets and have been recorded at a reasonable estimate of their value to the Charity. We do not recognise any volunteer hours in the accounts.

GRANTS OF RIGHTS
Where rights are granted to third parties under which benefits accrue over a prescribed period, the proceeds on the grant of those rights are transferred to a deferred credit account and released to income on a straight-line basis over the period during which those benefits are to be provided.

EXPENDITURE
All expenditure is accounted for on an accrual's basis. Costs are apportioned between expenditure categories in a manner which reflects the allocation of resources to these areas.

PENSION COSTS
Contributions are made to employees' personal pension schemes, which are defined contribution schemes, as part of their remuneration package and are charged in the year in which they are incurred.

STOCK
Stock is valued at the lower of cost and net realisable value.

INVESTMENTS IN SUBSIDIARIES
Investments in subsidiaries are carried at cost less impairment.

TAXATION
Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. FINANCIAL PERFORMANCE OF THE CHARITY

The consolidated statement of financial activities includes the results of the Charity's wholly owned subsidiary which operates the Theatre business and hospitality facilities, along with its wholly own subsidiary, WMC Productions Limited.

The summary financial performance of the Charity alone is:

	2024	**2023**
	£'000	£'000
Income	**8,413**	7,653
Gift from subsidiary company	**2,044**	-
Expenditure on charitable activities	**(10,848)**	(10,550)
Net income/(expenditure)	**(391)**	(2,897)
Total funds brought forward	**43,105**	46,002
Total funds carried forward	**42,714**	43,105

3. INTEREST AND INVESTMENT INCOME RECEIVABLE

The group's interest and investment income arises from money held in interest bearing deposit & instant access accounts and from a medium-term investment held with Sarasin. The income of £250k (2023: £24k loss) includes an unrealised revaluation gain of the Sarasin investment of £54k (2023: £45k unrealised revaluation loss).

4. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

2024	Concerts and stage performances	Visiting arts exhibitions and Installations	Education including residences	General centre visitation	2024 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	357	-	-	77	434
Production expenses	313	-	-	118	431
Education and outreach	-	124	295	100	519
Box office and front of house	4	-	-	128	132
Promotion and marketing	12	-	-	35	47
Central premises costs	1,897	41	325	2,119	4,382
Bank charges	-	-	-	2	2
Depreciation	-	-	-	2,202	2,202
Governance costs (Note 5)	-	-	-	-	-
Support costs (Note 5)	-	-	-	1,669	1,669
Total	2,583	165	620	6,450	9,818

2023	Concerts and stage performances	Visiting arts exhibitions and Installations	Education including residences	General centre visitation	2023 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	416	-	-	19	435
Production expenses	640	-	-	39	679
Education and outreach	-	268	403	291	962
Box office and front of house	24	-	-	176	200
Promotion and marketing	11	-	-	24	35
Central premises costs	1,628	35	279	1,818	3,760
Bank charges	-	-	-	2	2
Depreciation	-	-	-	2,257	2,257
Governance costs (Note 5)	-	-	-	-	-
Support costs (Note 5)	-	-	-	1,557	1,557
Total	2,719	303	682	6,183	9,887

5. ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

The Charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance functions. Having identified its governance costs, the remaining support costs together with the governance costs are apportioned between the three key charitable activities undertaken in the year. Refer to the table below for the basis for apportionment and the analysis of support and governance costs.

2024	**General Support**	**Governance Function**	**Total**	**Basis of apportionment**
	£'000	**£'000**	**£'000**	
Salaries, wages and related costs	812	-	812	Allocated on time
General office	702	-	702	Invoiced
Audit fees – External audit	27	-	27	Invoiced
Non audit fees	114	-	114	Invoiced
Audit fees – Internal audit	14	-	14	Invoiced
Total	1,669	-	1,669	

6. EMPLOYEE NUMBERS AND COSTS

	2024	2023
	£'000	£'000
Employee costs during the year amounted to		
Wages and salaries	**4,831**	4,702
Social security costs	**427**	437
Pension contributions to defined contribution schemes	**290**	259
	5,548	5,398

	2024	2023
	Number	Number
Average number of persons employed (including casuals) were:		
Stage, technical, front of house, catering and venue operations	**285**	245
Management and administration	**7**	7
	292	252

During the year, the company's wages and salaries costs above include remuneration paid to the Trustees amounting to £nil (2023: £nil). Travel expenses of £101 were reimbursed to one Trustee during the year (2023: one trustee, £128).

The number of employees whose emoluments as defined for taxation purposes amounted to over £60k in the year was as follows:

	2024	2023
	Number	Number
£60,000 - £90,000	**1**	-
£90,001 - £100,000	**2**	2
£100,001 - £110,000	**-**	-
£110,001 - £120,000	**-**	-
£120,001 - £130,000	**-**	1
£130,001 - £160,000	**1**	-
£160,001 - £170,000	**-**	-
£170,001 - £180,000	**-**	-
£180,001 - £190,000	**1**	1

	2024	2023
	£'000	£'000
Pensions contributions to defined contribution schemes in respect of these five employees (2023: four employees)	**42**	35

Key management personnel who have responsibility for planning, directing and controlling the activities of the organisation are detailed in the Trustees report on Page 3 (Trustees) and separately on Page 3 (Managing Director and other senior staff). The total amount paid to these four employees was £448k (2023: £492k).

7. NET EXPENDITURE FOR THE YEAR

	2024	2023
	£'000	£'000
Net expenditure is stated after charging the following		
Auditor's fee for parent company and group financial statements	**15**	15
Auditor's fee for subsidiary companies	**10**	10
Payroll processing fees	**10**	10
Payments made under operating leases	**85**	171
Depreciation and amortisation (Notes 9 & 10)	**2,234**	2,346
Trustees and officer's indemnity insurance	**14**	12

8. TAXATION

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

9. INTANGIBLE ASSETS

Group

	Group £'000
Cost	
At 1 April 2023	289
Additions during the year	-
Cost at 31 March 2024	**289**
Amortisation and Impairment	
At 1 April 2023	289
Charge for the year	-
Amortisation at 31 March 2024	**289**
Net Book Value at 31 March 2024	**-**
Net Book Value at 31 March 2023	-

Intangible assets represent the value of funds invested in the redevelopment of the WMC Website, which was launched in August 2018.

10. TANGIBLE ASSETS

Group

	Long leasehold land & buildings	Plant & machinery	Fixtures, fittings & equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2023	57,738	38,822	3,988	2,869	103,417
Additions in the year	-	230	250	763	1,243
Disposals in the year	(160)	-	-	-	(160)
Transfers in the year	-	1,823	1,472	(3,295)	-
Year ended 31 March 2024	57,578	40,875	5,710	337	104,500
Accumulated depreciation					
At 1 April 2023	21,335	38,182	2,359	-	61,876
Charge for the year	1,154	438	642	-	2,234
Disposals during the year	(93)	-	-	-	(93)
Year ended 31 March 2024	22,396	38,620	3,001	-	64,017
Net book value					
31 March 2024	**35,182**	**2,255**	**2,709**	**337**	**40,483**
31 March 2023	36,403	640	1,629	2,869	41,541

Company

	Long leasehold land & buildings	Plant & machinery	Fixtures, fittings & equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2023	57,738	38,693	3,750	2,869	103,050
Additions in year	-	230	241	763	1,234
Disposals in year	(160)	-	-	-	(160)
Transfers in year	-	1,823	1,472	(3,295)	-
Year ended 31 March 2024	57,578	40,746	5,463	337	104,124
Accumulated depreciation					
At 1 April 2023	21,335	38,096	2,145	-	61,576
Charge for the year	1,154	413	635	-	2,202
Disposals during the year	(94)	-	-	-	(94)
Year ended 31 March 2024	22,395	38,509	2,780	-	63,684
Net book value					
31 March 2024	**35,183**	**2,237**	**2,683**	**337**	**40,440**
31 March 2023	36,403	597	1,605	2,869	41,474

Substantially all tangible fixed assets are used for direct charitable purposes. The remainder are used for administration and fundraising purposes.

At 31 March 2024 there were no assets held under finance leases (2023: £nil). These figures represent amounts in both the Company and Group.

11. STOCK

	Group 2024 £'000	Group 2023 £'000	Company 2024 £'000	Company 2023 £'000
Goods for Resale	**55**	62	**-**	-
	55	62	**-**	-

12. DEBTORS

	Group 2024 £'000	Group 2023 £'000	Company 2024 £'000	Company 2023 £'000
Trade debtors	**742**	880	**544**	329
Other debtors	**236**	424	**109**	79
Prepayments	**411**	301	**360**	260
VAT receivable	**-**	93	**53**	341
Theatre Tax Relief	**786**	417	**-**	-
Amount owed by subsidiary undertaking	**-**	-	**549**	360
	2,175	2,115	**1,615**	1,369

13. CASH AT BANK AND IN HAND

Cash held by the Group at the balance sheet date includes bank accounts relating to ticketing income received in advance of £8.0m (2023: £5.3m).

14. CREDITORS FALLING DUE WITHIN ONE YEAR

	Group 2024 £'000	Group 2023 £'000	Company 2024 £'000	Company 2023 £'000
Social security and other taxes	**102**	96	**77**	71
VAT	**148**	-	**-**	-
Trade creditors	**374**	172	**338**	116
Accruals	**939**	1,849	**717**	1,592
Income in advance	**7,964**	5,337	**-**	-
Other creditors	**1,613**	1,071	**48**	76
	11,140	8,525	**1,180**	1,855

15. CREDITORS FALLING DUE AFTER MORE THAN ONE YEAR

	Group	Group	**Compan y**	Compan y
	2024	2023	**2024**	2023
	£'000	£'000	**£'000**	£'000
Unpaid share capital	**-**	-	**2**	2
Total	**-**	-	**2**	2

16. CAPITAL

The Company is limited by guarantee and therefore has no share capital. The extent of the guarantee is £1 per member. The maximum number of members permitted is 15.

17. FUNDS

UNRESTRICED FUNDS

Group	**2023**	**Income**	**Expenditure**	**Capital Spend**	**Transfer**	**2024**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**	**£'000**
Designated funds						
Capital Maintenance	578	186	-	-	(200)	564
Capital Development	576	-	(576)	-	-	-
Creative Ambition	200	-	(200)	-	-	-
Total designated funds	1,354	186	(776)		(200)	564
General unrestricted funds	41,765	21,765	(23,043)	-	200	40,687
Total funds	43,119	21,951	(23,819)	-	-	41,251

Company

	2023 £'000	Income £'000	Expenditure £'000	Capital Spend £'000	Transfer £'000	2024 £'000
Designated funds						
Capital Maintenance	578	186	-	-	(200)	564
Capital Development	576	-	(576)	-	-	-
Creative Ambition	200	-	(200)	-	-	-
Total designated funds	1,354	186	(776)	-	(200)	564
General unrestricted funds	39,863	9,095	(9,331)	-	200	39,827
Total funds	41,217	9,281	(10,107)	-	-	40,391

Unrestricted funds are expendable at the discretion of the Trustees for the Charity's purposes.

DESIGNATED FUNDS

Capital Maintenance – a capital maintenance funding requirement has been identified through the Capital 50 plan, estimated at half a million pounds per annum, to maintain the building, plant and equipment to a high standard. This designated fund represents funds set aside to meet this requirement.

Capital development reserve – this has been set up to support the cost of new capital projects.

Creative ambition reserve – this has been established to enhance the creative ambition.

RESTRICTED FUNDS

Group		Movement in funds			
	2023	Income	Expenditure	Transfers	2024
	£'000	£'000	£'000	£'000	£'000
Capital Maintenance	1,372	300	(349)	-	1,323
Capital Development	500	500	-	-	1,000
Creative Ambition	-	-	-	-	-
Festival of Voice	-	308	(308)	-	-
Merthyr	-	-	-	-	-
Core Restricted Funds	16	72	(88)		-
Total funds	1,888	1,180	(745)	-	2,323

Company		Movement in funds			
	2023	Income	Expenditure	Transfers	2024
	£'000	£'000	£'000	£'000	£'000
Capital Maintenance	1,372	300	(349)	-	1,323
Capital Development	500	500	-	-	1,000
Creative Ambition	-	-	-	-	-
Festival of Voice	-	308	(308)	-	-
Merthyr	-	-	-	-	-
Core Restricted Funds	16	68	(84)	-	-
Total funds	1,888	1,176	(741)	-	2,323

Capital Maintenance

During the year, the Centre received restricted grant income from **The Arts Council of Wales** relating to capital maintenance of the Centre under the Capital 50 plan. Fixed assets relating to this expenditure have been capitalised and will be written down over the expected life of the assets.

Core restricted funds related to the Arts Council of Wales Cultural Recovery Fund Grant

Analysis of net assets between funds

Group	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2024	Total for the year ended 31 March 2023
	£'000	£'000	£'000	£'000
Intangible & Tangible fixed assets	39,160	1,323	40,483	41,541
Investment	745	-	745	672
Net current assets	1,346	1,000	2,346	2,794
	41,251	2,323	43,574	45,007

Analysis of net assets between funds

Company	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2024	Total for the year ended 31 March 2023
	£'000	£'000	£'000	£'000
Tangible fixed assets	39,117	1,323	40,440	41,474
Investment	747	-	747	674
Net current assets	529	1,000	1,529	959
Creditors falling due after more than 1 year	(2)	-	(2)	(2)
	40,391	2,323	42,714	43,105

Total income comprises £22.0m *(2023: £25.2m)* for unrestricted funds and £1.2m *(2023: £1.3m)* for restricted funds. A detailed analysis of incoming resources is given in the Statement of Financial Activities and notes.

Total expenditure comprises £23.8m *(2023: £25.7m)* for unrestricted funds and £0.7m *(2023: £1.6m)* for restricted funds. A detailed analysis of expenditure is given in the Statement of Financial Activities and notes.

In accordance with the Charities SORP 2015, capital grants are recognised in full in the statement of financial activities in the year in which they are received, subject to performance criteria. Capital grants are recognised in full in the year they are received.

The summary income and expenditure account illustrated above is derived from the statement of financial activities on page 20 which, together with the notes of the financial statements provides full information on the movements during the year on all the funds of the Group.

18. PENSION CONTRIBUTIONS

The Wales Millennium Centre makes contributions on behalf of employees to individual defined contribution schemes. The amount charged to the statement of financial activities during the year ended 31 March 2024 was £290k *(2023: £259k)*.

19. OPERATING LEASES

Total commitments under non-cancellable operating leases are as follows:

	2024 £'000	**2023 £'000**
Within one year	**-**	**85**
In the second to fifth years inclusive	**-**	**-**
	-	**85**

20. INVESTMENTS

	Group 2024 £'000	**Company 2024 £'000**
Value at 1 April 2023	**672**	674
Additions	**19**	19
Disposals	**-**	-
Revaluations during the year	**54**	54
Value at 31 March 2024	**745**	747

During the year we reviewed our investment policy and agreed that unrestricted and restricted funds should be predominantly held in minimum risk deposit accounts. Current investments are held in a 5-year investment fund with **Sarasin & Partners LLP**. This fund has a risk level between 4 and 7. Quarterly investment reports are received.

21. CAPITAL COMMITMENTS

	Group & Company 2024 £'000	Group & Company 2023 £'000
Capital expenditure contracted but not provided for in the financial statements	**250**	900
Capital expenditure authorised by the board but not contracted	**500**	910
	750	1,810

These capital commitments relate to Platfform and the next stage of the Front of House redesign project (2023: £1,810k related to the first stage of the Front of House redesign project).

22. SUBSIDIARY COMPANIES

The Charity has two wholly owned subsidiary companies, Wales Millennium Centre (Trading) Limited and Wales Millennium Centre (Theatre) Limited and is the ultimate parent undertaking of WMC Productions Limited. All companies are registered in England and Wales.

Wales Millennium Centre (Trading) Limited (registered number 3776896)

Wales Millennium Centre (Trading) Limited carries out trading activity on behalf of the charity. The trading company has been consolidated in these group Financial Statements.

A summary of its trading results is shown below:

	2024	2023
	£'000	£'000
Turnover	**16,069**	19,636
Cost of Sales	**(11,976)**	(14,893)
Gross Profit	**4,093**	4,743
Administrative Expenditure	**(3,256)**	(2,673)
Interest receivable	**167**	-
Profit before charitable donation	**1,004**	2,070
Charitable donation to parent organization	**(2,044)**	-
	(1,040)	2,070

	2024	2023
	£'000	£'000
Tangible fixed Assets	**44**	68
Net current assets	**817**	1,833
Net assets	**861**	1,901
Called up share capital and retained earnings	**861**	1,901

WMC Productions Limited (registered number: 09696006)

WMC Productions Limited is a wholly owned subsidiary of Wales Millennium Centre (Trading) Limited. It has been consolidated in these group Financial Statements. WMC Productions Limited is commissioned by the Charity to create productions.

A summary of its results is shown below:

	2024	2023
	£'000	£'000
Turnover	**1,303**	1,024
Cost of Sales	**(1,809)**	(1,304)
Gross Loss	**(506)**	(280)
Administrative Expenditure	**-**	-
Loss Before Taxation	**(506)**	(280)
Tax on loss	**506**	280
Result for the financial year	**-**	-

	2024	2023
	£'000	£'000
Intangible & Tangible fixed Assets	**-**	-
Net current assets	**1**	1
Net assets	**1**	1
Called up share capital	**1**	1

Wales Millennium Centre (Theatre) Limited (registered number: 03749246)

Wales Millennium Centre (Theatre) Limited was dormant throughout the year.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Opinion

We have audited the financial statements of Wales Millennium Centre (Limited by Guarantee) (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2024 which comprise the Consolidated Statement of Financial Activities, Consolidated Balance Sheet, Parent Charitable Company Balance Sheet, Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2024 and of the groups and the parent charitable company's incoming resources and application of resources, including its income and expenditure, for the year then ended:
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt about the groups and the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Group Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Group Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Group Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the groups and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates and considered the risks of acts by the charity that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment.

The laws and regulations that we determined were most significant to the company were the Companies Act, Charities Act, Employment Rights Act and the Health and Safety Act.

We obtained an understanding of how the company is complying with those laws and regulations by making enquiries to the management and corroborated these enquiries through our review of board minutes and review of legal and professional spend for the year.

We assessed the susceptibility of the charity's financial statements to material misstatement, including how fraud might occur. We assessed the risk of management override of internal controls and assessed the effectiveness of internal controls that management has in place to prevent and detect fraud, including testing of manual journals and evaluating the assumptions and judgements made by management in its significant accounting estimates.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

N Toye
9/10/24

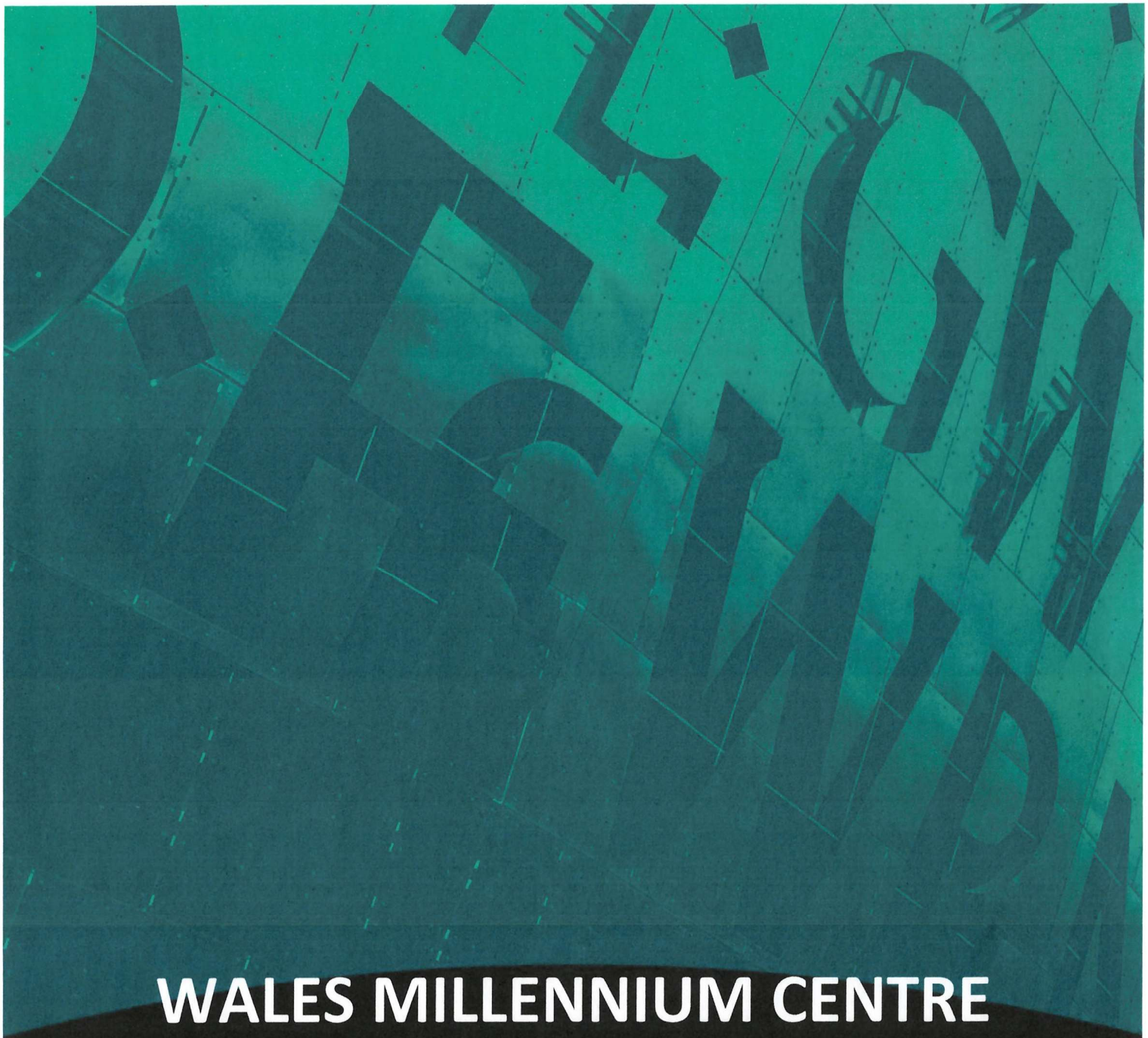
Nicholas Matthew Toye FCA (Senior Statutory Auditor)
for and on behalf of BPU Limited
Chartered Accountants
Statutory Auditor

Radnor House
Greenwood Close
Cardiff Gate Business Park
Cardiff
CF23 8AA

WALES MILLENNIUM CENTRE

England & Wales - Charity number 1060458

Accounts



WALES MILLENNIUM CENTRE
(LIMITED BY GUARANTEE)

GROUP ANNUAL REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2023

Registered Company Number 3221924

Charity Number 1060458

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WALES MILLENNIUM CENTRE

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TRUSTEES' REPORT

This report constitutes the Strategic Report and the Directors' report required under the Companies Act 2006.

1. Reference and administrative details

Charity Name: Wales Millennium Centre (Limited by Guarantee)
Charity Number: 1060458
Company Number: 3221924
Country of Incorporation: Wales

Chairman
Mr P Swinburn

Secretaries
Mr G R Tilsley
Lewis Silkin LLP
Southgate House
Wood Street
Cardiff
CF10 1EW

Principal address and registered office
Bute Place
Cardiff Bay
Cardiff
CF10 5AL

Independent auditors
External: BPU Ltd Chartered Accountants
Radnor House
Greenwood Close
Cardiff
CF23 8AA

Internal: RSM
Suite 205 Regus House
Malthouse Avenue
Cardiff Gate Business Park
Cardiff
CF23 8RU

Bankers
Lloyds Banking Group
1 Queen Street
Cardiff
CF10 2AF

Solicitors
Geldard's LLP
Dumfries House
Dumfries Place
Cardiff
CF10 3ZF

Specialist Asset Manager
Sarasin & Partners LLP
Juxon House
100 St Paul's Churchyard
London EC4M 8

Managing Director and other Senior Staff:
Mathew Milsom, Managing Director
Graeme Farrow, Artistic and Creative Director
Elizabeth Burris, Finance & Corporate Services Director
Sian Morgan, Director of Development and Partnerships

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management

2.1 The Trustees who held office during the year up to the date of approval of the financial statements were as follows:

	Finance & Audit Committee	Governance & Compensation Committee
Peter Swinburn		X
Carol Bell (retires December 2023)	X	
Geraint Anderson (retires November 2023)	X	
Rita Singh		X
Joanna Rees	X	
Nicky Goulder		X
Amit Kachawaha	X	
Rhodri Talfan Davies*		
Julie-Ann Haines	X	
Nan Williams* (appointed July 2023)		

*does not have any Committee membership

With the various members of the board due to resign in the 2023/24 financial year, trustee recruitment continues. As part of this process, we will seek to further diversify the composition and enhance the skillset of the board. Given the significant capital projects planned for delivery in the coming years, expertise in capital projects and fundraising will be sought, as well as expertise to help us further develop our digital strategy.

The Board recognises the importance of effective corporate governance. Accordingly, it has established a number of Committees that meet on a regular basis, appropriate to the need of the Charity. The following Committees produce recommendations to the full Board in accordance with their terms of reference and met with the following frequency:

- **Finance & Audit Committee** — **Quarterly**
- **Governance & Remuneration Committee** — **Bi-annually**

Board and all subcommittee meetings in 2022/23 continued to be conducted in a hybrid format.

2.2 The appointment of new Trustees to the Board is the responsibility of the members, who receive recommendations from the Governance and Compensation Committee. The composition of the Board reflects the balance of skills and attributes needed at any particular time to oversee the management and operation of the Charity, whilst having regard for the need for a diversity of Trustees. The role of the Governance & Compensation committee is to ensure that this balance is maintained.

The formal procedure for inducting all new Trustees into the organisation involves meetings with the Chairman of the Board, current Trustees, the Strategic Leadership Team, and other senior staff as appropriate. A tour of the facility is given as part of the induction process. In addition, all Trustees are provided with a copy of the Wales Millennium Centre Trustees Briefing Pack, which includes:

- Corporate Governance Statement.
- Articles of Association.
- Membership and Terms of Reference of Committees.
- Directors' Report and Financial Statements for the previous financial year.
- Current Annual Business Plan and 5 Year Strategic Plan.
- Charity Commission Guidance Note CC60 – Hallmarks of an Effective Charity (English/ Cymraeg).
- Charity Commission Guidance Note CC3 – Responsibilities of Charity Trustees (English/ Cymraeg).
- Charity Commission Guidance Note CC8 – Internal Financial Controls for Charities (English/Cymraeg)

2.3 Structure, governance and management

- Wales Millennium Centre's Trustees Code of Conduct incorporating Board policies.
- Summary of Organisation Structure.
- Contact List of Trustees and Senior Management; and
- Summary of Resident Organisations and brief terms of agreement with Wales Millennium Centre.

TRUSTEES' REPORT *(continued)*

Trustees assess their current skills and their training needs on an annual basis and where necessary appropriate training programmes are developed and implemented. The Board's membership includes those with appropriate professional experience and knowledge of theatre, arts, culture, legal, estates, commercial, finance, and strategic business matters.

The Board is responsible for approving overall policies, plans, and organisational priorities. The Strategic Leadership Team of the Charity is responsible for the implementation of the Board's policies and the management of the Charity.

2.4 The Charity is the ultimate parent undertaking of three wholly owned subsidiaries; Wales Millennium Centre (Trading) Limited, WMC Productions Limited, which is 100% owned by Wales Millennium Centre (Trading) Limited, and Wales Millennium Centre (Theatre) Limited.

Wales Millennium Centre (Trading) Limited carries out non-charitable trading activities for the Charity. There is a deed of covenant in place between the Charity and Wales Millennium Centre (Trading) Limited whereby the profits of Wales Millennium Centre (Trading) Limited are transferred to the Charity by way of charitable donation. The losses incurred by the company during 2020-21 were retained in the company with all future profits to be retained until the losses were recouped in full. The trading profit for 2022-23 was sufficient to eliminate the brought forward losses of £169k. The remaining trading profits of £1.9m will be gifted to the parent company by way of charitable donation.

WMC Productions Limited creates productions commissioned by the Charity, with the Charity paying WMC Productions Limited a commissioning fee for this work. WMC commissioned the production of four shows during this financial year; *The Boy with Two Hearts,* presented in September and October 2022, Christmas Cabaret *The Lion, The B!tch and The Wardrobe in December*, grime show *The Making of a Monster* in November and we finally staged our Welsh language production *Anthem* in July, having been postponed from March 2022. The total commissioning fee payable for the year was £662k *(2022: £566k)*.

Wales Millennium Centre (Theatre) Limited remained dormant throughout the year covered by these financial statements. It is anticipated that this charitable company will become active in the next financial year as we progress our plans to build a new production facility, training facility and theatre in Cardiff. Timing of activity is dependent on Cardiff Council approving the proposal at their Council Meeting in July 2023.

2.5 The Board of Trustees is ultimately responsible for guaranteeing that the organisation has in place an appropriate system of controls, financial and otherwise, to provide reasonable assurance that:

- The Charity is operating efficiently and effectively;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained, and financial information used within the charity, or for publication, is reliable;
- The Charity complies with relevant laws and regulations.

In assessing what constitutes reasonable assurance, the Board has regard to the materiality of any relevant financial risks; the likelihood of such risks crystallising and the cost and benefits of particular aspects of the internal control system. The effectiveness of the system of control is reviewed regularly by the Finance & Audit Committee, and objectively reviewed through an internal audit review programme conducted by external professional advisors. The internal audit plan resumed during 2022-23 with three audits being conducted: Gift Aid, Procurement and Payroll and to address cyber security risk, an security assessment of our Microsoft 365 software is currently underway. A rolling three-year programme of work will be established during the next financial year, 2023/24, with at least one Finance and one Cyber related audit proposed each year.

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the type of risks the charity faces, prioritising them in terms of potential impact and the likelihood of occurrence and identifying means of mitigating those risks. Management regularly reviews organisational risks, and the top 10 risks are reported to, and reviewed by both the Finance & Audit Committee and the full Board. In addition, the adequacy of the Charity's current internal controls is regularly reviewed as part of this process. The Trustees are pleased to report that the Charity's system of internal financial controls conforms to guidelines issued by the Charity Commission.

Following its review of the risks facing the charity, the Board and management have identified the principal risks and uncertainties relating to the charity and have taken appropriate steps, where possible, to mitigate them. The impact of the Coronavirus pandemic is still being felt, and with the additional challenges of the cost of living and energy crises, risks to the organisation are reviewed monthly by the management team, The main risks identified are detailed in section 7 of the Trustees report.

In addition, the Trustees have considered the guidance for Directors contained within the Combined Code. They believe that although this is not mandatory for the Charity, as a public interest body, it should aspire to these guidelines as best practice, and the Charity has incorporated the three main principles of board leadership, effectiveness, and accountability into its Corporate Governance Statement.

As of 31 March 2023, WMC had a board of 9 Trustees. The Board effectiveness is reviewed on at least an annual basis. The Board composition is formally assessed preceding the appointment of a new trustee, to ensure diversity maintained/improved, and appropriate expertise is obtained. Recruitment of new members is then targeted, in line with our equality strategy plan, to ensure that a diverse board with appropriate skills is maintained.

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

Diversity data	WMC (March 2023) Population of 9	WMC (March 2022) Population of 9
Gender:		
Male	44%	44%
Female	56%	56%
LGBTQ+	0%	0%
Registered disabled	0%	0%
Black, Asian, and ethnically diverse	22%	22%
Religious affiliation	56%	56%
Age – 55+	44%	44%
Welsh speakers	44%	44%

A quarterly reporting regime is in place between the Charity and its key stakeholder, **Arts Council of Wales (ACW),** along with formal quarterly review meetings and an annual review. The quarterly reviews have been paused until after the outcome of the investment review has been announced. During the annual meeting, senior leaders of WMC and ACW assess performance against agreed objectives and validate objectives for the coming year WMC has met the key objectives set with ACW and has set out objectives for the future to deliver on our vision but also the criteria of the investment review.

In addition to these regular meetings both the Managing Director and Artistic Director had very positive first meetings with the new ACW Chief Executive in which they shared future plans and challenges post-pandemic. A joint meeting with ACW and their Welsh government counterpart, Creative Wales, to explore future funding models was also held.

The financial support of ACW has been critical to us getting through the past few financial years and we are extremely grateful for their ongoing support.

3. Objectives and activities for the public benefit

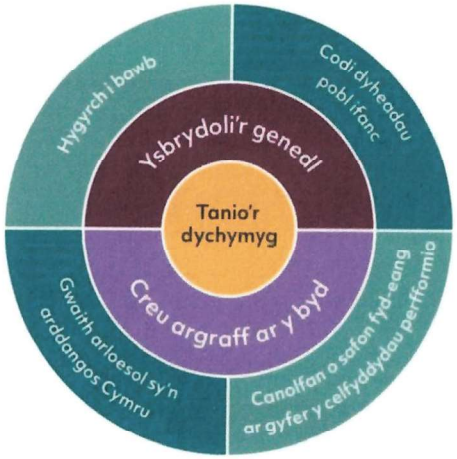
Wales Millennium Centre is a home for the arts in Wales, and a cauldron of creativity for the nation. We fire imaginations by curating world-class, critically acclaimed touring productions, from musical theatre and comedy to dance, cabaret and an international festival. We kindle emerging talents with fresh, provocative and popular pieces of our own, rooted in Welsh culture. We ignite a passion for the arts in young people with life-changing learning experiences and chances to shine in the spotlight.

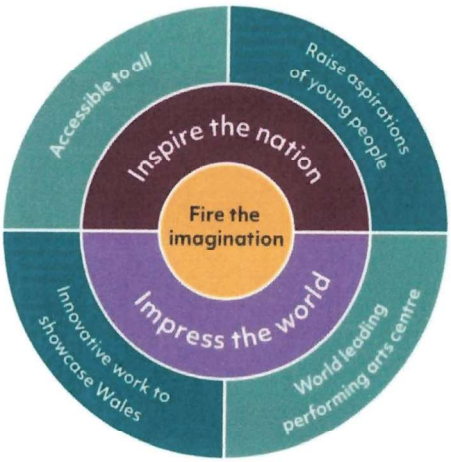
The Centre is a major tourist attraction for Wales. It aims to be internationally significant, renowned for excellence, leadership, and innovation. Entertaining audiences and attracting visitors from the whole of Wales and well beyond, it will continue to provide a creative home for Wales's leading arts and cultural organisations.

We aim to Inspire Our Nation and Impress the World, creating inspirational and life-changing experiences that broaden horizons. We seek to:

- **Be celebrated as one of the leading performing arts centres in the world**
- **Create innovative work that showcases Wales to the world**
- **Raise the aspiration of every young person in Wales**
- **Be accessible to everyone in Wales**

TRUSTEES' REPORT *(continued)*





We will continue developing our commitment to the Welsh language, ensuring that we are an exemplary bilingual organisation. We will continue to work with the Welsh Language Commissioner in adhering to the Welsh language standards that apply.

The Trustees confirm that they are aware of the **Charity Commission's** general guidance on public benefit, and they have referred to the guidance when reviewing the Charity's aims and objectives and in planning future activities.

4.. **Section 4 - Achievements & Performance**

4.1 Donald Gordon Theatre

A return to full programming in the largest of our theatres featured successful blockbusters and record breaking income.

2022-23 was the first financial year since 2019-20 when the Donald Gordon Theatre (DGT) has been fully programmable without any pandemic-forced closures or cancellations the entire year, only three programmable evenings were not filled.

Over 426,800 ticket sales for our DGT commercial shows generated £16.8m (excluding VAT) in 2022/23, the highest on record and £2m more than the previous record of £14.8m in 2016-17. This record-breaking success is largely due to several blockbusters falling in the same financial year due to pandemic driven rescheduling, including 8-weeks of Disney's Lion King in the summer and the return of Les Misérables for 5 weeks at Christmas.

Whilst the eventual financial outcome has been record breaking, the challenges posed by changes to audiences behaviour with regards to purchasing tickets much closer to the dates of the show itself should not be underestimated. Sales for Dreamgirls and My Fair Lady were slow and neither performed as well as expected in terms of sales. My Fair Lady's three-week run in November 2022 coincided with growing concerns around the cost-of-living crisis. It was not until January 2023 that confidence in our financial outturn was re-established.

DIGONEX, our price optimisation partner also assisted in adjusting prices where there was high demand for blockbuster titles. We are now also able to keep a keener eye on inventory management and pricing thanks to the SEATS portal provided by DIGONEX, our price optimisation partner. This not only allows us to easily increase prices where there is demand, but also decrease prices in an attempt stimulate demand in areas of the DGT where sales may be slower. *Alongside offering world-class shows, we are also creating space for more diverse performances.*

In line with our creative and strategic vision, we gave a platform to diverse voices by opening up our main stage for use by artists, communities, and young people, beyond the usual commercial touring companies. We built on our previous work with young people and communities to enable them to programme, create, and use the DGT in the ways that they want to.

In xxx 2022/23, for the first time in its history, Butetown Carnival took over our main stage. The popular Johnny Clarke and the Dub Asante Band closed the event as part of the Festival finale.

We also supported one of our Creative Associates, Jo Fong, with a full week's access to the Donald Gordon Theatre, to develop *How Shall We Begin Again?* A unique two-day take-over of the DGT, saw 50 diverse artists from across Wales 'claim' the space through dance, spoken word, and improvisation. It was a poignant piece for the artists involved, many of whom had never worked with us before. It drew new audiences into our main theatre to experience the live installation, with 39% of audience being new bookers. We received excellent feedback from audiences and artists on the ambition and delivery of the piece, including:

TRUSTEES' REPORT *(continued)*

'What you have done here is truly amazing. It really is world leading.'

'It was extraordinary to see the main stage at WMC opened up to such cutting-edge contemporary work. More please!'

'It was really refreshing to see a show like this in the main space of the WMC...'

How Shall We Begin Again Audience Members

The production helped to enhance our reputation as a creative home for everyone, where innovative work takes place. Jo Fong and her fellow Creative Associates are making important contributions in our journey to open more of our spaces to artists beyond our commercial work.

4.2 Wales Millennium Centre Productions and our Weston Studio

During the year we continued to celebrate the best of Wales's talent in our own productions.

2022/23 saw eight Wales Millennium Centre (WMC) productions, co-productions and experiences come to the stage and screen, bringing over 13,500 audience members into our building, in addition to the audiences that saw our productions in various locations with over 16,000 people attending the London run of The Boy With Two Hearts. We also invested in Research and Development with five further artists, the results of which may form part of our future production slate.

Our 2022/23 production

- **The Boy with Two Hearts (Weston Theatre & Dance House)**
- **Anthem (Weston Theatre)**
- **Grandmothers Closet (Weston Theatre & Cabaret)**
- **Anthem (Weston Theatre)**
- **The Boy with Two Hearts (Weston Theatre & Dance House)**
- **Ripples of Kindness (Digital Experience)**
- **Llais (Building takeover)**
- **The Making of a Monster (Weston Theatre Lion, the B!tch and the Wardrobe (Cabaret)**
- **How Shall we Begin Again? (DGT takeover)**

The Boy with Two Hearts returned to Cardiff in September 2022 to Dance House, home to one of our resident organisations, before transferring to the National Theatre, London.

This production is the first Welsh refugee story brought to the stage. It was written by **Hamed Amiri** and adapted into a stage production by **Hamed** and writer **Phil Porter.**

The play tells the incredible true story of the **Amiri** family's treacherous journey from Afghanistan and across Europe to the UK as they fled the Taliban in 2000. Thrown into an unfamiliar world of fake passports and untrustworthy handlers, the **Amiris** had to learn to live with nothing and avoid capture at all costs. **Hamed's** elder brother, **Hussein**, had a life-threatening heart condition which made the journey all the more critical, and the play serves as a love letter to the NHS who treated him when the **Amiris** settled in Cardiff.

The show was seen by over 16,000 audience members and received standing ovations across its six-week run. It was also filmed during the run and is now available on the National Theatre's NT Live platform allowing more people to access the story. All schools in England and Wales can access this platform free of charge.

"The most culturally diverse audience I've ever experienced in any theatre anywhere" - **Audience member, social media.**
'...a show that deserves as wide an audience as possible, from schoolchildren to politicians.' - **The Guardian 4* review**

TRUSTEES' REPORT *(continued)*

We were thrilled to bring our Welsh Language musical, Anthem, to our audiences in July 2022.

Four regions. Four songs. One prize. With the land of song judging from their sofas, who will come out on top?

Anthem is the nation's biggest (fake) TV singing competition. Join the contestants as they share their songs and lives with us. There will be wind machines. There will be key changes. There will be plenty of arguments on Twitter.

Written by Llinos Mai, Anthem is a social commentary with a lot of heart, celebrating contemporary Wales. Anthem pushes the boundaries of Welsh language theatre and the show's scale, digital integration and inclusive casting make it unique in terms of what has gone before.

Hosted in our Weston Studio, Anthem reached new and extended audiences across its ten-day run, with 1,200 people attending, of which 89% were Welsh speakers, compared to 16% of our commercial DGT bookers during the same period. The production also evoked positive press coverage. In July, actor Iestyn Arwel discussed Anthem on BBC Radio Cymru and S4C's Heno also went behind the scenes on the production. Along with a 4-star review in The Stage, S4C's Angharad Mair called it "hilariws" and South Wales Life "came out of the studio with a renewed enthusiasm to learn the language".

Anthem's audience and critical reception was a key step forward for us in our role as a producer of Welsh language work, and in 2023 and beyond we are excited to push forward with even bolder and bigger Welsh language storytelling.

In Autumn 2022 we welcomed our ground-breaking theatre-grime mash-up, The Making of Monster to our Weston Studio.

Performed and written by Connor Allen, Children's Laureate Wales in 2021, The Making of a Monster is a semi-autobiographical story based on Connor's experiences growing up mixed race in Newport with an absent father. It explores themes of racism, domestic violence, identity and second chances. The show is part spoken-word, part storytelling and part Grime music, a unique combination that draws on Connor's love of, and escape into, Grime and lyricism throughout his life.

The production received a wide range of press coverage with 4 and 5 star reviews across the board. It welcomed over 1,200 audience members across its ten-day run, seeing a high proportion of younger and more ethnically diverse bookers. 40% of bookers were under 35 versus 17% in our commercial theatre and 19% were of Black, Asian and Minority Ethnicities as compared to only 2% in our commercial theatre.

'Wow... It's been a while since I've been emotional over a piece of theatre, but 'The Making of a Monster' @theCentre was absolutely outstanding!'

'What an amazing show!!! I felt so many different emotions. If you're reading this, I urge you to go and see it - one of the best things I've watched all year...'

Audience Members feedback via Twitter

We will continue to use our Weston Studio primarily for our own productions, showcasing Wales-based talent and building our reputation as a creative producer. By reframing how we work, and who we work with, we are already seeing a diversification of the stories we tell, the artists that tell them, and the audiences that engage.

4.3 Cabaret

Our diverse cabaret programme continued to build new audiences, and provide a safe space for a diverse range of artists.

Our second WMC produced Christmas cabaret show, The Lion, The B!tch and The Wardrobe, launched our rebranded Cabaret programme in December 2022.

The show was a sellout success and received an excellent response with over 40 pieces of press coverage. The inclusive production showcased the best of circus, drag and burlesque and welcomed back the diverse creative talent behind our 2021 Christmas cabaret, XXXmas Carol.

The show engaged with new audiences and artists across its 3-week run. Over 2,667 people attended across 17 performances. A higher proportion of bookers for Cabaret were gay and bisexual than in our main theatre period during the same period (19% versus 5%).

February 2023 saw the launch of our new Cabaret space, with over 120 seats, it is the first purpose-built venue of its scale in Wales.

This venue showcases new art forms, builds community, encourages experimentation and nurtures local and emerging artists. Our year-round programme is diverse and inclusive, makes space for different voices, and embraces the new.

Grandmothers Closet, our musical co-production with artist Luke Hereford, returned to WMC as one of the first shows in the new Cabaret venue. This followed a sold-out run at WMC in April 2022, and further performances at the Edinburgh Fringe, in Manchester, Bristol, and Oslo, Norway.

We staged 22 productions and welcomed over 5,700 people through the doors in the 2022/23 Cabaret Season. This audience was much more diverse than that for our commercial programme:

TRUSTEES' REPORT *(continued)*

- 42% of bookers in our Cabaret space are gay or bisexual, compared to 7% of our commercial theatre bookers over the period and 5% of Cardiff's population (2021 census).3% indicated they were non-binary, compared to less than 1% of commercial bookers.
- 38% are under 35, compared to just 11% of commercial bookers and 50% of Cardiff's population (2021 census).
- 5% are of Black, Asian and Minority Ethnicities (including mixed/multiple ethnicities) compared to just 2% of commercial bookers and 9.7% of Cardiff's population (2021 census).
- 22% of Cabaret bookers speak Welsh, compared to 15% of commercial bookers and 11% of the Cardiff population (2021 census).

4.4 Attendances in our spaces

	2022/23	2021/22 Gradual reopening from May 2021	2020/21 Closed throughout	2019/20	2018/19
Total visits to Wales Millennium Centre (Inc ticket buyers)	1,126,471[1]	317,947	0	1,586,426	1,782,103
Donald Gordon Theatre: Number of performances[2]	317	147	0	266	317
Donald Gordon Theatre: Audience Numbers (Performances)	426,826	130,914	0	386,778	417,040
Donald Gordon Theatre: Number of Events[3]	19	0	0	10	10
Donald Gordon Theatre: Event Attendees (where ticketed)	32,037[4]	0	0	17,018	16,086
Weston Studio: Performances	64[5]	81	0	96	104
Weston Studio: Audience Numbers	8,247	7,283	0	11,449	9,755
Cabaret: Performances in Cabaret Venue *Opened February 2023*	27				
Cabaret: Audience Numbers	2,713				

[1] *Various factors have impacted our general footfall figures since re-opening. Extensive building and refurbishment work in our front-of-house spaces contributed to lower footfall, with audiences directed to use our side entrances from 14 November 2022 to 20 March 2023, while work took place in our main concourse. We also replaced our ageing footfall sensor system during lockdown, with the new system more accurately capturing footfall. More widely, we continue to see changes in visitor behaviours, in light of covid concerns and increased remote working. Fewer mass events have also taken place in Cardiff Bay in recent years, such as food and drink festivals, and fewer corporate hires are taking place in our building.*

[2] *Donald Gordon Theatre Performances includes: all productions curated by the WMC, productions in the Donald Gordon Theatre by residents (Welsh National Opera/National Dance Company Wales/BBC National Orchestra of Wales), arts/ entertainment hires where all, or the majority of, the auditorium is 'sold' to the public.* Llais performances are counted separately.

[3] *Donald Gordon Theatre Events includes private hire award ceremonies and private hire 'audience' events such as 'An Evening with... In more recent years these have been mainly graduation ceremonies.*

[4] *We hosted three years' worth of CMET graduations in 2022/23, across 19 graduation ceremonies in total, accounting for the higher proportion of DGT event attendees this year.*

[5] *The reduction in Weston Studio performances during 2022/23 compared to 2022/21 reflects a change in strategy for the space to be used for rehearsing and presenting our own productions, rather than external ones. Performance and audience numbers include our Christmas Cabaret show which took place before the new Cabaret venue opened.*

TRUSTEES' REPORT *(continued)*

4.5 Digital Experiences

Digital storytelling is a powerful medium. We continue to invest in and push the boundaries of this form of storytelling. We are working with young Welsh talent, emerging digital creatives, and more established creatives to discover important and diverse stories to share internationally, both on our stages and digitally.

In August 2022 we unveiled Bocs, our ground-breaking new venue, dedicated to immersive and extended reality experiences. This is the first venue of its kind in a UK arts centre. It allows us to create and show our own work and bring pioneering digital experiences to audiences in Wales.

We are building relationships with production companies, to share expertise in our respective fields - the ambition being the creation of high quality, combined digital and live performances. This was seen in the presenting of In Pursuits of Repetitive Beats as part of our Llais festival in 2022.

Ten unique experiences were shown across our spaces in 2022/23, with seven of these taking place in Bocs. The first experience to open the space was our own returning VR production, Ripples of Kindness, which was developed alongside our WMC production The Boy With Two Hearts as an alternative way of telling the story that could reach a wider audience. All experiences in Bocs have been free and have reached over 2,000 audience members.

In addition to creating and hosting immersive experiences and extended reality, we have hosted digital industry talks and pioneering discussions.

Feedback has been overwhelmingly positive with the following highlights:

- 81% of immersive experience audiences were 'emotionally moved' by the experience they attended;
- 92% were impressed by the technology used;
- 88% think immersive experiences can be just as impactful as theatre, film and TV;
- 94% would like to see us offer more immersive experiences in future.

4.6 Llais – our International Arts Festival

Our annual international arts festival, Llais, returned in October 2022, showcasing diverse, local, national, and international talent. Llais provides a window into all our creative work, bringing together the best artists, young people and communities in a celebration of the one instrument we all share, our voice (llais).

A varied public programme of co-curated free performances and events fed into and enhanced Llais's chargeable ticketed strand. This free programme included talks, exhibitions, performances, and activities created with and for young people.

Working with artists from across Wales, we had a particular emphasis on emerging artists sharing our stage and collaborating with international artists. Our 'Next Up' programme, which puts a spotlight on emerging MOBO artists from Wales, saw Grime veteran D Double E headline the Weston Studio at Llais. This event was co-curated with and for young people and supported by some of the finest emerging artists from across Wales.

Llais brought new artists and audiences through the doors, with 51% of bookers being new to WMC. A total of 16,317 people came through our doors during Llais's festival weekend, with over a third of these (6,154) purchasing tickets.

We received record-breaking post-pandemic press coverage, with Llais coverage included in The Times, The Guardian, The Telegraph, 6 Music and extensive Welsh TV, radio, online and print coverage.

Llais 2022 brought us closer to our vision of a festival that celebrates and amplifies voices of artists, young people, communities and audiences. We are cementing the festival as annual staple in Cardiff's calendar, continuing to work with Cardiff Council, Welsh Government and other partners to agree a funding model that will allow the festival to continue to develop and grow over the next few years, contributing to a signature event as part of establishing Cardiff City of Music.

Llais 2023 will take place between 11 and 15 October 2023.

4.7 Supporting Artists

We are aware of the inequalities in our sector and many freelance artists and creatives continued to struggle coming out of the pandemic, unable to develop their creative practice, finding themselves out of work and often ineligible for any of the pandemic related financial support schemes.

One of our core aims as a Producing House is to make space for artists to develop their projects.

We provide support for artists and invest in ideas at an early stage. We continue to invest in R&D for our own productions but also provide free rehearsal space, professional advice and support, and resources for a wide range of artists and cultural freelancers in Wales to play, explore and grow their own work.

TRUSTEES' REPORT *(continued)*

During 2022/23, we offered 80+ community organisations and artists over 2,000 hours of space in kind, for rehearsals, research & development, filming and workshops.

Previously delivered online, in November 2022, we also re-launched our monthly 'Open Office' programme, in person, providing guidance and support from producers to artists, with 30 one-on-one sessions offered.

'...The artists we speak to feedback that having the opportunity to talk through their ideas is really useful, as well as get some advice on what to do next, and to learn how we operate as a production house more generally."

Frankie Rose Taylor, our Assistant Producer and Open Office facilitator

This year we launched our **ARISE – Wales Creatives** programme which was successfully delivered in partnership with theatre company, Fio. This is a paid professional development programme for producers and directors, targeting participants with protected characteristics. Eight producers and ten directors were appointed during the year and WMC has invested £25,000 over two years in the programme.

With our support, Fio were also successful in securing additional funding from the Arts Council of Wales to extend and develop the programme. We will now be working with them to provide meaningful developmental support and space to Welsh global majority artists.

Our Creative Associates programme continued for its second year.

Our eight Creative Associates are informing our vision and leading conversations at WMC. These artists were paid to work with us, on a part or full time basis, with their time spent equally between working with us and ., with associates working on a part or full time band developing their own practice. This programme ended in May 2023. The programme will be evaluated, and the results used to influence future Creative Associate programmes, and the raising of funds to deliver them.

During 2022/23:

- Tumi Williams curated elements of Llais, delivered Hard Côr (one of our Creative Learning programmes) and contributed to the development of our Creative Voice courses.
- Ndidi John supported our Youth Theatre programme as a facilitator, delivered elements of our wellbeing programme, and contributed to the organisation's health and wellbeing strategy more widely.
- Jo Fong, with WMC support, toured her work, The Rest of Our Lives. She also organised, facilitated and hosted her project, How Shall We Begin Again? on our main stage, inviting many new people into the building and onto our stage.
- Nerida Bradley supported on some of our productions, including Grandmother's Closet, and The Lion the B!tch and the Wardrobe, and developed a partnership with Cardiff Royal Infirmary working through creative practice to engage communities in healthcare and well-being, including working with Llamau.
- Tafsila Khan explored her pathway as a visually impaired director, supported our productions, including The Boy with Two Hearts, and is currently making a proposal for a new show about her experiences as a visually impaired woman. She is also a member of our internal EDI network, Newid and has delivered visual impairment awareness training for the organisation.
- Ruslan Pilyarov launched a Muslim Creative network, 'Now In A Minute Media' at WMC with an event looking at the relationship between Islam and Creative Careers, and created digital content for various departments across the organisation.
- Sita Thomas worked on the development of our ARISE -Wales Creatives programme.
- Jaffrin Khan delivered workshops with our Valued Partnership schools. She is also working with our community team on events celebrating Bangladeshi and South Asian culture. She is developing her practice as a multi-disciplinary artist and establishing a creative base in London.

4.8 Creative Learning

Our Creative Learning programme aims to engage young people in the arts, targeting groups who would not otherwise have access. We focus on developing creative skills, building confidence, and fostering creative connections. Taking the lead from our young communities, we continue to deliver popular, in-depth targeted programmes and workshops across Wales.

Over 6,500 young people aged between 11–24-years old from across Wales have participated across 1,350 free creative activities, spanning training and apprenticeships, industry networking, talent showcases, youth consultation, and much more.

TRUSTEES' REPORT *(continued)*

Core programmes delivered this year include:

- **Radio Platfform** – our youth-led radio station and training programme based in WMC and The Factory in Porth in the Rhondda Valley. During 2022/23, over 80 young people took part in in-depth accredited Radio Platfform training, and 1,200 youth-led radio shows were broadcast from our stations. We have also welcomed 11 young people into paid roles within Radio Platfform, as part of the programme's rolling youth-employment scheme.

- **Creative Voice** – a unique training programme offering young people the platform to explore their interests, express themselves, build creative confidence, and to share their narrative through practical learning. In 2022/23, 186 young people each gained six hours of in-depth training alongside industry professionals, through 27 Creative Voice courses, including Costume Design, Song Writing and Graffiti. Creative Voice courses weren't just limited to our building. We offered regular Radio courses in the South Wales Valleys through our Together Stronger programme, and partnered with Llamau, a homelessness charity, to deliver a Table-Top course at their Newport centre. We collaborated with YMCA Swansea to provide a Music Video course for young carers in Swansea, and our Story Lab course was held online in partnership with local theatre company, Flossy and Boo.

- **Life Hack** – a free event open to young people aged between 11-25 years of age delivered as part of our Together Stronger partnership with Valleys Kids. Life Hack aims to inspire young people through creative and interactive workshops with industry professionals. Each Life Hack runs from 2pm until 10pm, closing with a silent disco. 146 young people from the Valleys and South Wales took part in three Life Hack events in 2022/23, with two taking place in The Factory, Porth, and the third making a debut at Wales Millennium Centre during our international arts festival, Llais. Of those surveyed, 89% reported that Life Hack had boosted their confidence.

- **Hard Côr** – our vocal collective for young people, brings those aged 16–25 who live in Cardiff together to sing, rap, beatbox and create music. It is delivered in partnership with National Youth Arts Wales. The ten young people involved during 2022/23 engaged in over 40 hours of musical exploration alongside three facilitators specialising in Soul, Mcing and Beatboxing. The project culminated in the young people showcasing their talents at curtain-raiser performances for our grime-musical production, The Making of a Monster.

  'It felt like another family and community full of diversity.' **Hard Côr member**

- **Digital Creative Pathways** – the UK's first accredited creative junior apprenticeship scheme. This programme has been run in conjunction with Cardiff and Vale College since September 2022. The scheme is aimed at key stage 4 learners (14 – 16 years old) who have been identified by their schools as vulnerable or at risk of disengaging from education. Each week during the academic year, seven young apprentices received over 12 hours of in-depth mentoring, developing skills in technical theatre, graphic design, events planning and interviewing, with five of them achieving BTEC Level 2 Workshops skills.

- **Valued Partnerships** – a schools programme set up through Careers Wales to offer an overview of "What goes on under Wales Millennium Centre's roof?" In 2022/23, working with our 6 partner secondary schools from across South Wales, we organised sessions for over 75 pupils, who each gained over 6 hours of behind-the-scenes industry insights.

- **Youth Collective**– the youth-led governance model offers young people the opportunity to build transferable skills, discover interests involving the arts, collaborate with decision making bodies in Cardiff, and inspire our agenda to be more aligned to the interests of young people we aim to serve. This year our Youth Collective has continued to inform our Maker Space developments, including branding of the space and development of programme content. Annual event "Dros Nos". Our unique annual sleepover event, inviting youth groups from across Wales to engage with the creative industries, to meet new people, and develop their skills. Many of the young people who take part have never been to WMC.

  November 2022's Dros Nos brought together a diverse group of 40 young people from our partner youth-group organisations, including Cardiff Youth Services, Mess up the Mess, Llamau, and Valleys Kids. Over 24 hours, the groups took part in workshops and activities facilitated by experienced professionals, featuring dance, lyric writing, beatboxing, and visual arts.

  Our Youth Collective played a lead role in curating the day's activities, including a post-show Q&A with Conner Allen, the creator behind our production, The Making of a Monster. To ensure a comfortable and inclusive environment for everyone, a dedicated Wellbeing Officer was also on hand throughout the weekend.

  "[I gained] new skills and a wider perception of the world"

  "New experiences, new faces, feeling like my creativity was actually put to use."

Hugely positive feedback from young people in attendance reinforces the value of our activities.in helping to bring a broad mix of young people together and build creative confidence. 100% of young people surveyed agreed that Dros Nos had boosted their confidence and allowed them to express themselves. They all also agreed that they'd had the freedom to explore subjects that were important to them and over three-quarters agreed that they had developed new connections or friendships.

4.9 Apprenticeships

We continued to run the Wales Shared Technical Apprentices scheme with Cardiff and Vale College (CAVC), supporting practitioners with a passion for the live arts to gain the necessary skills to excel in a career in backstage theatre.

TRUSTEES' REPORT *(continued)*

The programme offers year-long, paid, full-time apprenticeships in backstage technical theatre, while providing venues across Wales with young trainees that support their workload, bringing new insight and the latest industry knowledge.

The apprentices worked towards a Level 3 certification in Technical Theatre: Sound, Light and Stage (CAVC) and they also obtained the Association of British Theatre Technicians (ABTT) Bronze Award focussing on flying practice, ropes & knots, and electrical care. We also offered certification in Rigging,

PAT Testing and IPAF training. For any apprentices without GCSEs in English or Maths, there was also training and a qualification in basic numeracy and literacy available.

During 2022/23, seven apprentices were supported across the scheme. One of our apprentices was a young person who has engaged in our creative learning programmes for some time, including Together Stronger, Life Hack and Radio Platfform.

Of the seven apprentices, three shared their time between WMC and WNO, two were placed with Theatre Clwyd, and Theatr Brycheiniog and Aberystwyth Arts Centre supported one apprentice each.

The current cohort will complete their apprenticeships by October 2023. We are currently recruiting for our next intake.

4.10 Community partnerships and engagement

During this year, we continued to focus on building community voice and representation and being a home for all.

We collaborated with over 50 local partners, communities and artists to animate our building with free family activities, events and performance that celebrate Wales's diverse traditions, cultural practices, faiths, and creative talent.

160 cultural celebrations and community performances welcomed 11,000+ community members into our building and the surrounding Bay area.

Nine community and youth-led exhibitions have welcomed over 25,900 visitors.

- In June 2022, we honoured Windrush Generation Cymru and their invaluable contributions to Welsh life. Our intergenerational Windrush Banquet brought together over 180 people to enjoy food, dance, and conversation. Community members performed dance and song and chef Geraldine Trotman crafted a Caribbean inspired menu. The banquet also launched Race Council Cymru's Windrush Exhibition, *Our Voices, Our Stories, Our History*, which showcased the stories of over 40 Windrush Generation Cymru members to over 2,000 visitors. Our Windrush Day event on 22 June 2022, co-curated with Race Council Cymru, bought our Glanfa to life with gospel choirs, songs and talks, and was attended by over 400 elders and community members.

'Recognising and celebrating contributions of Caribbean's to the UK – so privileged to have my picture, name and parents' story as part of the exhibition - National Windrush Day 🙏'

Audience feedback on Twitter

- In August 2022, we celebrated our biggest Butetown Carnival yet, thanks to strong partnerships with lead organiser Butetown Arts Creative Association (BACA), Cardiff Council, Senedd Cymru, and Cardiff Community Housing Association. The bank holiday event attracted over 400 people across its intergenerational parade, free family craft workshops, and musical performances in and around our building. We also showcased our first-ever carnival main stage community take-over with the popular Johnny Clarke and the Dub Asante Band's Carnival Finale.

"This is our tenth year and Wales Millennium Centre has been alongside us ever since the beginning. As Carnival has grown and developed and got bigger, so has Wales Millennium Centre's input."

Keith Murrell, Creative Director of BACA

- In October 2022 we celebrated Diwali in partnership with Wales Tamil Sangham. The festivities welcomed over 200 people into our building to join in prayer, music and Tamil and Celtic dance.

- We also celebrated Black History Month, where we commissioned Tŷ Cerdd's Affricerdd Project and Beacons's Honey Sessions to curate pre-show live music on our Glanfa stage prior to each performance of The Colour Purple. The series highlighted the wealth of Black Welsh musical talent, from balafon virtuoso **N'famady Kouyaté** to the soulful delights of **Aisha Kigs**.

- In December 2022, as part of our Winter Exhibition, Azadi, we celebrated Shab-e Yalda, a Persian festival, for the first time. The unforgettable event, co-curated with Swansea artist Naz Syed, attracted over 170 people to enjoy live music, a Persian funk music DJ, spoken word, a craftivism workshop, a fashion show, free Persian food, and more.

- In March 2023, we celebrated St David's Day with over 250 members of the community. We provided a platform for local music groups to perform, including Oasis One World Choir, River Music, Pelenna Valley Male Voice Choir, and Celtic Café. Local refugee charity Oasis Cardiff also served free bowls of cawl during the event.

TRUSTEES' REPORT *(continued)*

4.11 Reimagining our Space

As a home of creativity in Wales, the role we play in providing welcoming, accessible, and inviting spaces for communities to use is a crucial aspect of our commitment to nurturing creativity and community connectivity.

We have completed phase 1a of our long term capital project, Project Capella, this year. Radical changes to our front-of-house areas have helped us become more welcoming and accessible. We now offer spaces for meeting and flexible working alongside our brand new café bar, Ffwrnais. We need to generate additional revenues from this new venue, but as a free to access public building, there is no obligation to make a purchase to access the colourful new spaces. The collaborative working desks are proving popular and are regularly used by our own teams as a great space in which to work collaboratively, as well as by the local community.

Our new Cabaret and digital venues, as mentioned previously, were completed as part of this project.

Work is also underway on our upgraded members' lounge, for WMC supporters to meet and relax, with its private bar and toilet facilities. The refurbished lounge is scheduled for completion in Summer 2023.

As part of the development of our Makerspaces project we are trialling the idea of a community living room. Our Lolfa is an open space for our visitors and neighbours, equipped with informal seating, books, space for play, conversation and creativity, and a discreet food larder and fresh herb garden for anyone to use. Lolfa will help us understand how communities and audiences want to use our spaces, feeding into the design and development of the South Side of our building for the future.

In phase 2 of Capella, following extensive consultations with communities and creative partners, we will create permanent purpose-built studio spaces. Under the new name "Platfform", these spaces will be led and run by young people. This project is a redevelopment of the South Side of our building connected to our main Glanfa area. We have completed a feasibility study with leading architects alongside representatives of all the key groups that will access the spaces – young people, communities, creative and training organisations and schools. The spaces will include recording studios, digital labs, a new rehearsal and performance space, a new radio station and a makers' workshop. With the assistance of our youth consultation group, we are currently developing the brand and operational plans for these spaces.

We will start the build as soon as funding is secured.

Once fully realised Platfform will enable over 10,000 young people and creatives to co-develop and access our programmes on an annual basis.

We are also working on changes to the North Side of the building that will focus on Digital Experiences. This will include housing the National Broadcast Archive in partnership with National Library Wales, the creation of a digital arcade that will be trialled in 2023 and the continued development of our BOCS programme. BOCS showcases a range of digital productions from screen to VR, AI and other immersive and interactive technologies.

4.12 Accessibility

To truly be a creative home for all, it is vital that everyone can access us. Accessibility is a core principle of our work.

Accessible productions

In the last year we built on the work started in 2021/22 and have included creative captioning and audio descriptions in all of our own productions, making them more accessible to D/deaf and visually impaired audiences.

We continue to ensure our production teams align with the diverse communities represented in the stories we are telling. We negotiate with external producers to ensure that physical accessibility is included as part of our contractual terms with them.

Economic Access

Whilst we continued to develop demand-based dynamic pricing on our commercial shows in the Donald Gordon Theatre, we ensured that entry-level ticket prices were not affected.

We launched our Community Seating programme in 2021/22. With the support of our 50 Community Ambassadors, we continued to offer 'pay what you can' tickets across our performances, to community members and groups who may otherwise face financial barriers to attending. The scheme is implemented by using a combination of negotiations with producers and using our dedicated community seating. In 2022/23, we distributed over 3,200 'pay what you can' tickets, saving communities over £83,000 in ticketing costs. Some of our most popular shows included Les Misérables, The Lion King and The Colour Purple.

'...traditionally musical theatre in a large venue is seen by our community to be upper class and quite intimidating – so this has really made us feel welcomed so much!'

The Color Purple audience member who attended with 'pay what you can' tickets.

TRUSTEES' REPORT *(continued)*

The scheme is helping to diversify our audiences: 22% of 'pay what you can' bookers have a disability, compared with 11% of wider DGT bookers, and less than 1% of the national population and17% of bookers are from areas categorised as the most deprived areas of Wales, according to Welsh Government's Communities First programme. This compares to 10% of wider commercial bookers for shows in the DGT during the same period.

The 'pay what you can' scheme operates in our Weston Theatre and Cabaret venue, and all of the digital experiences in Bocs are free. This ensures that the arts are accessible to all.

We also participate in Tempo Time Credits, whereby volunteers can spend their 'time credits' on theatre tickets at WMC.

Physical access and inclusivity

The physical accessibility and inclusivity of our spaces remain a priority as we design and implement new spaces within our building. Bocs is fully wheelchair accessible, and Cabaret has been designed with our audiences in mind, including the installation of gender-neutral toilets. We have also created a dedicated Quiet Room in our main Glanfa area, which anyone can use if they are feeling overwhelmed, need privacy, or if they need a space for prayer.

In 2022/23 we sold 7,471 tickets through the Hynt ticketing scheme, which is a national access scheme ensuring that there is a consistent offer available for visitors with an impairment or specific access requirement. The tickets are available online, as well as by phone and in person, which is not the case at every venue.

4.13 Diversifying and skilled workforce

We want WMC to be a home for all – embracing and involving everyone and celebrating our differences, as an individual or group. We strive to tell stories and amplify diverse voices, on our stages and in all parts of our work and culture. We speak about the importance of the arts every day; but we must do more to encourage access to different people from a range of backgrounds to join us.

Our Diversity Action Plan, which outlines the steps we are taking to make our programme, our workplace and our building more inclusive and representative, continues to guide our work. We celebrate diversity and we need to pay attention in equal measure to strategy, systems, and process as well as our culture, values, and behaviours. Only when strategy and culture are aligned can we create sustained inclusion.

Leadership and workforce key highlights – 2022-23:

- Improved data capture – we continue to improve data capture in respect of the individuals with whom we engage so we can better track their diversity. This helps to focus our work in specific areas to ensure we are inclusive of underrepresented groups. We have established data capture systems to collect information from visiting companies in line with Equality monitoring.

- Policy reviews – we reviewed all HR policies, complete with Equality Impact Assessments, to identify any likely impacts on protected characteristics and to conform to the Welsh Language Standards. Some of our policies have also been audited by our partners Stonewall, e.g., our Family policies, to ensure that we are fully inclusive and embedding Equality, Diversity and Inclusion.

- Staff and Trustee diversity training - our training sessions promote diversity and educate our staff at all levels about what diversity and inclusive thinking means to us in our day-to-day interactions with colleagues, customers, visitors, and stakeholders. 2022/23 staff training included but was not limited to: 'End the Awkward' with Scope, Show Racism the Red Card, Stonewall LGBT Allyship Empowerment, and Let's Talk About Race. Specific training was also provided from Stonewall on Inclusive Service Delivery, and the arts and creative teams had specific Deaf Awareness training following the recruitment of a staff member who is deaf.

- Accreditation and assessed practises – we continued to be an accredited Living Wage employer and a Disability Confident Employer, following the relevant frameworks to ensure we retain the accreditations.

- Workforce Networks – we continued to run our diversity & inclusion employee network, Newid. All departments are represented. This group helps to build relationships, to create learning opportunities and to encourage discussions on the topic of diversity and inclusion. Newid's specific sub-groups focus on specific needs across the organisation in relation to disability, race & ethnicity, LGBTQ+, gender, neurodiversity, socio-economic position, and Welsh language.

- Developing our managers – in February 2023, we launched Aspire, our three-month development programme to increase the capability of all managers in the organisation, focusing on best practice to equip them with the tools to manage their teams successfully .

- Career enlightenment– we offered Valued Partnerships introductory sessions to secondary school partners and Careers Wales, engaging with young people to introduce them to opportunities at WMC. Through this work we are ensuring pupils in areas of limited arts provision are shown potential careers available to them within the Creative Industries. This should enhance the pipeline of diverse talent into the arts and WMC workforce in the future.

- Employment opportunities – we provided pre-application training for under-represented groups who want to apply and join WMC. Our HR team have also carried out outreach through Cardiff Council's 'Cardiff Commitment' programme, engaging with local schools to promote our creative pathways, as well as to building relationships with local teachers.

TRUSTEES' REPORT *(continued)*

- Partnerships and sector relationships – we continued to invest in and be aided by partnerships with organisations skilled in supporting underrepresented groups at WMC, with partners including Stonewall, Remploy, Citizen Cymru and Boss and Brew. We have continued to develop our relationship with Jobcentre Plus, local employment mentors, and Careers Wales to discuss how we work with young people who feel marginalised and unable to secure work in the arts sector.

- Apprenticeships – we continued our Technical Apprenticeship Programme and the Digital Creative Pathways apprenticeship scheme in partnership with CAVC. Providing opportunities that are not available elsewhere, young people can gain access to careers in the Creative Industries, ensuring a more diverse workforce for the future.

4.14 Volunteering

Our volunteer scheme was introduced in 2017 and creates an opportunity for community members to engage with WMC in new and unique ways. They volunteer in front of house predominantly and are an invaluable part of our excellent customer service. The usual ushering volunteer roles were available during the year and our volunteers have also provided outstanding customer service in our new digital venue Bocs, and supported our community events, including our first Iftar, as well as being 'welcome hosts' during the period of disruption caused by the construction work front of house

Our volunteers' continued involvement post pandemic demonstrates their ongoing commitment to the WMC. In 2022/23:

- Our family of volunteers increased by 11%, to a total of 217. We welcomed 73 new volunteers, and our retention rate remains high.

- Each volunteer contributed an average of 112 hours of their time to WMC during the year, a combined total of 22,775 hours.

Our volunteers are proud to give their time to WMC.

'[It's] such a privilege to share the experience of the shows and activities with the general public in this magnificent building'.

'I love it here and am thankful for the experience gained, opportunities to try new things, and the pleasure I have and continue to have as part of the Wales Millennium Centre family.'

Volunteer feedback

Our Annual Volunteer Survey in March 2023 reveals volunteers' joy in giving back to the community, connecting with like-minded individuals, and sharing the transformative impact of live theatre with our audiences.

94% of our volunteers are proud to give their time to WMC and more than half feel that their confidence has increased.

We continue to extend the reach and awareness of our volunteer programme.

During the year, this included: visits to local colleges in Cardiff and Merthyr and attendance at freshers' fairs; updating our volunteer webpages; advertising on Cardiff Third Sector Council; and meeting with Prince's Trust to embed our opportunities into their practices. We have also been delighted to welcome several individuals who have initially engaged with us through Boss & Brew training, and as a result of that experience, have chosen to join our volunteer programme.

Whilst we are still capturing data from our long standing volunteers, the data we do have highlights that we have also diversified the group and will aim to continue to do so:

- They are younger - 16% are under 30 (up from 8% last year)

- There is better gender balance - a third are now male - higher than at any previous point since launching the programme.

- There is a wider range of ethnicity - 7% are Black, Asian and ethnically diverse (including mixed/multiple ethnic groups) - the highest proportion since 2018.

We continue to receive sector recognition for our volunteering efforts, both as an organisation that offers volunteering opportunities, but also through our participation in Tempo Time Credits Network.

We are proud to note that during the year our Volunteer Coordinator, was again nominated for Volunteer Coordinator of the Year at the Cardiff Third Sector Council Volunteer Awards. Whilst she did not win this award, she was given a special recognition award for the number of nominations she received and for the size of our programme and all the duties she undertakes.

TRUSTEES' REPORT *(continued)*

4.15 Partners in Creativity

Working in partnership is integral to the work that WMC undertakes. We put collaboration and co-production at the heart of our vision, facilitating relationships and connections that can leverage resources to increase participation in creative and cultural life. These are some of our key partnerships from this year.

Education and Creative Learning

Royal Welsh College of Music and Drama (RWCMD) – working in a number of ways, primarily hosting placements and guest lecturing to support their MA in Arts Management.

Cardiff and Vale College - delivers high-quality training and education within the Capital Region of Wales. We worked in partnership with CAVC on our technical apprentice programme and our Digital Pathways apprenticeship scheme. We are also working with them on the development of our Maker Spaces project, Platfform.

Careers Wales - provides independent and impartial careers information, advice and guidance to young people and adults across Wales. We worked in partnership with Careers Wales on the delivery of our Valued Partnerships programme. The programme, hosted at WMC, offers our six partner secondary schools behind-the-scenes industry insights from specialists in their field.

Creative and Cultural Skills (CC Skills) – we share the CC Skills goal of enabling the creative and cultural industries to reach their economic potential through relevant skills and training. We continued to collaborate with them on the development of mentoring and personal development plans for the young people with whom we engage.

Valleys Kids - we continued our substantial and long-standing partnership with Valleys Kids, through our shared programme, Together Stronger. The programme is designed to provide creative opportunities for young people in the Valleys and has resulted in major transformational change for WMC. Together Stronger is primarily delivered by Valley Kids' youth arts project, Sparc, and our Creative Learning team.

Prince's Trust - we delivered Radio Platfform training with the Prince's Trust, and they support us to promote our Creative Voice programme.

ProMo Cymru – a creative organisation working to ensure young people and communities are informed, connected and heard. We work together to develop and deliver creative learning programmes including our Creative Voice Radio training course, as part of Radio Platfform.

YMCA Swansea - aim to improve the quality of life for children, young people and communities in Swansea and surrounding areas. In 2022/23 we worked with them on the delivery of a Creative Voice filmmaking course, which nine young carers took part in.

Llamau - a leading homelessness charity in Wales, supporting the most vulnerable young people and women. We worked with them on increasing the engagement and reach of our creative learning programmes, including Dros Nos, Creative Voice and placements.

Local schools – we work in partnership with local schools in a number of ways:

- **Valued Partnerships** – Six schools each visit WMC 3 times a year. Our six partner schools this year are: Fitzalan High School, Cathays High School, Willows High School (all Cardiff), Ysgol Garth Olwg (Welsh Language school, Pontypridd), Ysgol Y Deri (Special Needs School, Vale of Glamorgan) and St Julian's School (Newport).

- **Cardiff Commitment** (through Cardiff Council) – WMC attend a Business Forum with various local schools whereby South Wales based organisations meet with teachers to explore available opportunities. One of the initiatives through Cardiff Commitment is **Open your Eyes Week:** Pupils learn about career options early to combat ingrained stereotyping that sets in at primary age.
    - It challenges gender and class stereotypes to provide 'lightbulb moments' by bringing a variety of inspiring professionals into the classroom.
    - It enables pupils to discover their passions, develop their dreams, explore their place in the world of work
    - It realises our vison to be a city working in partnership to inspire its children and young people towards a better future.

Community

Butetown Arts and Cultural Association (BACA) - We partner with BACA on their annual Carnival celebrations and have developed our relationship with them to support their ambitions to grow the art form and reach of Butetown Carnival.

Oasis Cardiff - is a non-profit charity that aims to help Refugees and Asylum Seekers in Cardiff. We worked with them on a number of community programmes as well as working with their catering team to provide food at various community events, including our St David Day celebration on 1 March 2023.

TRUSTEES' REPORT *(continued)*

Wales Tamil Sangam - We worked with this group on a variety of projects including the celebration of Tamil New Year and Diwali.

Voices from Care - Brings young people together throughout Wales who are or have been looked after. We have worked with them on a range of projects, most significantly, our Sing proud Cymru choir.

We also worked with freelance artists and facilitators on the delivery of community activity throughout the year and supported and collaborated with a range of community groups, projects, and charitable organisations via our 'pay what you can' community ticketing scheme.

Producing and presenting partners

Cwmni Frâ n Wen - are a Welsh language theatre company for young people from northwest Wales. We worked with them on our co-production of the Welsh language musical, Branwen: Dadeni, which will be presented on our Donald Gordon Theatre stage in November 2023.

We worked with many presenting partners during the year, bringing our productions to worldwide audiences. In 2022/23, these have included:

- National Theatre, London - The Boy with Two Hearts
- Kiln Theatre, London – Es & Flo
- FIVARS Festival, Los Angeles – Ripples of Kindness
- Encounters Film Festival, Bristol – Ripples of Kindness
- Qld XR Festival, Australia – Ripples of Kindness
- Summerhall, Edinburgh – Grandmothers Closet
- Contact, Manchester – Grandmothers Closet
- Det Andre Teatret, Norway – Grandmothers Closet

Collaboration with creatives from across Wales

Our productions were also made possible through close collaboration with individual artists and cultural freelancers from across Wales. We provided space and resources for a wide range of creatives in Wales to play, explore and grow their own work.

National and sector-wide partnerships

Future Generations Commissioner - helping public bodies to think about the long-term impact their decisions have. We supported the Future Generations Leadership Academy and nominated a young person we have worked with to take part.

Creu Cymru - is the national member organisation for theatres and performing arts centres in Wales. We worked with them to collaborate, advocate and share information and resources with other venues across Wales.

Dance Consortium - with a shared passion for engaging people with contemporary dance from different parts of the world, the Dance Consortium is a group pf 20 venues across the UK. We worked together to find dance companies, with productions that will excite, challenge, entertain and inspire audiences.

Regional theatre venues - we routinely engage with a network of regional theatre venues to collaborate and share best practice, key challenges and opportunities.

Resident partnerships

We continue to meet regularly with WMC Centre's resident companies to further enhance our offer as a creative campus. ,and keep them up to date with infrastructural developments. We have also been working with residents on their visibility in the front of house areas and at potential creative collaborations through maker spaces design and immersive experiences.

- Urdd
- National Dance Company Wales
- Welsh National Opera
- Tŷ Cerdd

TRUSTEES' REPORT *(continued)*

- Touch Trust
- Literature Wales
- Hijinx
- BBC NOW

4.16 Tessitura Consortium

Tessitura is our core customer database, and it is used to manage all customer data including ticket sales, memberships, marketing campaigns, fundraising, e-mailing lists, community outreach data, and reporting. WMC was the first licensee of the Tessitura software in Europe and also the first to establish a consortium to share the software with others in the UK.

This year we continued to integrate Tessitura with other WMC systems to improve efficiencies across the organisation We completed a number of Tessitura projects including the automation of export and import processes with our finance system, Sage X3, to improve the efficiency and accuracy of daily reconciliations, and we developed an open API for Disney Tickets, to improve real-time reporting of ticket sales processed through third party agents..

We also worked with Tessitura Network to improve our ticketing process for Cardiff Metropolitan University Graduations. This has streamlined the ticket ordering & delivery processes .

During 2022-23 WNO & NDC Wales remained as Consortium Partners. We met regularly as a consortium to collaborate on joint process improvements in relation to data retention and data management. We attended the Tessitura Network Conference in March 2023 to hear about the next version release (V16) and plan our future roadmap.

4.17 Digitisation

We continue to develop our digitisation roadmap to drive operational efficiencies, lower costs, and meet audience expectations. Key developments this year have included:

- Ability to exchange tickets online within a production, subject to availability. Approximately 50% of exchanges are now completed online.
- Redesign of customer's **My Account** section on the website, enabling users to find and exchange tickets, access membership cards, and update settings more easily.
- Enhanced functionality for Group bookings - reservations, edits, and payments can all not be completed online – previously only available by phone or in person
- Launch of Apple Pay to improve conversion rate, improve customer service and meet customer expectations.
- Standardisation of e-tickets across online and phone orders.

As a result of digitisation, more than 90% of our tickets are now sold online, and improved self-service functionality has resulted in less customer service demands on our contact centre. Daily average calls in 2022/23 were down 20% year-on-year, to an average of 156 calls a day. Daily average chats initiated via bot-supported web chat platform were up 17% year-on-year, to an average of 128 chats a day. Where web chat users required human assistance during staffed hours, we hit our target of successfully connecting 80% to an agent .

4.18 Media content and Storytelling across our platforms

Compared with the previous year, our page views have increased by 83% and our unique views by 90% and our news section's unique users increased by 20% year on year.

We categorise our social media content campaigns into three areas:

- Sales and footfall - encouraging people to buy and visit
- Creative opportunities - showcasing our artistic work
- Impact/storytelling - sharing meaningful stories.

We adjust the relative proportion of each dependent on the communication channel and the target audience we are trying to reach. Facebook continues to be our strongest social platform for DGT sales, whilst Instagram has been successful in reaching younger audiences across Cabaret, Llais and our creative opportunities.

TRUSTEES' REPORT *(continued)*

As our sales and audience numbers have recovered post-pandemic, so has our digital traffic and social media engagement. Compared to our last pre-pandemic year, 2019/20, 2022-23 has seen steady growth with an increase in engagement (+15.3%), new followers (+12.8%) and reach (+17.3%). Our focus on making unique video content on Meta platforms, in particular Instagram, has driven those numbers, with an increase of 84% in video views year on year.

Sales & Footfall

Facebook continues to be our strongest social platform for DGT sales, whilst Instagram has been successful in reaching younger audiences across Cabaret, Llais and our creative opportunities.

Our top news story in this category in 2022/23 was 'Top shows in 2023', which had 25K views.

Digital content continues to be an important part of our marketing campaign strategy for WMC Productions:

- In 2022/23, we created our first Welsh language TV advert for our Welsh production, Anthem. This ran for three weeks on S4C and was scheduled around some key programmes including the nation's Côr Cymru competition, Heno, Newyddion and the Urdd Eisteddfod. The advert achieved over 640,000 impacts and was also used as a digital advert on Meta, reaching over 5,000 local Welsh language users.

- We shot a music video in Newport with writer and performer Connor Allen in respect of the production, The Making of a Monster. This was our most viewed trailer in 2022/23, attracting 13,000 views as a result of a paid YouTube campaign. The trailer was also promoted on screens across our site.

- For our Cabaret venue launch, we created a trailer and an intensive content framework for Instagram, featuring behind-the-scenes video sketches with artists. The trailer was used as a multi-channel campaign across our socials, website, e-newsletters, and our on-site screens.

- To showcase Bocs, we made a trailer on our immersive experiences programme. We hosted this trailer on our website and our YouTube channel and promoted it on our socials.

- Llais also saw the creation of evergreen promo video content, featuring one of our Creative Associate's, Tumi Williams. During the festival, we covered front and backstage heavily with video and photography capturing the acts, set lists, audience reactions and interviews. We also shot a highlights reel and individual films with several acts which will be used in the run-up to the launch of Llais 2023.

Creative Opportunities

As our programme has grown, we have continued to publish call outs for artists, videos on our experiences for young people such as Life Hack and Nos Dros as a way of engaging more young people in future events.

We have also started creating videos with course leaders/young people introducing new courses for social media.

We are rebranding the creative learning offer to appeal better to young people and will be re-launching the Get Involved section of the website. This will include upcoming courses as well as short video case studies for young people to see what they could learn and mini trailers for courses that are run frequently. Subject to funding we will also have six to eight evergreen online courses on core topics that can be accessed and viewed anytime anywhere.

We would like to grow our email database of younger people to create more targeted communications about what's on for them. We will be working closely with creative learning staff and participants to develop the brand and tone of voice as well as a content framework for the new maker space social media channels.
Impact and Storytelling

We're firing imaginations with imaginative storytelling, both digitally and within our building.

Over the past year, we shot and published 13 video case studies under our series banner, We Fire Imaginations. This is more than we have ever done before. These included videos on a range of topics including

Kiara Sullivan who runs our Valleys Kids partnership in Porth

Radio Platfform in Porth

Bethany Davies, one of our technical apprentices

Creative associate Tumi Willaims

Hamed and Hessam Amiri on The Boy with Two Hearts

Llio James the textile designer who created our Ffwrnais cushions and exhibition

TRUSTEES' REPORT *(continued)*

At the heart of these films were the young people and artists with whom we work. These case studies received the most video engagement on our social platforms during the year.

We also showcased our work with communities, artists and young people on Instagram Reels and stories, resulting in our engagement growing by 125.5% compared to 2021/22.

We recently published a showreel for all that Wales Millennium Centre does and are currently reviewing our What we do and Your Visit sections of the website to streamline the content and ensure it is up to date in terms of user needs as well as our key messages.

In September, the largest digital screen installation of its kind in Europe was installed on the front of our building. Spanning 42 meters, the LG transparent film meters use vivid motion graphics to create another window into our work and to help invite new audiences inside using flexible messaging.

We developed the content for these screens with the external agency Orchard, with the aim of fostering a warm, inclusive welcome and a celebration of our spaces and programmed activity. The screens launched with a multi-lingual welcome message which brought much praise and comment from the community.

We have also added vinyl coverings to unused side panels to highlight stories from our local community.

Major new internal screens in Ffwrnais went live when the space opened in March 2023, enabling us to communicate key messages as well as promote shows more effectively to visitors to our building.

4.19 Fundraising

Fundraising continued to be challenging throughout 2022/23 in the aftermath of the Coronavirus pandemic. All potential sources of funds were impacted in some way by the pandemic, as was our development team. We are now rebuilding the team in the hope of raising additional funds to help us achieve our ambitions.

We raised a total of £1.1m in 2022/23, from donations, individual and corporate membership, major gifts, corporate partnerships and trusts and foundations. This is an increase of £0.6m compared to £0.5m raised 2019/20.

We successfully applied for a total of £0.5m of trust and foundation support from Moondance Foundation, Simon Gibson Charitable Trust, Mary Homfray Charitable Trust, Arts Council of Wales, Welsh Government and the Worshipful Livery Company of Wales.

We continue to be grateful to our family of corporate supporters, from whom £0.3m was generated from corporate support and partnerships. These included strategic partners, Cardiff Met University, who increased their support during the year to reflect the increased scale of their successful graduations. Our corporate partnerships with our official suppliers Parmer Cardiff/QPark, Glamorgan Brewing, and Future Inns continued. Admiral, Sony and Howell's School were among our corporate supporters.

We had a total of 1,377 members at the end of the financial year. Two thirds of our ffrind members and 94% of the higher tier members have renewed this year. Several individuals who are part of our Chair's Circle group, also made large personal donations.

We would like to thank each and every one of our supporters who continue to give generously to support our work with young people, communities and creatives, ensuring that we are able to make the arts accessible to all and develop creative talent in Wales.

The team continue to review and update its ethical policy for corporate relations and fundraising practice in relation to General Data Protection Regulations (GDPR) and collection of Gift Aid. We continue to work with the Fundraising Regulator to ensure good governance in fundraising.

5. Financial Review

5.1 During the year, the Charity had income of £26.5m (2022: £15.7m) and incurred expenditure of £27.4m (2022: £18.0m). Expenditure includes depreciation and amortisation of £2.3m (2022: £2.2m) both of which are non-cash items.

The financial year therefore shows a net expenditure of £1.5m (before depreciation and amortisation).

In line with Charity income recognition rules, the income from the Cultural Recovery Fund received in 2021/22 was recognised in full in the year it was received. The funds were placed in restricted reserves at the end of the financial year to be spent in line with the applications in subsequent financial years. As noted in previous financial statements, restricted net expenditure has been seen in 2022/23, the period in which these funds have been spent.

TRUSTEES' REPORT *(continued)*

5.2 The Charity's principal financial management policies are:

- To meet the annual operating budget, capital plans and cash flow;
- To manage Charity's reserves in line with **Charity Commission** guidance and our three-year strategic plan;
- Applying cash surpluses to ensure the maintenance and development of the Charity and to invest in furtherance of the charitable objectives;
- Establishing financial, creative, business planning, marketing, commercial, personnel and fundraising polices to assist the Trustees in meeting their objectives, in keeping with best corporate governance and practice standard;
- Adoption of corporate governance and environmental policies to best practice standards.

5.3 The principal funding sources within the business for the year ended 31 March 2023 (shown proportionately against total income) are theatre income 66% (2022: 36%); commercial income 13% (2022: 15%); donations and sponsorship income 4% (2022: 3%) and Grants, **Arts Council Wales** and Government support 17% (2022: 46%).

5.4 The current annual **Arts Council of Wales (ACW)** revenue funding agreement to 31 March 2023 (£3.6m) enabled the Charity to meet its contractual obligations throughout this year and deliver on its objectives.

There is a 50-year capital asset plan for the Charity that indicates an annual repair and maintenance requirement of circa £500k. **ACW** had agreed an annual capital subsidy of £300k per annum, for the year ended 31 March 2023. This capital grant, along with a continued capital maintenance contribution from the Charity and its Residents will enable the building to be maintained in line with the Capital 50 plan in the medium term. The directors recognise the risk posed by high levels of inflation on repair and maintenance costs and costs incurred as a result of an aging building and will continue to review the reserves to ensure they remain appropriate. Additional funds have been designated to ensure adequate investment in the charities assets in the coming year.

5.5 Finance & Audit Committee is responsible for providing oversight of the Centre's financial investment strategy to the Board. The investment objectives are to manage the Centre's long-term cash resources to generate income, within a prudent and careful strategy, taking note of any ethical considerations before adding new investments to the portfolio. At the year end, the Centre held cash deposits and managed funds as detailed in Note 20.

5.6 The ability to establish financial reserves is a consequence of achieving an operating surplus in any given year. We anticipate that we will achieve a breakeven position in 2023/24.

Our reserves policy is to allocate surplus to capital maintenance in the first instance to maintain standards in the medium term and are then allocated in furtherance of the charitable objectives, primarily in respect of our creative ambition and in raising the aspirations of young people in Wales, including capital investment.

The Trustees have reviewed the Charity's needs for reserves in line with the guidance issued by the **Charity Commission**, and in light of the uncertain times in which we live. Trustees have determined that an appropriate level of free reserves to address operational risks for the management of unexpected reductions in income or increases in expenditure, should equate to three months running costs (£1.6m currently, 2022: £1.6m) taking account of the current economic conditions and our business model. Whilst our free reserves are held at three months running costs, our total free and designated reserves combined stand at £2.9m, which equates to approximately five months running costs.

Free reserves at 31 March 2023 stand at £2.2m (2022: £2.5m). The current free reserves position is calculated using the unrestricted Net Current Assets of £2.8m plus £0.7m investment account, less the amount of designated funds of £1.3m (2022: £3m).

The Trustees have designated £0.6m for essential capital maintenance. During 2022/23, work began on our FOH redevelopment work enhancing our public spaces and creating the opportunity to generate further commercial revenues for reinvestment in our charitable purpose. To date, £3.5m of the £4.8m total project costs have been spent. Whilst the capital development reserve for this, and other, capital projects at 31 March 2023 is £0.5m, a commercial loan facility of £1.3m has been agreed in principle with our bankers, Lloyds Banking Group, to fund the anticipated shortfall.

6. Employee involvement and employment of disabled people

WMC did not escape the "Great Resignation 2022" with 39 resignations during the year. As a result, recruitment continued alongside rebuilding post pandemic and over 44 permanent and fixed term contract colleagues were appointed, and an additional 85 people engaged on zero hours contracts.

In addition to recruitment, other key activities during the year included: -

- To support improvements in the recruitment process, a new recruitment system, Blue Octopus was introduced This system automates the process and provides greater self-service opportunities for both the recruiting manager and candidates and enables us to implement our positive action commitment to under-represented groups who apply for roles, as well as more easily tracking the progress of recruitment. WMC made the decision to move from anonymised recruitment to positive action as this was seen to be a more accessible way of recruiting from the groups that are currently under-represented at WMC.
- All HR policies have been re-written and published on the HR Hub. All policies will be reviewed annually to ensure they are up to date with current legislation and best practice, with the first annual review taking place in 2022/23.

TRUSTEES' REPORT *(continued)*

- An internal leadership development programme, ASPIRE was launched to strengthen the people leadership capabilities of existing managers. This will run through 2023-24, partnering with an external provider to deliver the skills element of the training.
- Succession planning has been undertaken during the year at Head of Department level and above, with a range of development actions identified to progress over the coming year.
- Remained a Real Living Wage accredited employer, with the real living wage setting the baseline for our salary structure.
- Further embedded the salary structure, implementing quarterly role levelling sessions to ensure that all roles are evaluated and mapped to the salary structure, ensuring salary for the role reflects the responsibilities of the role.
- WMC ran its first full engagement survey for permanent & fixed term colleagues since 2019, with a 96% return rate. f Action plans have been created by each department with a company wide engagement plan created to address feedback received.
- In light of the cost-of-living crisis, we supported all colleagues via a one-off payment which was made over the last quarter of the year Whilst different arrangements were in place, a cost-of-living payment was made to those on permanent, fixed term and zero-hour contracts.
- As part of Health and Well-being plans, WMC launched a number of new initiatives, including snack boxes, free toiletries and sanitary products as well as introducing a new benefit to staff in the form of a health cash plan with Medicash. This plan encourages employees to be pro-active with the management of their day-to-day physical health, and includes dental, optical and physiotherapy. Covering the cost of such treatments is especially important during the current cost of living crisis. This benefit complements our existing benefits surrounding mental health: Employee Assistance Programme, Mental Health First Aiders, and mental health & well-being workshops. Financial health was supported through financial education on pensions. A Health and Well-being survey was conducted in early 2023, which will influence future activities.
- As at end of March 2023, there was increase in our ethnically diverse workforce from 6% to 9% as compared to the end of the previous financial year.
- Over the last 12 months, under the Diversity and Inclusion plan we have
    - developed relationships with 3 local schools to provide pathways into WMC under our valued partnership initiative.
    - Provided a home within WMC to Boss and Brew, a local social enterprise which provides Barista training to young people from the local community.
    - Provided training to increase awareness of the challenges faced by disabled people in the workplace
    - shared best practice in service delivery and allyship (LGBTQ+) with the support of Stonewall
    - continued the targeted education of key groups in understanding the barriers faced by those from the ethnically diverse community, supplemented by shared lived experiences from WMC colleagues.
- WMC's people strategy, relaunched in 2021/22, continues to be embedded in the organisation, and forms the basis of future activities of the HR team.

7. Principal risks and uncertainties

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involved identifying the types of risks the company faces, prioritising them in terms of potential impact and likelihood of occurrence and identifying means of mitigating those risks.

Risks were reviewed, updated and shared quarterly at Finance & Audit Committee meetings.

Current key risks, are:

- Reliance on public funds with investment review imminent, amid risk of economic recession
- Cyber security and data protection as a result of current environment and recognised external risks and threats
- Security – the security of an iconic building and tourist attraction, and public safety at the venue
- Increased costs due to inflationary pressures and labour market cost increases
- Reduction in philanthropic giving - achievement of fundraising targets to deliver strategic ambition
- Financial and reputational risk of ongoing capital projects
- Ability for WMC to remain open and operate in an economically viable way
    - Audience reluctance to return to large indoor performance venues due to the Coronavirus pandemic
    - Lack of highly commercial product available post pandemic
    - Reduction in disposable income due to impact of Coronavirus pandemic and Cost of Living crisis
    - Public Health – risk of a future lockdown forcing temporary closure of the Centre
- ability to recruit and retain appropriately qualified and experienced staff
- Achievement of target income levels within the theatre and trading activities of the Company
- High operational gearing despite changes to business model – high, fixed cost base with variable income
- Increased competition from digital content

TRUSTEES' REPORT *(continued)*

The adequacy of the company's current internal controls is regularly reviewed as part of this process. The directors are satisfied that there is a strong internal control environment.

8. Post balance sheet events

Work on the project to redesign the Front of House commenced in August 2022. Our new Cabaret space opened in February 2023 and our café bar Ffwrnais opened at the end of March 2023. Phase 1a is expected to be completed by the end of July 2023 with the completion of member's lounge. Work on phase 1b will begin later in 2023/24 The total cost of this phase is estimated to be in the region of £4m.

In September 2023, we will exit our leased office space and staff will be relocated into newly refurbished office space within our main building.

9. Conclusion

Throughout 2022/23 we worked to strengthen Wales Millennium Centre as an asset and resource used by artists, communities and young people. We are committed to the principles set out in **ACW**'s cultural contract to support a more diverse, inclusive and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world.

We want to be a creative home for everyone, we want to fire the imaginations of artists, young people, communities and audiences by creating unique experiences on our stages, in our public spaces and through our programmes. Our programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners.

10. Key management pay and remuneration

The Governance & Compensation Committee decide the key management pay and remuneration based on the following key factors; current market conditions and demands, affordability, current internal pay rates and benchmarking with other similar organisations.

Wales Millennium Centre continues to be an accredited Real Living Wage employer, paying the new rate from April following its announcement.

Following the announcement of a 10.1% increase in the Real Living Wage in October 2022, a review of the salary structure was conducted between January and March 2023. As a result, an average pay increase at 1 April 2023 for eligible employees of 6% for permanent members of staff was awarded, with individual increases ranging from 0% - 13%. In addition, all casuals paid Real Living Wage saw their pay increase by 10.1%.

Wales Millennium Centre paid a one off cost-of-living payment to permanent, fixed term and casual staff totalling £79k

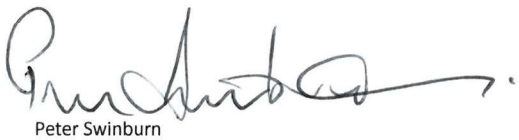
The senior leadership team were awarded their contractual Performance Related Pay for 2021/22, receiving payments during April and May 2022.The Performance Related Pay award for 2022/23 has been agreed and was paid in June 2023.

11. Auditors

The Trustees who held office at the date of approval of the Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the company's auditors are unaware; and each Trustee has taken all steps that he/ she ought to have taken as a Trustee to make himself / herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Pursuant to Section 487 of the Companies Act 2006, the auditors will be appointed at the Company's Annual General Meeting.

By order of the Board on 21 September 2023



Peter Swinburn
Chairman

Bute Place
Cardiff Bay
Cardiff
CF10 5AL

STATEMENT OF RESPONSIBILITY OF THE TRUSTEES OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) IN RESPECT OF THE TRUSTEE'S ANNUAL REPORT AND THE FINANCIAL STATEMENTS

The Trustees are responsible for preparing the Trustees' report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the group and the charity and of the incoming resources and application of resources of the group and of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards, comprising FRS 102, have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the group and the charity and enable it to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. The Trustees are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the group and the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Opinion

We have audited the financial statements of Wales Millennium Centre (Limited by Guarantee) (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2023 which comprise the Consolidated Statement of Financial Activities, Consolidated Balance Sheet, Parent Charitable Company Balance Sheet, Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2023 and of the groups and the parent charitable company's incoming resources and application of resources, including its income and expenditure, for the year then ended:
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt about the groups and the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Group Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Group Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Group Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) *(Continued)*

Responsibilities of trustees
As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the groups and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates and considered the risks of acts by the charity that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment.

The laws and regulations that we determined were most significant to the company were the Companies Act, Charities Act, Employment Rights Act and the Health and Safety Act.

We obtained an understanding of how the company is complying with those laws and regulations by making enquiries to the management and corroborated these enquiries through our review of board minutes and review of legal and professional spend for the year.

We assessed the susceptibility of the charities financial statements to material misstatement, including how fraud might occur. We assessed the risk of management override of internal controls and assessed the effectiveness of internal controls that management has in place to prevent and detect fraud, including testing of manual journals and evaluating the assumptions and judgements made by management in its significant accounting estimates.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report
This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

N Toye

Nicholas Matthew Toye FCA (Senior Statutory Auditor)
for and on behalf of BPU Limited
Chartered Accountants
Statutory Auditor
1/11/23
Radnor House
Greenwood Close
Cardiff Gate Business Park
Cardiff
CF23 8AA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME & EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2023

	Note	Unrestricted income funds	Restricted income funds	Total funds	Unrestricted income funds	Restricted income funds	Total funds
		2023	**2023**	**2023**	2022	2022	2022
		£'000	**£'000**	**£'000**	£'000	£'000	£'000
Income from charitable activities							
Donations		**320**	**530**	**850**	374	-	374
Sponsorship		**280**	-	**280**	157	-	157
Grants receivable		**3,688**	**773**	**4,461**	3,675	3,475	7,150
Income from other trading activities:							
Catering, merchandising and facilities hire		**3,132**	-	**3,132**	2,172	-	2,172
Rental		**200**	-	**200**	141	-	141
Interest & investment income receivable	3	**(24)**	-	**(24)**	36	-	36
Theatre income		**17,637**	-	**17,637**	5,626	-	5,626
Total income		**25,233**	**1,303**	**26,536**	12,181	3,475	15,656
Expenditure on raising funds							
Charitable activities (includes depreciation of £2.3m; (2022: £2.2m))	4	**8,252**	**1,635**	**9,887**	6,842	3,647	10,489
Trading activities		**17,757**	-	**17,757**	6,528	1,118	7,646
Tax charge/(allowance) for the year		**(280)**	-	**(280)**	(137)	-	(137)
Total expenditure expended		**25,729**	**1,635**	**27,364**	13,233	4,765	17,998
Net (expenditure) / income and net movements in funds for the year		**(496)**	**(332)**	**(828)**	(1,053)	(1,289)	(2,342)
Reconciliation of funds							
Total funds brought forward		**43,615**	**2,220**	**45,835**	44,668	3,509	48,177
Total funds carried forward		**43,119**	**1,888**	**45,007**	43,615	2,220	45,835

All income and expenditure were derived from continuing activities.
The company has no recognised gains or losses other than the above results for the two years. The notes on pages 35 to 47 form an integral part of these financial statements.

CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2023

	Note	Group 2023 £'000	Group 2022 £'000
Fixed assets			
Intangible assets	9	-	58
Tangible assets	10	**41,541**	40,312
Investments	20	**672**	699
Total Fixed Assets		**42,213**	41,069
Current assets			
Stock	11	**62**	53
Debtors	12	**2,115**	1,580
Cash at bank and in hand	13	**9,142**	15,555
Total Current Assets		**11,319**	17,188
Liabilities			
Creditors falling due within one year	14	**(8,525)**	(12,422)
Net Current Assets		**2,794**	4,766
Total assets less current liabilities		**45,007**	45,835
Net Assets		**45,007**	45,835
The funds of the charity			
Unrestricted funds	17	**43,119**	43,615
Restricted funds	17	**1,888**	2,220
Total Charity Funds		**45,007**	45,835

These financial statements were approved by the Board of Trustees on 21/09/2023 and were signed on its behalf by:

Peter Swinburn
Chairman

Dr Carol Bell
Trustee

COMPANY BALANCE SHEET

AS AT 31 MARCH 2023

	Note	Company 2023 £'000	Company 2022 £'000
Fixed assets			
Tangible assets	10	**41,474**	40,221
Investments	20	**674**	701
Total Fixed assets		**42,148**	40,922
Current assets			
Debtors	12	**1,369**	1,876
Cash at bank and in hand	13	**1,445**	5,418
Total Current Assets		**2,814**	7,294
Liabilities			
Creditors falling due within one year	14	**(1,855)**	(2,212)
Net Current Assets		**959**	5,082
Total assets less current liabilities		**43,107**	46,004
Creditors: falling due after more than one year	15	**(2)**	(2)
Net Assets		**43,105**	46,002
The funds of the charity			
Unrestricted funds	17	**41,217**	43,782
Restricted funds	17	**1,888**	2,220
Total Charity Funds		**43,105**	46,002

These financial statements were approved by the Board of Trustees on 21/09/2023 and were signed on its behalf by:

Peter Swinburn
Chairman

Dr Carol Bell
Trustee

Registered Company number 3221924

Registered charity number 1060458

CONSOLIDATED CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2023

	Note	Group 2023 £'000	Group 2022 £'000
Cash flows from operating activities			
Net income/(expenditure) for the year		**(828)**	(2,343)
Interest receivable	*3*	**(24)**	(36)
Depreciation and amortisation	*9&10*	**2,346**	2,287
Loss on disposal of fixed assets	*10*	**109**	326
Decrease/(increase) in stock	*11*	**(9)**	(12)
Decrease in debtors	*12*	**(535)**	(447)
(Decrease)/increase in creditors	*14*	**(3,897)**	3,128
(Gain)/loss on revaluation of investment		**27**	(33)
Net cash inflow from operating activities		**(2,811)**	2,870
Cash flows from investing activities			
Interest received		**24**	36
Acquisition of fixed assets	*9&10*	**(3,634)**	(1,255)
Disposal of fixed assets		**8**	-
Impairment of fixed asset		**-**	-
Dividend received		**-**	-
Net cash outflow from investing activities		**(3,602)**	(1,219)
Decrease in cash and cash equivalents in the year		**(6,413)**	1,651
Cash and cash equivalents at beginning of the year		**15,555**	13,904
Total cash and cash equivalents at the end of the year		**9,142**	15,555

ANALYSIS OF CHANGES IN NET DEBT		**At 1 April 2022**	**Cash flows**	**Other non cash changes**	**At 31 March 2023**
Cash and cash equivalents					
	Cash	15,555	(6,413)	-	9,142
	Overdrafts	-	-	-	
	Cash equivalents	-	-	-	
		15,555	(6,413)	-	9,142
Borrowings					
	Debt due within one year	-	-	-	-
	Debt due after one year	-	-	-	-
		-			
Total		15.,555	(6,413)	-	9,142

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(Forming part of the financial statements)

1. Accounting policies

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the Group's financial statements.

Basis of preparation
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their Financial Statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Wales Millennium Centre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Company has taken advantage of the exemption contained in FRS 102 to only present a consolidated cash flow statement.

Going Concern
The **Arts Council of Wales (ACW)** has extended the existing funding arrangement until 31 March 2024. This settlement has secured Wales Millennium Centre annual revenue funding of £3.6m from the **Arts Council of Wales** along with an annual capital funding of £0.3m. The outcome of ACW funding review for 2024-2027 will be announced in September 2023. The management team will review the business plan following this announcement to ensure that the organisation will continue to operate so as to break even as a minimum.

The Trustees have concluded that the organisation will continue to remain in operational existence for at least 12 months from the date the financial statements are signed. Therefore, these financial statements are prepared on a going concern basis.

Key estimates and judgements
Preparation of the financial statements requires management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- Provisions for loss making shows: all provisions have been made with information available as at the date of the signed statements.
- Provisions for bad debts: all provisions have been made with information available as at the date of the signed statements.
- Fixed assets: all fixed assets are measured at cost less accumulated depreciation. No assets have been revalued. At the date of capitalising fixed assets, management estimate the Company estimates the useful life of the asset based upon management's judgement and experience.
- Theatre tax relief: a provision has been made with information available as at the date of the signed statements.

Fund accounting
The various types of funds for which the charity is responsible, and which require separate disclosure, are as follows:

Restricted funds
The funds can take two forms: income and capital. The funds can arise by way of donations, gifts (of assets and services), grants, and legacies, and are earmarked by the donor for specific purposes. Such purposes are within the overall aims of the organisation. For restricted income funds, the donation and income deriving therefrom may be utilised. In the case of restricted capital funds, only the income arising from the fund may be utilised for the restricted purposes and the capital asset must be retained.

Designated funds
These are funds which have been set aside at the discretion of the Board members for specific purposes. The purpose and uses of the designated funds are set out later in these notes to the financial statements.

Unrestricted funds
These are funds which are expendable at the discretion of the Trustees in furtherance of the objects or administration of the Charity.

Creditors provisions
Provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Investments
Investments are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. All gains and losses are taken to the Statement of Financial Activities.

Basis of consolidation
The Group financial statements consolidate the Financial Statements of Wales Millennium Centre (Limited by Guarantee) and of its subsidiaries, Wales Millennium Centre (Trading) Limited, WMC Productions Limited and Wales Millennium Centre (Theatre) Limited, drawn for the year ended 31 March 2022. No separate statement of financial activities and income and expenditure account is presented for Wales Millennium Centre (Limited by Guarantee) as permitted by s408 of the Companies Act 2006.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

1. Accounting policies *(continued)*

Intangible Fixed Assets
Intangible fixed assets are stated at cost less accumulated amortisation. The annual rate of amortisation, once the assets have been brought into use, is 20% on a straight-line basis.

Tangible fixed assets
Tangible fixed assets are stated at cost less accumulated depreciation. In the case of assets and services gifted to the Charity a valuation is established by means of an external professional valuation or a certificate of value from the donor as appropriate. Assets with a value of less than £1,000 will not be capitalised unless they form part of a larger capital project.

Depreciation is calculated so as to write-off the cost of an asset, less its estimated residual value, on a straight-line basis over its useful economic life as follows:

	Annual rate
Buildings	2% - 20% straight line
Plant and machinery	5% - 20% straight line
Fixtures, fittings, and equipment	4% - 33% straight line

Impairment Reviews
The carrying amounts of the Group's assets are reviewed for impairment when events or changes in circumstances indicate that the carrying amount of the fixed assets may not be recoverable. If any such indication exists, the asset's recoverable amount is estimated.

Grants
Grants receivable are accounted for in line with charitable income recognition rules.

Donations and sponsorship
Donations and sponsorship income are recognised when the Charity becomes entitled to the income, when there is certainty that it will be received, and the amount can be measured. Where conditions of a grant require spend to be incurred during a specific accounting period, and the grant has been received in advance, the income is accounted for as deferred income until the accounting period in which the Charity is allowed, by the condition of the grant, to expend the funds.

Theatre Income
Theatre income is recognised in the year to which it relates. Ticketing income received in advance is deferred. It is released to the statement of financial activities when the performance takes place.

Catering income
Catering and other income represents the value, net of value added tax and discounts, of goods and services provided to customers.

Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

Investment income
Investment income is received quarterly and reinvested into the fund. Quarterly statements are received from Sarasin. Investment income is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the income paid by the Investment fund.

Gifts in kind
Gifts in kind include non – cash donations of services and assets. In accordance with the Statement of Recommended Practice they have been included in income, and in the relevant category of expenditure and fixed assets and have been recorded at a reasonable estimate of their value to the Charity. We do not recognise any volunteer hours in the accounts.

Grants of rights
Where rights are granted to third parties under which benefits accrue over a prescribed period, the proceeds on the grant of those rights are transferred to a deferred credit account and released to income on a straight-line basis over the period during which those benefits are to be provided.

Expenditure
All expenditure is accounted for on an accrual's basis. Costs are apportioned between expenditure categories in a manner which reflects the allocation of resources to these areas.

Pension costs
Contributions are made to employees' personal pension schemes, which are defined contribution schemes, as part of their remuneration package and are charged in the year in which they are incurred.

Stock
Stock is valued at the lower of cost and net realisable value.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

1. Accounting policies *(continued)*

Investments in subsidiaries
Investments in subsidiaries are carried at cost less impairment.

Taxation
Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. Financial performance of the charity

The consolidated statement of financial activities includes the results of the Charity's wholly owned subsidiary which operates the Theatre business and hospitality facilities, along with its wholly own subsidiary, WMC Productions Limited.

The summary financial performance of the Charity alone is:

	2023 £'000	2022 £'000
Income	**7,653**	7,949
Gift aid from subsidiary company	**-**	-
Expenditure on charitable activities	**(10,550)**	(10,489)
Net income/(expenditure)	**(2,897)**	(2,540)
Total funds brought forward	**46,002**	48,542
Total funds carried forward	**43,105**	46,002

3. Interest & investment income receivable

The group's interest and investment income arises from money held in interest bearing deposit & instant access accounts and from a medium-term investment held with Sarasin. The net loss of £24k (2022: £36k income) includes an unrealised revaluation loss of the Sarasin investment of £45k (2022: £14k unrealised revaluation gain).

4. Analysis of expenditure on charitable activities

2023	Concerts and stage performances	Visiting arts exhibitions and installations	Education including residences	General centre visitation	2023 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	416	-	-	19	435
Production expenses	640	-	-	39	679
Education and outreach	-	268	403	291	962
Box office and front of house	24	-	-	176	200
Promotion and marketing	11	-	-	24	35
Central premises costs	1,628	35	279	1,818	3,760
Bank charges	-	-	-	2	2
Depreciation	-	-	-	2,257	2,257
Governance costs (Note 5)	-	-	-	-	-
Support costs (Note 5)	-	-	-	1,557	1,557
Total	2,719	303	682	6,183	9,887

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

4. Analysis of expenditure on charitable activities *(continued)*

2022	Concerts and stage performances	Visiting arts exhibitions and installations	Education including residences	General centre visitation	2022 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	88	-	-	-	88
Production expenses	1,708	-	-	5	1,713
Education and outreach	-	75	275	893	1,243
Box office and front of house	19	-	-	117	136
Promotion and marketing	65	3	-	13	81
Central premises costs	1,576	34	270	1,761	3,641
Bank charges	-	-	-	1	1
Depreciation	-	-	-	2,188	2,188
Governance costs (Note 5)	-	-	-	-	-
Support costs (Note 5)	-	-	-	1,398	1,398
Total	3,456	112	545	6,376	10,489

5. Analysis of governance and support costs

The Charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance functions. Having identified its governance costs, the remaining support costs together with the governance costs are apportioned between the three key charitable activities undertaken in the year. Refer to the table below for the basis for apportionment and the analysis of support and governance costs.

2023	General Support	Governance Function	Total	Basis of apportionment
	£'000	£'000	£'000	
Catering and venue hire for trustee and other business meetings	-	-	-	Invoiced
Salaries, wages and related costs	815	-	815	Allocated on time
General office	671	-	671	Invoiced
Audit fees – External audit	25	-	25	Invoiced
Non audit fees	5	-	5	Invoiced
Audit fees – Internal audit	41	-	41	Invoiced
Total	1,557	-	1,557	

6. Employee numbers and costs

	2023	2022
	£'000	£'000
Employee costs during the year accounted to		
Wages and salaries	**4,702**	3,554
Pension contributions to defined contribution schemes	**437**	228
Social security costs	**259**	318
	5,398	4,100

	2023	2022
	Number	Number
Average number of persons employed (including casuals) were:		
Stage, technical, front of house, catering and venue operations	**245**	200
Management and administration	**7**	7
	252	207

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

6. Employee numbers and costs (continued)

During the year, the company's wages and salaries costs above include remuneration paid to the Trustees amounting to £nil (2022: £nil). No travel expenses were reimbursed to Trustees during the year (2022: £nil).

The number of employees whose emoluments as defined for taxation purposes amounted to over £60k in the year was as follows:

	2023 Number	2022 Number
£60,000 - £70,000	**-**	-
£70,001 - £80,000	**-**	2
£80,001 - £90,000	**-**	1
£90,001 - £100,000	**2**	-
£100,001 - £110,000	**-**	-
£110,001 - £120,000	**-**	1
£120,001 - £130,000	**1**	-
£130,001 - £160,000	**-**	-
£160,001 - £170,000	**-**	1
£170,001 - £180,000	**-**	-
£180,001 - £190,000	**1**	-

	2023 £'000	2022 £'000
Pensions contributions to defined contribution schemes in respect of these four employees (2022: five employees)	**35**	39

Key management personnel who have responsibility for planning, directing and controlling the activities of the organisation are detailed in the Trustees report on Page 3 (Trustees) and separately on Page 3 (Managing Director and other senior staff). The total amount paid to these four employees was £492k (2022: five employees - £545k).

7. Net expenditure for the year

	2023 £'000	2022 £'000
Net expenditure is stated after charging the following		
Auditor's fee for parent company and group financial statements	**15**	15
Auditor's fee for subsidiary companies	**10**	10
Payroll processing fees	**10**	10
Payments made under operating leases	**171**	170
Depreciation and amortisation (Notes 9 & 10)	**2,346**	2,287
Trustees and officer's indemnity insurance	**12**	15

8. Taxation

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

9. Intangible Assets

Group

	Group
	£'000
Cost	
At 1 April 2022	289
Additions during the year	-
Cost at 31 March 2023	**289**
Amortisation and Impairment	
At 1 April 2021	231
Charge for the year	58
Amortisation at 31 March 2023	**289**
Net Book Value at 31 March 2023	**-**
Net Book Value at 31 March 2022	58

Intangible assets represent the value of funds invested in the redevelopment of the WMC Website, which was launched in August 2018.

10. Tangible assets

Group

	Long leasehold land and buildings	Plant and machinery	Fixtures, fittings and equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2022	57,755	43,060	4,744	292	105,851
Additions in the year	-	35	1,022	2,577	3,634
Disposals in the year	(17)	(4,273)	(1,778)	-	(6,068)
Year ended 31 March 2023	57,738	38,822	3,988	2,869	103,417
Accumulated depreciation					
At 1 April 2022	20,193	41,584	3,762	-	65,539
Charge for the year	1,159	780	349	-	2,288
Disposals during the year	(17)	(4,182)	(1,752)	-	(5,951)
Year ended 31 March 2022	21,335	38,182	2,359	-	61,876
Net book value					
31 March 2023	**36,403**	**640**	**1,629**	**2,869**	**41,541**
31 March 2022	37,562	1,476	982	292	40,312

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

10. Tangible Assets *(continued)*

Company

	Long leasehold land and buildings	Plant and machinery	Fixtures, fittings and equipment	Assets under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2022	57,755	42,538	4,516	292	105,101
Additions in year	-	35	1,012	2,577	3,624
Disposals in year	(17)	(3,880)	(1,778)	-	(5,675)
Year ended 31 March 2023	57,738	38,693	3,750	2,869	103,050
Accumulated depreciation					
At 1 April 2022	20,193	41,137	3,550	-	64,880
Charge for the year	1,159	749	348	-	2,256
Disposals during the year	(17)	(3,790)	(1,753)	-	(5,560)
Year ended 31 March 2023	21,335	38,096	2,145	-	61,576
Net book value 31 March 2023	**36,403**	**597**	**1,605**	**2,869**	**41,474**
31 March 2022	37,562	1,401	966	292	40,221

Substantially all tangible fixed assets are used for direct charitable purposes. The remainder are used for administration and fundraising purposes.

At 31 March 2023 there were no assets held under finance leases (2022: £nil). These figures represent amounts in both the Company and Group.

11. Stock

	Group 2023	Group 2022	**Company 2023**	Company 2022
	£'000	£'000	**£'000**	£'000
Goods for Resale	**62**	53	-	-
	62	53	-	-

12. Debtors

	Group 2023	Group 2022	**Company 2023**	Company 2022
	£'000	£'000	**£'000**	£'000
Trade debtors	**880**	927	**329**	548
Other debtors	**424**	114	**79**	97
Prepayments	**301**	179	**260**	148
VAT receivable	**93**	223	**341**	164
Theatre Tax Relief	**417**	137	-	-
Amount owed by subsidiary undertaking	-	-	**360**	919
	2,115	1,580	**1,369**	1,876

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

13. Cash at bank and in hand

Cash held by the Group at the balance sheet date includes bank accounts relating to ticketing income received in advance of £5.3m (2022: £8.7m).

14. Creditors: falling due within one year

	Group 2023 £'000	Group 2022 £'000	**Company 2023**	Company 2022 £'000
Social security and other taxes	**96**	86	**71**	67
Trade creditors	**172**	290	**116**	226
Accruals	**1,849**	2,112	**1,592**	1,688
Income in advance	**5,337**	8,662	**-**	-
Other creditors	**1,071**	1,272	**76**	231
	8,525	12,422	**1,855**	2,212

Income in advance relates to ticketing income. Other creditors includes deferred grant income relating to 2023/24 of £nil (2022: £176k).

15. Creditors: falling due after more than one year

	Group 2023	Group 2022 £'000	**Company 2023**	Company 2022 £'000
Unpaid share capital	**-**	-	**2**	2
Total	**-**	-	**2**	2

16. Capital

The Company is limited by guarantee and therefore has no share capital. The extent of the guarantee is £1 per member. The maximum number of members permitted is 15.

17. Funds

Unrestricted funds

Group	**2022 £'000**	**Income £'000**	**Expenditure £'000**	**Capital Spend £'000**	**Transfer £'000**	**2023 £'000**
Designated funds						
Capital Maintenance	756	172	-	(350)	-	578
Capital Development	2,069	-	-	(2,888)	1,395	576
Creative Ambition	200	-		-	-	200
Total designated funds	3,025	172	-	(3,238)	1,395	1,354
General unrestricted funds	40,590	25,061	(25,729)	3,238	(1,395)	41,765
Total funds	43,615	25,233	(25,729)	-	-	43,119

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

18. Funds *(continued)*

Company	2022 £'000	Income £'000	Expenditure £'000	Capital Spend £'000	Transfer £'000	2023 £'000
Designated funds						
Capital Maintenance	756	172	-	(350)	-	578
Capital Development	2,069	-	-	(2,888)	1,395	576
Creative Ambition	200	-		-	-	200
Total designated funds	3,025	172	-	(3,238)	1,395	1,354
General unrestricted funds	40,757	6,177	(8,914)	3,238	(1,395)	39,863
Total funds	43,782	6,349	(8,914)	-	-	41,217

Unrestricted funds are expendable at the discretion of the Trustees for the Charity's purposes.

Designated funds

Capital Maintenance – a capital maintenance funding requirement has been identified through the Capital 50 plan, estimated at half a million pounds per annum, to maintain the building, plant and equipment to a high standard. This designated fund represents funds set aside to meet this requirement.
Capital development reserve – this has been set up to support the cost of new capital projects.
Creative ambition reserve – this has been established to enhance the creative ambition over the next three years.

Restricted funds

Group	2022 £'000	Movement in funds: Income £'000	Expenditure £'000	Transfers £'000	2023 £'000
Capital Maintenance	1,386	300	(314)	-	1,372
Capital Development	-	500	-	-	500
Creative Ambition	60	30	(90)	-	-
Festival of Voice	-	230	(230)	-	-
Merthyr	-	243	(243)	-	-
Core Restricted Funds	774	-	(758)	-	16
Total funds	2,220	1,303	(1,635)	-	1,888

Company	2022 £'000	Movement in funds: Income £'000	Expenditure £'000	Transfers £'000	2023 £'000
Capital Maintenance	1,386	300	(314)	-	1,372
Capital Development	-	500	-		500
Creative Ambition	60	30	(90)	-	-
Festival of Voice	-	230	(230)	-	-
Merthyr		243	(243)		-
Core Restricted Funds	774	-	(758)	-	16
Total funds	2,220	1,303	(1,635)	-	1,888

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

18. Funds *(continued)*

Capital Maintenance
During the year, the Centre received restricted grant income from **The Arts Council of Wales** relating to capital maintenance of the Centre under the Capital 50 plan. Fixed assets relating to this expenditure have been capitalised and will be written down over the expected life of the assets.

Core restricted funds relate to the Arts Council of Wales Cultural Recovery Fund Grant

Analysis of net assets between funds

Group	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2023	Total for the year ended 31 March 2022
	£'000	£'000	£'000	£'000
Intangible & Tangible fixed assets	40,169	1,372	41,541	40,370
Investment	672	-	672	699
Net current assets	2,278	516	2,794	4,766
	43,119	1,888	45,007	45,835

Company	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2023	Total for the year ended 31 March 2022
	£'000	£'000	£'000	£'000
Tangible fixed assets	40,102	1,372	41,474	40,221
Investment	674	-	674	701
Net current assets	443	516	959	5,082
Creditors falling due after more than 1 year	(2)	-	(2)	(2)
	41,217	1,888	43,105	46,002

Total income comprises £25.2m *(2022: £12.2m)* for unrestricted funds and £1.3m *(2022: £3.5m)* for restricted funds. A detailed analysis of incoming resources is given in the Statement of Financial Activities and notes.

Total expenditure comprises £25.7m *(2022: £13.2m)* for unrestricted funds and £1.6m *(2022: £4.8m)* for restricted funds. A detailed analysis of expenditure is given in the Statement of Financial Activities and notes.

In accordance with the Charities SORP 2015, capital grants are recognised in full in the statement of financial activities in the year in which they are received, subject to performance criteria. Capital grants are recognised in full in the year they are received.

The summary income and expenditure account illustrated above is derived from the statement of financial activities on page 41 which, together with the notes of the financial statements provides full information on the movements during the year on all the funds of the Group.

18. Pension contributions

The Wales Millennium Centre makes contributions on behalf of employees to individual defined contribution schemes. The amount charged to the statement of financial activities during the year ended 31 March 2023 was £437k *(2022: £232k).*

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

19. Operating leases

Total commitments under non-cancellable operating leases are as follows:

	2023	2022 £'000
Within one year	85	171
In the second to fifth years inclusive	-	85
	85	256

20. Investments

	Group 2023 £'000	Company 2023 £'000
Value at 1 April 2022	699	701
Additions	18	18
Disposals	-	-
Revaluations during the year	(45)	(45)
Value at 31 March 2023	672	674

During the year we reviewed our investment policy and agreed that unrestricted and restricted funds should be predominantly held in minimum risk deposit accounts. Current investments are held in a 5-year investment fund with **Sarasin & Partners LLP**. This fund has a risk level between 4 and 7. Quarterly investment reports are received.

21. Capital commitments

	Group & Company 2023 £'000	Group & Company 2022 £'000
Capital expenditure contracted but not provided for in the financial statements	900	925
Capital expenditure authorised by the board but not contracted	910	3,075
	1,810	4,000

These capital commitments relate to the Front of House redesign project.

22. Subsidiary companies

The Charity has two wholly owned subsidiary companies, Wales Millennium Centre (Trading) Limited and Wales Millennium Centre (Theatre) Limited and is the ultimate parent undertaking of WMC Productions Limited. All companies are registered in England and Wales.

Wales Millennium Centre (Trading) Limited (registered number 3776896)
Wales Millennium Centre (Trading) Limited commenced trading in November 2007 and carries out trading activity on behalf of the charity. The ticket sale and marketing activity, previously undertaking by the Charity was transferred to Wales Millennium Centre (Trading) Limited as part of a transfer of activities on 1 October 2014.The trading company has been consolidated in these group Financial Statements. A summary of its trading results is shown below:

	2023 £'000	2022 £'000
Turnover	19,636	7,079
Cost of Sales	(14,893)	(4,922)
Gross Profit	4,743	2,157
Administrative Expenditure	(2,673)	(1,963)
(Loss)/profit before charitable donation	2,070	194
Charitable donation to parent organization	-	-
	2,070	194

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

22. Subsidiary companies *(continued)*

Wales Millennium Centre (Trading) Limited (continued)	**2023 £'000**	2022 £'000
Intangible & Tangible fixed Assets	**68**	150
Net current liabilities	**1,833**	(319)
Net assets	**1,901**	(169)
Called up share capital and retained earnings	**1,901**	(169)

WMC Productions Limited (registered number: 09696006)
WMC Productions Limited is a wholly owned subsidiary of Wales Millennium Centre (Trading) Limited. It has been consolidated in these group Financial Statements. WMC Productions Limited is commissioned by the Charity to create productions. Due to the Coronavirus pandemic, no new productions were commissioned in 2020/21. A summary of its results is shown below:

	2023 £'000	2022 £'000
Turnover	**1,024**	621
Cost of Sales	**(1,304)**	(758)
Gross Loss	**(280)**	(137)
Administrative Expenditure	**-**	-
Loss Before Taxation	**(280)**	(137)
Tax on loss	**280**	137
Result for the financial year	**-**	-

	2023 £'000	2022 £'000
Intangible & Tangible fixed Assets	**-**	-
Net current assets	**1**	1
Net assets	**1**	1
Called up share capital	**1**	1

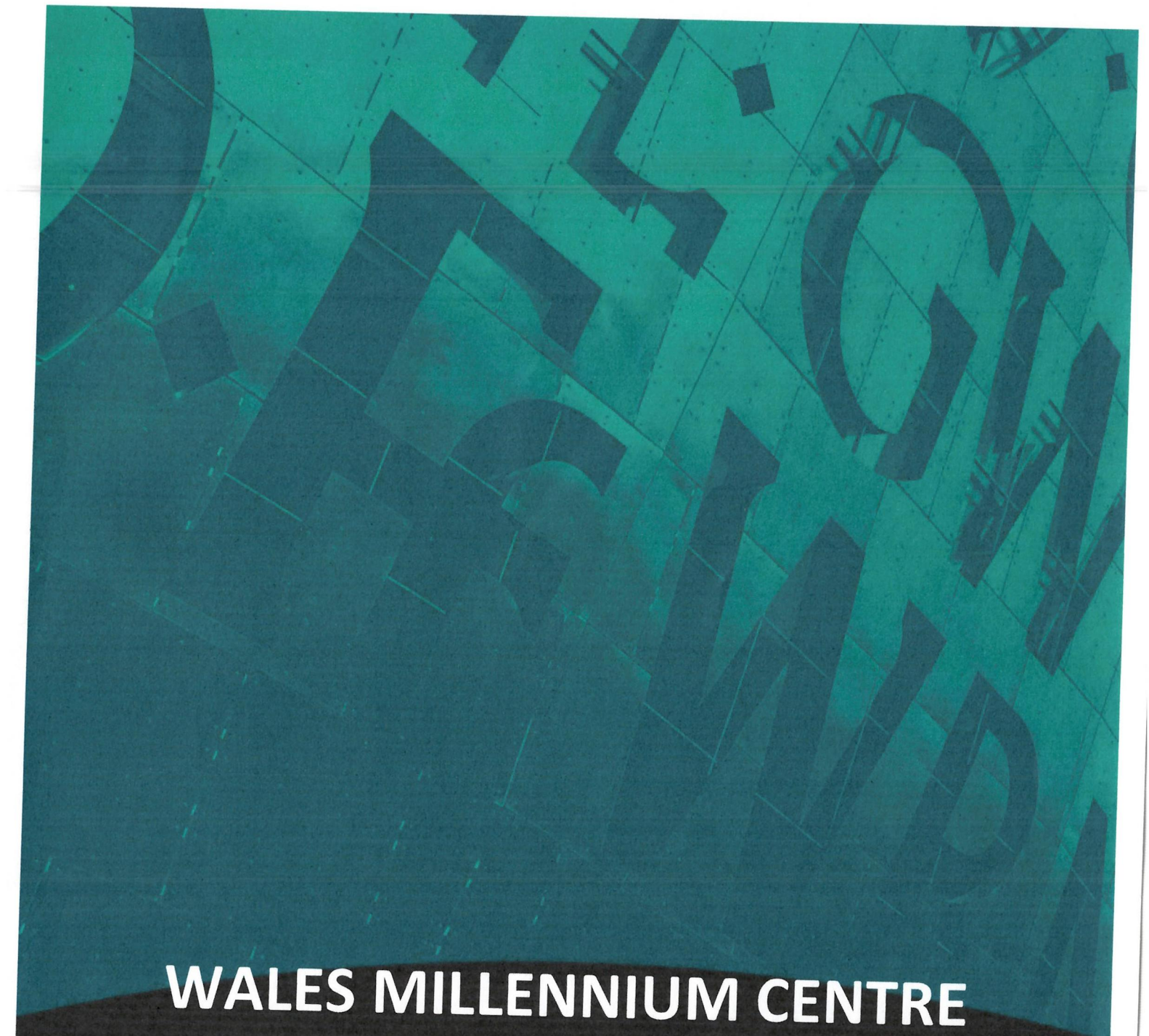
Wales Millennium Centre (Theatre) Limited (registered number: 03749246)

Wales Millennium Centre (Theatre) Limited was dormant throughout the year.

WALES MILLENNIUM CENTRE

England & Wales - Charity number 1060458

Accounts



WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

GROUP ANNUAL REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

Registered Company Number 3221924

ered Charity Number 1060458

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TRUSTEES' REPORT

This report constitutes the Strategic Report and the Directors' report required under the Companies Act 2006.

1. Reference and administrative details

Charity Name: Wales Millennium Centre (Limited by Guarantee)
Charity Number: 1060458
Company Number: 3221924
Country of Incorporation: Wales

Chairman
Mr P Swinburn

Secretaries
Mr G R Tilsley
Lewis Silkin LLP
Southgate House
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CF10 1EW

Principal address and registered office
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Independent auditors
External: BPU
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Cardiff
CF23 8RU

Bankers
Lloyds TSB plc
1 Queen Street
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CF10 2AF

Solicitors
Geldard's LLP
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Specialist Asset Manager
Sarasin & Partners LLP
Juxon House
100 St Paul's Churchyard
London EC4M 8BU

TRUSTEES' REPORT *(continued)*

1. Reference and administrative details *(continued)*

Managing Director and other Senior Staff:
Mathew Milsom, Managing Director
Graeme Farrow, Artistic and Creative Director
Alison Copus, Director of Marketing & Communications (to 31 December 2021)
Elizabeth Burris, Finance & Corporate Services Director
Sian Morgan, Director of Development and Partnerships

2. Structure, governance and management

2.1 COVID 19

COVID 19 had a devastating impact on Wales Millennium Centre and the wider theatre industry. We closed our doors on 16th March 2020 and did not fully reopen until September 2021(see section 4.1).

Overnight, all theatre related income ceased. WMC immediately estimated a reduction in income of £20m and were forced to take appropriate action, including significant cost reductions and making the case for support for emergency funding to the UK and Welsh arts and cultural sectors.

We secured emergency financial support from Welsh Government, which secured the Centre's short-term survival and enabled the organisation to weather the storm of a second closure in December 2021/January 2022.

As a result of the timing of income recognition (in relation to the grant received), last year's financial statements showed a surplus of circa £2m, and as anticipated, the current year's financial statements reflect a significant deficit.

2.2 Wales Millennium Centre (Limited by Guarantee) ("Wales Millennium Centre", "WMC", "the Charity" or "the Centre") is a company limited by guarantee without share capital and a registered charity. It is governed by its Articles of Association. Wales Millennium Centre aims to create a special place which will provide a focal point for the unique culture, identity and talents of Wales through the creation of a world class showcase for musicals, opera, dance, exhibitions, entertainment and education in a millennium landmark, with long lasting benefits for the whole community.

2.3 The members of the Board who are listed below serve as the Charity's Trustees ("the Trustees") and are directors as defined under the Companies Act.

2.4 The Trustees are elected by the members of the Charity. On appointment as a Trustee, each Trustee also becomes a member of the Charity. It is for the members of the Charity to determine the total number of Trustees at any one time, within the maximum limit set in the Articles. The Trustees of the Charity act in furtherance of its objectives and approve the annual financial statements and the appointment of the auditors. Insurance has been obtained in connection with Trustees' and officers' liability.

2.5 The Trustees who held office during the year up to the date of approval of the financial statements were as follows:

	Finance & Audit Committee	Governance & Compensation Committee
Peter Swinburn		X
Carol Bell	X	
Geraint Anderson	X	
Mererid Hopwood* (retired December 2021)		
Ian Hargreaves* (retired December 2021)		
Rita Singh		X
Michelle Pearce-Burke (resigned April 2022)	X	
Joanna Rees	X	
Nicky Goulder		X
Amit Kachawaha	X	
Rhodri Talfan Davies* (appointed March 2022)		
Julie-Ann Haines (appointed April 2022)	X	

*does not have any Committee membership

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

Following the retirement of two of our trustees, the members of the charity are pleased to confirm the appointment of two new trustees in March/April 2022. These appointments ensure diversity of the board is maintained, whilst also bringing new and relevant skills to the Board.

Following the resignation of a third trustee more recently due to relocation, trustee recruitment continues. We will seek to further diversify the composition, and enhance the skillset, of the board as part of this process. Given the significant capital projects planned for delivery in the coming years, expertise in capital projects and fundraising will be sought, as well as digital expertise as we further develop our digital strategy.

The Board recognises the importance of effective corporate governance. Accordingly, it has established a number of Committees that meet on a regular basis, appropriate to the need of the Charity. The following Committees produce recommendations to the full Board in accordance with their terms of reference and met with the following frequency:

- **Finance & Audit Committee** **Quarterly**
- **Governance & Remuneration Committee** **Bi-annually**

Finance and Audit Committee meetings in 2021/22 were conducted in person or virtually due to the ongoing Covid-19 pandemic, and the associated restrictions and guidance in place.

Trustees were updated between board meetings via email and/or verbally by the Managing Director as and when required.

2.6 The appointment of new Trustees to the Board is the responsibility of the members, who receive recommendations from the Governance and Compensation Committee. The composition of the Board reflects the balance of skills and attributes needed at any particular time to oversee the management and operation of the Charity, whilst having regard for the need for a diversity of Trustees. The role of the Governance & Compensation committee is to ensure that this balance is maintained.

The formal procedure for inducting all new Trustees into the organisation involves meetings with the Chairman of the Board, current Trustees, the Strategic Leadership Team, and other senior staff as appropriate. A tour of the facility is given as part of the induction process. In addition, all Trustees are provided with a copy of the Wales Millennium Centre Trustees Briefing Pack, which includes:

- Corporate Governance Statement;
- Articles of Association;
- Membership and Terms of Reference of Committees;
- Directors' Report and Financial Statements for the previous financial year;
- Current Annual Business Plan and 5 Year Strategic Plan;
- Charity Commission Guidance Note CC60 – Hallmarks of an Effective Charity (English/ Cymraeg);
- Charity Commission Guidance Note CC3 – Responsibilities of Charity Trustees (English/ Cymraeg);
- Wales Millennium Centre's Trustees Code of Conduct incorporating Board policies;
- Summary of Organisation Structure;
- Contact List of Trustees and Senior Management; and
- Summary of Resident Organisations and brief terms of agreement with Wales Millennium Centre.

Trustees review their training needs on an annual basis and where necessary appropriate training programmes are developed and implemented. The Board's membership includes those with appropriate professional experience and knowledge of theatre, arts, culture, legal, estates, commercial, education, finance, and strategic business matters.

The Board is responsible for approving overall policies, plans, and organisational priorities. The Strategic Leadership Team of the Charity is responsible for the implementation of the Board's policies and the management of the Charity.

2.7 The Charity is the ultimate parent undertaking of three wholly owned subsidiaries; Wales Millennium Centre (Trading) Limited, WMC Productions Limited, which is 100% owned by Wales Millennium Centre (Trading) Limited, and Wales Millennium Centre (Theatre) Limited.

Wales Millennium Centre (Trading) Limited carries out non-charitable trading activities for the Charity. There is a deed of covenant in place between the Charity and Wales Millennium Centre (Trading) Limited whereby the profits of Wales Millennium Centre (Trading) Limited are transferred to the Charity by way of charitable donation. Due to the Coronavirus pandemic and the second closure of all theatre and associated activities in December 2021 and January 2022, a profit of £194k was generated. Due to the losses sustained in 2020/21 (£364k), which have been retained in the Company, this and future profits generated will be retained until such time as all losses are fully recouped.

WMC Productions Limited creates productions commissioned by the Charity, with the Charity paying WMC Productions Limited a commissioning fee for this work. Despite the impact of the pandemic on the Centre, and thanks to a grant from Garfield Weston and the financial support of individual donors, WMC was able to commission the production of three shows during this financial year; *The Boy with Two Hearts,* presented in October 2021 as the Centre fully reopened, co-produced *XXXmas Carol* ready for Christmas, and produced *Anthem*, a Welsh language production. The total commissioning fee payable for the year was £566k *(2021: £nil)*.

Wales Millennium Centre (Theatre) Limited remained dormant throughout the year covered by these financial statements. It is anticipated that this charitable company will become active in the next financial year as we progress our plans to build a new production facility, training facility and theatre in Cardiff.

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

2.7 The Board of Trustees is ultimately responsible for guaranteeing that the organisation has in place an appropriate system of controls, financial and otherwise, to provide reasonable assurance that:

- The Charity is operating efficiently and effectively;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained, and financial information used within the charity, or for publication, is reliable;
- The Charity complies with relevant laws and regulations.

In assessing what constitutes reasonable assurance, the Board has regard to the materiality of any relevant financial risks; the likelihood of such risks crystallising and the cost and benefits of particular aspects of the internal control system. The effectiveness of the system of control is reviewed regularly by the Finance & Audit Committee, and objectively reviewed through an internal audit review programme conducted by external professional advisors. The internal audit plan was temporarily put on hold when the Coronavirus pandemic hit. A rolling three year programme of work will restart during the next financial year, 2022/23.

The Board had instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the type of risks the charity faces, prioritising them in terms of potential impact and the likelihood of occurrence and identifying means of mitigating those risks. Management regularly reviews organisational risks, and the Top 10 risks are reported to, and reviewed by both the Finance & Audit Committee and the full Board. In addition, the adequacy of the Charity's current internal controls is regularly reviewed as part of this process. The Trustees are pleased to report that the Charity's system of internal financial controls conforms to guidelines issued by the Charity Commission.

Following its review of the risks facing the charity, the Board and management have identified the principal risks and uncertainties relating to the charity and have taken appropriate steps, where possible, to mitigate them. Due to the speed of change and the impact of the Coronavirus pandemic, risks to the organisation were reviewed more frequently by the management team. The Coronavirus pandemic brought with it new and challenging risks to the organisation. The main risks identified are detailed in section 7 of the Trustees report.

In addition, the Trustees have considered the guidance for Directors contained within the Combined Code. They believe that although this is not mandatory for the Charity, as a public interest body, it should aspire to these guidelines as best practice, and the Charity has incorporated the three main principles of board leadership, effectiveness, and accountability into its Corporate Governance Statement. The Board effectiveness is reviewed on at least an annual basis and the Board composition is formally assessed preceding the appointment of a new trustee.

As of 31 March 2022, WMC had a board of 9 Trustees. The diversity and skill set of the board is assessed on an annual basis. Recruitment of new members is then targeted, in line with our equality strategy plan, to ensure that a diverse board with appropriate skills is maintained.

Diversity data	WMC (March 2022) Population of 9	WMC (March 2021) Population of 10
Gender assigned at birth:		
Female	44%	60%
Male	56%	40%
LGBTQ+	0%	0%
Registered disabled	0%	0%
Black, Asian, and ethnically diverse	22%	20%
Religious affiliation	56%	20%
Age – 55+	44%	70%
Welsh speakers	44%	30%

A quarterly reporting regime is in place between the Charity and its key stakeholder, **Arts Council of Wales (ACW),** along with formal quarterly review meetings and an annual review. During the annual meeting, senior leaders of WMC and **ACW** assess performance against agreed objectives and validate objectives for the coming year. These review meetings have been very positive. With recent changes in personnel at senior management and executive level at ACW, these meetings also allow us to share our journey and our future ambition.

The financial support of ACW has been critical to us getting through the past two financial years. We are extremely grateful for their ongoing support and understanding of how we have been, and continue to be, impacted by the COVID-19 pandemic.

TRUSTEES' REPORT *(continued)*

3. Objectives and activities for the public benefit

Wales Millennium Centre is a home for the arts in Wales, and a cauldron of creativity for the nation. We fire imaginations by curating world-class, critically acclaimed touring productions, from musical theatre and comedy to dance, cabaret and an international festival. We kindle emerging talents with fresh, provocative and popular pieces of our own, rooted in Welsh culture. We ignite a passion for the arts in young people with life-changing learning experiences and chances to shine in the spotlight.

The Centre is a major tourist attraction for Wales. It aims to be internationally significant, renowned for excellence, leadership, and innovation. Entertaining audiences and attracting visitors from the whole of Wales and well beyond, it will continue to provide a creative home for Wales' leading arts and cultural organisations.

We aim to Inspire Our Nation and Impress the World, creating inspirational and life-changing experiences that broaden horizons. We seek to:

- **Be celebrated as one of the leading performing arts centres in the world**
- **Create innovative work that showcases Wales to the world**
- **Raise the aspiration of every young person in Wales**
- **Be accessible to everyone in Wales**



We will continue developing our commitment to the Welsh language, ensuring that we are an exemplary bilingual organisation. We will continue to work with the Welsh Language Commissioner in adhering to the Welsh language standards that apply.

The Trustees confirm that they are aware of the **Charity Commission's** general guidance on public benefit, and they have referred to the guidance when reviewing the Charity's aims and objectives and in planning future activities. The overriding objective during this financial year, in the face of an unprecedented pandemic, was one of survival, followed by successfully and safely reopening under ever changing restrictions.

Wales Millennium Centre's 17th full year in operation was a year of uncertainty, remobilization and responsiveness. Having been forced to close its doors to the public in March 2020, following UK Government's guidelines in response to the Coronavirus pandemic, the Centre remained largely closed for a period of 18 months, reopening gradually in line with UK and Welsh Government lifting of restrictions. Having reopened, the Centre needed to respond to the changing regulations and restrictions imposed by Government to tackle the fluctuating levels of COVID-19 in the community, and also to last minute cancellations as a result of cast and crew within touring productions catching COVID-19. The new variant, Omicron, resulted in a further closure of the Centre during our busiest period of the year, closing our Christmas show, *Disney's Beauty and the Beast* in December 2021. Tours of other productions were also cancelled, resulting in a loss of six weeks of commercial income. The staff at Wales Millennium Centre rose to every challenge that they were faced with in a calm and proactive manner, to ensure that customer's experiences were as positive as they could be under the circumstances. Despite being closed for a significant period, we succeeded in keeping the arts alive behind the scenes, until we were able to continue to do this more openly.

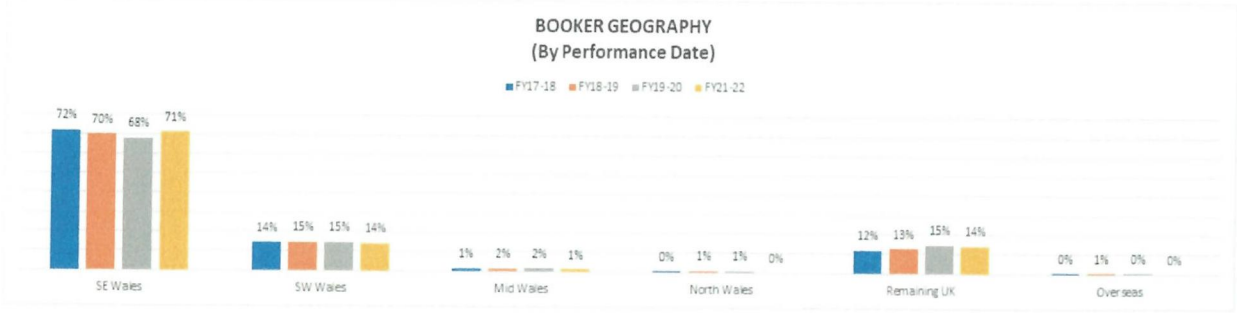
4. Achievements & Performance: *Donald Gordon Theatre (DGT)*

Due to the ongoing COVID-19 pandemic, our main theatre, the DGT, remained closed as we entered this financial year. It did not reopen until September 2021. This meant we lost all commercial revenues for the first five months of the year, and the commercial revenues for the remaining seven months of the year were adversely impacted by the COVID related restrictions which continued throughout the remainder of the financial year. These restrictions included social distancing, mask wearing and a second period of closure from 23 December 2021 to 1 February 2022. The uncertainty that this second closure brought also affected future bookings, as did changes by the producers to their tour schedules. However, the strong commercial programme scheduled meant that by March 2022 daily sales were at levels similar to those seen pre-pandemic.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

The majority of bookings for WMC continue to come from Southeast Wales. We continue to attract audiences from slightly further away, with 15% visiting from Southwest Wales and from the rest of the UK. As many of the tickets purchased for shows during this financial year were rescheduled shows, we are unlikely to see the impact of the pandemic on geographic spread of bookers until next year.



Reopening our Donald Gordon Theatre

Audiences returned in September 2021, with several sold-out performances.

The Donald Gordon Theatre (DGT)reopened for its first performance on Thursday 9th September 2021, as we welcomed audiences back to enjoy the WNO's Barber of Seville.

Following a socially distanced WNO Autumn Season, the DGT was fully reopened in front of a capacity audience on Tuesday 12th October 2021 for Book of Mormon. This marked the first performance of Book of Mormon since the pandemic, at the start of their year UK tour. Over a three-week period, Book of Mormon achieved an overall capacity of around 70% with the final week selling out completely.

November 2021 saw a run of West End titles including Everybody's Talking About Jamie, Grease and Heathers. The arrival of the Omicron variant resulted in a rapid rise in COVID cases, and with COVID related self-isolation rules still in place, production companies struggled due to cases of COVID amongst cast/crew. Despite this, only two DGT shows had to be cancelled: a performance of Grease (Tuesday 23rd November 2021) was unable to go ahead due to dwindling cast numbers relating to self-isolation and a performance of **Beauty and The Beast** (21st December 2021) was cancelled for the same reason.

Our Christmas 2021 show, Beauty and the Beast was cancelled a couple of weeks into its run.

Our Christmas 2021 show Beauty and the Beast opened on Thursday 9th December 2021 and ran successfully up until Sunday 19th December 2021. A COVID related show cancellation on Tuesday 21st December 2021 was followed with the remainder of the run being cancelled in response to the Welsh government's reversion to 'alert level 2' in response to the new Omicron variant. This meant theatres in Wales were, once again, unable to open.

Wales Millennium Centre remained closed for the rest of December 2021 and the whole of January 2022. During this period, we had to cancel a week of The Lion, the Witch and the Wardrobe and daily ticket sales dropped back to levels similar to those seen during the closure in 2020. Welsh Government reviewed the alert levels on a weekly basis

The DGT reopened on Tuesday 1st February 2022 with Bedknobs & Broomsticks.

Despite selling out on Friday and Saturday performances, sales for the weekday performances were adversely impacted by our closure and lack of marketing opportunities in the lead up to this week, given the uncertainty of whether restrictions would be removed.

Throughout the year we have maintained our relationships with audiences and producers.

Throughout the year, we have continued to maintain strong relationships with our audiences. Our Customer Service team worked hard to communicate, and action, any cancelled and rescheduled shows promptly. We have also continued to maintain strong relationships with producers through a collaborative approach to dealing with the consequences of the pandemic. Any decisions to cancel or reschedule shows were made with mutual agreement of both parties, and we have continued to work collaboratively to provide information and support where we can. This was particularly important given the different regulations and guidance in place in Wales compared to the rest of the UK.

The commercial programme is now strong for the next few years.

Upcoming shows include South Pacific, Sister Act, and Les Miserables. Whilst there is clearly still a demand for tickets, with daily ticket sales back to pre-pandemic levels, customers are buying their tickets much later, making forecasting that much harder. With so many rescheduled shows, it is too soon to tell the true impact of the pandemic, and the cost-of-living crisis on ticket sales and secondary spend.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

Opening up our spaces

We will continue to offer world class shows but also plan to create space for more diverse performances.

We will continue to programme the best musical theatre on our Donald Gordon Theatre Stage. However, in line with our creative and strategic vision, we are also embedding our approach of freeing up time to enable other voices to share that stage and platform, beyond the usual touring companies. This means building on previous work with young people and communities to enable them to 'take over' that space at different times in the year. We are also building partnerships with other Welsh cultural organisations and world class performing arts companies to bring a wider range of creative work to the Donald Gordon Theatre. In 2021, this approach included hosting our first Welsh Kiki Ball in collaboration with The Welsh Ballroom

Community on the main stage; showcasing Festival of Voice, which featured a wide range of artists and creatives, and hosting elements of Butetown Carnival and Your Voice exhibition.

During 2021/22 we refocused our programming in the Weston Studio to showcase our own productions.

We took less work from visiting companies in the Studio so that we could focus on producing our own shows, whilst honouring commitments to productions which had been programmed pre-pandemic. **7,283** attended **81** performances in our Weston Studio, which included productions of **In the Sea There are Crocodiles** and Hijinx's **Pinocchio and The Northern Lights.**

The Boy With Two Hearts was loved by critics and audiences alike and transfers to the National Theatre, London in October 2022.



This production is the first Welsh refugee story brought to the stage. It was written by **Hamed Amiri** and adapted into a stage production by **Hamed** and writer **Phil Porter.**

The play tells the incredible true story of the **Amiri** family's treacherous journey from Afghanistan and across Europe to the UK as they fled the Taliban in 2000. Thrown into an unfamiliar world of fake passports and untrustworthy handlers, the **Amiri's** had to learn to live with nothing and avoid capture at all costs. **Hamed's** elder brother, **Hussein**, had a life-threatening heart condition which made the journey all the more critical, and the play serves as a love letter to the NHS who treated him when the **Amiri's** settled in Cardiff.

The Boy with Two Hearts opened a two-week run in the **Weston Studio** within the Wales Millennium Centre in October 2021, with sell-out performances and to critical acclaim (Wales Arts Review, The National, ★★★★ The Guardian, Buzz magazine, The Daily Telegraph, The Stage), achieving UK wide media coverage, with twenty 4 and 5★ reviews.

'Deserves as wide an audience as possible, from school children to politicians'
The Guardian

Positive reviews across the board have had a significant positive influence on our profile as a producer of work. ***The Boy with Two Hearts*** returns to the Centre this Autumn; Tickets have already sold out for all performances at the Dance House between 12th to 17th September 2022.

Following its return to Cardiff, ***The Boy with Two Hearts*** will transfer to the National Theatre in London for a six-week run, marking Wales Millennium Centre's debut for one of its own productions on the National Theatre's stage. This is a significant achievement for us as producers.

Telling new stories and giving a platform to new underrepresented voices and celebrating Wales in all its diversity resulted in an increasingly diverse audience. Of the **3,500** total attendees, **13%** of bookers surveyed were from Black, Asian, Mixed, and ethnically diverse groups The audience diversity was observed by audiences and actors alike: -

"I took in the front row and couldn't believe what I saw. A woman in a hijab with three other women in hijabs...a group of boys who looked like me, smiling back as if to say, 'we're with you' and just happy to see someone who looked like them to be up on that stage, doing this job"
Farshid Rokey, actor who played Hamed Amiri

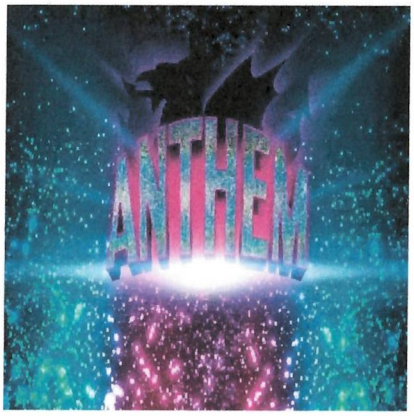
"The most culturally diverse audience I've ever experienced in any theatre anywhere"
Audience member, social media

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*



Our Welsh language production of Anthem had to be postponed from March 2022 to July 2022.



During the year we also worked on the production of our landmark Welsh Language musical comedy, **Anthem**. Written by **Llinos Mai,** this production is a social commentary with a lot of heart, celebrating contemporary Wales. Anthem pushes the boundaries of Welsh language theatre and the show's scale, digital integration and inclusive casting make it unique in terms of what has gone before. Anthem will be performed and creatively captioned in Welsh with English surtitles.

Produced in this financial year, Anthem was due to be presented in the **Weston Studio** in March 2022. Despite all efforts to protect cast and crew, a COVID outbreak during rehearsals prevented this. WMC's commitment to the story and artist is one we did not want to compromise. So, with additional investment, Anthem has been rescheduled for July 2022 with the original cast and crew.

The pandemic highlighted our vulnerability in relying on commercial producers and large-scale visiting productions, and the value of focusing on home grown and digital content to ensure Wales' place on the world stage.

We will continue to use the Weston Studio for our own productions, showcasing Wales to the world and building our reputation as a creative producer. By reframing how we work and who we work with, we are already seeing a diversification of the stories we tell, the artists that tell them, and the audiences that engage.

Cabaret

Our cabaret programme continues to bring new audiences.

In summer 2021/22, we re-opened to a paying audience with our newly launched Cabaret programme in our Western Studio; offering Drag, Burlesque, Boylesque, gig-theatre, stand-up comedy and a programme of family shows, including Welsh language stand up for children. The programme culminated in Wales' first KiKi Ball, a night that saw the most LGBTQ+ representation in the Donald Gordon Theatre in our history.

Our cabaret programme offers us a great opportunity to support new voices and artforms in a unique and intimate setting. It also celebrates diversity and provides a unique experience for artists and audiences.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*



Our first WMC produced Christmas cabaret show, ***XXXMas Carol,*** is a bizarre retelling of Charles Dickens' yuletide nightmare. Co-produced with Big Loop Theatre Company, it is our first Christmas cabaret show production, and showcased local drag, burlesque, circus, and music.

The show engaged with new audiences and artists, with over **1,200** attendees in total. **4%** of bookers recorded their gender as non-binary, compared with just **0.6%** of bookers in our main theatre during the period, and more than a quarter of bookers were gay or bisexual, compared with just **10%** of bookers for other shows during the same period. None of the artists in ***XXXMas Carol*** had entered our building previously, and we are keen to continue engaging with them.

Summer of Smiles

June - August 2021, we took part in Cardiff Council's *Summer of Smiles* programme, hosting a variety of family friendly activities directly outside our building.

Around **4,000** people took part in over **100** artist's workshops and activities during this time. These included Bhangra Dance Workshops, Afrodance, Dolly Trolley Drag Aerobics, and The Great Insect Games.

Attendances in our spaces

	2018/19	2019/20	2020/21	2021/22
Total visitors to Wales Millennium Centre (Inc ticket buyers)***	1,698,613	1,459,242	**0**	317,947
Donald Gordon Theatre: Number of performances **	317	266	**0**	**147**
Donald Gordon Theatre: Audience Numbers (Performances)	417,040	386,778	**0**	**130,914**
Donald Gordon Theatre: Number of Events *	10	10	**0**	**0**
Donald Gordon Theatre: Event Attendees (where ticketed)	16,086	17,018	**0**	**0**
Weston Studio: Performances	104	96	**0**	**81**
Weston Studio: Audience Numbers	9,755	11,449	**0**	**7,283**
Cabaret: Performances	61	64	**0**	**13**
Cabaret: Audience Numbers	5,359	5,750	**0**	**1,212**

** Donald Gordon Theatre 'Events' includes: private hire award ceremonies and private hire 'audience' events such as Britain's Got Talent. The bulk of these events in the past have been university graduation ceremonies which didn't take place in 2021/22.*
*** Donald Gordon Theatre 'Performances' includes: all productions curated by the WMC, productions in the Donald Gordon Theatre by residents (Welsh National Opera/National Dance Company Wales/BBC National Orchestra of Wales), arts/ entertainment hires where all, or the majority of, the auditorium is 'sold' to the public. Each day of Festival of Voice counted as one performance.*
****Total visitors to Wales Millennium Centre (Inc ticket buyers): figures here include from the opening of Your Voice on 22 July plus 401 ticketholders admitted for shows prior to this. Zero footfall included from closure period 25/12/2021 - 30/01/2022.*

4.1. Making space for artists

One of our core aims as a Producing House is to make space for artists to develop their projects.

We provide support for artists and invest in ideas at an early stage. We continue to invest in R&D for our own productions but also provide space and resources for a wide range of artists and cultural freelancers in Wales to play, explore and grow their own work.

We have repurposed one of our largest meeting rooms, our Preseli room, into a full-time rehearsal space. This now provides a dedicated, fit for purpose space within the building from which to grow this element of our work. During 2021/22, we offered 25+ community organisations and artists 500+ hours of space in kind, for rehearsals, research & development, filming and workshops.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

During the year we have been working on our own productions including **Branwen, Making of a Monster and Thank you and Goodnight. Branwen** is a large-scale contemporary musical retelling the story of the Mabinogion, which will come to the Donald Gordon Theatre in 2023. **Making of a Monster** blends grime, theatre and storytelling, and will come to the Weston stage later in 2022.**Thank you and Goodnight**, written by Kelly Jones, tells the story of the Elvis Festival in Porthcawl, and explores ideas around place and identity and will take place in Spring 2024.

We are aware of the inequalities in our sector. Many freelance artists and creatives have continued to struggle coming out of the pandemic, unable to develop their creative practice, finding themselves out of work and often ineligible for any of the emergency financial support schemes. We are supporting three individuals to participate in the **Freelance Taskforce** , a group working to address some of these issues. . We have also continued to support **LOYALTY,** a programme developed by artist **Connor Allen** to support the development of Black artists in Wales. **LOYALTY** provides bursaries to a group of artists, and facilitates the sharing of skills and experience, alongside mentoring and workshop opportunities. Our contribution has been in the form of workshop space and advice.

We were able to run a scaled back version of Festival of Voice in 2021, but attendance was severely impacted by the introduction of vaccine passport regulations.

Our annual arts festival, **Festival of Voice (FOV)** is a window into all our creative work, bringing together the best artists, young people and communities in a celebration of the one instrument we all share, our voice. **FOV** aims to inspire, be accessible and participative, and build our reputation as a creator of new work as the National Arts Centre for Wales. It seeks to give Wales a strong cultural voice in the world, as the best of Welsh talent sings and speaks out alongside voices which represent the best of the rest of the world, in many languages.

In 2021 we ran the first iteration of the new format of **FOV**. Taking place across four days during October 2021, FOV transformed the public spaces of our building into a place for international exchange, platforming different voices, and top-class musical performances and talks.

FOV 2021 also showcased Powerful Interventions, a series of creative interventions giving voice to young people. These ranged in scale, form and content, but each one of them exploring 'power.' This work was one result of our Together Stronger partnership with Valleys Kids, giving young people from the Valleys the opportunity to work in collaboration with Bethan Marlow.

'It has helped me gain more confidence and has given me something to look forward to and helped with the process of getting through Covid.'

Feedback from young performer

'Powerful, thought provoking, huge energy! Want to watch it again.'

Feedback from audience member

We will be continuing with this kind of co-constructed approach and continuing to work with our partners in 2022.

Inspired by the instrument that connects us all – the voice – our international arts festival is back for 2022 with a new name and an eclectic line-up. Formerly Festival of Voice, **Llais**, will run across five days in October 2022, kicking off with the Welsh Music Prize ceremony.

Our Creative Associates programme launched in May 2021.

In support of putting artists at the heart of all that we do, and practising meaningful, resilient and democratic ways of working, we were pleased to launch our **Creative Associates** programme in May 2021. Our Creative Associates will inform our vision and lead the conversation, whilst having the time and space to focus on developing their own practice.

A call out for *Creative* Associates was made in March 2021. To encourage a diverse applicant pool, and to ensure accessibility, the call out and application process was fully accessible. Over 200 applicants applied, and 8 *Creative Associates* were appointed. The scheme is supported financially by the Cultural Recovery Fund and will run for two years.

And we continue to invest in a number of artist development networks.

Scribla is a project that aims to support the formation of a Butetown arts collective and to develop a close partnership with **HCE: The Heritage & Cultural Exchange**, a community-based organisation that aims to fully chronicle the heritage together with the cultural diversity of Tiger Bay and Cardiff Docklands. The **HCE** archive is being used as a repository of inspiration, as a jumping off point to seed projects both physical and digital. The collective and its partners are working closely with the communities of Butetown to develop and grow the archive. This project is run by the **Scribla Collective**, managed by **Arts Shell** (an arts organisation based in Grangetown). We have continued to participate in and provide support for this project throughout the year, including providing workshop space and producing guidance. Scribla presented work in Festival of Voice 2021 and did a takeover in the Weston Studio in early 2022 as a culmination of this project.

4.2. Digital experiences

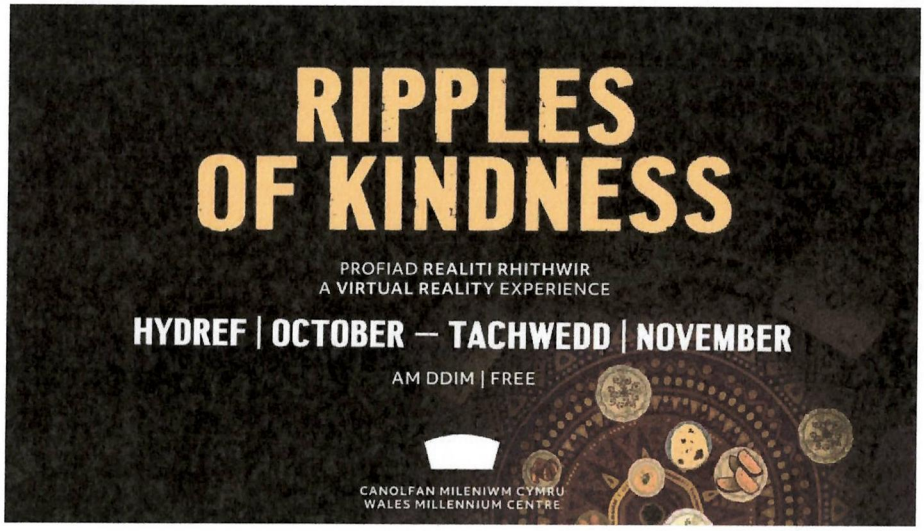
Thanks to support from the **Garfield Weston Foundation Culture Fund**, in the last 12 months we have been able to work with artists to develop new digital experiences, influencing our digital infrastructure and our ways of working.



TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

Ripples of Kindness



This new way of working is exemplified through Ripples of Kindness (ROK), a free virtual reality experience which complimented our stage production of The Boy with Two Hearts (BWTH). ROK enhanced the experience of The Boy with Two Hearts for anyone who had seen it, but also acted as a standalone activity. We created ROK in collaboration with BWTH writers Hamed and Hessam Amiri and production company All Seeing Eye. We built a small intimate set that mimicked a sofra in Afghanistan, a carpet on which the family sits to eat food. An audiences wearing VR headsets were able to

'sit' and interact with the Amiri family telling their story. It was the first large scale digital piece we have hosted. Over **1,500** people engaged with ROK over the course of four weeks. Of those who pre-booked, **59%** were new to the Centre. The **500+** comments gathered from participants were overwhelmingly positive, with many commenting on how moving they had found VR as a means of storytelling:

'It was an enchanting experience sitting for a meal with the family knowing about their journey'

ROK also recently encountered an international audience when it was showcased at FIVARS as well as being a finalist in QLD XR Festival. These international festivals celebrate the best work in VR and film. We will continue to enter ROK in further international film festivals. We are also in conversation with Hwb and Into Film about how we might make ROK available as part of the school curriculum.

ROK will return to Cardiff later in 2022.

The collaborative process of developing a new digital production from scratch has equipped us with key skills when it comes to creating future digital production teams, and the audience reception has given us the confidence to be bigger and bolder with the stories we tell.

4.3. Creative Learning

Delivering on our commitment to Arts Council Wales' Cultural Contract, and in line with our vision, our Creative Learning programme aims to engage young people in the arts, targeting groups of young people who would not otherwise have access. Our ambition is to make our creative learning programmes scalable by replicating them in other locations and/or making them available digitally to reach out across Wales.

Launched in 2020/21, our Creative Learning Advisory Group continued to meet during 2021/22 to support the development and delivery of our creative skills programme. Members of the Creative Learning Advisory Board include:

- **Marc Jaffrey OBE** - (Chair) Senior Advisor, Creativity and Learning, WMC
- **Nicky Goulder** - Founding CEO, Create and WMC trustee
- **Pauline Burt** – CEO Ffilm Cymru Wales
- **Vivian Murinde** - Senior Regeneration Manager, London Legacy Development Corporation
- **Sharon James** - Deputy Principal, Cardiff & Vale College
- **Kay Smith** - Head of Drama, Pencoed Comprehensive
- **Nick Batchelar** – senior education consultant, ex Director of Education, Cardiff City Council
- **Nia Jones** - Operations Manager, Frân Wen
- **Dr Dawn Mannay** - Director of Postgraduate Studies, Reader in Social Sciences (Psychology), University of Cardiff

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

a. **Richard Morgan MBE** - Co-Founder and Funding Director, Valleys Kids

Throughout the year we have continued to develop Creative Voice - our free six-week in-house training programme of creative courses, aimed at 14 – 25-year olds - with the support of a panel of young people and a group of artist facilitators.

Following a trial of Creative Voice online early in 2021, we rolled out a full programme in the Wales Millennium Centre and online, co-designed with the input of young people and training and education providers. The mixture of online and in person delivery is a model which we will carry into the future. Our 2021/22 courses included: Creative Writing; Creative Acts, Screen and Film, Tabletop Role-Playing Games; Let's Create; Youth Theatre; Filmmaking and TV; and Radio Production.

During 2021/22 Creative Voice proved to be increasingly popular. We reached 100 young people, each undertaking **12** hours of training with industry professionals across **13** courses, we worked in partnership with Promo Cymru, Common Wealth Theatre Company, Screen Alliance Wales and other freelancers to deliver these courses. During evaluation, Creative Voice attendees commented that they had built up their confidence and collaborative skills during their course:

'[I most enjoyed] learning to be more confident in myself with playing tabletop role play games, working on improvising, meeting new people who share the same interests as me'

Survey response from tabletop Role-Playing Games participant

In 2022/23 we aim to run at least **12** training courses, reaching **160** new young people, online and in-person. There will be a mixture of current popular courses, such as Radio Training, as well as those which have been developed in response to feedback from young people, including Costume Design: Theatre and Film, and Story Lab. These new courses will be delivered online.

We have also continued to work with our Youth Council.

Our Youth Council offers young people the opportunity to utilise the building and build transferable skills; discover interests involving the arts, collaborate with decision making bodies in Cardiff and inspire our agenda to be more aligned to the interests of young people.

Our youth-led radio station and training programme, Radio Platfform, has continued to grow and develop during 2021/22.

Using a co-production approach that empowers young people from disadvantaged backgrounds in South Wales, Radio Platfform gives them the opportunity to lead, manage and be responsible for the running of the station. The programme has been shown to increase the confidence levels and aspirations of its participants, with many going on to pursue further creative opportunities in the industry. As part of our long-term partnership with Valleys Kids, a second radio studio was opened in Porth in 2019, allowing access for young people from the Valleys.

During 2021/22:

- **Over 50 young people have created and broadcast shows** as part of our Radio Platfform family. Over **60** have taken part in accredited Radio Platfform training and over **300** young people have been engaged through our outreach programme.
- **We created 5 paid roles for young people**, enabling them to lead on managing the station. These roles gave paid work experience at the station to those who had shown an interest in working in radio and developing their skills further.
- **Our new second station has extended our reach.** Based in the Pop Factory in Porth, Rhondda Cynon Taf, it offers more young people from the Valleys the opportunity to develop skills and their own voice, without the accessibility issues of getting to Cardiff Bay.
- We continue to run training courses at the station, and we have regular attendees in the station now recording their own programmes. Some members are getting involved with our various Steering Groups. Following feedback from young people about that they want from the space, we have recently started redecorating the spaces in Porth.

Life Hack

Life Hack is part of our Together Stronger partnership, delivered by **Sparc** and our Creative Learning team. A free event open to young people aged between 11-25, Life Hack aims to inspire participants through creative and interactive workshops with industry professionals.

In April 2021, Together Stronger hosted its third, and first digital, Life Hack event, offering exciting workshops with industry professionals from the creative industries.

Workshops included theatre/set design, filmmaking, music production, comedy, radio and puppetry, with a mix of local and national artists and companies running the sessions. **38** young people attended, with **13** of them new to WMC.

"Wow, thanks so much. I've learnt loads! The digital music software seems so daunting at first, but you've explained it really well."

"Such a fun workshop! Never done anything like that before, really nice atmosphere :)"

Participant feedback

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

We will continue to work with our Life Hack steering group and project partners to develop future Life Hacks. Evaluation from our most recent 2022 event will help inform the next event, which is scheduled for October 2022. It will be held at the Wales Millennium Centre and will coincide with Llais Festival.

Valued Partnerships through Careers Wales

Valued Partnerships have been set up through Careers Wales with schools offering an overview of "What goes on under this roof?" During 2021/22, we organised Valued Partnerships sessions with three local high schools, engaging with young people to find out about opportunities at Wales Millennium Centre.47 pupils aged between aged 14-16yrs were involved. We will continue to extend the reach of this programme.

4.4. Participation and Community Engagement

During this year, we have continued to focus on the opportunity to build community voice and representation. The main themes of our Community Engagement Strategy are:

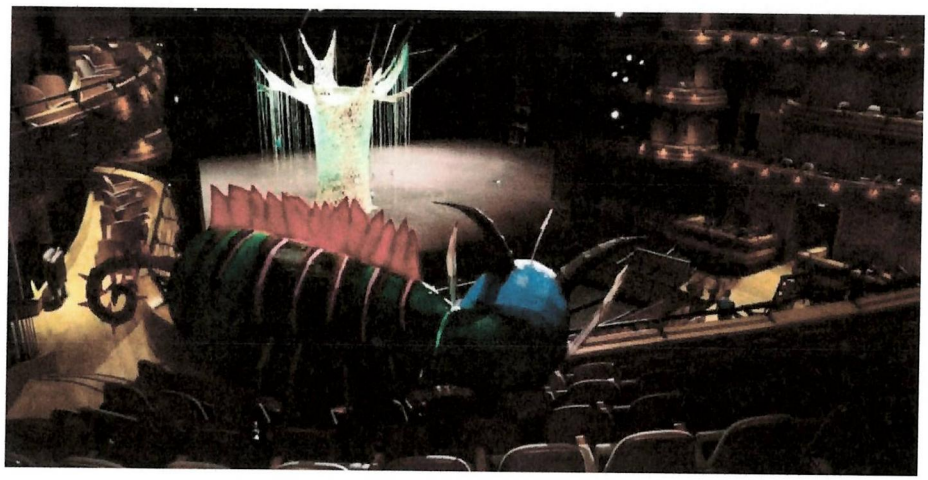
- Building a more representative workforce
- Building a more diverse programme, including original work by, and for, communities
- Building a fair community ticketing scheme
- Giving opportunities to build community voice and representation

We have built, and continue to build, on the positive relationships developed with our community partners during the pandemic. After a period of being unable to engage with our communities in person, we were delighted to recommence in-person consultation and activity once again in 2021/22.

In July 2021, we re-opened our building with a landmark exhibition, Your Voice, created by and with the local and national community. This was a free but ticketed event, in order to comply with COVID regulations. During the first lockdown we invited people of all ages to artistically share their stories and experiences during this challenging time.

We received over **300** pieces that responded to lived experiences over the past year – from lockdown to Black Lives Matter protests, to reclaiming the environment and our hopes for the future. Artworks were sent from all parts of Wales, and by artists aged 4 to 90 years old. The pieces include paintings, spoken word recordings, digital art, photography, installation, mixed media, and film. The resulting artworks were displayed throughout our building, completely transforming the Centre into a large scale gallery. In so doing, we filled our building with the voices of all the different communities with whom we engage.

At the heart of the exhibition was a giant, four-storey crochet tree installation on our main theatre stage, embellished with crochet flowers, animals, and poetry.



There were several activities throughout the exhibition for visitors to engage with. Visitors were invited to contribute to the ongoing creation of installations, adding their voice, history, hopes, and dreams to the legacy of the project. There were also accompanying creative workshops.

The exhibition was featured on Heno (S4C and BBCiPlayer). Over **2,760** people visited the two-month long exhibition.

We have continued our participatory budgeting offer, giving communities and emerging artists the decision-making power in constructing content and activity which can better support their practice.

We used this approach as part of the exhibition, Your Voice. Following a participatory budget call out, three local artists, Gabin Kongolo; Temeka Davies, and Asma Elmi, were each commissioned £500 to feature their art in the exhibition.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

In summer 2021, we recommenced our popular free family workshops, beginning with carnival workshops. We also hosted workshops curated by community arts organization, Made in Roath. These included; 'Talking Privilege' with Mymuna Soleman, 'Political Embroidery' with PAM and Trinity Collective, and 'Race, Power & Politics Zine Making' with the community group Welsh, Gifted & Black.

During October half term 2021, along with artists from Butetown Arts & Culture Association, we also facilitated school lantern making workshops with school groups. The workshops were extremely popular with around **450** people attending across the week.

In August 2021 we partnered with Butetown Carnival.

During August Bank Holiday 2021, Cardiff Bay was alive with music, culture and community activity with the arrival of Butetown Carnival.

The Carnival was led by community partner Butetown Arts & Culture Association and began with a musical parade making its way through Cardiff Bay. There were various performance stops along the way before the parade arrived back at our building for live music on our outdoor stage at the front of the building.

Parade participants were mostly children and families who were involved in costume making workshops at Butetown Pavilion Hub and Oasis Refugee Centre in Splott, and at Pedal Power in Pontcanna, where cyclists with learning disabilities helped to decorate the tandem bikes being used in the Carnival.

In October 2021 we supported Black History Month.

During Black History Month, October 2021, we hosted four workshops curated by June Campbell Davies. These included: Afrobeat Dance with Mujib Yahaya, mask making with Adeola Dewis, Windrush Craft session with June Campbell-Davies and Haitian storytelling with Mary-Anne Roberts. Over 50 people attended in total, across the four sessions.

During this time, we also hosted a multi-genre performance event showcasing young black talent, curated by one of our Creative Associates, Tumi Williams. We booked **12** young performers for the event and over **40** people attended. The event was so well received that we are now developing this concept into free Sunday Sessions. The first of these sessions took place in April 2022 and will continue monthly at our Radio Platfform space.

On St David's Day 2022 we celebrated with a variety of community performances in the Glanfa.

This St David's day we celebrated with community choir performances in our Glanfa space. The celebration included performances by Pelenna Valley Male Voice Choir and Cwmdare Voices, the Oasis One World Choir, and year 5 of St Mary's Catholic Primary School in Cardiff, with each choir performing songs in Welsh. Over 300 people enjoyed the performances in person, and over 600 people joined us via live stream.

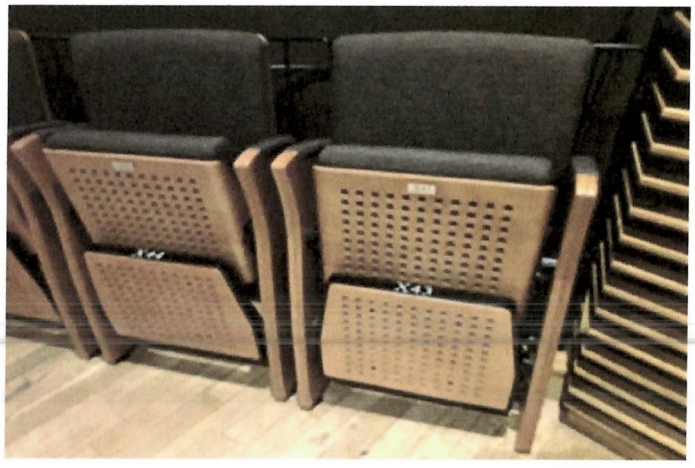
Sing Proud Choir continued online

Sing Proud Choir is a joint project between ourselves and Voices From Care Cymru. This choir aims to give children, young people and families from the care-experienced community, the best opportunity to express themselves. After two years of the singing on Zoom, we were thrilled to welcome members back into our building in April 2022, for their first in-person rehearsal since the pandemic. The rehearsals will continue to take place in person every other Sunday going forward. We have appointed a new choir leader to help facilitate this.

Voices from Care Cymru have recently partnered with Fostering Wales, and we are currently recruiting more voices for the choir in order to expand our reach.

We are now offering 36 community seats for every performance.

During closure, we installed an additional 36 seats in the DGT, which were designated 'community seats. This investment enables us to significantly increase the number of available affordable seats for communities, young people and artists each year. These seats are offered on a 'Pay What You Feel' basis. These additional seats enhance the community ticketing scheme we negotiated with producers over the last 4 years.



TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

Our community ticketing scheme has been designed and implemented with our Community Ambassadors to ensure it reaches those most in need. This project will enable us to continue to enhance our audience diversity and improve accessibility to the arts, in line with our objectives and Arts Council Wales' Cultural Contract.

After a trial period, in early 2022 we officially rolled out our Community Ticketing programme in April 2022 with the show Dreamgirls.

Weston Studio and Wales Millennium Centre Productions

Apprenticeships

Wales Millennium Centre runs the Wales Shared Technical Apprentices scheme. This unique programme offers year-long, paid, full-time apprenticeships in backstage technical theatre to between 3 and 5 young people annually, while providing venues across Wales with young trainees who support their workload and who bring new insight and the latest in industry knowledge.

The scheme is run in conjunction with Cardiff & Vale College, where individuals will gain a BIIAB Level 3 certification in Technical Theatre: Sound, Light and Stage. They also obtain the Association of British Theatre Technicians (ABTT) Bronze Award focussing on flying practice, ropes & knots, and electrical care.

We also offer certification in Rigging, PAT Testing and IPAF training. For any apprentices who lack GCSEs in English or Maths, there is also training and a qualification in basic numeracy and literacy available.

Upon completion, apprentices gain the accreditation and qualifications necessary to have a career in technical theatre.

We work in partnership with theatres and arts centres across Wales, placing apprentices with our partner venues. Venues pay the salary of their assigned apprentice, with WMC and Cardiff & Vale College covering the cost of training, equipment and other overheads.

During 2021/22, we have worked in partnership with Theatre Clwyd placing one apprentice at their venue, with the other two apprentices remaining in Cardiff with Wales Millennium Centre and Welsh National Opera. Over the course of a year, the apprentices have gained qualifications in technical theatre and have been given unparalleled hands-on training and real-life experiences.

We are looking forward to offering this apprenticeship scheme in 2022/23 with our next cohort due to begin in August 2022.

4.5. A diversifying workforce

We want Wales Millennium Centre to be a home for all – embracing and involving everyone, irrespective of differences, for who they are as an individual or group. We strive to tell stories and amplify diverse voices, on our stages and in all parts of our work and culture. We speak about the importance of the arts every day; but we must do more to encourage access to different people from a range of backgrounds to join us.

Our work continues to be guided by the principles we outlined in our 2020 Diversity Action Plan, which outlines the steps we are taking to make our programme, our workplace and our building more inclusive and representative. We celebrate diversity. We need to pay attention in equal measure to strategy, systems, and process as well as our culture, values, and behaviours. Only when strategy and culture are aligned can we create sustained inclusion.

We have been on a thought-provoking journey of reflection. Sharing insights both internally with our own people, and externally with people we work with. It has highlighted attitudes and behaviors that have created exclusion. We know there are barriers that have stopped us from embedding inclusion into our values and strategy.

We need to be open and honest in how we make this happen and this will help us to be brave and bold in what we do next.

Leadership and workforce key highlights 2021-22:

- **Staff training** - staff training has been a key part of our action plan to help build allyship, allowing us as an organisation to be more accessible both as a place of work and as a home of the arts. Our training sessions have promoted diversity and educated our staff (including senior leaders) about what diversity and inclusive thinking means to us in our day-to-day interactions with colleagues, customers, visitors, and stakeholders.
- **Reviewing accessibility** - Arts and Creative have reviewed the work done to date with regards to accessibility with a cross section of artists and audiences, to identify barriers to access, learn from our mistakes but also from what we do well. Creative Associates will play a key role in reviewing work and providing feedback based on their own experiences.
- **Partnerships** - we continue to support and be aided by partnerships with organisations that are skilled with supporting underrepresented groups at WMC. We will listen to the guidance that comes from these partnerships, which will help us to build on our practice and make us accountable to these underrepresented groups.
- **Data capture** -We have improved our data capture systems so we can better track the diversity of the individuals with whom we engage, which will enable us to monitor our progress in diversifying our workforce.
- **Policies** - Reviewed all policies and undertaken Equality Impact Assessments to identify any likely impacts on protected characteristics, and to ensure compliance with Welsh Standards.
-

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

- **Accreditation** – WMC became an accredited Living Wage employer April 2021 and signed up to the Community Jobs Compact to help overcome employment inequality August 2021.
- **Assessed practices** – WMC remains a Disability Confident employer and follows the framework to ensure we are being assessed for our practices.
- **Partnerships** –Stonewall Cymru partnership continues, with WMC becoming a Stonewall Champion to help us be more inclusive in our practices and policies.
- **Relationships** - Developed our relationship with Jobcentre Plus, local employment mentors and Careers Wales, discussing how we work with young people who feel marginalised and unable to secure work in the arts sector.
- **Insight Opportunities** - Offered Valued Partnerships sessions with three local high schools (47 pupils aged 14-16yrs), engaging with young people to find out about opportunities at WMC. Each school spent three days with us, led by HR, Creative Learning, and the Technical dept.
- **Developing our workforce** - Developed our managers in the management of employees, including but not limited to recruitment, onboarding, engagement, development and exits.
- **Our systems** - Invested in our systems and practices and introduced anonymised CVs to our recruitment process to support the aim of achieving a workforce that reflects the communities in which we work.
- **Recruitment** - Reviewed our application process and marketing material to ensure it is accessible, taking advice and support from partners on best practice. Ensured our HR team use positive action to ensure a Black, Asian and ethnically diverse range of candidates are represented at shortlist stage e.g., network events in the community and advertising in more diverse spaces.
- **Community engagement** - Continued to work with local community groups to encourage new opportunities for engagement, to build relationships and to work towards sustainable employment. We are currently working with Boss & Brew who are essentially a not-for-profit Barista School with a social purpose. They aim to tackle unemployment in the community, to build self-esteem and improve wellbeing amongst young people following the pandemic, and to increase diversity and representation within the coffee & hospitality industry in South Wales.
- **Employment opportunities** - Provided pre-application training for under-represented groups who wanted to apply and join the Wales Millennium Centre., utilising Kick-Start support to offer opportunities to upskill.
- **Workforce networks** - Established a diversity & inclusion employee network across all departments (17 employees), to build relationships, create learning opportunities and encourage discussions, and use feedback to grow plans.
- **Focus groups** - From the diversity & inclusion network, established specific focus groups on disability, race & ethnicity, LGBTQ+, gender, neurodiversity, socio-economic and Welsh language. These focus groups have helped to create specific positive actions.
- **Apprenticeships** - Continued the Technical apprenticeship programme already established and developed the junior apprenticeship scheme with CAVC and local schools.
- **Welsh language** - During the year we have been working on two Welsh Language productions as part of our research and development strand: ***Branwen*** (**Cwmni Fran Wen**) and ***Anthem*** (**Llinos Mai & Roger Williams**). In addition to creating Welsh language productions, we also work with partners to program Welsh language work in the Weston Studio and Cabaret spaces and continue to champion bilingual work.

4.6. Accessibility

Accessibility has always been critical to the Centre's success and forms an integral requirement of our revenue funding agreement with **Arts Council Wales**.

Accessible productions

During 2021/22, we made the decision to add creative captioning and audio description to all of our own productions, making them more accessible to D/deaf and visually impaired audiences. We are also making commitments to have no 'all white' teams in our productions, to support the diversification of the stories we're telling. We can already see a change in the productions we are bringing to the stage as a result of this way of working, with stories such as The Boy with Two Hearts, Anthem and Thank you and Goodnight, all of which have diverse casts and themes. We continue to negotiate with producers to ensure that physical accessibility is included as part of our contractual terms with them.

In 2021/22 we sold 2,844 tickets through the Hynt ticketing scheme, which is a national access scheme ensuring that there is a consistent offer available for visitors with an impairment or specific access requirement.

Economic Access

Whilst we continue to develop demand based dynamic pricing on our commercial shows in the Donald Gordon Theatre, **we will ensure that entry level ticket prices are not affected.** Where contractual terms permit, we offer discounted tickets to community groups and young people to increase accessibility and enhance our audience diversity.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

To drive this forward, throughout the year **we have developed our Community Seating scheme**. This scheme offers 'pay what you can' seating in our main theatre space (£2, £3, or £5) exclusively to those least likely to be able to afford the cost associated with experiencing high quality shows on our main stage. We have negotiated with a number of our producers to ensure that a minimum number of tickets are granted to the Centre for use as part the scheme.

During closure, we installed an additional 36 seats in the DGT, which were designated 'community seats. This investment enables us to significantly increase the number of available affordable seats for communities, young people and artists each year. These additional seats enhance the community ticketing scheme we negotiated with producers over the last 4 years.

Our community ticketing scheme has been designed and implemented with our Community Ambassadors to ensure it reaches those most in need. This project will enable us to continue to enhance our audience diversity and improve accessibility to the arts, in line with our objectives and Arts Council Wales' Cultural Contract.

After a trial period, we officially rolled out our Community Ticketing programme in April 2022 with the show **Dreamgirls**.

The scheme is being championed with the help of **25** new volunteer community ambassadors, rooted in their local communities, who will help promote the scheme to individuals and families who may otherwise face barriers to participation. To date, we have recruited community ambassadors from Cardiff and surrounding areas such as Merthyr and Porth, and over the next 12 months aim to expand the ambassadorship outside of Cardiff –starting off with the Valleys and other parts of South Wales and extending to North Wales by the end of the year.

During 2021-22 the Community Seating scheme received a positive response, with the most popular show being one of our own productions –**The Boy with Two Hearts.** Community tickets for this show, a Welsh refugee story, were offered to local refugee organisations and housing associations, with **78 tickets** sold in total.

Despite the closure of our building and the cancellation of certain shows, between July 2021 –January 2022 we sold **258** community tickets across nine productions -with **27%** of these being first time bookers.
We also continue to offer innovative pricing strategies in our **Weston Theatre** and **Cabaret** venue, as we have done in recent years, to ensure that the arts are accessible to all.

4.7. Volunteers

Our volunteer scheme was introduced in 2017, creating an opportunity for community members to engage with the Centre in a new and unique way. The pandemic paused this scheme, but many of our volunteers stayed in touch with us, and each other throughout the lock down period, and many returned to us when we were able to reopen. Our volunteers continued involvement in the scheme post our re-opening in 2021 demonstrates their ongoing commitment to the Wales Millennium Centre.

During the year, we saw a retention rate of **97%**, and **61** new volunteers joined the scheme. **A total of 224 volunteers in 2021/22 contributed 12,884 hours of their time and skills** - an average of **57.5** hours each.

They volunteer in front of house predominantly and are an invaluable part of our excellent customer service. The usual Ushering volunteer roles were available during the year and in 2021 we also introduced new Welcome Host and Exhibition Assistants roles. Of the **1,499** volunteer shifts offered during the year, **80%** of these opportunities were filled.

We are also proud to note that during the year our Volunteer Coordinator, Laura Fear, was nominated for Volunteer Coordinator of the Year at the Cardiff Third Sector Council Volunteer Awards. Whilst she did not win this award, she was given a special recognition award for the number of nominations she received, for the size of our programme and for all the duties she undertakes.

We distribute a monthly volunteer email newsletter, and prior to re-opening in May 2021 kept in touch with volunteers via regular email updates. We also have a 12-month volunteer engagement plan which includes social events. In addition, four training opportunities are available for volunteers a year, and each new volunteer is also given induction training. We also host monthly coffee mornings and 6 monthly drop-in feedback sessions.

To gather formal feedback, we conduct annual volunteer surveys, with the most recent taking place in March 2022. **58%** of volunteer respondents agreed or strongly agreed that volunteering had increased their skillset, and **88%** agreed that their role has the right level of interest and challenge. Frequently cited among the best parts of the volunteer experience were meeting new people, interacting with visitors and other volunteers, supporting and feeling part of the WMC and seeing a wide range of shows:

'I have met people and seen shows that I would never have done without the centre. I signed up as a volunteer when I moved to Cardiff and knew nobody, the centre has made me feel a lot less like an outsider and that has been hugely important to me.'

'[I most enjoy] being able to contribute to the pleasure people get from coming to the centre for a variety of experiences; shows, exhibitions, concerts, cabaret etc.'

'Feeling that one is part of the magic.'

'Learning new skills and feeling lucky to help out in such a fantastic venue.'

'Meeting other volunteers, dealing with the public and seeing the pleasure on people's faces as they leave the theatre after enjoying a show.'

We have shared the wider findings from the survey with the volunteers. Findings from the survey will continue to inform the development of the scheme going forward.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

We have reviewed our volunteer strategy during the year, outlining our goals for the scheme looking forward. Some of our shorter- and longer-term goals are to improve our volunteer digital infrastructure - such as our volunteer portal; offer a wider diversity of roles and create better opportunities for people with additional access needs.

4.8 Fundraising

This was another extremely challenging year as a result of the ongoing Coronavirus pandemic. All potential sources of support were impacted, and the small development team worked tirelessly to find additional funding. We eventually raised £1.4m in addition to £2m in emergency funding from the Cultural Recovery Fund via Arts Council Wales.

We were successful in agreeing £956k of trust and foundation support from **Garfield Weston, Moondance Foundation, Simon Gibson Charitable Trust, Gwendoline and Margaret Davies** and **Mary Homfray Charitable Trust**. **British Council** supported us with £10k for Festival of Voice.

We were very grateful to those corporates that remained as supporters whilst we were closed. These included **Admiral, Sony, Stowe Law** and **Cardiff Met University**. Others were able to renew their support once we reopened including **Thomas Carroll, Glamorgan Brewery, Arup** and **Howells School.** Revenue from agreements with our official suppliers **Parmer Cardiff/QPark** and **Future Inns** restarted at the same time. This resulted in £163k from corporate support.

Our community continued to show their support, and the proportion of those including a donation with their ticket purchases increased. Members, especially at the higher tiers, continued to renew their memberships. Several individuals also made large donations, which contributed to £254k of individual support.

We would like to thank each and every one of our supporters who continue to give generously to support our work with young people, communities and creatives, ensuring that we are able to make the arts accessible to all and develop creative talent in Wales. We were overwhelmed by the messages of support and encouragement that we received throughout the past year. I We could not have made it through this crisis without you.

The team continues to review and update its ethical policy for corporate relations, fundraising practice in relation to General Data Protection Regulations (GDPR) and collection of Gift Aid. We continue to work with the Fundraising Regulator to ensure good governance in fundraising.

4.9 Partnerships

Working in partnership is integral to the work that Wales Millennium Centre undertakes. We put collaboration and co-production at the heart of our vision, facilitating relationships and connections that can leverage resources to increase participation in creative and cultural life.

Education and Creative Learning

Cardiff and Vale College - delivers high quality training and education within the Capital Region of Wales. We work in partnership with Cardiff and Vale College on our technical apprentice programme, on the development of a junior apprenticeship programme and on developing in-house training for staff and volunteers. We are also working with them on the development of our Maker Spaces.

Valleys Kids - an innovative community development organisation working across the South Wales Valleys. We have a substantial and long-standing partnership with Valleys Kids that has resulted in major transformational change for Wales Millennium Centre. Together, we are developing our artistic practice with young people, with opportunities for staff from both organisations to work together and learn from each other. Together Stronger has been the catalyst for wider change across both organisations. At Festival of Voice 2021, 3 years of work in the partnership culminated with the Powerful

Interventions production, which involved 8 different performances taking place at the festival, each featuring a different youth group working in the partnership.

Future Generations Commissioner - Helping public bodies to think about the long-term impact their decisions have. We collaborate closely with the Future Generations Commissioner with our very own Radio Platfform Station Co-Ordinator acting as Ambassador in 2021.

ProMo Cymru – a creative organisation working to ensure young people and communities are informed, connected and heard. We work with them to develop and deliver programmes within our Creative Learning work including our accredited Radio production course and youth led Radio station.

YMCA Swansea - aim to improve the quality of life for children, young people and communities in Swansea and surrounding areas. In 2021/22 we worked with them on the delivery of a Creative Voice filmmaking course. We also worked with **Screen Alliance Wales** on the delivery of this course, a not-for-profit organisation that recognises the global potential of the film and TV industry in Wales.

Llamau - a leading homelessness charity in Wales, supporting the most vulnerable young people and women. This year we worked with them on the delivery of our tabletop role-play gaming Creative Voice course.

Local schools – during the year we have worked in partnership with four schools in the local area: Cardiff West Community High School, Fitzalan High School, Cathays High School and Willow High School - providing creative learning days as part of our Valued Partnerships.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

Community

Voices from Care - Brings young people together throughout Wales who are, or have been, looked after. We have worked with them on a range of projects, most significantly, our Voices from Care Cymru choir.

Butetown Arts and Cultural Association (BACA) - We partner with **BACA** on their annual Carnival celebrations and have developed our relationship with them to support their ambitions to grow the art form and reach of Carnival.

Oasis Cardiff - is a non-profit charity that aims to help Refugees and Asylum Seekers in Cardiff. We work with them on a number of community programmes as well as working with their catering team to provide food at our Festival of Voice and as part of our Community Banquets.

FareShare Cymru - aims to help vulnerable groups, whether they are homeless, elderly, children, or other groups in food poverty within our communities. We have an ongoing relationship with FareShare as part of our community banquets, for which they will provide food.

Creu Cymru - Is the national member organisation for theatres and performing arts centres in Wales. We work with them to collaborate, advocate and share information and resources with other venues across Wales.

Food Cardiff - Good food creates strong healthy communities. Food Cardiff encourages us to understand the impact that food has on our lives, communities and city. We work with them on our Community Banquets.

Wales Tamil Sangam - We work with this group on a variety of projects including the celebration of Tamil New Year and Diwali.

Splott Community Volunteers - Support their local community providing breakfast clubs, events and projects to bring people together. We offer them our community codes for Community Seating in our main theatre.

The Fostering Network - We have worked with the UK's leading fostering charity on a variety of projects, most significantly our Voices from Care Choir.

Made in Roath is a community arts organisation based in the east of Cardiff. They run community led projects, as well as a residency programme, affordable studio spaces and a community darkroom. In 2021 we partnered with Made in Roath on the Artist-Led Shop included in the exhibition, Your Voice. The shop featured 90 artists who sold nearly £9,000 worth of artwork across the exhibition period. We also commissioned Made in Roath to deliver community workshops in our public spaces during the year.

StarGarAllot are a community growing organization with a base at the Pengam permanent allotment site. During 2021/22 we worked with StarGarAllot on community consultation to inform the development of our community garden space.

We also work with a regular community of **freelance artists and facilitators** on the delivery of workshops throughout the year.

Producing

Jodhpur Riff Festival - ***Festival of Voice*** has an ongoing partnership with **Jodhpur Riff**, bringing together artists from India and Wales in a cultural exchange.

Dance Consortium - With a shared passion for engaging people with contemporary dance from different parts of the world, the **Dance Consortium** is a group pf 20 venues across the UK. We work together to find dance companies and productions that will excite, challenge, entertain and inspire audiences.

UK regional theatre venues - The UK regional theatre venues collaborate with each other to share best practice, key challenges and opportunities.

Cwmni'r Fran Wen - Cwmni'r Fran Wen are a Welsh language theatre company for young people from Northwest Wales. During 2021/22 we have worked with them on the production of the musical, Branwen.

Cardiff Council

We continue to collaborate closely with **Cardiff Council**, currently partnering with them on **Llais 2022** and our Capella project.

Resident partnerships

We continue to meet regularly with the Centre's resident companies to further enhance the offer of WMC as a creative campus. Meetings this year have been predominantly virtual.

1. **Urdd**
2. **NDCWales**
3. **WNO**
4. **Ty Cerdd**
5. **Touch Trust**
6. **Literature Wales**

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

7. **Hijinx**
8. **BBC NOW**

4.10 Tessitura Consortium

The Centre was the first licensee of the **Tessitura** software in Europe and also the first to establish a consortium to share the software with others in the UK. The **Tessitura** Network enables arts, cultural and entertainment organisations around the globe to operate more efficiently by offering products and services specifically for their business needs. Tessitura is our core Customer Database. It's used to manage all customer data including ticket sales; memberships; marketing campaigns; fundraising; e-mailing lists; community outreach data; and reporting. It is the central system for Wales Millennium Centre.

Following the procurement process for a customer relationship management system (CRM) in 2020/21, we decided to remain with Tessitura. As part of this review, we agreed to move to Tessitura's recommended cloud-based hosting service, RAMP, in June 2021. This has increased our service levels and data security and gives us more resilience in the event of disaster recovery.

During the year, with the support of Tessitura Network, we have integrated Tessitura with third party systems to improve efficiencies, improve business information, and reduce risk of human error across the organisation. Completed integrations with Tessitura include: Digonex (Dynamic Pricing solution); Tevalis (EPOS); and numerous Ticketing Agencies. Integration between Tessitura and our finance system, SAGE X3, is in progress.

Like us, several of our Consortium Partners used the period of closure to review their CRM system. Whilst we chose to stay with **Tessitura,** two of our consortium partners decided to leave the Consortium: **National Theatre Wales** moved to **Spektrix** in August 2021, and **BBC National Orchestra of Wales** chose to out-source their ticket-sales and CRM function and left the consortium at the end of November 2021. **Welsh National Opera** and **National Dance Company of Wales** remain Consortium Partners.

Digitisation

We continue to develop our digitisation roadmap to improve customer experience, drive additional revenues and operational efficiencies and lower costs. Key developments this year have included:

- Continued promotion of **e-tickets** to minimise contact and to operate in a more sustainable and convenient way
- The launch of our **web chat** facility in July 2021, operating alongside our existing contact centre provision
- Implementation of **QR codes** for tickets in all our venues, tickets are scanned, and data held on attendance and COVID security compliance
- **E-membership cards**
- **Credit Vouchers** can be used on all bars to purchase drinks
- **Digital complementary vouchers for drinks** – to improve sustainability and usage date for Press/Company drinks receptions/Groups
- **Online staff and corporate member ticketing**
- **Online exchange portal** launch in Feb 2022
- **Creative Voice workshops** bookable online with a secure booking form

Webchat – With the support of **ATEB**, we became one of the first arts organisation anywhere in the world to offer bot-assisted Live-Chat in the Welsh language. This system offers a Live-Chat feature and the capability to programme the web-bot to intelligently respond to questions asked, without human intervention. We are monitoring usage and effectiveness of the webchat system to ensure that it delivers good customer service as well as improve contact centre efficiency.

Electronic Point of Sales (EPOS) – A new EPOS system was installed in all our commercial areas in the Autumn of 2021. This new system has been integrated with our Customer Database and has enabled us to launch E-memberships cards. This enables the membership QR code to be stored on the members' phone and it will renew automatically as and when a member renews their membership. These can then be used to obtain member discounts when purchasing at the Centre. The new system has also enabled our credit vouchers, gift certificates and complimentary vouchers to be issued digitally, and be redeemed at our bars. The integration with the customer database will also provide valuable information into the benefits offered and the associated costs to the business, as well as improving stock and financial control.

Online Services - Customers were further encouraged to use online services with the enhancement of the My Account area on the website. The improvements enable customers to do more for themselves. They can now view their credit voucher and gift certificate numbers and expiry dates at any time, tickets can be exchanged online (subject to T&Cs), and staff and corporate sponsor tickets can be purchased online. All of these enhancements should improve customer service and at the same time reduce costs within the contact centre.

In 2022-23 we will continue to monitor and evaluate these features and continue to develop additional online services – namely Group payments, Group reservations & the Community ticket scheme. We will also be monitoring in-person interactions. We plan to integrate our email & phone system to improve our reporting capability and forecasting for these areas.

TRUSTEES' REPORT *(continued)*

4. **Achievements and performance** *(continued)*

Standout stats from 2021/22 include:

- **94% of orders delivered as e-tickets**, up from 26% pre-pandemic.
- **92% of new sales revenue online**, up from 76% pre-pandemic.
- **£113K taken online on April 1st**- the day following ***Beauty and the Beast*** public on-sale.
- **£36K raised in top-up donations for Wales Millennium Centre online**, up 22% on pre-pandemic
- **13% web bookers opted to donate**, up from 6% pre-pandemic.
- **Website conversion rate** (the proportion of visits to the website that result in a sale) is **4.11%**, down on pre-pandemic of 4.21%.
- **68% of new Ffrind memberships paid via direct debit**, up from 28% pre-pandemic.
- **28,757 web chats initiated since launch**, 19,277 fully automated via bot.
- **27% of all online contacts fully automated** by bot since launch of web chat.
- **47% of exchanges online** since launch.
- **Daily average inbound call volumes down 35%** since pre-pandemic, from an average of 297 calls a day in 2020/21 to 194 in 2021/22.

DIGONEX

In May 2021, we partnered up with **DIGONEX**, a company which offers a dynamic pricing solution that provides clients with an automated, bespoke, data-driven approach to ticket price optimisation. DIGONEX is focused on price optimisation, so ticket prices can increase and decrease dependent on demand. Despite the use of dynamic pricing to optimize revenue, entry level pricing will always be maintained in line with our commitment to remain accessible.

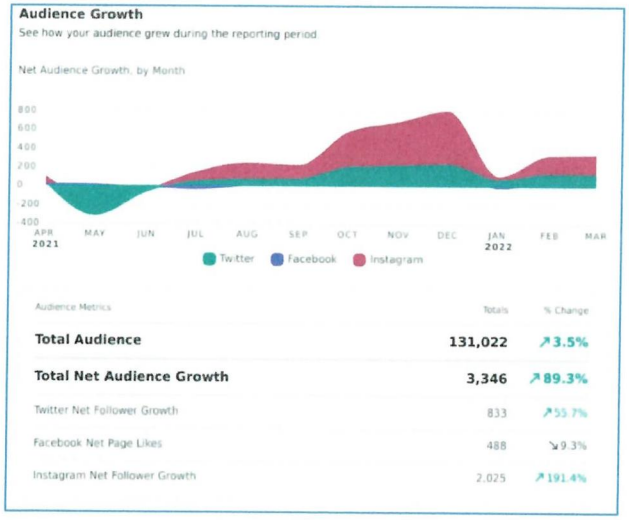
We began optimising ticket prices in partnership with **DIGONEX** on Monday 1st November 2021, with ticket price decreases implemented for ***Matthew Bourne's Nutcracker*** at the end of March 2022 to stimulate demand. The early effectiveness of **DIGONEX** was stunted due to our closure December 2021 – January 2022 but sales recovered following the DGT reopening on 1st February 2022. We continue to monitor pricing in partnership with **DIGONEX** and initial results are currently exceeding expectations.

Digital website and social media content

We have continued to develop digital infrastructure to improve key messaging and to provide digital creative content during the year.

As we remained closed until Autumn 2021, digital activity was limited earlier in the year. COVID-19 inevitably had an impact on the types of content and pages being viewed by our audiences, with safety guidance, cancellations and closure news proving to be popular initially. Our Welcome Back / Croseo Nol campaign, which ran across all our platforms and the city later in the year to encourage audiences to re-connect with live theatre also received good engagement.

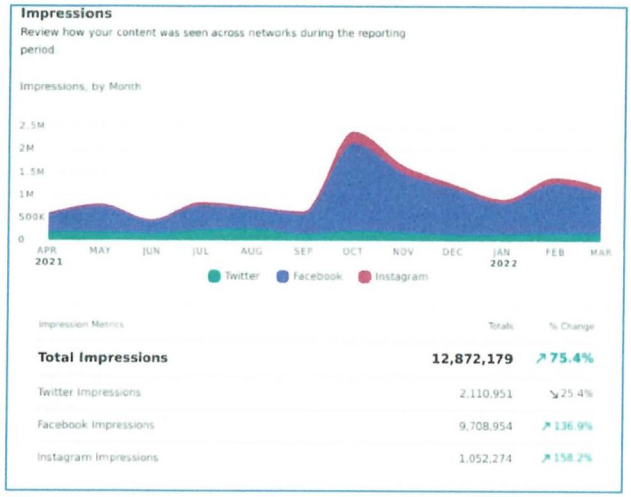
Traffic and sales began to steadily increase over the summer and into the autumn as restrictions eased and our stages re-opened. Traffic to ***Book of Mormon*** and ***Disney's Beauty and the Beast*** drove most of this activity, with the latter being our most viewed page at almost 400,000 page views across the year. A traffic spike on our socials on 22 December was driven by the announcement of closure due to Covid-19 restrictions being reinstated.

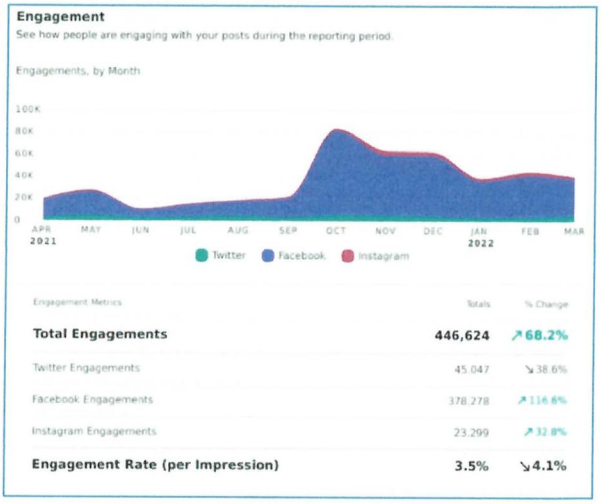




TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*





We continue to investigate digital platforms to support our digital content and e-learning work, which will allow us to:

- Expand our online reach so that we can showcase our work across the nation and worldwide
- Make our learning programmes available across Wales and beyond
- Collaborate with artists across Wales and internationally. Our ability to expand in this way will depend on additional funding.

Our future Front of House upgrade, with the installation of digital screens, will also provide huge opportunity for broadcasting creative content.

4.11 Front of House redesign

Phase 1 - Front of House redesign

Plans for the redevelopment of our public spaces were amended during this year, in order to progress the work in phases, taking into account the changed financial situation. However, the objectives remain as:

- To create an environment which encourages people to dwell, enjoy the venue and experience a range of artistic offerings
- To improve our communications by providing a showcase for our charitable impact and artistic achievements
- To increase revenue generation by upgrading our commercial offer in line with our brand identity

Significant work took place on the design and operational planning resulting in clear plans to create a new welcome bar and café and to refurbish our VIP members lounge and cabaret space. Following a competitive tender process, a local Welsh contractor, Powell, has been engaged for phase 1 of this work. Work will commence in July 2022, with all three areas due to be completed by December 2022.

Phase 2 - Maker Spaces

In July 2021, we agreed to work with award winning architects ROA, based in Carmarthen, on a feasibility study to create Maker Spaces for young people in the heart of our building. Core to this study was the commitment to co-produce these plans with the young people that would be using them, as well as other key stakeholders such as schools, digital experts, post school training providers, specialists in employability skills and other creative organisations. The results of the study will be shared in July 2022.

Whilst the study was ongoing, we were able to start using our spaces again for our work, especially the new creative voice courses. Without a dedicated space for this, we repurposed meeting rooms in our building to become mini studios, allowing us to trial our ideas and feed into the feasibility study.

4.12 Sustainability

As a large venue that has an annual footfall (in normal times) of 1.5 million and serves as a cultural campus and home to several other organisations, we acknowledge that our operations and activities have an impact on the environment. We recognise the climate crisis and the need for every one of us to take action. We take our responsibility seriously, working to ensure that we operate in a sustainable way, minimising waste and adhering to best practice. In 2015, Wales Millennium Centre was awarded the Queen's Award for enterprise in sustainability. Since then, we have continued to follow the benchmark principles that resulted in this award and continue to implement a number of sustainability initiatives. During 2022/23 we will be creating and implementing a comprehensive sustainability strategy to ensure Wales Millennium Centre maintains high standards. Below are some examples of the work we have been doing.

TRUSTEES' REPORT *(continued)*

4. Achievements and performance *(continued)*

- We carefully monitor our usage of electricity and gas throughout the year.
- We're installing active controls to switch lighting on/off to save energy.
- We replaced our Building Management System, allowing us to have proactive control of our energy consumption.
- Recent installation of solar panels on the roof of our building to reduce our carbon footprint
    - 720 solar photovoltaic panels installed
    - Predicted generation per annum 200,000kWh's, saving £30,000 per year and being an annual reduction in carbon footprint predicted as 49.3 tonnes Co2
    - As at end of March 2022 cumulative electric generated is exceeding our expectations
- We're proud to support the Greener Cardiff District Heat Network which we have ambition to connect to in 2022.
    - A heat network is a distribution system of insulated pipes that takes heat from a central source and delivers it to a number of domestic or non-domestic buildings. The heat source might be a facility that provides a dedicated supply to the heat network, such as a combined heat and power plant; or heat recovered from industry and urban infrastructure, canals and rivers, or energy from waste plants.
    - Heat networks form an important part of the plan to reduce carbon and cut heating bills for customers (domestic and commercial). They are one of the most cost-effective ways of reducing carbon emissions from heating, and their efficiency and carbon-saving potential increases as they grow and connect to each other
- Any replacement equipment must have a better energy rating than the previous equipment, meaning that we are constantly improving our energy usage.
- We reduce waste by using biodegradable containers and by recycling kitchen food waste.
- We continually replace older lighting with energy efficient equivalents such as LED
    - 174 energy efficient lights installed
    - Combined energy reduction of 64% for those areas upgraded
    - Working life of 70,000 hours, reduces future replacement costs
- We offer e-tickets (digital tickets) predominantly for every show and event. During the Coronavirus pandemic all tickets were sent out electronically. This initiative ensures that we reduce the use of paper, electricity and postage.
- We ensure that the processes and practises used in creating our arts and creative activity are environmentally sustainable including ensuring they have the lowest carbon footprint possible.
- We work with Keep Wales Tidy on initiatives to manage waste effectively across the site. Recycling bins located throughout the building.
    - Our commitment to this area will be seen in our Front of House redevelopment, where we replace existing halogen lighting in our FOH areas with LED and will be using material made from plastic recovered from the sea. Our contractor will also be introducing a Cycle to Work scheme to help offset carbon omissions caused by the project.
- Our Display Energy Certificate (DEC) rating for the year commencing November 2021 was B(30), a benchmark award for public buildings.

5. Financial Review

5.1 During the year, the Charity had income of £15.6m (2021: £10.2m) and incurred expenditure of £18m (2021: £9.1m). Expenditure includes depreciation and amortisation of £2.3m (2021: £2.2m) both of which are non-cash items.

The financial year therefore shows a loss of £0.1m (before depreciation and amortisation).

In line with Charity income recognition rules, the income from the Cultural Recovery Fund received in 2020/21 was recognised in full in 2020/21. However, the associated expenditure spanned the financial year end, resulting in an apparent surplus in last year's financial statements. The substantial loss against restricted activity in the current year was therefore expected and was referenced in last year's financial statements. Similarly, Cultural Recovery Funds received in 2021/22 were recognised in full in 2021/22, yet some expenditure again spread into the following financial year. As a consequence, further restricted losses are expected in 2022/23. Unspent restricted funds are ring-fenced in a restricted reserve.

5.2 **The Charity's principal financial management policies are:**

- To meet the annual operating budget, capital plans and cash flow;
- To manage Charity's reserves in line with **Charity Commission** guidance and our three-year strategic plan;
- Applying cash surpluses to ensure the maintenance and development of the Charity and to invest in furtherance of the charitable objectives;
- Establishing financial, creative, business planning, marketing, commercial, personnel and fundraising polices to assist the Trustees in meeting their objectives, in keeping with best corporate governance and practice standard;
- Adoption of corporate governance and environmental policies to best practice standards.

5.3 The principal funding sources within the business for the year ended 31 March 2022 (shown proportionately against total income) are theatre income 36% (2021: 0%); commercial income 15% (2021: 7%); donations and sponsorship income 3% (2021: 4%) and Grants, **Arts Council Wales** and Government support 46% (2021: 89%).

5.4 The current annual **Arts Council of Wales (ACW)** revenue funding agreement to 31 March 2022 (£3.6m) enabled the Charity to meet its contractual obligations throughout this year and deliver on its objectives.

There is a 50-year capital asset plan for the Charity that indicates an annual repair and maintenance need of circa £500k. **ACW** had agreed an annual capital subsidy of £300k per annum, for the year ended 31 March 2022. This capital grant, along with a continued capital maintenance contribution

TRUSTEES' REPORT *(continued)*

5. Financial Review *(continued)*

from the Charity and its Residents will enable the building to be maintained in line with the Capital 50 plan in the medium term. Additional funds have been designated to ensure adequate investment in the charities assets in the coming year.

5.5 Finance & Audit Committee is responsible for providing oversight of the Centre's financial investment strategy to the Board. The investment objectives are to manage the Centre's long-term cash resources to generate income, within a prudent and careful strategy, taking note of any ethical considerations before adding new investments to the portfolio. Consideration is also given to future spending requirements in light of strategic objectives, and the uncertainty surrounding the Coronavirus pandemic. At the year end, the Centre held cash deposits and managed funds as detailed in Note 20.

5.6 The ability to establish financial reserves is a consequence of achieving an operating surplus in any given year. We anticipate that a small surplus will be achievable in 2022/23.

Our reserves policy is to allocate surplus to capital maintenance in the first instance to maintain standards in the medium term and are then allocated in furtherance of the charitable objectives, primarily in respect of our creative ambition and in raising the aspirations of young people in Wales, including capital investment.

The Trustees have reviewed the Charity's needs for reserves in line with the guidance issued by the **Charity Commission**, and in light of the uncertain times in which we live. Trustees have determined that an appropriate level of free reserves under normal circumstances, to address operational risks for the management of unexpected reductions in income or increases in expenditure, should equate to three months running costs (£1.6m currently, £1m at 31 March 2021, pre closure £1.9m) taking account of the current economic conditions, impact of COVID-19 and our business model. Whilst our free reserves are held at three months running costs, our total free and designated reserves combined stand at £4.6m, approximately nine months running costs. The uncertainty around the ongoing COVID-19 pandemic will continue to be regularly and closely monitored, and our reserves policy and plans updated accordingly.

Free reserves at 31 March 2022 stand at £1.6m (2021: £1.9m). The current free reserves position is calculated using the unrestricted Net Current Assets of £3.9m plus £0.7m investment account, less the amount of designated funds of £3m (2021: £2.4m).

The Trustees have designated £0.8m for essential capital maintenance. Now that the Centre has survived the period of closure, and commercial revenues have returned, the reorganisation reserve has been redesignated to the capital development reserve. This will help fund the FOH redevelopment work that will enhance our public spaces, as well as create the opportunity to generate further commercial revenues for reinvestment in our charitable purpose. Contractors for phase one of this work have been appointed, and total project costs of approximately £4m have been estimated. Whilst the capital development reserve at 31 March 2022 is £2.1m, a commercial loan facility of £1.35m has been agreed in principle with our bankers, Lloyds Banking Group, to fund the anticipated shortfall.

6. Employee involvement and employment of disabled people

The People agenda for 2021-22 financial year continued to be affected by the COVID-19 pandemic. After a significant reduction in staff during 2020 in response to the pandemic, a large recruitment campaign was launched in mid-2021 to build up capacity to safely re-open Wales Millennium Centre to audiences when restrictions allowed. Over 28 permanent and fixed term contract colleagues were appointed during the year, in addition to engaging 78 people on zero hours contracts.

In addition to recruitment, other key activities during the year included: -

- Introduction of new HR and Payroll system combined with an outsourced payroll processing partner, CPMS. This system provides greater self-service opportunities to both employees and managers, as well as automation of some key workflows and processes. Alongside this, the operational areas have introduced a new scheduling system. This system will be integrated with the HR and Payroll system in the near future, providing further operational efficiencies and reduction in risk of human error.
- The revamp of all HR policies with over 60% of policies published on the HR Hub.
- Introduction of a salary structure, in response to employee feedback, which covers 80% of employees at March 2021. This was implemented from 1 April 2022 and has been well-received. We continue to pay the Real Living Wage and are an accredited Real Living Wage Employer.
- Following a difficult period of over 12 months, the well-being of our colleagues has been a priority. An everyday resilience webinar was provided to all permanent and fixed term colleagues, we introduced a new employee assistance programme which offered additional valuable services such as virtual GP appointments and a host of well-being resources.

In addition to recruitment, other key activities during the year included: -

- Review and revision of salary structures and working hours for our Technical teams, to ensure WMC remains competitive in a very difficult labour market post pandemic lock down.
- Our work on WMC's diversity action plan continued throughout 2021/22. A Diversity & Inclusion (D&I) Manager was appointed in November 2021, and an internal Diversity and Inclusion network, Newid, created in 2022. Newid is made up of diverse individuals from across the business, with the aim of promoting and supporting D&I initiatives across the organisation. Activities in the year have included raising awareness through the sharing of lived experiences of those from ethnically diverse backgrounds. We have created partnerships with Stonewall, Citizens Cymru and Disability Cymru. We anonymise job applications and have enhanced our data capture to identify areas for improvement in our recruitment process. We are working with the local community and social enterprises to increase opportunities for young people in the local community to work with us.

Agile working has been introduced at WMC, in those areas where flexibility is possible. Over 70% of employees now work either a hybrid or a homeworking arrangement. The pandemic, whilst being extremely difficult in so many ways, has accelerated the implementation of such initiatives.

TRUSTEES' REPORT *(continued)*

7. Principal risks and uncertainties

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involved identifying the types of risks the company faces, prioritising them in terms of potential impact and likelihood of occurrence and identifying means of mitigating those risks.

Throughout 2020 and 2021 given the constantly changing environment in which the Centre operated, the risks changed relatively frequently. Risks were reviewed, updated and shared quarterly at Finance & Audit Committee meetings.

Current key risks, are:

- Security – the security of an iconic building and tourist attraction, and public safety at the venue
- Cyber security and data protection as a result of current environment and recognised external risks and threats
- Reliance on public funds with investment review imminent
- Ability for WMC to remain open and operate in an economically viable way
    - Audience reluctance to return to large indoor performance venues due to the Coronavirus pandemic
    - Reduction in disposable income due to impact of Coronavirus pandemic and Cost of Living crisis
    - Public Health – risk of a future lockdown forcing temporary closure of the Centre
- Risk to business continuity & customer experience (reputational damage) as a result of organisation capacity and knowledge
- ability to recruit and retain appropriately qualified and experienced staff on reopening
- Increased competition from digital content
- Increased costs due to inflationary pressures and labour market cost increases
- Achievement of target income levels within the theatre and trading activities of the Company
- Achievement of fundraising targets to deliver strategic ambition
- Financial and reputational risk of ongoing capital projects
- High operational gearing despite changes to business model – high, fixed cost base with variable income
- Digital/technological capability in fast changing environment with high customer expectations.

The adequacy of the company's current internal controls is regularly reviewed as part of this process. The directors are satisfied that there is a strong internal control environment.

8. Post balance sheet events

On 10th June 2022 we appointed Powell as contractor on the project to redesign the Front of House, and their work commenced in August 2022. Phase One is expected to be completed by the end of January 2023. The total cost of this phase is estimated to be in the region of £4m.

9. Conclusion

Whilst we were unable to open for large-scale performances for a large part of this year, we worked hard to keep the arts alive, and set solid foundations for the future. We have worked behind the scenes to strengthen Wales Millennium Centre as an asset and resource used by artists, communities and young people. We are committed to the principles set out in **ACW**'s cultural contract to support a more diverse, inclusive and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world.

Live performances on our stages are why we exist. Our programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners.

10. Key management pay and remuneration

The Governance & Compensation Committee decide the key management pay and remuneration based on the following key factors; current market conditions and demands, affordability, current internal pay rates and benchmarking with other similar organisations.

Wales Millennium Centre continues to pay the Real Living Wage and is now an accredited Real Living Wage employer.

Wales Millennium Centre paid a cost-of-living increase of 2.5% from 1 October 2021 in line with the reopening of commercial theatre. A role evaluation and salary benchmarking exercise was completed during 2021/22, with recommended changes being implemented from 1 April 2022. The average increase at 1 April 2022 for eligible employees was 4.5%, with individual increases ranging from 0% - 10%

The senior leadership team did not receive a cost-of-living award in 2020/21, nor were they awarded their contractual Performance Related Pay for that year. They were however paid their deferred contractual Performance Related Pay for the year 2019/20. The senior leadership team were awarded their contractual Performance Related Pay for 2021/22, receiving payments during April and May 2022.

No staff were furloughed during this financial year.

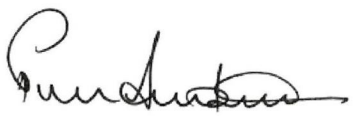
TRUSTEES' REPORT *(continued)*

11. Auditors

The Trustees who held office at the date of approval of the Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the company's auditors are unaware; and each Trustee has taken all steps that he/ she ought to have taken as a Trustee to make himself / herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Pursuant to Section 487 of the Companies Act 2006, the auditors will be appointed at the Company's Annual General Meeting.

By order of the Board on 7 September 2022



Peter Swinburn
Chairman

Bute Place
Cardiff Bay
Cardiff
CF10 5AL

STATEMENT OF RESPONSIBILITY OF THE TRUSTEES OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) IN RESPECT OF THE TRUSTEE'S ANNUAL REPORT AND THE FINANCIAL STATEMENTS

The Trustees are responsible for preparing the Trustees' report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the group and the charity and of the incoming resources and application of resources of the group and of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards, comprising FRS 102, have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the group and the charity and enable it to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. The Trustees are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the group and the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Opinion
We have audited the financial statements of Wales Millennium Centre (Limited by Guarantee) (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the Consolidated Statement of Financial Activities, Consolidated Balance Sheet, Parent Charitable Company Balance Sheet, Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:
- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2022 and of the groups and the parent charitable company's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion
We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt about the groups and the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:
- the information given in the Group Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Group Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Group Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:
- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) *(Continued)*

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the groups and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates and considered the risks of acts by the charity that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment.

The laws and regulations that we determined were most significant to the company were the Companies Act, Charities Act, Employment Rights Act and the Health and Safety Act.

We obtained an understanding of how the company is complying with those laws and regulations by making enquiries to the management and corroborated these enquiries through our review of board minutes and review of legal and professional spend for the year.

We assessed the susceptibility of the charities financial statements to material misstatement, including how fraud might occur, and did not identify any key audit matters relating to irregularities, including fraud. We assessed the effectiveness of internal controls that management has in place to prevent and detect fraud, including testing of manual journals and evaluating the assumptions and judgements made by management in its significant accounting estimates.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

N Toye.

Nicholas Matthew Toye FCA (Senior Statutory Auditor)
for and on behalf of BPU Limited
Chartered Accountants
Statutory Auditor

11/11/22.

Radnor House
Greenwood Close
Cardiff Gate Business Park
Cardiff
CF23 8AA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME & EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2022

	Note	Unrestricted income funds	Restricted income funds	Total funds	Unrestricted income funds	Restricted income Funds	Total funds
		2022	**2022**	**2022**	2021	2021	2021
		£'000	**£'000**	**£'000**	£'000	£'000	£'000
Income from charitable activities							
Donations		**374**	-	**374**	300	67	367
Sponsorship		**157**	-	**157**	49	-	49
Grants receivable		**3,675**	**3,475**	**7,150**	3,577	5,430	9,007
Income from other trading activities:							
Catering, merchandising and facilities hire		**2,172**	-	**2,172**	480	-	480
Rental		**141**	-	**141**	147	-	147
Interest & investment income receivable	3	**36**	-	**36**	140	-	140
Theatre income		**5,626**	-	**5,626**	(10)	-	(10)
Total income		**12,181**	**3,475**	**15,656**	4,683	5,497	10,180
Expenditure on raising funds							
Charitable activities (includes depreciation of £2.2m; (2021: £2.2m))	4	**6,842**	**3,647**	**10,489**	5,730	1,897	7.627
Trading activities		**6,52**	**1,118**	**7,646**	503	1,018	1,521
Tax charge/(allowance) for the year		**(137)**	-	**(137)**	-	-	-
Total expenditure expended		**13,233**	**4,765**	**17,998**	6,233	2,915	9,148
Net (expenditure) / income and net movements in funds for the year		**(1,053)**	**(1,289)**	**(2,342)**	(1,550)	2,582	1,032
Reconciliation of funds							
Total funds brought forward		**44,668**	**3,509**	**48,177**	46,218	927	47,145
Total funds carried forward		**43,615**	**2,220**	**45,835**	44,668	3,509	48,177

All income and expenditure were derived from continuing activities.
The company has no recognised gains or losses other than the above results for the two years. The notes on pages 35 to 47 form an integral part of these financial statements.

CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2022

	Note	Group 2022 £'000	Group 2021 £'000
Fixed assets			
Intangible assets	9	**58**	116
Tangible assets	10	**40,312**	41,612
Investments	20	**699**	666
Total Fixed Assets		**41,069**	42,394
Current assets			
Stock	11	**53**	41
Debtors	12	**1,580**	1,133
Cash at bank and in hand	13	**15,555**	13,904
Total Current Assets		**17,188**	15,078
Liabilities			
Creditors falling due within one year	14	**(12,422)**	(9,295)
Net Current Assets		**4,766**	5,783
Total assets less current liabilities		**45,835**	48,177
Net Assets		**45,835**	48,177
The funds of the charity			
Unrestricted funds	17	**43,615**	44,668
Restricted funds	17	**2,220**	3,509
Total Charity Funds		**45,835**	48,177

These financial statements were approved by the Board of Trustees on 07/09/2022 and were signed on its behalf by:

Peter Swinburn
Chairman

Dr Carol Bell
Trustee

COMPANY BALANCE SHEET

AS AT 31 MARCH 2022

	Note	Company 2022 £'000	Company 2021 £'000
Fixed assets			
Tangible assets	10	**40,221**	41,528
Investments	20	**701**	668
Total Fixed assets		**40,922**	42,196
Current assets			
Debtors	12	**1,876**	1,418
Cash at bank and in hand	13	**5,418**	6,891
Total Current Assets		**7,294**	8,309
Liabilities			
Creditors falling due within one year	14	**(2,212)**	(1,961)
Net Current Assets		**5,082**	6,348
		46,004	48,544
Total assets less current liabilities			
Creditors: falling due after more than one year	15	**(2)**	(2)
Net Assets		**46,002**	48,542
The funds of the charity			
Unrestricted funds	17	**43,782**	45,043
Restricted funds	17	**2,220**	3,499
Total Charity Funds		**46,002**	48,542

These financial statements were approved by the Board of Trustees on 07/09/2022 and were signed on its behalf by:

Peter Swinburn
Chairman

Dr Carol Bell
Trustee

Company number 3221924

Registered charity number 1060458

CONSOLIDATED CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

	Note	Group 2022 £'000	Group 2021 £'000
Cash flows from operating activities			
Net income/(expenditure) for the year		**(2,343)**	1,032
Interest receivable	*3*	**(36)**	(140)
Depreciation and amortisation	*9 & 10*	**2,287**	2,222
Disposal of fixed assets	*10*	**326**	-
Decrease/(increase) in stock	*11*	**(12)**	42
Decrease in debtors	*12*	**(447)**	514
(Decrease)/increase in creditors	*14*	**3,128**	(1,655)
(Gain)/loss on revaluation of investment		**(33)**	(132)
Net cash inflow from operating activities		**2,870**	1,883
Cash flows from investing activities			
Interest received		**36**	140
Acquisition of fixed assets	*9 & 10*	**(1,255)**	(601)
Impairment of fixed asset		**-**	486
Dividend received		**-**	4
Net cash outflow from investing activities		**(1,219)**	29
Increase in cash and cash equivalents in the year		**1,651**	1,912
Cash and cash equivalents at beginning of the year		**13,904**	11,992
Total cash and cash equivalents at the end of the year		**15,555**	13,904

ANALYSIS OF CHANGES IN NET DEBT	**At 1 April 2021**	**Cash flows**	**Other non cash changes**	**At 31 March 2022**
Cash and cash equivalents				
Cash	13,904	1,651	-	15,555
Overdrafts	-	-	-	-
Cash equivalents	-	-	-	-
	13,904	1,651	-	15,555
Borrowings				
Debt due within one year	-	-	-	-
Debt due after one year	-	-	-	-
	-			
Total	13,904	1,651	-	15,555

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(Forming part of the financial statements)

1. Accounting policies

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the Group's financial statements.

Basis of preparation
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their Financial Statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Wales Millennium Centre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Company has taken advantage of the exemption contained in FRS 102 to only present a consolidated cash flow statement.

Going Concern
In October 2021, the **Arts Council of Wales** delayed their funding review for two years, extending the existing funding arrangement until 31 March 2022. This settlement has secured Wales Millennium Centre annual revenue funding of £3.6m from the **Arts Council of Wales** along with an annual capital funding of £0.3m. Due to the ongoing delay, an increase of 1.5% was applied to our annual funding revenue for the 2022/23 financial year.

The Centre has developed a 5-year business plan including a reserves policy. It has also validated an annual survival plan implemented as a result of the pandemic, which sustains the organisation with no activity within its available income streams. The Trustees have therefore concluded that the organisation will continue to remain in operational existence for at least 12 months from the date the financial statements are signed. Therefore, these financial statements are prepared on a going concern basis.

Key estimates and judgements
Preparation of the financial statements requires management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- Provisions for loss making shows: all provisions have been made with information available as at the date of the signed statements.
- Provisions for bad debts: all provisions have been made with information available as at the date of the signed statements.
- Fixed assets: all fixed assets are measured at cost less accumulated depreciation. No assets have been revalued. At the date of capitalising fixed assets, management estimate the Company estimates the useful life of the asset based upon management's judgement and experience.
- Theatre tax relief: a provision has been made with information available as at the date of the signed statements.

Fund accounting
The various types of funds for which the charity is responsible, and which require separate disclosure, are as follows:

Restricted funds
The funds can take two forms: income and capital. The funds can arise by way of donations, gifts (of assets and services), grants, and legacies, and are earmarked by the donor for specific purposes. Such purposes are within the overall aims of the organisation. For restricted income funds, the donation and income deriving therefrom may be utilised. In the case of restricted capital funds, only the income arising from the fund may be utilised for the restricted purposes and the capital must be retained.

Designated funds
These are funds which have been set aside at the discretion of the Board members for specific purposes. The purpose and uses of the designated funds are set out later in these notes to the financial statements.

Unrestricted funds
These are funds which are expendable at the discretion of the Trustees in furtherance of the objects or administration of the Charity.

Creditors provisions
Provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Investments
Investments are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. All gains and losses are taken to the Statement of Financial Activities.

Basis of consolidation
The Group financial statements consolidate the Financial Statements of Wales Millennium Centre (Limited by Guarantee) and of its subsidiaries, Wales Millennium Centre (Trading) Limited, WMC Productions Limited and Wales Millennium Centre (Theatre) Limited, drawn for the year ended 31 March 2022. No separate statement of financial activities and income and expenditure account is presented for Wales Millennium Centre (Limited by Guarantee) as permitted by s408 of the Companies Act 2006.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

1. Accounting policies *(continued)*

Intangible Fixed Assets
Intangible fixed assets are stated at cost less accumulated amortisation. The annual rate of amortisation, once the assets have been brought into use, is 20% on a straight-line basis.

Tangible fixed assets
Tangible fixed assets are stated at cost less accumulated depreciation. In the case of assets and services gifted to the Charity a valuation is established by means of an external professional valuation or a certificate of value from the donor as appropriate. Assets with a value of less than £1,000 will not be capitalised unless they form part of a larger capital project.

Depreciation is calculated so as to write-off the cost of an asset, less its estimated residual value, on a straight-line basis over its useful economic life as follows:

	Annual rate
Buildings	2% - 20% straight line
Plant and machinery	5% - 20% straight line
Fixtures, fittings, and equipment	4% - 33% straight line

An adjustment was made in the financial year ended 31 March 2020 to align the depreciation policy of the parent and its subsidiaries.

Impairment Reviews
The carrying amounts of the Group's assets are reviewed for impairment when events or changes in circumstances indicate that the carrying amount of the fixed assets may not be recoverable. If any such indication exists, the asset's recoverable amount is estimated.

Grants
Grants receivable are accounted for in line with charitable income recognition rules.

Donations and sponsorship
Donations and sponsorship income are recognised when the Charity becomes entitled to the income, when there is certainty that it will be received, and the amount can be measured. Where conditions of a grant require spend to be incurred during a specific accounting period, and the grant has been received in advance, the income is accounted for as deferred income until the accounting period in which the Charity is allowed, by the condition of the grant, to expend the funds.

Theatre Income
Theatre income is recognised in the year to which it relates. Ticketing income received in advance is deferred. It is released to the statement of financial activities when the performance takes place.

Catering income
Catering and other income represents the value, net of value added tax and discounts, of goods and services provided to customers.

Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

Investment income
Investment income is received quarterly and reinvested into the fund. Quarterly statements are received from Sarasin. Investment income is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the income paid by the Investment fund.

Gifts in kind
Gifts in kind include non – cash donations of services and assets. In accordance with the Statement of Recommended Practice they have been included in income, and in the relevant category of expenditure and fixed assets and have been recorded at a reasonable estimate of their value to the Charity. We do not recognise any volunteer hours in the accounts.

Grants of rights
Where rights are granted to third parties under which benefits accrue over a prescribed period, the proceeds on the grant of those rights are transferred to a deferred credit account and released to income on a straight-line basis over the period during which those benefits are to be provided.

Expenditure
All expenditure is accounted for on an accruals basis. Costs are apportioned between expenditure categories in a manner which reflects the allocation of resources to these areas.

Pension costs
Contributions are made to employees' personal pension schemes, which are defined contribution schemes, as part of their remuneration package and are charged in the year in which they are incurred.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

1. Accounting policies *(continued)*

Stock
Stock is valued at the lower of cost and net realisable value.

Investments in subsidiaries
Investments in subsidiaries are carried at cost less impairment.

Taxation
Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2. Financial performance of the charity

The consolidated statement of financial activities includes the results of the Charity's wholly owned subsidiary which operates the Theatre business and hospitality facilities, along with its wholly own subsidiary, WMC Productions Limited.

The summary financial performance of the Charity alone is:

	2022	2021
	£'000	£'000
Income	**7,949**	9,024
Gift aid from subsidiary company	**-**	-
Expenditure on charitable activities	**(10,489)**	(7,627)
Net income/(expenditure)	**(2,540)**	1,397
Total funds brought forward	**48,542**	47,145
Total funds carried forward	**46,002**	48,542

3. Interest & investment income receivable

The group's interest and investment income of £36k (2021: £140k) arises from money held in interest bearing deposit accounts and from a medium-term investment held with Sarasin. The total includes revaluation gains of the medium term investment of £14k (2021 - £108k).

4. Analysis of expenditure on charitable activities

2022	**Concerts and stage performances**	**Visiting arts exhibitions and Installations**	**Education including residences**	**General centre visitation**	**2022 Total expenditure**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Artists' and exhibition fees	88	-	-	-	88
Production expenses	1,708	-	-	5	1,713
Education and outreach	-	75	275	893	1,243
Box office and front of house	19	-	-	117	136
Promotion and marketing	65	3	-	13	81
Central premises costs	1,576	34	270	1,761	3,641
Bank charges	-	-	-	1	1
Depreciation	-	-	-	2,188	2,188
Governance costs (Note 5)	-	-	-	-	-
Support costs (Note 5)	-	-	-	1,398	1,398
Total	3,456	112	545	6,376	10,489

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

4. Analysis of expenditure on charitable activities *(continued)*

2021	Concerts and stage performances	Visiting arts exhibitions and Installations	Education including residences	General centre visitation	2021 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	90	-	-	-	90
Production expenses	601	24	-	-	625
Education and outreach		21	80	38	139
Box office and front of house	-	-	-	6	6
Promotion and marketing	-	-	-	8	8
Central premises costs	684	15	118	765	1,582
Bank charges	-	-	-	1	1
Depreciation	-	-	-	2,102	2,102
Governance costs (Note 5)	-	-	-	2	2
Support costs (Note 5)	-	-	-	3,072	3,072
Total	1,375	60	198	5,994	7,627

5. Analysis of governance and support costs

The Charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance functions. Having identified its governance costs, the remaining support costs together with the governance costs are apportioned between the three key charitable activities undertaken in the year. Refer to the table below for the basis for apportionment and the analysis of support and governance costs.

2022	General Support	Governance Function	Total	Basis of apportionment
	£'000	£'000	£'000	
Catering and venue hire for trustee and other business meetings	-	-	-	Invoiced
Salaries, wages and related costs	839	-	839	Allocated on time
General office	508	-	508	
Audit fees – External audit	3	-	3	Invoiced
Non audit fees	48	-	48	
Audit fees – Internal audit	-	-	-	
Total	1,398	-	1,398	

6. Employee numbers and costs

	2022	2021
	£'000	£'000
Employee costs during the year accounted to		
Wages and salaries	**3,554**	3,313
Pension contributions to defined contribution schemes	**228**	188
Social security costs	**318**	270
	4,100	3,771

	2022	2021
	Number	Number
Average number of persons employed (including casuals) were:		
Stage, technical, front of house, catering and venue operations	**200**	152
Management and administration	**7**	6
	207	158

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

6. Employee numbers and costs (continued)

During the year, the company's wages and salaries costs above include remuneration paid to the Trustees amounting to £nil (2021: £nil). No travel expenses were reimbursed to Trustees during the year (2021: £nil).

The number of employees whose emoluments as defined for taxation purposes amounted to over £60k in the year was as follows:

	2022 Number	2021 Number
£60,000 - £70,000	**-**	-
£70,001 - £80,000	**1**	3
£80,001 - £100,000	**2**	-
£100,001 - £120,000	**-**	1
£120,001 - £150,000	**1**	-
£150,001 - £170,000	**-**	1
£170,001 - £180,000	**1**	-

	2022 £'000	2021 £'000
Pensions contributions to defined contribution schemes in respect of these five employees *(2021:5)*	**39**	36

Key management personnel who have responsibility for planning, directing and controlling the activities of the organisation are detailed in the Trustees report on Page 3 (Trustees) and separately on Page 3 (Managing Director and other senior staff). The total amount paid to these five employees was £545k (2021: £497k).

7. Net expenditure for the year

	2022 £'000	2021 £'000
Net expenditure is stated after charging the following		
Auditor's fee for parent company and group financial statements	**15**	**11**
Auditor's fee for subsidiary companies	**10**	**10**
Payroll processing fees	**10**	**12**
Payments made under operating leases	**170**	**170**
Depreciation and amortisation (Notes 9 & 10)	**2,287**	**2,222**
Trustees and officer's indemnity insurance	**15**	**11**

8. Taxation

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

9. Intangible Assets

	£'000
Cost	
At 1 April 2021	289
Additions during the year	-
Cost at 31 March 2022	**289**
Amortisation and Impairment	
At 1 April 2021	173
Charge for the year	58
Amortisation at 31 March 2022	**231**
Net Book Value at 31 March 2022	**58**
Net Book Value at 31 March 2021	116

Intangible assets represent the value of funds invested in the redevelopment of the WMC Website, which was launched in August 2018.

10. Tangible assets

Group

	Long leasehold land and buildings	Plant and machinery	Fixtures, fittings and equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2021	57,817	43,691	4,351	297	106,156
Additions in the year	1	277	685	292	1,255
Disposals in the year	(63)	(908)	(292)	(297)	(1,560)
Year ended 31 March 2022	57,755	43,060	4,744	292	105,851
Accumulated depreciation					
At 1 April 2021	19,079	41,669	3,796	-	64,544
Charge for the year	1,151	820	258	-	2,229
Disposals during the year	(37)	(905)	(292)	-	(1,234)
Year ended 31 March 2022	20,193	41,584	3,762	-	65,539
Net book value					
31 March 2022	**37,562**	**1,476**	**982**	**292**	**40,312**
31 March 2021	38,738	2,022	555	297	41,612

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

10. Tangible Assets *(continued)*

Company

	Long leasehold land and buildings	Plant and machinery	Fixtures, fittings and equipment	Asset under construction	Total
	£'000	£'000	£'000	£'000	£'000
Cost					
At 1 April 2021	57,817	43,157	4,142	297	105,413
Additions in year	1	248	666	292	1,207
Disposals in year	(63)	(867)	(292)	(297)	(1,519)
Year ended 31 March 2022	57,755	42,538	4,516	292	105,101
Accumulated depreciation					
At 1 April 2021	19,079	41,214	3,592	-	63,885
Charge for the year	1,151	788	250	-	2,189
Disposals during the year	(37)	(865)	(292)	-	(1,194)
Year ended 31 March 2022	20,193	41,137	3,550	-	64,880
Net book value					
31 March 2022	**37,562**	**1,401**	**966**	**292**	**40,221**
31 March 2021	38,738	1,943	550	297	41,528

Substantially all tangible fixed assets are used for direct charitable purposes. The remainder are used for administration and fundraising purposes.

At 31 March 2022 there were no assets held under finance leases (2021: £nil). These figures represent amounts in both the Company and Group.

At 31 March 2021 there was an asset under construction relating to the Front of House redesign & capital project. A review was undertaken during the year in light of revised plans, resulting in a diminution in value. This has been reflected in this year's statutory accounts.

11. Stock

	Group		Company	
	2022	2021	**2022**	2021
	£'000	£'000	**£'000**	£'000
Goods for Resale	**53**	41	-	-
	53	41	**-**	-

12. Debtors

	Group		Company	
	2022	2021	**2022**	2021
	£'000	£'000	**£'000**	£'000
Trade debtors	**927**	536	**548**	179
Other debtors	**114**	377	**97**	366
Prepayments	**179**	104	**148**	79
VAT receivable	**223**	65	**164**	134
Theatre Tax Relief	**137**	51	-	-
Amount owed by subsidiary undertaking	-	-	**919**	660
	1,580	1,133	**1,876**	1,418

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

13. Cash at bank and in hand

Cash held by the Group at the balance sheet date includes bank accounts relating to ticketing income received in advance of £8.7m (2021: £6.7m), along with the unspent element of an ACW grant (£0.8m).

14. Creditors: falling due within one year

	Group		Company	
	2022	2021	**2022**	2021
	£'000	£'000	**£'000**	£'000
Social security and other taxes	**86**	60	**67**	49
Trade creditors	**290**	237	**226**	209
Accruals	**2,112**	842	**1,688**	739
Income in advance	**8,662**	6,656	**-**	-
Other creditors	**1,272**	1,500	**231**	964
	12,422	9,295	**2,212**	1,961

Income in advance relates to ticketing income. Other creditors includes deferred grant income relating to 2022/23 of £176k (2021: £823k).

15. Creditors: falling due after more than one year

	Group		Company	
	2022	2021	**2022**	2021
	£'000	£'000	**£'000**	£'000
Unpaid share capital	**-**	-	**2**	2
Total	**-**	-	**2**	2

16. Capital

The Company is limited by guarantee and therefore has no share capital. The extent of the guarantee is £1 per member. The maximum number of members permitted is 15.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. Funds

Unrestricted funds

Group	2021 £'000	Income £'000	Expenditure £'000	Capital Spend £'000	Transfer £'000	2022 £'000
Designated funds						
Capital Maintenance	656	164	-	(64)	-	756
Capital Development	792	-	-	(292)	1,569	2,069
Sustainability Reserve	180	-	-	(180)	-	-
Reorganisation Reserve	500	-	-		(500)	-
Creative Ambition	275	-	-	-	(75)	200
Total designated funds	2,403	164	-	(536)	994	3,025
General unrestricted funds	42,265	12,017	(13,234)	-	(458)	40,590
Total funds	44,668	12,181	(13,234)	(536)	536	43,615

Company	2021 £'000	Income £'000	Expenditure £'000	Capital Spend £'000	Transfer £'000	2022 £'000
Designated funds						
Capital Maintenance	656	164	-	(64)	-	756
Capital Development	792	-	-	(292)	1,569	2,069
Sustainability Reserve	180	-	-	(180)	-	-
Reorganisation Reserve	500	-	-	-	(500)	-
Creative Ambition	275	-		-	(75)	200
Total designated funds	2,403	164		(536)	994	3,025
General unrestricted funds	42,640	5,419	(6,844)	-	(458)	40,757
Total funds	45,043	5,583	(6,844)	(536)	536	43,782

Unrestricted funds are expendable at the discretion of the Trustees for the Charity's purposes.

Designated funds

Capital Maintenance – a capital maintenance funding requirement has been identified through the Capital 50 plan, estimated at half a million pounds per annum, to maintain the building, plant and equipment to a high standard. This designated fund represents funds set aside to meet this requirement.
Capital development reserve – this has been set up to support the cost of new capital projects.

Creative ambition reserve – this has been established to enhance the creative ambition over the next three years.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. **Funds** *(continued)*

Restricted funds

Group			**Movement in funds**		
		Income	**Expenditure**	**Transfers**	
	2021				**2022**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Capital Maintenance	1,353	300	(267)	-	1,386
Creative Ambition	68	-	(8)	-	60
Festival of Voice	-	10	(10)	-	-
Core Restricted Funds	2,088	3,164	(4,478)	-	774
Total funds	3,509	3,474	(4,763)	-	2,220

Company			**Movement in funds**		
		Income	**Expenditure**	**Transfers**	
	2021				**2022**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Capital Maintenance	1,353	300	(267)	-	1,386
Creative Ambition	68	-	(8)	-	60
Festival of Voice	-	10	(10)	-	-
Core Restricted Funds	2,078	2,056	(3,360)	-	774
Total funds	3,499	2,366	(3,645)	-	2,220

Capital Maintenance
During the year, the Centre received restricted grant income from **The Arts Council of Wales** relating to capital maintenance of the Centre under the Capital 50 plan. Fixed assets relating to this expenditure have been capitalised and will be written down over the expected life of the assets.

Core restricted funds relate to the Arts Council of Wales Cultural Recovery Fund Grant

Analysis of net assets between funds

Group	**Unrestricted Funds**	**Restricted Funds**	**Total for the year ended 31 March 2022**	Total for the year ended 31 March 2021
	£'000	**£'000**	**£'000**	£'000
Intangible & Tangible fixed assets	38,984	1,386	40,370	41,728
Investment	699	-	699	666
Net current assets	3,932	834	4,766	5,783
	43,615	2,220	45,835	48,177

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. Funds *(continued)*

Company	Unrestricted Funds	Restricted Funds	Total for the year ended 31 March 2022	Total for the year ended 31 March 2021
	£'000	**£'000**	**£'000**	£'000
Tangible fixed assets	38,835	1,386	40,221	41,528
Investment	701	-	701	668
Net current assets	4,248	834	5,082	6,348
Creditors falling due after more than 1 year	(2)	-	(2)	(2)
	43,782	2,220	46,002	48,542

Total income comprises £12.1m *(2021: £4.7m)* for unrestricted funds and £3.5m *(2021: £5.5m)* for restricted funds. A detailed analysis of incoming resources is given in the Statement of Financial Activities and notes.

Total expenditure comprises £13.2m *(2021: £6.2m)* for unrestricted funds and £4.8m *(2021: £2.9m)* for restricted funds. A detailed analysis of expenditure is given in the Statement of Financial Activities and notes.

In accordance with the Charities SORP 2015, capital grants are recognised in full in the statement of financial activities in the year in which they are received, subject to performance criteria. Capital grants are recognised in full in the year they are received.

The summary income and expenditure account illustrated above is derived from the statement of financial activities on page 41 which, together with the notes of the financial statements provides full information on the movements during the year on all the funds of the Group.

18. Pension contributions

The Wales Millennium Centre makes contributions on behalf of employees to individual defined contribution schemes. The amount charged to the statement of financial activities during the year ended 31 March 2022 was £232k *(2021: £188k).*

19. Operating leases

Total commitments under non-cancellable operating leases are as follows:

	2022 £'000	2021 £'000
Within one year	**171**	170
In the second to fifth years inclusive	**85**	256
	256	426

20. Investments

	Group £'000	**Company £'000**
Value at 1 April 2021	666	668
Additions	708	708
Disposals	(689)	(689)
Revaluations during the year	14	14
Value at 31 March 2022	699	701

During the year we reviewed our investment policy and agreed that unrestricted and restricted funds should be predominantly held in minimum risk deposit accounts. Current investments are held in a 5-year investment fund with **Sarasin & Partners LLP**, WMC moved its investment from the Sarasin Endowment Fund to the Sarasin Climate Active Endowment Fund during the year, this fund has a risk level between 4 and 7. Quarterly investment reports are received.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

21. Capital commitments

	Group & Company 2022 £'000	Group & Company 2021 £'000
Capital expenditure contracted but not provided for in the financial statements	**925**	-
Capital expenditure authorised by the board but not contracted	**3,025**	-
	4,000	-

These capital commitments relate to the Front of House redesign project.

22. Subsidiary companies

The Charity has two wholly owned subsidiary companies, Wales Millennium Centre (Trading) Limited and Wales Millennium Centre (Theatre) Limited and is the ultimate parent undertaking of WMC Productions Limited. All companies are registered in England and Wales.

Wales Millennium Centre (Trading) Limited (registered number 3776896)
Wales Millennium Centre (Trading) Limited commenced trading in November 2007 and carries out trading activity on behalf of the charity. The ticket sale and marketing activity, previously undertaking by the Charity was transferred to Wales Millennium Centre (Trading) Limited as part of a transfer of activities on 1 October 2014.The trading company has been consolidated in these group Financial Statements. A summary of its trading results is shown below:

	2022 £'000	2021 £'000
Turnover	**7,079**	1,149
Cost of Sales	**(4,922)**	(195)
Gross Profit	**2,157**	954
Administrative Expenditure	**(1,963)**	(1,318)
(Loss)/profit before charitable donation	**194**	(364)
Charitable donation to parent organization		-
	194	(364)

Wales Millennium Centre (Trading) Limited (continued)	2022 £'000	2021 £'000
Intangible & Tangible fixed Assets	**150**	200
Net current liabilities	**(319)**	(563)
Net assets	**(169)**	(363)
Called up share capital and retained earnings	**(169)**	(363)

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

22. Subsidiary companies *(continued)*

WMC Productions Limited (registered number: 09696006)

WMC Productions Limited is a wholly owned subsidiary of Wales Millennium Centre (Trading) Limited. It has been consolidated in these group Financial Statements. WMC Productions Limited is commissioned by the Charity to create productions. Due to the Coronavirus pandemic, no new productions were commissioned in 2020/21. A summary of its results is shown below:

	2022	2021
	£'000	£'000
Turnover	**621**	-
Cost of Sales	**(758)**	-
Gross Loss	**(137)**	-
Administrative Expenditure	**-**	-
Loss Before Taxation	**(137)**	-
Tax on loss	**137**	-
Result for the financial year	**-**	-

	2022	2021
	£'000	£'000
Intangible & Tangible fixed Assets	**-**	-
Net current assets	**1**	1
Net assets	**1**	1
Called up share capital	**1**	1

Wales Millennium Centre (Theatre) Limited (registered number: 03749246)

Wales Millennium Centre (Theatre) Limited was dormant throughout the year.

WALES MILLENNIUM CENTRE

England & Wales - Charity number 1060458

Accounts



WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

GROUP ANNUAL REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2021

Registered Company Number 3221924

Registered Charity Number 1060458

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WALES MILLENNIUM CENTRE

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TRUSTEES' REPORT

This report constitutes the Strategic Report and the Directors' report required under the Companies Act 2006.

1. Reference and administrative details

Charity Name: Wales Millennium Centre (Limited by Guarantee)
Charity Number: 1060458
Company Number: 3221924
Country of Incorporation: Wales

Chairman
Mr P Swinburn

Secretaries
Mr G R Tilsley
Lewis Silkin LLP
Southgate House
Wood Street
Cardiff
CF10 1EW

Principal address and registered office
Bute Place
Cardiff Bay
Cardiff
CF10 5AL

Independent auditors
External: BPU
Radnor House
Greenwood Close
Cardiff
CF23 8AA

Internal: RSM
Suite 205 Regus House
Malthouse Avenue
Cardiff Gate Business Park
Cardiff
CF23 8RU

Bankers
Lloyds TSB plc
1 Queen Street
Cardiff
CF10 2AF

Solicitors
Geldards LLP
Dumfries House
Dumfries Place
Cardiff
CF10 3ZF

Specialist Asset Manager
Sarasin & Partners LLP
Juxon House
100 St Paul's Churchyard
London EC4M 8BU

TRUSTEES' REPORT *(continued)*

1. Reference and administrative details *(continued)*

Managing Director and other Senior Staff:
Mathew Milsom, Managing Director
Graeme Farrow, Artistic and Creative Director
Alison Copus, Director of Marketing & Communications
Elizabeth Burris, Finance & Corporate Services Director
Sian Morgan, Director of Development and Partnerships (appointed 01/04/20)

2. Structure, governance and management

2.1 COVID 19

COVID 19 had a devastating impact on Wales Millennium Centre and the wider theatre industry. We closed our doors on 16th March 2020 and did not reopen for remainder of the year (see section 4.1).

Overnight, all theatre related income ceased. WMC immediately estimated a reduction in income of £20m and were forced to take appropriate action, including significant cost reductions and making the case for support for emergency funding to the UK and Welsh arts and cultural sectors.

We secured financial support from both UK Government (Coronavirus Job Retention Scheme) and emergency support from Welsh Government, which secured the Centre's short-term survival.

This emergency funding related both to current and future financial commitments, including reopening costs. As such, and in line with the Charity accounting principles, we have recognised this income on receipt (October 2020 and January 2021), although expenditure has continued beyond March 2021 as a result of the extended national lockdown in December 2020.

This year's financial statements show a surplus of circa £2m. This will be expensed in future periods, resulting in an accounting deficit (in relation to the grant received) in 2021/22.

2.2 Wales Millennium Centre (Limited by Guarantee) ("Wales Millennium Centre", "WMC", "the Charity" or "the Centre") is a company limited by guarantee without share capital and a registered charity. It is governed by its Articles of Association. Wales Millennium Centre aims to create a special place which will provide a focal point for the unique culture, identity and talents of Wales though the creation of a world class showcase for musicals, opera, dance, exhibitions, entertainment and education in a millennium landmark, with long lasting benefits for the whole community.

2.3 The members of the Board who are listed below serve as the Charity's Trustees ("the Trustees") and are directors as defined under the Companies Act.

2.4 The Trustees are elected by the members of the Charity. On appointment as a Trustee, each Trustee also becomes a member of the Charity. It is for the members of the Charity to determine the total number of Trustees at any one time, within the maximum limit set in the Articles. The Trustees of the Charity act in furtherance of its objectives and approve the annual financial statements and the appointment of the auditors. Insurance has been obtained in connection with Trustees' and officers' liability.

2.5 The Trustees who held office during the year up to the date of approval of the financial statement were as follows:

	Finance & Audit Committee	**Governance & Compensation Committee**
Peter Swinburn		**X**
Carol Bell	**X**	
Ian Hargreaves* (retiring December 2021)		
Mererid Hopwood* (retiring December 2021)		
Geraint Anderson	**X**	

Rita Singh		X
Michelle Pearce-Burke	X	
Joanna Rees	X	
Nicky Goulder		X
Amit Kachawaha	X	

*does not have any Committee membership

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

With the imminent retirement of two of our trustees, the members of the charity are seeking to further diversify the composition of its board. Given the significant capital projects planned for delivery in the coming years, expertise in capital projects and fundraising will be sought, as well as digital expertise as we develop our digital strategy for the future.

The Board recognises the importance of effective corporate governance. Accordingly, it has established a number of Committees that meet on a regular basis, appropriate to the need of the Charity. The following Committees produce recommendations to the full Board in accordance with their terms of reference and met with the following frequency:

- **Finance & Audit Committee** **Quarterly**
- **Governance & Remuneration Committee** **Bi-annually**

Finance and Audit Committee met more frequently and as required, following the closure of the Centre, due to the rapidly changing environment in which it was operating. The Chairman also attended these meetings where appropriate, and if not in attendance the Chairman was updated following each committee meeting. The majority of these meetings were held virtually in order to comply with the restrictions in place.

Trustees were updated regularly between board meetings via email and/or verbally by the Managing Director.

2.6 The appointment of new Trustees to the Board is the responsibility of the members, who receive recommendations from the Governance and Compensation Committee. The composition of the Board reflects the balance of skills and attributes needed at any particular time to oversee the management and operation of the Charity, whilst having regard for the need for a diversity of Trustees. The role of the Governance & Compensation committee is to ensure that this balance is maintained.

The formal procedure for inducting all new Trustees into the organisation involves meetings with the Chairman of the Board, current Trustees, the Strategic Leadership Team, and other senior staff as appropriate. A tour of the facility is given as part of the induction process. In addition, all Trustees are provided with a copy of the Wales Millennium Centre Trustees Briefing Pack, which includes:

- Corporate Governance Statement;
- Articles of Association;
- Membership and Terms of Reference of Committees;
- Directors' Report and Financial Statement for the previous financial year;
- Current Annual Business Plan and 5 Year Strategic Plan;
- Charity Commission Guidance Note CC60 – Hallmarks of an Effective Charity (English/ Cymraeg);
- Charity Commission Guidance Note CC3 – Responsibilities of Charity Trustees (English/ Cymraeg);
- Wales Millennium Centre's Trustees Code of Conduct incorporating Board policies;
- Summary of Organisation Structure;
- Contact List of Trustees and Senior Management; and
- Summary of Resident Organisations and brief terms of agreement with Wales Millennium Centre.

Trustees review their training needs on an annual basis and where necessary appropriate training programmes are developed and implemented. The Board's membership includes those with appropriate professional experience and knowledge of theatre, arts, culture, legal, estates, commercial, education, finance, and strategic business matters.

The Board is responsible for approving overall policies, plans, and organisational priorities. The Strategic Leadership Team of the Charity is responsible for the implementation of the Board's policies and the management of the Charity.

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

2.6 The Charity is the ultimate parent undertaking of three wholly owned subsidiaries; Wales Millennium Centre (Trading) Limited, WMC Productions Limited, which is 100% owned by Wales Millennium Centre (Trading) Limited, and Wales Millennium Centre (Theatre) Limited.

Wales Millennium Centre (Trading) Limited carries out non-charitable trading activities for the Charity. There is a deed of covenant in place between the Charity and Wales Millennium Centre (Trading) Limited whereby the profits of Wales Millennium Centre (Trading) Limited are transferred to the Charity by way of charitable donation. Due to the Coronavirus pandemic and consequent closure of all theatre and associated activities, no trading profits were generated. As such, total charitable donation made during the year was £nil *(2020: £796k)*.

WMC Productions Limited creates productions commissioned by the Charity, with the Charity paying WMC Productions Limited a commissioning fee for this work. Due to the Coronavirus pandemic, no productions were commissioned by the Charity during this financial year, and as such the total commissioning fee payable for the year was £nil *(2020: £523k)*.

Wales Millennium Centre (Theatre) Limited remained dormant throughout the year covered by these financial statements.

2.7 The Board of Trustees is ultimately responsible for guaranteeing that the organisation has in place an appropriate system of controls, financial and otherwise, to provide reasonable assurance that:

- The Charity is operating efficiently and effectively;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained, and financial information used within the charity, or for publication, is reliable;
- The Charity complies with relevant laws and regulations.

In assessing what constitutes reasonable assurance, the Board has regard to the materiality of any relevant financial risks; the likelihood of such risks crystallising and the cost and benefits of particular aspects of the internal control system. The effectiveness of the system of control is reviewed regularly by the Finance & Audit Committee, and objectively reviewed through an internal audit review programme conducted by external professional advisors. The internal audit plan was temporarily put on hold when the Coronavirus pandemic hit. A rolling three year programme of work will restart once the Centre reopens.

The Board had instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the type of risks the charity faces, prioritising them in terms of potential impact and the likelihood of occurrence and identifying means of mitigating those risks. Management regularly reviews organisational risks, and the Top 10 risks are reported to, and reviewed by both the Finance & Audit Committee and the full Board. In addition, the adequacy of the Charity's current internal controls is regularly reviewed as part of this process. The Trustees are pleased to report that the Charity's system of internal financial controls conforms to guidelines issued by the Charity Commission.

Following its review of the risks facing the charity, the Board and management have identified the principal risks and uncertainties relating to the charity and have taken appropriate steps, where possible, to mitigate them. Due to the speed of change and the impact of the Coronavirus pandemic, risks to the organization were reviewed more frequently by the management team. The Coronavirus pandemic brought with it new and challenging risks to the organisation. The main risks identified are detailed in section 7 of the Trustees report.

In addition, the Trustees have considered the guidance for Directors contained within the Combined Code. They believe that although this is not mandatory for the Charity, as a public interest body, it should aspire to these guidelines as best practice, and the Charity has incorporated the three main principles of board leadership, effectiveness, and accountability into its Corporate Governance Statement. The Board effectiveness is reviewed on at least an annual basis and the Board composition is formally assessed preceding the appointment of a new trustee.

TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

As of 31 March 2021, WMC had a board of 10 Trustees. The diversity and skillset of the board is assessed on an annual basis. Recruitment of new members is then targeted, in line with our equality strategy plan, to ensure a diverse board with appropriate skills is maintained.

Protected Characteristic	WMC (October 2020 - March 2021) Population of 10	WMC (October 2019 - March 2020) Population of 10
Gender - % female	60%	60%
Sexual orientation	0%	0%
Disability	0%	0%
Race	20%	20%
Religious beliefs	20%	20%
Age – 50+	70%	70%
Welsh speakers	30%	30%

A formal monthly reporting regime is in place between the Charity and its key stakeholder, **Arts Council of Wales (ACW),** along with quarterly review meetings and an annual review. The annual meeting between senior leaders of WMC and **ACW** assesses performance against agreed objectives and validates objectives for the coming year. These review meetings have been very positive.

The financial support of ACW has been critical to us getting through 2020/21 and indeed until we are able to reopen commercially. We are extremely grateful for their ongoing support and understanding of how we are impacted.

3. Objectives and activities for the public benefit

Wales Millennium Centre is a home for the arts in Wales, and a cauldron of creativity for the nation. We fire imaginations by curating world-class, critically acclaimed touring productions, from musical theatre and comedy to dance, cabaret and an international festival. We kindle emerging talents with fresh, provocative and popular pieces of our own, rooted in Welsh culture. We ignite a passion for the arts in young people with life-changing learning experiences and chances to shine in the spotlight.

The Centre is a major tourist attraction for Wales. It aims to be internationally significant, renowned for excellence, leadership, and innovation. Entertaining audiences and attracting visitors from the whole of Wales and well beyond, it will continue to provide a creative home for Wales' leading arts and cultural organisations.

We aim to Inspire Our Nation and Impress the World, creating inspirational and life-changing experiences that broaden horizons. We seek to:

- **Be celebrated as one of the leading performing arts centres in the world**
- **Create innovative work that showcases Wales to the world**
- **Raise the aspiration of every young person in Wales**
- **Be accessible to everyone in Wales**

We will continue developing our commitment to the Welsh language, ensuring that we are an exemplary bilingual organisation. We will continue to work with the Welsh Language Commissioner in adhering to the Welsh language standards that apply.

TRUSTEES' REPORT *(continued)*

3. Objectives and activities for the public benefit *(continued)*

The Trustees confirm that they are aware of the **Charity Commission's** general guidance on public benefit, and they have referred to the guidance when reviewing the Charity's aims and objectives and in planning future activities. The overriding objective during this financial year, in the face of an unprecedented pandemic, was one of survival. Survival, along with remobilization, will be key objectives for the coming year, such that when UK and Welsh Government restrictions permit, WMC will be ready to open. These objectives will continue until such time as commercial theatre is permitted to reopen without social distancing.

Wales Millennium Centre's 16th full year in operation was one like no other, being forced to close its doors to the public, without advance notice, on Monday 16 March 2020 following UK Government's guidelines in response to the Coronavirus pandemic. Our doors remained closed throughout 2020 and into 2021. This closure was devastating in terms of lost revenue. Difficult decisions were made in order to ensure the survival of the National Arts Centre for Wales. Despite the challenges and significant uncertainty we faced, we succeeded in keeping the arts alive behind the scenes.

Over the past year, we have kept the flame of creativity alive by supporting and enabling grassroots projects. We launched the ***Creative Voice*** training courses for young people, hosted a ***Butetown Carnival*** picnic, further developed our own productions for 2021 and beyond, showcased several community exhibitions, and supported our youth-led radio station, ***Radio Platfform***, to continue to broadcast.

Live performances on our stages are why we exist. We are preparing for our venues to reopen in line with **Welsh Government** and **Public Health Wales** guidelines. Our new programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners. We are working hard to rebuild Wales Millennium Centre as an asset and resource used by artists, communities, and young people. We are committed to the principles set out in ACW's cultural contract to support a more diverse, inclusive, and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world.

4. Achievements & Performance

4.1 COVID-19 Impact

Due to the Coronavirus pandemic, Wales Millennium Centre closed its doors on 16 March 2020 in line with **UK Government** guidelines. One week later, a lockdown of the entire country was announced by **UK Government**, with a review of restrictions scheduled every three weeks. **Welsh Government** also imposed its own restrictions in Wales.

Wales Millennium Centre has not been able to reopen this financial year. The impact of this was devastating, with the loss of almost all of our income overnight. The organisation lost approximately £20m of income over the period, had contractual commitments to honour and had an annual wage bill in excess of £5m. Decisions needed to be made quickly, based upon information available at the time, and a financial review undertaken to ensure that the cost base was reduced to within the level of the revenue grant from **ACW**, £3.6m. During this review and in light of the pandemic, it was also evident that the business would need to reopen with a different business model post pandemic.

Communications went out to customers and staff on 16 March 2020 explaining the consequences of the Government's decision. All shows were cancelled until further notice and refunds/alternative dates offered. Permanent staff were to work from home and would be paid March's salary as usual and casuals were informed that they would be paid for shifts worked, but that no further shifts would be offered.

Negotiations commenced with visiting producers with regards to the cancelling and/or rescheduling of shows. All of these decisions required mutual agreement to protect both parties. A significant amount of work also went into the cancelling/rescheduling shows with producers, contacting approximately 300,000 customers, and where necessary, arranging refunds.

All third-party contracts were reviewed and, where possible, renegotiated. Recruitment and discretionary spend was put on hold. All perishable stock was disposed of, with as much as possible being donated to local charities and to staff.

The **UK Government** announced a Coronavirus Job Retention Scheme (CJRS) as a means of protecting jobs and therefore household incomes. The scheme was announced on 20 March 2020 and was set to run until 31 May 2020. All eligible staff, permanent and casual, were offered furlough as soon as was practically possible, and all accepted. The Chancellor subsequently extended the scheme to 30 June 2020 and, by the end of May, had extended it again.

TRUSTEES' REPORT *(continued)*

4. Achievements & Performance

At this point, however, it was announced that whilst the scheme was to remain the same until 31 July 2020, from 1 August 2020 a more flexible scheme would be available until 31 October 2020, but this scheme would come at a cost to the employer. The Chancellor had confirmed that, with the reopening of the economy, he would not be extending the furlough scheme further.

The Coronavirus Job Retention Scheme was a lifeline to many. However, it did not reach all of those working in the arts sector and funded only one element of the fixed costs that the arts sector had to bear with no means of generating commercial revenues. Wales Millennium Centre lobbied hard, directly and indirectly, with both **Welsh** and **UK Government** Ministers for emergency funding for itself as the National Arts Centre for Wales and for the arts sector in general.

One of key challenges throughout the year was that of uncertainty. So much was unknown, and information was constantly being updated / amended. The management team had to make decisions to enable them to control the situation as far as possible, to ensure the survival of the organisation in the long run.

4.1 COVID-19 Impact

On the basis that the Coronavirus Job Retention Scheme (CJRS) would end in October 2020, with no ability to generate commercial income for the foreseeable future, with no adequate emergency funding available and with no clear date nor roadmap as to when theatres would be able to reopen, the difficult decision was taken to commence a collective consultation process to reorganise the business. The consultation process took place throughout June and July 2020 and notice of redundancy was issued to 35 permanent staff members from 1 August 2020. Casual staff were informed they would remain furloughed until end August 2020. No cost of living pay increases were awarded during the year, and the contractual payment of Performance Related Pay in respect of 2019/20 to the senior leadership team was deferred.

Whilst an emergency funding package was announced by **UK Government** on 5 July 2020, it wasn't until 30 July 2020 that details of the Cultural Recovery Fund was announced by **Welsh Government**. The fund was announced primarily as a rescue and recovery package, but also an opportunity to help deliver transformational change to the reach and impact of the arts. By this point the consultation process was already concluded for many staff.

In October 2020, **ACW** announced that we were successful in the application and £3.9m was awarded to the Centre. This emergency support safeguarded 92 valuable roles and ensured critical theatre and venue management skills were retained within WMC and the sector. This funding has enabled us to further support the wider community of artists as we rebuild our activity, providing vital opportunities for freelancers, and for apprentices to continue training. The money has also funded new technology and alterations to the building, to make the building more accessible in the current climate, and safe to reopen.

As a result of lockdown restrictions extending beyond 31 March 2021 a second rescue package, for which we were eligible, was announced in April 2021, Given £1m of the first CRF application related to exceptional 'one off' reopening costs, and had not been spent by 31 March 2021 due to the unanticipated and extended Christmas lockdown delaying reopening, our application for the second Cultural Recovery Fund was significantly less than the first application.

We were also successful in receiving £50,000 from **Welsh Government,** from the Economic Resilience Fund in May 2020, benefitted from rates relief and received £175k additional funding from **Arts Council Wales** Emergency Fund in July 2020, to continue our work with young people whilst we were closed.



During the pandemic, along with many other iconic landmarks, we lit our building in blue in support of the **NHS**.

We also provided space in kind (2 rooms and toilet facilities) for face-to-face clinics including Diabetic Eye Screening and the Abdominal Aortic Aneurysm (AAA) Screening from May to August 2020.

The site has been used for many operations by the South Wales Police to allow them to maintain compliance in their operational venue training for Dogs, firearms and search teams. We also granted **South Wales Police** the use of four dressing rooms for a nine-month period to allow them to FIT test masks for all of their officers.

TRUSTEES' REPORT *(continued)*

4.2 Overview

Donald Gordon Theatre

Wales Millennium Centre closed its doors to the public on 16 March 2020, due to the Coronavirus pandemic. 2020/21 has been a year of great uncertainty having lost of all of our commercial revenues, and with little clarity throughout the year over a roadmap to reopening. The impact on the Coronavirus pandemic on commercial theatre is significant, with the entire ecology of the arts sector severely impacted. Audiences are unable to attend the theatre, producers are unable to rehearse, or tour, and it is uneconomical for the theatre to operate whilst social distancing measures are in place.

We have maintained strong relationships with producers through a collaborative approach to dealing with the consequences of the pandemic. Shows have been cancelled or rescheduled with mutual agreement of both parties, and contracts amended to take account of the circumstances we currently face. With so much uncertainty for venues, producers and all the freelance performers working on each show, we have worked collaboratively to provide information and support where we can. Whilst there have been no shows on the Donald Gordon Theatre stage this financial year, we continue to have a strong commercial programme scheduled for the next two to three years, including Beauty and The Beast, The Lion King, Everybody's talking about Jamie, Dreamgirls, Six and the return of the timeless classic, Les Misérables.

We have maintained strong relationships with our audiences, keeping them informed of cancellations and rescheduled shows. Our Customer Service team have worked hard to communicate with customers about cancellations, rescheduling and the continuous uncertainty. Despite the uncertainty surrounding a reopening date, our audiences continued to book tickets as shows went on sale.

Throughout the year, we have used this time of closure to reconsider our business model. Looking forward, we will continue to programme the best musical theatre on our Donald Gordon Theatre Stage throughout the year, but we will also now free up time to enable other voices to share that stage and platform in line with our creative and strategic vision. This means building on previous work with young people and communities to enable them to 'take over' that space at different times in the year. We are also building partnerships with world class performing arts companies and Wales based organisations to bring a wider range of creative work to the Donald Gordon Theatre.

During the pandemic, we have done what we can to support this work. When lockdown restrictions have permitted, we have been able to open up the theatre to creative groups to use for rehearsals and filming. **Butetown Carnival** have recorded a number of films on the stage and throughout the Centre, reinforcing our links with the local community. **Welsh National Opera** used the space for socially distanced rehearsals, and WMC used the space to create some of the Digital work made for **Gwyl** festival early in 2021.

At the same time, we have been building on our Community Ticketing programme. We have purchased 32 new seats which will be installed in the auditorium ahead of reopening. They will enable us to significantly increase the number of available affordable seats for communities, young people and artists each year. This is a development of the community ticketing scheme we have initiated with producers over the last 3 years. Our community ticketing scheme is being designed and implemented with our community ambassadors to ensure tickets are distributed effectively. This project will enable us to continue to enhance our audience diversity and improve accessibility to the arts, in line with our objectives and the Cultural Contract.

Weston Studio and ffresh

The Weston Studio and Ffresh Cabaret have also been closed throughout the pandemic. Our own production ***The Beauty Parade*** was the last production to take to the Weston Stage in March 2020.

TRUSTEES' REPORT *(continued)*

4.2 Overview (continued)



Inspired by true events, ***The Beauty Parade*** is the untold story of female British Spies dropped over enemy lines in the second world war. Co-produced with pioneering theatre-maker **Kaite O'Reilly**, ***The Beauty Parade*** is captioned throughout and incorporates live music, evocative songs and visual language to tell one of the most extraordinary stories of the 20th century. With collaboration from composer **Rebecca Applin** and, performer and visual language expert **Sophie Stone**, this production was a unique collaboration between Deaf and hearing artists. The Beauty Parade premiered at Wales Millennium Centre between the 5 - 14 March 2020, exceeding box office targets.

The show was reviewed in several publications and platforms, locally and nationally, including a BSL video review by a Deaf critic, and a 5-star review from **The Stage**. In 2020, it was awarded best in Welsh Theatre for 2020 by **Wales Arts Review**.

"An undeniable achievement... The play is part of the Wales Millennium Centre's continued effort to bring more homegrown productions to their audiences. The Beauty Parade should give the venue good cause for carrying on in this direction."
"A phenomenal tour-de-force"
Wales Arts Review

"A piece that will, no doubt, be enduringly popular with a huge cross-section of attendees because of its wide-ranging reach and high-quality writing and acting."
Disability Arts Online

As with the Donald Gordon Theatre, the Weston Studio has accommodated numerous artists throughout the year, by hosting Covid secure Research and Development (R&D) for a range of companies. These included **Chippy Lane** productions, **Connor Allen, Avant Cymru, Matteo Marfoglia, Ty Cerdd, Cwmni Fran Wen** on our co-production of ***Branwen*** and many more.



We have worked with new organisations to support digital programming throughout the year. We piloted different platforms and approaches to digital work with our audiences and used new technology. We have worked in partnership with **Rambert Dance Company** to host their pioneering season ***Rooms*** in September 2020, where over 200 tickets were sold resulting in a very successful start to our Digital offering. We will continue this work in 2021 with three different presentations from their Summer Livestream activity.

We were also delighted to be able to present a digital Christmas offering in partnership with **Lyric Hammersmith** and long term partners **Pins and Needles** with a production of ***Raymond Briggs' Father Christmas.***

	2018/19	2019/20	2020/21
Total visitors to Wales Millennium Centre (Inc ticket buyers)	1,698,613	1,459,242	**0**
Donald Gordon Theatre: Number of performances **	317	266	**0**
Donald Gordon Theatre: Audience Numbers (Performances)	417,040	386,778	**0**
Donald Gordon Theatre: Number of Events ***	10	10	**0**
Donald Gordon Theatre: Event Attendees (where ticketed)	16,086	17,018	**0**
Weston Studio: Performances	104	96	**0**
Weston Studio: Audience Numbers	9,755	11,449	**0**
Ffresh Live: Performances*	61	64	**0**
Ffresh Live: Audience Numbers	5,359	5,750	**0**

*** Donald Gordon Theatre 'Performances' includes: all productions curated by the WMC, productions in the Donald Gordon Theatre by residents (Welsh National Opera/National Dance Company Wales/BBC National Orchestra of Wales), arts/ entertainment hires where all, or the majority of, the auditorium is 'sold' to the public.*
**** Donald Gordon Theatre 'Events' includes: graduations, private hire award ceremonies and private hire 'audience' events such as Britain's Got Talent.*

TRUSTEES' REPORT *(continued)*

4.3 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD

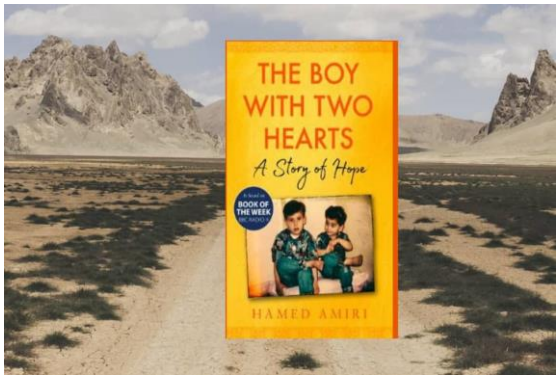
4.3.1 Productions

In addition to **Festival of Voice** (FoV), Wales Millennium Centre (Limited by Guarantee) aims to produce two to three small to medium productions each year that will showcase Wales to the world and build our reputation as a creative producer.

During the year, work has continued behind the scenes on research and development for potential new work. As a result, Wales Millennium Centre (Limited by Guarantee) intends to create two new productions in the near future. The first of these, **The Boy with Two Hearts**, is underway, with thanks to a grant from Garfield Weston Foundation. This show will open at Wales Millennium Centre in October 2021, subject to the lifting of Coronavirus restrictions. The second, **Anthem**, will open in spring 2022.

The production of **Es and Flo** was due to be presented at the Edinburgh Festival this year, but this was delayed due to the pandemic and will now appear at the Edinburgh Festival in Summer 2022.

The Boy With Two Hearts



Written by **Hamed Amiri**, *The Boy With Two Hearts* was book of the week on Radio 4 in June 2020 and is being adapted by Hamed and writer **Phil Porter** into a stage show to open the **Weston Studio** in Autumn 2021.

When the Taliban gave an order for the execution of Hamed Amiri's mother, the family knew they had to escape. They started what would be, a long and dangerous journey from Herat, across Russia and through Europe, with the UK as their ultimate destination. The family's arrival in the UK became the beginning of a new journey through the treatment and complexities of Hamed's elder brother's serious heart condition.

The Boy With Two Hearts is a story of hope, one family's epic journey and a love letter to the **NHS**.

Anthem

What does our National Anthem say about us? ***Anthem*** is a Welsh Language comedy musical about nationhood, identity and what it means to be Welsh. Playing with the idea of TV talent shows, the rise of overnight celebrity and online influencers, this production blurs the lines between fiction and reality. Written by **Llinos Mai,** this production is a social commentary with a lot of heart, celebrating contemporary Wales.

Es and Flo

It's been 35 years since Es and Flo met as young women at the anti-nuclear peace camp at Greenham. They've been secretly living as lovers ever since. But the contentment of their hidden world is rocked as they approach old age.

Es is showing signs of dementia and Flo is adapting to the changing dynamics of their relationship. Suddenly, estranged family members, determined to have their say, intrude on the couple's private world. Time is quickly running out as Flo battles for control of their lives.

This sharply observed play featuring an all-female cast and directed by Traverse Theatre Associate Artist **Emma Callander,** takes a timely look at the intricacies of relationships and shines a light on love in all its forms, including the family we create for ourselves. It also honours one of the most significant chapters in the history of female activism; the Greenham Common Women's Peace Camp, which started as a peace march from Cardiff in 1981.

TRUSTEES' REPORT *(continued)*

4.3 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

4.3.1 Productions *(continued)*

Festival of Voice

We see **Festival of Voice** as the Wales Millennium Centre event which speaks to all four of our strategic pillars. To inspire, be accessible and participative, and build our reputation as a creator of new creative work as the National Arts Centre for Wales. It encourages all of us to be heard, to use and celebrate the one instrument we all share. It seeks to give Wales a strong cultural voice in the world, as the best of Welsh talent sings and speaks out alongside voice which represent the best of the rest of the world, in many languages.

In 2020, **Festival of Voice** was due to be relaunched as an annual international festival, bringing artists and audiences together for four days of incredible live music, thought-provoking performance and inspirational talks. As with our other programming, the festival was cancelled due to the pandemic. Across the summer we worked with partners to develop **Gŵyl 2021** a digital festival, created in Wales, that speaks to the world. Undeterred by the challenges faced, the festival became a digital event, with funding from **Arts Council Wales**, **Cardiff Council** and the **British Council**.

One weekend. One location. A world of voices.

Four Welsh festivals connected in isolation to create an answer to the pandemic blues: a weekend packed with unforgettable music, comedy and conversation – filmed in locations across Wales and broadcast online by the **BBC**.



Gŵyl 2021 was a collaboration between **Festival of Voice, FOCUS Wales, Other Voices** and **Aberystwyth Comedy Festival**. Together we assembled some of today's most urgent and exciting voices, from inside Wales and beyond. The result was a digital experience like no other: a heady mix of cutting-edge comedy, thought provoking talks, energetic showcases and jaw-dropping headline sets.

In an era of physical distancing, **Gŵyl 2021** marked a coming together – of artists and audiences, Wales and the world. It recognised that, in speaking to the present and imagining the future, our collective voice is more than the sum of its parts.

Specifically, WMC created nine pieces of digital content from international artists like **Arlo Parks** and the **Paraorchestra** to local creative organisations like **Jukebox Collective** and our very own youth led Radio Station.

Gwyl was a great opportunity for us to build new relationships and consider what might be possible in relation to the digital space for future festivals.

It is still hoped that Festival of Voice will become an annual international festival and will become Cardiff's signature cultural event.

4.3.2 Research & Development

This strand of our work enables us to provide support for artists and invest in ideas at an early stage. We continue to invest in R&D for our own productions but also to provide space and resources for a wide range of artists to play, explore and grow their own work. During the pandemic R&D on site has been limited, but we have opened our spaces when possible and provided much needed covid secure spaces for artists to work in. We have also contributed to R&D work progressing virtually online.

We have repurposed one of our largest meeting rooms, our Preseli room, into a full-time rehearsal space. This now provides a dedicated, fit for purpose space within the building from which to grow this element of our work.

TRUSTEES' REPORT *(continued)*

4.3 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

4.3.3 Diverse Programming

During closure, we have had the opportunity to change the landscape of our offering to produce, programme and support a diverse range of productions. Our opening programme is full of joy, diversity and inclusion and a real celebration of our shift in direction, including **Asifa Lahore** - Britain's first out Muslim Drag Queen, **In the Sea There Are Crocodiles** an adaptation of the global bestseller by Fabio Geda which is raising money for the refugee charity Young Roots, and **Josephine** - a co-production with **The Egg Theatre in Bath** and **Oxford Playhouse**. **Josephine** is a family show exploring the story of Josephine Baker with themes of family relationships and identity.

We endeavour to provide programming in the Welsh language, and continue to expand our Welsh language programming by:

- supporting Welsh language partners' artist development programmes;
- supporting the development of new Welsh language productions;
- programming Welsh Language work in our cabaret programme,

We are currently working on 2 Welsh Language productions as part of our research and development strand: **Branwen** (**Cwmni Fran Wen**) and **Anthem** (**Llinos Mai & Roger Williams**). In addition to creating Welsh language productions, we also work with partners to programme Welsh language work in the Weston Studio and Cabaret spaces and continue to champion bilingual work.

Artist Support & Development

In support of artist development, we have developed our producing output by investing resource (staff, financial investment, and in-kind support) into the realisation of creative ideas. Whilst the output will vary, at the heart of each of these productions are Welsh/Wales-based Artists and their innovative and exciting ideas.

Despite a reduced staff base, we have continued to provide support through our Open Office project providing the opportunity to meet new artists and provide advice and guidance. As with most of our projects this year, this was predominantly run online.

The last year has exposed the inequalities in our sector and many freelance artists and creatives have struggled throughout the pandemic, unable to develop their creative practice, finding themselves out of work and often ineligible for any of the emergency financial support schemes.



We have contributed to the efforts to address some of these issues by supporting three individuals to participate in the **Freelance Taskforce** as well as developing our **Creative Associates** programme which will start in May 2021.

A call out for **Creative Associates** was made in March 2021. To encourage a diverse and inclusive applicant pool, and to ensure accessibility, the call out was fully accessible and bilingual, as was the application process. Over 200 applicants applied, and 8 **Creative Associates** were appointed. The scheme is supported financially by the Cultural Recovery Fund and will run for two years.

In addition, we have invested in a number of artist development networks and projects for example;

- **Scribla** a project that aims to support the formation of a Butetown arts collective and to develop a close partnership with **HEC: The Heritage & Cultural Exchange (HEC)**, a community-based organisation that aims to fully chronicle the heritage together with the cultural diversity of Tiger Bay and Cardiff Docklands. The **HEC** archive will be used as a repository of inspiration, as a jumping off point to seed projects both physical and digital. The collective and its partners will work closely with the communities of Butetown to develop and grow the archive. This project is run by the **Scribla Collective**, managed by **Arts Shell** (an arts organisation based in Grangetown). The WMC have invested and provided support in terms of workshop space, producing guidance and the output will be incorporated into ***FOV 2021***.

TRUSTEES' REPORT *(continued)*

4.3 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

4.3.3 Diverse Programming *(continued)*

- **LOYALTY** a programme developed by artist **Connor Allen** to support the development of Black artists in Wales. **LOYALTY** provides bursaries to a group of artists and facilitates the sharing of skills and experience, alongside mentoring and workshop opportunities. The WMC have invested and provided support in terms of workshop space and advice.

4.4 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES

4.4.1 Creative Learning

Delivering on our commitment to the Cultural Contract, our Creative Learning programme aims to engage young people in the arts, targeting groups of young people who would not otherwise have access. Our ambition is to make our creative learning programmes scalable by replicating them in other locations and/or making them available digitally to reach out across Wales.

Launched in 2020/21, our Creative Voice Advisory Group, formerly Learning Advisory Group, continued to meet during the year to support the design and development of a creative skills programme.

Members of the Creative Voice Advisory Board include:

- Create Jobs (London Creative Skills agency)
- Helena Gaunt – Principal, Royal Welsh College of Music and Drama
- Kay Smith – Bridgend County Borough Council
- Marc Jaffrey OBE – WMC Senior Advisor
- Nia Jones – Fran Wen
- Nicholas Batchelar – Former Director of Education and Lifelong Learning, Cardiff Council
- Nicky Goulder – CEO Create and WMC Trustee
- Pauline Burt – Ffilm Cymru Wales
- Professor Ian Hargreaves CBE - Professor of Digital Economy at Cardiff University and WMC Trustee
- Richard Morgan – Valleys Kids
- Sharon James – Vice Principal, Cardiff and Vale College
- Vivian Murinde – London Legacy

Throughout this year we have been focused on the design and delivery of our ***Creative Voice*** programme with the support of a panel of young people and a group of artist facilitators. We have now created a framework for our programme that can be delivered digitally across a multitude of art forms. 2020 saw us pilot 10 courses online and finalise our framework to be rolled out physically and digitally in 2021, when financial resources and COVID restrictions permit.

In addition to the Creative Voice Advisory Board, we have this year established a ***Youth Collective***. This group offers young people the opportunity utilise the building to build transferable skills, discover interests involving the arts, collaborate with decision making bodies in Cardiff and inspire our agenda to be more aligned to the interests of young people.

We also worked closely with **Cardiff Youth Council** and **National Theatre Wales**' *Agency* project to amplify the voices of young people. Both groups created artwork that we displayed in prominent positions around the building, providing a window for them to showcase their work and, whilst at the same time animating our building whilst we are closed.



Radio Platfform

Launched in 2017, our youth led radio station and training programme now has over 2,000 participants. Having proved successful at the Centre in Cardiff, a second ***Radio Platfform*** was launched in **The Factory** in Porth towards the end of 2020.

TRUSTEES' REPORT *(continued)*

4.4 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES *(continued)*

4.4.1 Creative Learning *(continued)*



Unfortunately, neither stations were able to broadcast from its usual physical location this year. Working with our creative learning team, our Station Manager and Broadcast Assistant were able to get equipment to the young people and the right IT support to enable them to broadcast remotely. Further developing the life skills learned during the programme, the young people quickly adapted to creating shows from their bedrooms. Throughout the year they grew the number of new shows being produced. On average throughout 2020/21, 23 shows were broadcast weekly with 11 new shows per week being produced at home.

"My life has changed completely - I made friends with people I met, went on to live with them and have a social life around it - it's a kind of butterfly effect, one small change effecting a much bigger change."

"I've sometimes had quite bad anxiety and speaking to people has sometimes been awkward, but it's really developed my communication skills, and thrown me in at the deep end – I've been able to teach other young people to share my experience. There are many other kinds of transferable skills and careers you could pursue as a result of Radio Platfform: You could be a voice over artist, editing and transfer to film, getting into youth work, or helping you with everyday skills to help you in life".

The young people also worked with our partners **ProMoCymru** to design and deliver a digital version of our accredited Radio Production course and engaged with participants based as far away as France. The transition to digital was challenging but ***Radio Platfform,*** led by the young people for young people, was a lifeline for many. In a hugely challenging year, Radio Platform enabled them to be creative and provided an outlet for their voices, whilst they continued their networking and training online through talks, programmes and events. For the first time this year, we were also able to facilitate a course with a Deaf participant using BSL and transcripts to support access.

It has become apparent that accessing ***Radio Platfform*** has played a significant role in supporting young people at what, for some, was a difficult period in their life:

"I'd say Radio Platfform is one of the things that has kept me going through the quarantine - it has hit people very hard in different ways."

Performance Platfform

Performance Platfform engages young people to develop life skills through the performing arts. This year, due to the Coronavirus pandemic, performance platform activity was restricted to our work with **Valleys Kids.**

Our partnership with **Valleys Kids in the Rhondda Valley, supported by the Paul Hamlyn Foundation,** continued this year. We were able to work with **Valleys Kids** to transfer workshops and creative work online. particularly in relation to our work with writer and artist **Bethan Marlow**. Last year, the group had begun using a co-construction model to create a joint performance project representing their response to 'Power' for ***Festival Of Voice 2020*** with **Bethan Marlow.** This is now being developed digitally due to the impact of COVID-19 and has been delayed until ***Festival of Voice 2021***. It may also form part of the ***Voices of Change*** exhibition when the Centre reopens.

Digital poverty became more prevalent this year, with both home-schooling and other social activity moving online. We supported **Valleys Kids** to address issues of access due to digital poverty, by providing access to data and equipment for young people through our Creative Learning programmes.

TRUSTEES' REPORT *(continued)*

4.4 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES *(continued)*

4.4.1 Creative Learning (continued)

Life Hack

Life Hack returned in April 2021, with support from the **Paul Hamlyn Foundation** and delivered by **Sparc** and our Creative Learning team. In a free digital format, ***Life Hack*** offered exciting workshops with industry professionals from the Creative Industries to anyone aged 14-25 years old across Wales. Workshops included Performance Design, Radio Drama, Comedy with comedian **Leroy Brito**, Theatre/Performance, Home Filming and **TikTok**.

22 participants attended the workshop event, 95% of attendees agreed/strongly agreed that ***Life Hack*** helped them understand what creative careers are available to them and 91% of attendees agreed/strongly agreed that ***Life Hack*** boosted their confidence. Feedback from the workshops included:

"It was very good, very entertaining and was absolutely phenomenal working with sound and music."

"Comedy workshop was interesting and educational, once I get more confidence, I might be a comedian"

"Was very fun to learn about new types of performance and it was very interesting to create something myself"

Sing Proud Cymru Choir

Sing Proud Cymru, our choir for those within the care-experienced community is delivered in partnership with **Voices from Care Cymru**. Through lockdown the choir has continued to meet weekly online and by working digitally has extended its reach across Wales. Participants who would not otherwise have been unable to join in person, have been able to take part as a result of the virtual sessions.

Behind the Platform

Apprenticeships

Wales Millennium Centre runs the BIIAB Level 3 Certificate in Technical Theatre: Sound, Light and Stage (QCF), Backstage Apprenticeship Scheme for Wales, a programme run in association with **Cardiff and Vale College** *(CAVC)* and **Welsh Government.** The programme is designed to create new routes into backstage careers, through practical work-based training. During the 10-month scheme pre Covid, apprentices split their time between work-based placements in theatres across Wales and training in essential industry skills and gaining knowledge at the Centre. Partner organisations involved in this programme include **Aberystwyth Arts Centre, Blackwood Miners Institute, Theatr Clwyd, Theatr Mwldan, Torch Theatre** and **WNO**. Throughout the pandemic, we have worked with our partners to ensure the Apprentices have been able to complete the theoretical side of their training and were able to find opportunities for them to complete the practical elements. The cohort of five completed their assessments in July 2020 and three are now working as casual staff members within our Technical and IT Teams.

We are committed to offering this apprenticeship scheme in 2021/22, subject to Government COVID restrictions.

Young Apprenticeships

Last year, in conjunction with **Cardiff and Vale College**, we commenced the development of the UK's first accredited creative junior apprenticeship course, to give 14-16 year old's a broad, hands-on experience and insight of what goes into making theatre, marketing, customer service and administration.

We look forward to revisiting this opportunity with **Cardiff and Vale College** in the coming year, and welcoming new participants of the junior apprenticeship course in the years ahead.

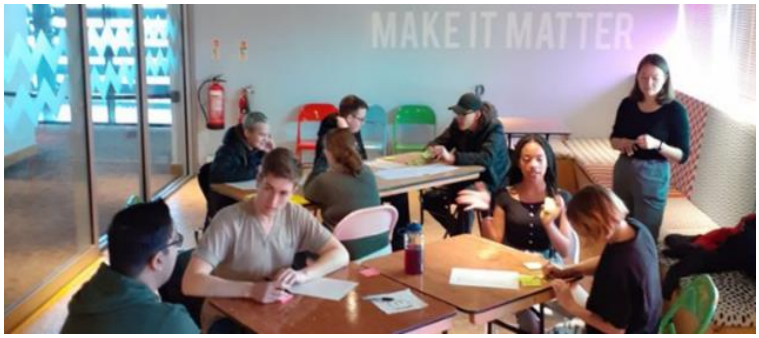
TRUSTEES' REPORT *(continued)*

4.4 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES *(continued)*

4.4.1 Creative Learning (continued)

Maker Spaces

Maker Spaces are the physical and digital embodiment of our Creative learning programme and throughout the year we have been developing our vision for these spaces.



Our "Maker Space" project exists to support and enable us to expand our "Creative Voice" programme of training and workshops for young people and communities across Wales. The need for creative skills training has never been greater and the national arts centre currently has no permanent learning spaces for such a programme. The programme was piloted online in 2020 and will launch fully both online and in temporary physical spaces in WMC in 2021.

Across the year we continued to work with groups of people that will use the spaces, to create a vision for what they could be – spaces accessible to all equipped to allow the testing and creation of new work of all kinds, encouraging young people to experiment, explore, build, innovate and collaborate, ensuring we build skills as well as new work. The spaces will be at the heart of our building, visible and easily accessible to all, including residents, partners, schools and visitors.

At the end of the year, following a tender process via Sell2Wales, we secured the services of **Rural Office of Architects (ROA)** to lead a feasibility study for the Maker Spaces, co-designed with artists, young people and communities. This will lead to a set of Architectural Principles, to be delivered in February 2022, to underpin the design and build of the project.

We hope to continue to be able to engage with trusts and foundations with regards to our ambitions later this year, although most of the major capital programmes remain closed for now. When they reopen, we will work to show them the impact of our project for Wales and its young people, giving them skills for life.

4.5 BE ACCESSIBLE TO EVERYONE IN WALES

4.5.1 Participation and Community Engagement Strategy

The main themes of our Community Engagement Strategy are:

- Building a more representative workforce.
- Building a more diverse programme including original work by, and for, communities.
- Building a fair community ticketing scheme.
- Giving opportunities to build community voice and representation.

During this year, we have focused on the opportunity to build community voice and representation. Whilst the building has been closed, we have been able to repurpose spaces to serve communities and to use the physical infrastructure as a resource for amplifying different voices.

- Building a more representative workforce.
  - Creative associates, Apprenticeships, Development of Maker Spaces, Volunteering, Mentoring programme
- Building a more diverse programme including original work by, and for, communities.
  - Community Banquets, Butetown Carnival, Your Voice Exhibition
- Building a fair community ticketing scheme.
  - Community Ambassadors and Community Seating, Hynt, Discounted ticket prices for community
- Giving opportunities to build community voice and representation.
  - Partnerships with Butetown community, Valley Kids, Art exhibitions throughout lockdown, Youth Collective.

TRUSTEES' REPORT *(continued)*

4.5 BE ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.5.2 Diversifying our workforce

We want Wales Millennium Centre to be a home for all – embracing and involving everyone, irrespective of differences, for who they are as an individual or group; but we must do more to encourage access to different people from a range of backgrounds to join us.

During 2020, we published our Diversity Action Plan, which outlines the steps we are taking to make our programme, our workplace and our building more inclusive and representative. We pledge to work collectively to dismantle any structural inequality that has meant that we have not always been as welcoming and inclusive as we would like to be.

We are in a privileged position and acknowledge our role in leveraging our power every step of the way. We recognise the importance of intersectionality and the role that underrepresented protected characteristics play, in the experience of inequality.

Our organisation, like many in the arts, has long been dominated by white, middle-class people, and our staff and audiences are not as representative or as reflective of Wales as we would like. We are working hard to change this, and to ensure that our culture and attitudes are actively anti-racist. Diversifying our workforce is one of the streams of work within our diversity action plan, which includes the following actions:

1. Building the foundations:

Through workshops with **Privilege Café** and **Folk Training**, we have discussed themes such as privilege, structural inequality, and being an ally. Our training includes listening to the lived experiences of our colleagues. Change and growth cannot happen without real conversations and openness to differing opinions. We accept the challenge to achieve positive change for all. We have started our journey and will continue to drive an understanding of why we need to have a clear commitment to making this change happen at all levels. This journey does not stop.

2. Making space for voices:

We continue to work on building a positive employee relations climate, improving communication and engagement. If issues are identified, we will commit to finding out how we can do better. WMC is proud of its diverse and skilled workforce. We will be respectful and listen to those voices to be inclusive.

We have developed our relationship with **Job Centre Plus**, local employment mentors, **Careers Wales**, and others to continue to discuss how we work with young people who feel marginalised and unable to secure work in the arts sector.

3. Making it work:

We know that terms and conditions of employment and the workplace environment are vital in combatting systemic inequalities. We are committed to discussion with partners at **Citizens Cymru** to work towards signing Community Jobs Compact. This will help to signpost jobseekers to our roles, improve the way we promote WMC in the community and offer support to local people with applications and preparing for interviews.

We want to open opportunities for talented people from diverse backgrounds, nurturing creativity and providing opportunities for development and employment.

Leadership and workforce key highlights:

- Staff training has been a key part of our action plan to help build allyship, allowing us to be more accessible both as a place of work and as a home of the arts. Our training sessions have promoted diversity and educated our staff (including senior leaders and eventually trustees) about what diversity and inclusive thinking means to us in our day-to-day interactions with colleagues, customers, visitors, and stakeholders.

- The Arts and Creative team have reviewed the work done to date with a cross section of artists and audiences, to establish barriers to access, and to learn from our mistakes and our successes. Creative Associates will play a key role in reviewing work and providing feedback back on their own experiences.

TRUSTEES' REPORT *(continued)*

4.5 BE ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.5.2 Diversifying our workforce *(continued)*

- We will expand the Junior apprenticeships and technical apprenticeships to broaden the departments offering such opportunities.

- A revised work experience framework was completed in 2020 to improve the applicants' experience. We want managers to see this as a great opportunity to engage and understand barriers.

- The Centre is currently reviewing all HR and employment policies during this period, and an Equality Impact Assessment was completed for each, to ensure fairness and accessibility to all. We have made every effort to ensure policies are written in clear language without jargon.

- We have adopted various practices to support financial wellbeing among our communities over the years. We have paid real Living Wage since 2019 and signed up to the Living Wage Accreditation in 2021. We will continue to pay living wage to all directly employed staff, subject to affordability., We will have a condition for all future tenders that priority will be given to contractors who pay the real Living Wage and keep championing WMC as a living wage employer, assuming all other tender requirements are met.

- We have invested in improving our recruitment practices and systems. We will make information about vacancies more widely available and have introducing name-and-address-anonymised CVs to our recruitment process and taken away the application form.

- Our HR team will provide pre-application training for under-represented groups who want to apply to join us and will use positive action, where appropriate, to ensure a Black, Asian, and ethnically diverse range of candidates are represented.

- We have invested in and support the Wales Culture and Race Taskforce and listen to the guidance that comes from the taskforce. This will help us to continue to build on our practice and make us accountable to Black, Asian, and ethnically diverse people who have felt unable to work or engage with us or the sector as whole.

- We have improved our data capture so we can better track the diversity of the individuals with whom we engage. We have established data capture systems to collect information from visiting companies in line with Equality monitoring.

- We have successfully built partnerships with organisations such as Stonewall Cymru to make our organisation a supportive workplace for our employees.

- We continue to be a Disability Confident Employer and received Level 1 & 2 in 2019/20. Our HR team meet with JCP monthly to review actions within the framework as we move towards Level 3 accreditation. A key driver for this plan is listening to our own employees with disabilities.

4.5.3 Participatory budgeting

We have used this democratic model to curate three different public art installations across our site during lockdown, all in prominent positions that would normally have been taken up as prime advertising space for commercial producers.

Public Art

Alongside our participatory budgeting projects, we have also commissioned more public art pieces from local artists and young people to animate our public spaces. We have worked with **Cardiff Youth Council, Mycelium** and **Nathan Wyburn** on these exhibitions.

We also launched ***Voices of Change*** in April 2020. This is a programme inviting everyone and anyone to send us their creative work reflecting on their hopes and dreams post pandemic. The plan is to fill our building with the voices of all the different communities with whom we engage when we reopen our building in an exhibition under the new name Your Voice.

TRUSTEES' REPORT *(continued)*

4.5 BE ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.5.4 Our Exhibitions






In 2020/21, we displayed work in the public spaces that could be viewed from outside the building while were closed. The work was created by a diverse range of artists on multiple themes including:

- An exhibition from Zaid Djerdi of images from Black Lives Matter protest in Cardiff
- Work by Mycelium a group of young people working with National theatre Wales' *Agency* project (*The Agency* works with people aged 15-25 from Butetown, Riverside and Grangetown providing training, support, funding and advice from industry professionals to develop community projects).
- Cardiff Youth Councils *Welcome to Tiger Bay* and installation for Black History Month celebrating a range of Black individuals and their social and civic achievements.
- A large-scale artwork form local artists Kyle Legall *We are the World We are the Children*
- A co-commission with Cardiff and Vale University Health Board *Words Bruise* from artist Nathan Wyburn drawing attention to the online abuse received by health care workers during the pandemic
- A Christmas installation of lanterns created by two local artists alongside our volunteers and community groups
- Hijinx's 12 Days of Pawb exhibition showcasing their work with neurodivergent performers
- A photography exhibition from Black, Asian and Ethnically diverse students in around Cardiff, working on a photography course with Coleg Gwent.

4.5.5 Accessibility for audiences

Physical access
Accessibility has always been critical to our success and forms an integral requirement of our revenue funding agreement with **Arts Council Wales**. In 2019/20 we sold 7,500 tickets through the Hynt ticketing schemes, which is a national access scheme ensuring that there is a consistent offer available for visitors with an impairment or specific access requirement.

Whilst we did not have any live performances this year, we continue to negotiate with producers to ensure that physical accessibility is included as part of our contractual terms with them. A relaxed performance of the Lion King, which is coming to our stage in Summer 2022 has already been agreed.

Economic Access
Whilst we continue to develop demand based dynamic pricing for our commercial shows in the Donald Gordon Theatre, we will ensure that entry level ticket prices are not affected. Where contractual terms permit, we offer discounted tickets to community groups and young people to increase accessibility and enhance our audience diversity.

TRUSTEES' REPORT *(continued)*

4.5 BE ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.5.5 Accessibility for audiences *(continued)*

We have also negotiated with a number of our producers to ensure that a minimum number of tickets are granted to us for use as part of our community ticketing scheme. This allows us to offer £5 tickets to those least likely to be able to afford the cost associated with experiencing high quality shows on our main stage.

Whilst we are closed, with funding from Cultural Recovery Fund via **Arts Council of Wales**, we are installing a row of Community Ticketing Programme seats. This will enable us to provide a significantly increased number of affordable seats for communities, young people and artists each year.

Our community ticketing scheme is being designed and implemented with our community ambassadors to ensure it is fit for purpose. This project will enable us to continue to enhance our audience diversity and improve accessibility to the arts**,** in line with our objectives and the Cultural Contract.

We will continue to offer innovative pricing strategies in our Weston Theatre and ffresh venue, as we have done in recent years, to ensure that the arts are accessible to all.

4.5.6 Volunteers

Our volunteer scheme, which was launched in 2017, had more than 250 committed and hard-working volunteers at the point we went into lockdown. They volunteer in front of house predominantly and are an invaluable part of our excellent customer service.

However, last year we introduced two new voluntary roles; one within the Development team, supporting the membership team, and one working with the Community team, acting as an ambassador to raise awareness of our community ticketing scheme.

A survey took place in January 2020, before the Coronavirus hit, which asked what they gained from their work with us, spoke volumes:

"Gaining confidence and the ability to communicate, thus leading to the success of being able to meet new people (other volunteers), which in turn has made me feel a part of a team."

Volunteer, aged 21-24

'Working with [a] diverse range of people with the same aims. Hearing stories as to why they've volunteered... whether it's to get experience to further careers, through loneliness / retirement /redundancy."

Volunteer, aged 45-49

We are delighted that 180 of our original volunteers have already confirmed their desire to return to their volunteering roles at the Centre. In July/August 2021, we will launch a new recruitment plan for additional volunteers in line with our diversity action plan, which will focus on Welsh speakers, young people and people from our local community in preparation for the Autumn reopening.

We continued to engage with our Volunteers during the pandemic including:

- Held online volunteer update sessions, following all staff meeting to ensure the same information was being fed back to the volunteers regarding re-opening
- Introduced some new online training modules, to help them stay refreshed and interested whilst we were all still on lock down
- Created fortnightly volunteer updates on all things Centre related as well as key things coming up for them.
- Opportunities to join some creative learning work shops

TRUSTEES' REPORT

4.5 BE ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.5.6 Volunteers *(continued)*



Here are few examples of comments from our Volunteers:

"Just a quick reply to thank you all for the recent training sessions. They were fab and I felt privileged to be wandering around the Centre again."

" I really enjoyed the session - tons of interesting information and a really positive approach to this awful situation."

Retraining began for all returning volunteers from mid May 2021 which resulted in some very exciting comments:

" I'm so excited to know we will see each other soon"

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE

4.6.1 Fundraising

This was an extremely challenging year as a result of the Coronavirus pandemic. All potential sources of support were impacted, and the remaining development team worked tirelessly to find additional funding. We eventually raised £1m in addition to £3.9m in emergency funding from the first Cultural Recovery Fund via **Arts Council Wales**.

We were successful in agreeing £146k of trust and foundation support from **Paul Hamlyn, Moondance, Garfield Weston, Simon Gibson, Clive and Sylvia Richards** and **John Thaw,** as well as £225k from **Welsh Government** and **Arts Council Wales**. On top of this, we raised £337k from **Arts Council Wales, Cardiff Council** and the **British Council** to support a new digital ***Festival of Voice***. Corporate members remained with us where they could, but many of our corporates were hit hard by the pandemic and were unable to renew. However, we gained a new corporate partner during the year, **Admiral**.

Whilst donations increased in 2019/20 following the introduction of a donation screen on our website purchase path, the success of this functionality limited in 2020/21 due to the comparably small value of ticket sales during the year following the closure of the theatre and uncertainty around when it would reopen. However, our customers showed their support to us when shows were cancelled. Despite their obvious disappointment, many customers gave donations when shows were cancelled or moved. Whilst commercial activity was halted, our charitable purpose and ambitions took the limelight resulting in very generous individual donations. Many of our members and donors remained loyal to us. Along ticket holder donations, a total of £204k was generated from members and donors.

We would like to thank each and every one of our supporters who continue to give generously to support our work with young people, communities and creatives, ensuring that we are able to make the arts accessible to all and develop creative talent in Wales. We were overwhelmed by the messages of support and encouragement that we received throughout the past year. We could not have made it through this crisis without this support.

The team continues to review and update its ethical policy for corporate relations, fundraising practice in relation to General Data Protection Regulations (GDPR) and collection of Gift Aid. We continue to work with the Fundraising Regulator to ensure good governance in fundraising.

TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(continued)*

4.6.2 Partnerships

Working in partnership is integral to the work that Wales Millennium Centre undertakes. We put collaboration and co-production at the heart of our vision, facilitating relationships and connections that can leverage resources to increase participation in creative and cultural life.

International Partnerships:

- **Jodhpur Riff Festival**
  Festival of Voice has an ongoing partnership with **Jodhpur Riff** in 2020 and 2021, bringing together artists from India and Wales in a cultural exchange.

National Partnerships:

Residents
We continue to meet regularly with the Centre's resident companies to further enhance the offer of WMC as a creative campus. Meetings this year have been predominantly virtual.

- **Urdd**
- **NDCWales**
- **WNO**
- **Ty Cerdd**
- **Touch Trust**
- **Literature Wales**
- **Hijinx**
- **BBC NOW**

Education and Creative Learning

Royal Welsh College of Music and Drama - National Conservatoire of Wales providing specialist training.
We work with RWCMD in a number of ways primarily supporting the MA in arts management hosting placements and guest lecturing.

Cardiff and Vale College - delivers high quality training and education within the Capital Region of Wales.
We work in partnership with Cardiff and Vale College on our technical apprentice programme, the development of junior apprenticeships and also developing in-house training for staff and volunteers. Cardiff and Vale College offered numerous free virtual training courses to support our staff during the past year.

Valleys Kids - an innovative community development organisation working across the South Wales Valleys.
We have a substantial and long-standing partnership with **Valleys Kids** that has resulted in major transformational change for Wales Millennium Centre. Together, we are developing our artistic practice with young people, with opportunities for staff from both organisations to work together and learn from each other. Together Stronger has been the catalyst for wider change across both organisations.

Community

ProMo Cymru – a creative organisation working to ensure young people and communities are informed, connected and heard.
We work with them to develop and deliver programmes within our Creative Learning work including our accredited Radio production course and youth led Radio station.

Voices from Care - Brings young people together throughout Wales who are or have been looked after.
We have worked with them on a range of projects, most significantly, our ***Voices from Care choir.***

TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

4.6.2 Partnerships *(continued)*



Butetown Arts and Cultural Association (BACA)
We partner with BACA on their annual Carnival celebrations and have developed our relationship with them to support their ambitions to grow the art form and reach of Carnival.

Oasis Cardiff - is a non-profit charity that aims to help Refugees and Asylum Seekers in Cardiff.
We work with them on a number of community programmes as well as working with their catering team to provide food at our ***Festival of Voice*** and as part of our ***Community Banquets***.

FareShare Cymru - aims to help vulnerable groups, whether they are homeless, elderly, children, or other groups in food poverty within our communities.
We have worked with **FareShare** as part of our community banquets and during lockdown in 2020 providing food for their projects.

Creu Cymru - Is the national member organisation for theatres and performing arts centres in Wales.
We work with them to collaborate, advocate and share information and resources with other venues across Wales.

Food Cardiff - Good food creates strong healthy communities. **Food Cardiff** encourages us to understand the impact that food has on our lives, communities and city.
We work with them on our ***Community Banquets***.

Wales Tamil Sangam
We work with this group on a variety of projects including the celebration of **Tamil New Year** and **Diwali**.

Splott Community volunteers
Support their local community providing breakfast clubs, events and projects to bring people together.

UK Partnerships

Education and Creative Learning

Future Generations Commissioner
Helping public bodies to think about the long-term impact their decisions have, we collaborate closely with Future Generations Commissioner including our very own Radio Platfform Station Co-Ordinator participating in the Future Generations Leadership Academy.



Action for Children
Protect and support children and young people, providing practical and emotional care and support, ensuring their voices are heard, and campaigning to bring lasting improvements to their lives. We have worked with them across our Creative Learning programmes.

Create Jobs
An employability programme, part of **A New Direction**. We work with them on the development of our Creative Learning programme and have partnered on projects such as Meet a Mentor, pairing young people with industry professionals.

TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

4.6.2 Partnerships *(continued)*

Community

The Fostering Network

We have worked with the UK's leading fostering charity on a variety of projects, most significantly our ***Voices from Care Choir.***

Producing

Dance Consortium

With a shared passion for engaging people with contemporary dance from different parts of the world, the **Dance Consortium** is a group pf 20 venues across the UK. We work together to find dance companies and productions that will excite, challenge, entertain and inspire audiences.

UK regional theatre venues

The UK regional theatre venues collaborate with each other to share best practice, key challenges and opportunities.

4.6.3 Awards & Accreditations

As part of our vision to **Inspire our Nation and Impress the World**, we are developing our reputation through recognition via selected awards and accreditations. The Centre has recently gain accreditation as a Real Living Wage Employer.

4.6.4 Tessitura Consortium

The Centre was the first licensee of the **Tessitura** software in Europe and also the first to establish a consortium to share the software with others in the UK. The **Tessitura** Network enables arts, cultural and entertainment organisations around the globe to operate more efficiently by offering products and services specifically for their business needs. Tessitura is our core Customer Database. It's used to manage all customer data including ticket sales, memberships, marketing campaigns, fundraising, e-mailing lists, community outreach data, reporting. It's the central system for Wales Millennium Centre.

Having used the same system for over 15 years, the Centre undertook a competitive assessment of our Customer Relations Management system, **Tessitura**, by conducting a formal procurement process with a ticketing consultancy, The Ticketing Institute. The project's aims were to future-proof the system, to ensure it will support our digitisation objectives, that is has capabilities for integrations with our finance system and EPOS, and a cloud-hosting solution for enhanced disaster recovery and data security.

After reviewing five other systems and their existing capabilities, **Tessitura** was confirmed to be the best-fit for a one-system approach. Given the economic uncertainties due to the pandemic and no clear benefit to change, the procurement was paused. We chose to remain with **Tessitura** as the lowest-cost, lowest-risk selection and move to their cloud-based hosting solution to improve system efficiencies and disaster recovery.

Recognising the impact of the Coronavirus pandemic on Wales Millennium Centre, we are grateful to Tessitura for agreeing to an alternative charging mechanism this year to reduce the contractual cost of the system for the year.

Several of our Consortium Partners also used this time to review their system. **Liverpool Everyman & Playhouse** had previously carried out their own procurement and chose to remain with **Tessitura** but upgraded their relationship to become an independent master Licensee in September 2020. **National Theatre Wales** have chosen to move to **Spektrix** and will leave by end of Summer2021. **BBC National Orchestra of Wales** are still exploring their options but also plan on out-sourcing their ticket-sales and CRM function by the end of Summer 2021. **Welsh National Opera & National Dance Company of Wales** remain Consortium Partners.

TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

4.6.5 Digitisation

We continue to develop our online channels to promote our new brand identity, share our digital content and drive operational efficiencies and environmental sustainability. Using a digital first customer service strategy has facilitated our move to a more agile business model. Key developments this year have been:

- Enhanced e-commerce and digital ticketing to improve efficiencies, environmental sustainability, and the customer experience
- Reduced pressure on the call centre
- Hynt tickets are now available online to enable customers with Access needs to book their free carer tickets online securely.
- Improved member experience and retention with implementation of online direct debit option as method of payment
- Expanded online presence and reach so that we can showcase our work across the nation and worldwide
- Improved the communication of our mission, to ensure that we present a holistic picture of our impact including our charitable impact and artistic achievements
- Minimised face to face contact in light of necessary COVID-19 safety measures for when we reopen
- Automation of standardised emails for ticketholders and members
- Automation of mass cancellations, mass refunds and rescheduling of shows.

During the Coronavirus pandemic our digital platform, along with its self-service and e-ticketing functionality and blog section has been essential to the smooth running of the organisation. With the call centre closed and our new improved digital platform, all new ticket orders were transacted through the website. There have been significant markers of success for the digital platform during this financial year. These include:

- £2.2 million in sales, from 16,849 transactions
- Average order value increased on previous year from £108.40 to £132.81 (23% increase)
- Half a million pounds taken on 31st March 2021 (Beauty & the Beast public on-sale day)– the busiest single day for web sales since November 2019
- 37,000+ emails received
- 450+ performances cancelled or rescheduled
- We exchanged and refunded 300,000+ tickets, and we responded to more than 30,000 emails, with a skeleton staff.
- £17,448 gathered in customer donations across 3,003 transactions
- The proportion of web bookers including a donation more than doubled from 7% to 18% year on year and the average web donation amount increased from £3.70 to £5.81.
- Upheld our reputation for world-leading customer service!

4.6.6 Digital Engagement

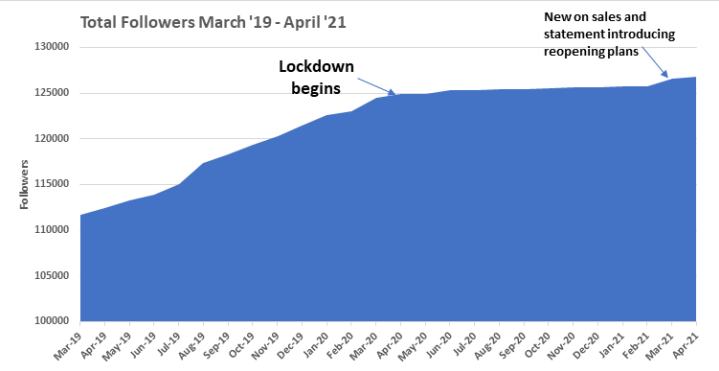
We have continued to develop infrastructure to improve key messaging and provide digital creative content. The digital and content team have been focused on maintaining our platforms, publishing monthly blogs about the work being done behind the scenes and with our local community and young people.

Remaining active on social media has ensured that our social media audiences have been maintained throughout the pandemic.

TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

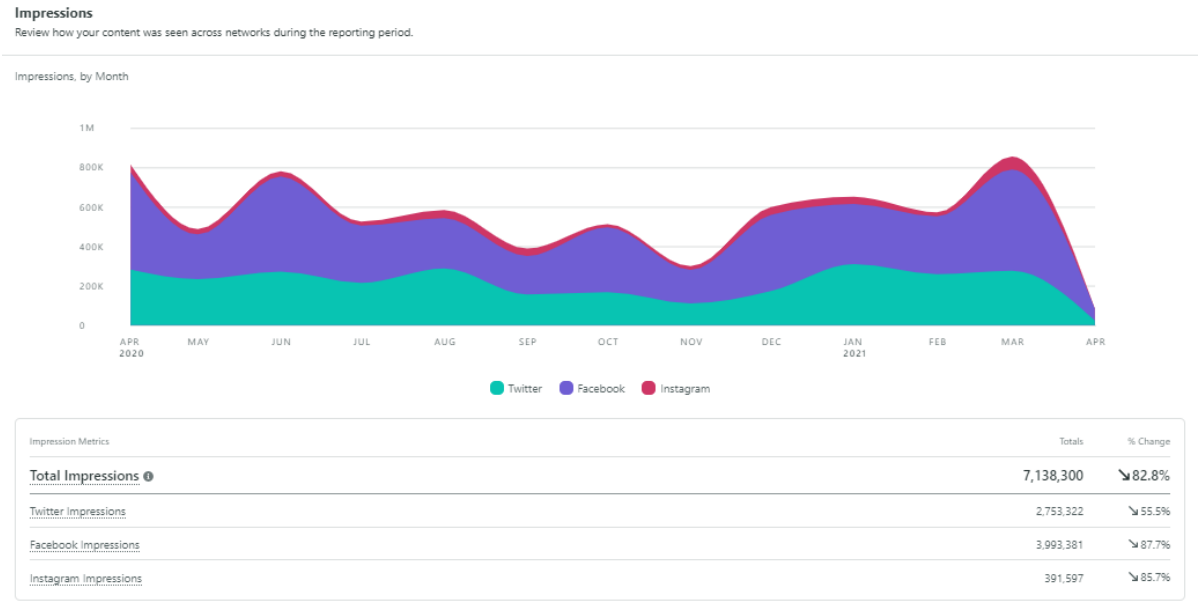
4.6.6 Digital Engagement



Social Media Posts

	2019/20	**2020/21**
Facebook	785	**256**
Twitter	3,040	**832**
Instagram	553	**115**

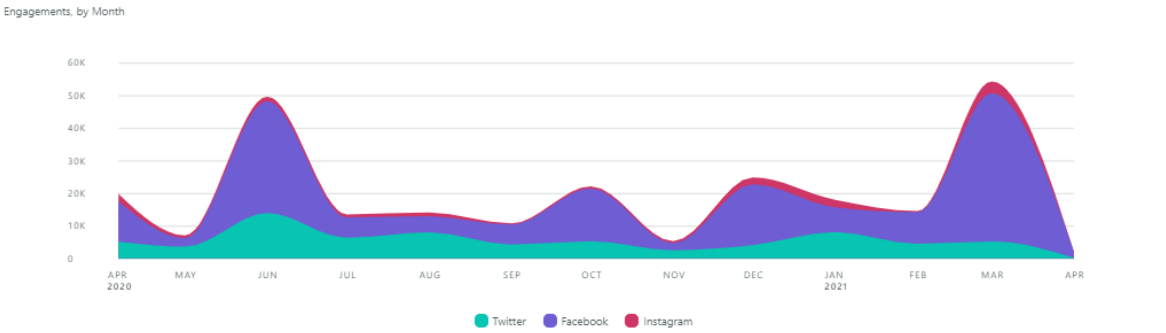
As there has been less focus on selling shows, we have taken the opportunity to tell our story, communicate our vision and build our communities online. We also communicated the multiple changes to our programme, to ensure we supported our audiences and producers. Volume of activity on social media was therefore significantly less than the previous year. Whilst total engagement declined due to the lower number of messages posted, actual engagement per impression increased by 22% compared to the previous year.



TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

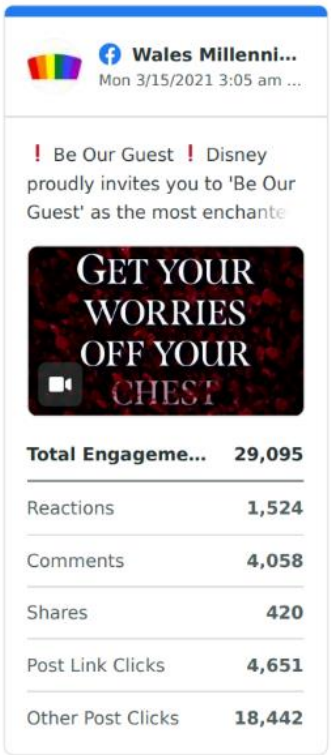
4.6.6 Digital Engagement (continued)



Engagement Metrics	Totals	% Change
Total Engagements	255,204	↘78.8%
Twitter Engagements	70,527	↘36.3%
Facebook Engagements	168,244	↘84.2%
Instagram Engagements	16,433	↘44.7%
Engagement Rate (per Impression)	3.6%	↗22.9%

The social media post which generated the most interest, in terms of engagement, related to our extended closure in June 2020 and our reopening and on sale announcements in March 2021.





TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

4.6.7 Digital Content

We presented an innovative online performance from **The Rambert** and supported **The Lyric Hammersmith** on their Christmas performance of **Father Christmas**. We also provided a booking service for digital workshops within our Creative Learning curriculum.

	2020/21
Digital: Performances	**1**
Digital: Audience Numbers	**201**
Digital: Workshops	**33**
Digital: Workshop Participants	**181**



Thanks to support from the **Garfield Weston Foundation** and **Arts Council Wales**, we have been able to maintain some progress in developing digital content and experiences during the past year. We have employed a senior digital producer to lead on this work. Their first project was to deliver a filmed, digital programme for ***Gwyl 2021***; a digital festival broadcast on **BBC Wales'** platform which brought together four Welsh festivals including ***Festival of Voice***. Most users viewed content over the festival weekend itself despite sets being available for 37 days thereafter. We will be conducting further R&D tests, streaming content using a variety of paid, broadcast, and digital only models, to inform our future strategy. We have also commissioned an immersive digital experience which will run alongside our autumn production, ***A Boy with Two Hearts***.

We continue to investigate digital platforms to support our digital content and e-learning work, which will allow us to:

- Expand our online reach so that we can showcase our work across the nation and worldwide
- Make our learning programmes available across Wales and beyond
- Collaborate with artists across Wales and internationally. Our ability to expand in this way will depend on additional funding.

Our future Front of House upgrade will also provide huge opportunity for broadcasting creative content.

4.6.8 Front of House redesign

The plans we developed for the renovation of the Front of House had to be put on hold in March 2020 due to the Coronavirus pandemic. However, we remain committed to this project. During the year we have revisited and amended the plans following the loss of all our commercial income, in order to progress the work In phases, in line with affordability.

The objectives of the front of house redesign project remain unchanged:

- To create an environment which encourages people to dwell, enjoy the venue and experience a range of artistic offerings
- To improve our communications by providing a showcase for our charitable impact and artistic achievements
- To increase revenue generation by upgrading our commercial offer in line with our brand identity

During the year, we have also developed new studio and rehearsal facilities in 'pop up' format by repurposing front of house meeting rooms. This will improve the facilities available to artists and young people, so that they can develop new work and learn new skills onsite. This will allow us to prototype the ideas we have for creating 'makerspaces' on a larger scale, so that we can provide evidence of its value to prospective funders.

TRUSTEES' REPORT

4.6 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(CONTINUED)*

4.6.8 Front of House redesign

These rooms have already been used by the local community and the creative teams when restrictions have allowed.

Architects, **Rural Office of Architects,** were appointed during the year to undertake a feasibility study, in collaboration with young people, stakeholder, communities and artists in the development of a suite of ***Maker Spaces***. The purpose is to provide a physical and associated digital space through which to deliver its creative learning activity and part of its Communities programme.

TRUSTEES' REPORT

5. Financial Review

5.1 During the year, the Charity had income of £10.2m (2020: £22.4m) and incurred expenditure of £9.2m (2020: £23.8m). Expenditure includes depreciation and amortization of £2.2m (2020: £2.2m) both of which are non-cash items.

The financial year therefore shows a surplus of £2.3m (before depreciation and amortisation), which might appear contradictory to the statement that the objective this year was that of survival.

Although part of the reason for this is tight control of spending until a reopening date was in sight, the majority of the accounting surplus was the consequence of accounting policies and timing. The Cultural Recovery Fund Grant was paid to support WMC through the pandemic. This grant income has been recognised in full in the financial statements in the year of receipt, the year ended 31 March 2021.

The pandemic hit WMC harder than we had initially anticipated and whilst we had hoped to open by Spring 2021, the national lockdown in December 2020 resulted in reopening being delayed to Autumn/Winter 2021 at the earliest. All exceptional costs associated with the reopening which were covered by the Cultural Recovery Fund grant were therefore delayed, including costs associated with the safe return of staff to offices, artists and the general public to the building and the reopening of our theatres.

As the apparent surplus in 2020/21 was created as a result of accounting policies in respect of Cultural Recover Fund grant income, and timing, we may expect a similar accounting deficit to be generated in respect in the next financial year, with costs being incurred within 2021/22 which have been funded by income recognised in 2020/21.

5.2 The Charity's principal financial management policies are:

- To meet the annual operating budget, capital plans and cash flow;
- To manage Charity's reserves in line with **Charity Commission** guidance and our three-year strategic plan;
- Applying cash surpluses to ensure the maintenance and development of the Charity and to invest in furtherance of the charitable objectives;
- Establishing financial, creative, business planning, marketing, commercial, personnel and fundraising polices to assist the Trustees in meeting their objectives, in keeping with best corporate governance and practice standard;
- Adoption of corporate governance and environmental policies to best practice standards.

5.3 The current annual **Arts Council of Wales (ACW)** revenue funding agreement to 31 March 2021 (£3.6m) enabled the Charity to meet its contractual obligations, under a 'survival' model, throughout this year, and deliver on its objectives.

There is a 50-year capital asset plan for the Charity that indicates an annual repair and maintenance need of circa £500k. **ACW** had agreed an annual capital subsidy of £300k per annum, for the year ended 31 March 2021. This capital grant, along with a continued capital maintenance contribution from the Charity and its Residents will enable the building to be maintained in line with the Capital 50 plan in the medium term. Due to the loss of all commercial revenue in the year, capital asset repairs and maintenance were minimised as far as possible (£338k). As a result, additional funds have been designated to ensure adequate investment in the charities assets in the coming year.

5.4 The **UK Government** announced a rescue package for the Arts & Heritage sector in July 2020. **Welsh Government** subsequently announced the Cultural Recovery Fund, applications for which were invited in August with confirmation of outcome communicated in October. The central purpose of this fund was to sustain organisations affected by Covid-19 until they can resume publicly accessible activity in 2021 and beyond and to provide a rescue and recovery package providing an opportunity to help deliver transformational change to the reach and impact of the arts.

One of the conditions of receiving the Cultural Recovery Fund grant was to sign up to the new 'Cultural Contract'. The 'Cultural Contract' was designed to ensure that public investment is deployed with a cultural and social purpose, and as organisations adapt to new ways of working that they are encouraged to:

- Establish new ways of working and ensure greater diversity.
- transform the future reach and impact of their activities
- improve the diversity of their boards and workforce
- commit to fair rates of pay, and provide new opportunities for freelance artists
- improve the environmental impact of what they do

TRUSTEES' REPORT

5. Financial Review *(continued)*

Organisations also had to demonstrate a forward-looking commitment to the principles of the **Welsh Government's Wellbeing of Future Generations Act (Wales) 2015.**

Wales Millennium Centre were successful in their application to the Cultural Recovery Fund and received a revenue grant of £3.4m and a capital grant of £0.5m in October 2020. The revenue element of the grant protected an additional 26 roles within the organisation for 12 months, funded the reorganisation that was required to reduce fixed costs during a period of no commercial revenue, funded a two-year **Creative Associates** programme and funded the exceptional costs of reopening. The exception costs of reopening, originally expected to be incurred in 2020/21, have not yet been spent due to delay to the reopening of the building following new Government enforced restrictions. These costs will be incurred in the months prior to the theatre reopening, which will now occur in 2021/22.

5.5 The Trustees have reviewed the Charity's needs for reserves in line with the guidance issued by the **Charity Commission**, and in light of the Coronavirus pandemic. Trustees have determined that an appropriate level of free reserves under normal circumstances, to address operational risks for the management of unexpected reductions in income or increases in expenditure, should equate to three months running costs (£1m currently, pre closure £1.9m) taking account of the current economic conditions and business model. However, trustees recognise the high level of uncertainty as to when theatres will be permitted to reopen in Wales without social distancing, and as such recommend holding sufficient reserves to protect the future of WMC until it can generate commercial revenues once more.

Whilst WMC received emergency funding, the trustees are committed to ensure WMC, the national arts centre for Wales, survives this pandemic. This requires sufficient reserves to be maintained to cover contractual and 'reduced' fixed costs until such time as commercial revenues can be generated. At 31 March 2021 there is no confirmed date for theatres to reopen without social distancing in Wales, nor any further funding confirmed, despite the Christmas lock down continuing. Despite a successful vaccine programme, the First Minister has indicated that social distancing is likely to remain in place for the whole of 2021. As the commercial theatre cannot operate economically with social distancing in place, unrestricted reserves are retained at a level to be able to survive the anticipated period of restricted operations and lost commercial revenue. As such, an additional six months running costs (£2m) are to be held in unrestricted reserves, in addition to the £0.7m capital maintenance and £0.5m reorganisation reserve requirement, until a reopening date has been confirmed.

Free reserves at 31 March 2021 stand at £1.9m (2020: £1.7m). The current free reserves position is calculated using the Net Current Assets of £3.6m plus £0.7m investment account, less the amount of designated funds of £2.4m (2020: £1.6m). The Trustees have designated half a million pound of reserves to fund the additional reopening costs which will be incurred prior to commercial revenues commencing, along with £0.7m for essential capital maintenance.

The ability to establish financial reserves is a consequence of achieving an operating surplus in any given year. It is not anticipated that a surplus will be achievable until commercial operations can resume in an economically viable way. A surplus is not expected until 2022/23.

Our reserves policy in normal times is to allocate surplus to capital maintenance in the first instance to maintain standards in the medium term and are then allocated in furtherance of the charitable objectives, primarily in respect of our creative ambition and in raising the aspirations of young people in Wales, including the proposed development of capital investment to create **Maker Spaces** to help facilitate this ambition.

5.6 All theatre and commercial income ceased on 16 March 2020 following the UK Government announcement that theatres should close as part of its national lockdown against the Coronavirus pandemic. The principal funding sources within the business for the year ended 31 March 2021 (shown proportionately against total income) are theatre income 0% (2020: 59%); commercial income 7% (2020: 20%); donations and sponsorship income 4% (2020: 5%) and Grants, **Arts Council Wales** and Government support, including Coronavirus Job Retention Scheme 89% (2020: 16%). Finance & Audit Committee is responsible for providing oversight of the Centre's financial investment strategy to the Board. The investment objectives are to manage the Centre's long-term cash resources to generate income, within a prudent and careful strategy, taking note of any ethical considerations before adding new investments to the portfolio. Consideration is also given to future spending requirements in light of strategic objectives, and the uncertainty surrounding the Coronavirus pandemic. At the year end, the Centre held cash deposits and managed funds as detailed in Note 20.

TRUSTEES' REPORT

6. Employee involvement and employment of disabled people

The charity has an elected Workforce Engagement Group to encourage employee involvement.

The charity has a number of detailed policies in relation to all aspects of personnel matters including:

- Equality & Diversity Action Plan
- Recruitment policy
- Health and Safety policy
- Sickness Policy / Management of attendance scheme
- Fraud Awareness policy
- Bullying and Harassment policy
- Disciplinary and Grievance policies
- Safeguarding policy
- Data Protection policy

As an equal opportunity's employer, Wales Millennium Centre Limited by Guarantee welcomes applications from all walks of life to accurately reflect the local and wider demographic, helping us to achieve our vision.

In accordance with the Charity's Equality & Diversity Action Plan, and its approach to equal opportunities, the charity has established fair employment practices in the recruitment selection, retention, and training of disabled staff. Progress with diversifying the workforce is being made, as referred to in section 4.5.2 above.

7. Principal risks and uncertainties

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involved identifying the types of risks the company faces, prioritising them in terms of potential impact and likelihood of occurrence and identifying means of mitigating those risks.

In the final month of 2019/20, the risks changed significantly, with the Coronavirus pandemic closing the venue for the foreseeable future.

Current key risks, given all commercial income has been lost, are:

- Security – the security of largely unoccupied building, and public safety at the venue given increased risk assessment
- Cyber security and data protection as a result of current environment and recognised external risks and threats
- Ability and timeframe for WMC to open in an economically viable way
- Availability of commercial product to present when the theatre is able to open, due to the impact of Coronavirus on producers' ability to produce, rehearse and tour
- Lack of insurance for COVID related incidents, including lack of insurance for producers
- Audience reluctance to return to large indoor performance venues due to the Coronavirus pandemic
- Reduction in disposable income due to impact of Coronavirus pandemic, austerity and uncertainty over Brexit
- Ability to recruit and retain appropriately qualified and experienced staff
- Increased competition from digital content
- Reliance on public funds with investment review imminent
- Public Health – risk of a COVID case/future lockdown forcing temporary closure of the Centre following reopening
- Economic uncertainty following UK's departure from EU, post pandemic
- Achievement of target income levels within the theatre and trading activities of the Company
- High operational gearing despite changes to business model – high, fixed cost base with variable income

The adequacy of the company's current internal controls is regularly reviewed as part of this process. The directors are satisfied that there is a strong internal control environment.

TRUSTEES' REPORT

8. Conclusion

Whilst we are unable to open for large-scale performances this year, we worked hard to keep the arts alive. We have worked behind the scenes to strengthen Wales Millennium Centre as an asset and resource used by artists, communities and young people. We are committed to the principles set out in **ACW**'s cultural contract to support a more diverse, inclusive and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world. Over the past twelve months we have kept the flame of creativity alive by supporting and enabling grassroots projects. We launched **Creative Voice** training courses for young people, hosted a **Butetown Carnival** picnic, further developed our own productions for 2021 and beyond, showcased several community exhibitions, and supported our youth-led radio station, **Radio Platfform**, to continue broadcasting.

Live performances on our stages are why we exist. We will prepare our venues to reopen as soon as guidelines allow, starting with a series of closed, Coronavirus-secure events to pilot the best and safest approach. Our new programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners.

9. Plans for the future

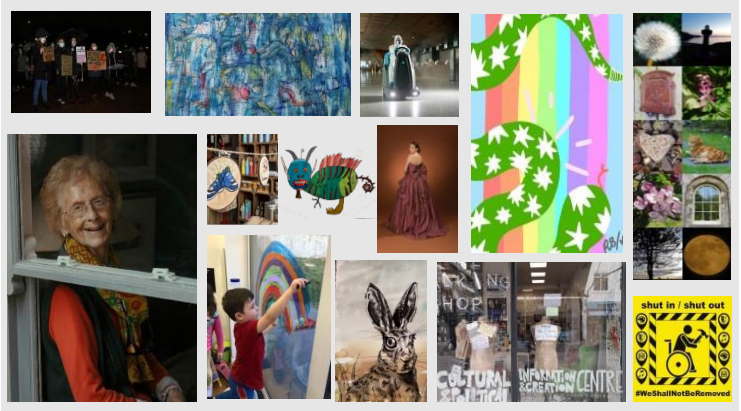
9.1 Re-opening plans

With the support of the Cultural Recovery Fund, we will reopen our doors gradually over the coming months, ahead of the reopening of the Donald Gordon Theatre and the return of commercial revenues. This will allow smaller scale test and pilot activities and events prior to the return of full audiences in October 2021. This gradual reopening will ensure the return of the arts to the people of Wales as soon as practically possible, when it is safe to do so, and in line with UK and Welsh Government guidelines. We will start with the reopening of our outdoor bar and street food offering, and as restrictions ease, will gradually open the doors into the building itself. Our opening programme is full of joy, diversity and inclusion.

Summer Outdoor Programme

Alongside the opening of our new outdoor space **Teras,** we are programming a series of free events in partnership with **Cardiff Council's City of Smiles** programme at the front of the building, and hope this year's **Carnival**, working with **Butetown Arts and Cultural Association**, will include a Donald Gordon Theatre takeover.

Summer Exhibition



Audiences will re-enter our building for the first time on the 22 July to witness our **Your Voice** exhibition, which will run until September.

Throughout the pandemic, we have collected our audiences' hopes and dreams for the future. Our building will be filled with the voices of our audiences, young people, artists, and communities.

Curated by (**RWCMD** graduate) **Brad Caleb-Lee**, Your **Voice** will be a celebration of all of those who have relationships with us, and it will include photography, music, video, painting and more.

Donald Gordon Theatre

In September, the Donald Gordon Theatre will be reopened by the **Welsh National Opera (WNO)** with their Autumn season. We will work closely with **WNO** to ensure that the return of audiences to the theatre is handled safely and appropriately within **Welsh Government** guidelines. It is possible that social distancing may still be a requirement.

Book of Mormon will be the first of our commercial West End shows to be performed on the Donald Gordon Stage running for 3 weeks from 5 October.

TRUSTEES' REPORT

9. Plans for the future *(continued)*

9.1 Re-opening plans *(continued)*

The Boy with Two Hearts



Funded by a grant from Weston Foundation, our first new production will open during the first week of October and run for 3 weeks in the Weston Studio. The play is written by **Hamed Amiri** (it is his family's story) with **Phil Porter** and will be directed by **Amit Sharma.** The creative team is diverse, and the 5-person cast are all of Afghan heritage, amplifying the authenticity of the story.

To ensure accessibility, there will be women and children only performances, as well as captioning in Farsi in some performances.

An immersive digital experience will be available as an alternative experience for audiences.

Cabaret



Our Summer Cabaret season will open with the smash hit Margaret Thatcher Queen of SoHo. Through July and August, we will present 40 diverse performances to socially distanced audiences of up to 80 people in our Weston Studio.

Our new Cabaret programme will open for 4 performances a week in a dedicated space and will build on the success of the programme to date to include commercial cabaret, opportunities for emerging talent and for community performances.

Festival of Voice

In November, we will test the next evolution of **FOV**, with 4 days of world class performances on the DGT stage alongside a curated programme in the Weston studio designed by our **Creative Associates** and creative partners including **Future Archive Heritage Seeds** a local collective offering mentoring and development to young artists working alongside the **Butetown Heritage Cultural Exchange.**

We will also be presenting out **Powerful Interventions** commission which grew from our Together Stronger programme with **Valleys Kids** giving young people a space and voice as part of **FOV 2021**. Confirmed headline acts so far include *Hot Chip, Tricky, Gruff Rhys and Brian Eno.*

TRUSTEES' REPORT

9. Plans for the future *(continued)*

9.1 Re-opening plans *(continued)*

December

We will finish the year in true Wales Millennium Centre style. Audiences in the Donald Gordon Theatre will be transfixed by the heartfelt spectacle of **Disney's Beauty and the Beast**, while the Weston programme will include an intimate performance for younger audiences of Mr Poppers Penguins from Pins and Needles to compliment this. For something different, our first inhouse produced Alternative Christmas Cabaret will send this year out with a bang.

9.2 Creative Associates

We will welcome a diverse group of Creative Associates to the team in May 2021, on a two-year programme funded by the Cultural Recovery Fund. This programme reinforces our commitment to developing Welsh talent. The Creative Associates will support us in shaping our creative output in the post 2020 landscape, embedding creative thinking and energy into Wales Millennium Centre. They will work with the Senior Producers within the Arts and Creative team, in paid roles, to develop their own practice, as well as design and deliver programmes of work.

9.3 Developing skills for the performing arts sector

The success of our apprenticeship scheme and the developments within our Creative Learning strategy have highlighted a need for additional training facilities for technical skills for the performing arts sector within Wales.

In 2021/22, we will accelerate our work in co-construction with communities and young people. We are developing a Learning proposition that makes space for young people to tell their stories, in the ways they want to tell them by developing creative spaces on site. The **'Maker Spaces'** and the programme itself will be designed, developed, owned, and run by young people to ensure that they have a say in the work that we create together.

9.4 Diversity and Equality

We will also ensure that we find more opportunities to celebrate and encourage difference, supporting communities to tell their own stories, celebrate their histories and cultures and to present their own work through festivals, banquets, performances, take overs and participatory budgeting schemes.

Importantly, we will work towards reflecting our communities by building a more diverse and representative organisation. We will:

- Deliver a workforce diversification programme, which will include mentoring, apprenticeships and internships in partnership with leading sector bodies such as **Job Centre Plus**, **Create Jobs** and more.
- Work closely with Cardiff and Vale College, and will offer two Kickstart placements for 6 months, one in Corporate Services, the other in Arts & Creative.
- We will work with Careers Wales on a 'Valued Partners Incentive' scheme with Willows and Cathays High school to provide insight and guidance to Yr. 11 students, made up of three sessions covering three departments: Technical: Tour of the Centre and workshop on apprenticeships Creative Learning: Radio Platform workshop and upcoming opportunities available. HR: What is it like to work at WMC? How could I be part of WMC?
- We are committed to change to ensure all managers are equipped with skills to manage poor behaviour e.g., Racism in the Workplace, Behaviours in the Workplace. A training day has already been held with the Technical and Security departments in June 2021, focusing on Behaviours in the Workplace. This was run by ACAS and enabled good discussion. Following the training, the teams recognised that some practices need to be 'un-learned', which will in turn support better work practices.
- The overall framework for Welsh lessons is currently under review. Welsh Language lessons will continue, but the impact of Covid has meant that residential courses have been stopped.
- Mental Health First Aid (MHFA) training was delivered to 10 people in various departments in May 2021. We will review how best to support our Mental Health First Aiders by setting up support groups with them.

TRUSTEES' REPORT

9. Plans for the future (continued)

9.5 Digital Investment

We will continue to invest in our digital infrastructure to ensure excellent customer service and compliance with regulations. Research and procurement commenced during 2020/21 but will be implemented in 2021/22 in readiness for reopening:

New Point of Sale system to allow for drinks purchasing on mobile apps to minimize virus transfer risks.

- Membership app to enhance customer experiences without virus risk.
- Webchat functionality for those who want to engage electronically.
- Intranet – to ensure we keep close communications with an agile workforce.
- Ticketing systems upgrades - moving to cloud-based hosting to improve resilience with additional functionality to manage pricing more efficiently and to support fundraising. New functionality will include group reservations online, exchange requests online, Direct Debit for Partner/Partner Awen online
- Automated dynamic pricing solution – improve revenue generation and reduce risk of human error.

9.6 Front of House Upgrade

Planning for this project began in 2018/19, but due to the Coronavirus pandemic and the resultant financial challenges, the project was paused. Whilst our building was closed, we revised our plans and have segmented the original project into smaller phases of work, based upon affordability and strategic ambition.

Our priorities for 2021/22 will be:

- A welcoming ground floor bar which will be a workplace during the day and a social hub at night.
- A food and beverage offer to showcase a number of Welsh businesses who will offer a variety of cuisines.
- A new cabaret venue to provide a purpose-built stage for cabaret talent.
- An upgrade to the member's lounge

We will use the opportunity of the Front of House upgrade to redesign the form and function of the foyer space in line with a new concept for service delivery. Our aim is to maintain customer service standards whilst improving profitability.

Future Development Plans

We have identified a need for a medium-sized venue (400-500 seats) and rehearsal facilities that will allow us to develop new productions suitable for touring. In addition, we want to scale up our artist development and learning facilities for young people, therefore additional rehearsal rooms and studio space to facilitate this would be essential thus liberating our existing facilities. Our Weston Studio and Cabaret venue will be used for the development of small productions and the 1,800 seat Donald Gordon Theatre for large scale, commercially successful productions.

Various locations have been investigated and currently negotiations are progressing well for a partnership with **Cardiff Council** through the development of the **Atlantic Wharf Arena and Square**. Discussions are at an early stage but the concept being developed will be a collaboration with partners, agencies, industry, educators, and institutions from across Wales to deliver a program for young people that can reach across Wales.

This is an opportunity to ensure that we have innovative, leading edge facilities that will contribute to positioning the Wales Millennium Centre as a world leading creative campus that is a beacon of Welsh Talent.

10. Post year end developments

Cultural Recovery Fund 2

The Cultural Recovery Fund was announced in July 2020 in order to support Wales' diverse culture sector through the ongoing Coronavirus pandemic This fund was to support organisations financially until 31 March 2021. In March 2021, as a result of the continued 'stay at home' lockdown measures in place for the whole of the UK, the Cultural Recovery Funding was extended.

TRUSTEES' REPORT

10. Post year end developments (continued)

Cultural Recovery Fund 2

In April 2021, Wales Millennium Centre were notified that its application for £1.5m of revenue support had been awarded, enabling it to prepare to welcome back audiences safely when regulations allow. This funding ensured the continued employment of all existing staff and freelancers plus 16 additional roles. It will enable a number of socially distanced trial events to be undertaken throughout the Summer, in preparation for full reopening in Autumn 2021. It will also fund system development and equipment to assist with implementing additional COVID safety measures.

We're thankful to have received funding from round two of Arts Council Wales' Cultural Recovery Fund. This will help us to protect essential job roles at our organisation and enable us to prepare to reopen as soon and as safely as we possibly can.

WMC is currently planning on the basis that commercial theatre will resume on the Donald Gordon stage in October 2021.

11. Key management pay and remuneration

The Governance & Compensation Committee decide the key management pay and remuneration based on the following key factors; current market conditions and demands, current internal pay rates and benchmarking with other similar organisations. Wales Millennium Centre paid a cost-of-living increase of 2% on 1 April 2019 and from this date also pays the Real Living Wage. No cost-of-living increases, other than that relating to the Real Living Wage have been paid since this date. Following the closure of the Centre, the majority of staff were furloughed under the Coronavirus Job Retention Scheme (CJRS) and were paid 80% of their salary. Those who continued to work continued to receive 100% of their salary.

The senior leadership team were not awarded their contractual Performance Related Pay for the year 2020/21 due to the closure of the Centre.

12. Auditors

The Trustees who held office at the date of approval of the Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the company's auditors are unaware; and each Trustee has taken all steps that he/she ought to have taken as a Trustee to make himself / herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Pursuant to Section 487 of the Companies Act 2006, the auditors will be appointed at the Company's Annual General Meeting.

By order of the Board on 30/09/2021



Bute Place
Cardiff Bay
Cardiff
CF10 5AL

Peter Swinburn
Chairman

STATEMENT OF RESPONSIBILITY OF THE TRUSTEES OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) IN RESPECT OF THE TRUSTEE'S ANNUAL REPORT AND THE FINANCIAL STATEMENTS

The Trustees are responsible for preparing the Trustees' report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the group and the charity and of the incoming resources and application of resources of the group and of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards, comprising FRS 102, have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the group and the charity and enable it to ensure that the financial statements comply with the Charities Act 2011, the Charity (Financial Statements and Reports) Regulations 2008 and the provisions of the trust deed. The Trustees are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the group and the charity and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Opinion
We have audited the financial statements of Wales Millennium Centre (Limited by Guarantee) (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities, Consolidated Balance Sheet, Parent Charitable Company Balance Sheet, Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2021 and of the groups and the parent charitable company's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion
We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt about the group's and the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Group Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Group Report of the Trustees has been prepared in accordance with applicable legal requirements.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Group Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees
As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates, and considered the risks of acts by the charity that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment.

The laws and regulations that we determined were most significant to the company were the Companies Act, Charities Act, Employment Rights Act and the Health and Safety Act.

We obtained an understanding of how the company is complying with those laws and regulations by making enquiries to the management, and corroborated these enquiries through our review of board minutes and review of legal and professional spend for the year.

We assessed the susceptibility of the charities financial statements to material misstatement, including how fraud might occur, and did not identify any key audit matters relating to irregularities, including fraud. We assessed the effectiveness of internal controls that management has in place to prevent and detect fraud, including testing of manual journals and evaluating the assumptions and judgements made by management in its significant accounting estimates.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Nicholas Matthew Toye FCA (Senior Statutory Auditor)
for and on behalf of BPU Limited
Chartered Accountants
Statutory Auditor

Date: 16/11/21

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME & EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2021

	Note	**Unrestricted income funds**	**Restricted income funds**	**Total funds**	Unrestricted income funds	Restricted income Funds	Total funds
		2021	**2021**	**2021**	2020	2020	2020
		£'000	**£'000**	**£'000**	£'000	£'000	£'000
Income from charitable activities							
Donations		**300**	**67**	**367**	388	163	551
Sponsorship		**49**	**-**	**49**	155	-	155
Grants receivable		**3,577**	**5,430**	**9,007**	3,588	415	4,003
Income from other trading activities:							
Catering, merchandising and facilities hire		**480**	**-**	**480**	3,835	-	3,835
Rental		**147**	**-**	**147**	265	-	265
Interest & investment income receivable	*3*	**140**	**-**	**140**	43	-	43
Theatre income		**(10)**	**-**	**(10)**	13,574	-	13,574
Total income		**4,683**	**5,497**	**10,180**	21,848	578	22,426
Expenditure on raising funds							
Charitable activities (includes depreciation of £2.2m; 2020: £2.2m)	*4*	**5,730**	**1,897**	**7,627**	8,694	458	9,152
Trading activities		**503**	**1,018**	**1,521**	14,832	-	14,832
Tax charge for the year		**-**	**-**	**-**	(97)	-	(97)
Total expenditure expended		**6,233**	**2,915**	**9,148**	23,429	458	23,887
Net (expenditure) / income and net movements in funds for the year		**(1,550)**	**2,582**	**1,032**	(1,581)	120	(1,461)
Reconciliation of funds							
Total funds brought forward		**46,218**	**927**	**47,145**	47,799	807	48,606
Total funds carried forward		**44,668**	**3,509**	**48,177**	46,218	927	47,145

All income and expenditure were derived from continuing activities.
The company has no recognised gains or losses other than the above results for the two years. The notes on pages 46 to 65 form an integral part of these financial statements.

CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2021

	Note	**Group 2021 £'000**	Group 2020 £'000
Fixed assets			
Intangible assets	*9*	**116**	173
Tangible assets	*10*	**41,612**	43,657
Investments	*20*	**666**	534
Total Fixed Assets		**42,394**	44,364
Current assets			
Stock	*11*	**41**	82
Debtors	*12*	**1,133**	1,646
Cash at bank and in hand	*13*	**13,904**	11,992
Total Current Assets		**15,078**	13,720
Liabilities			
Creditors falling due within one year	*14*	**(9,295)**	(10,939)
Net Current Assets		**5,783**	2,781
Total assets less current liabilities		**48,177**	47,145
Net Assets		**48,177**	47,145
The funds of the charity			
Unrestricted funds	*17*	**44,668**	46,218
Restricted funds	*17*	**3,509**	927
Total Charity Funds		**48,177**	47,145

These financial statements were approved by the Board of Trustees on and were signed on its behalf by:





Peter Swinburn
Chairman

Dr Carol Bell
Trustee

COMPANY BALANCE SHEET

AS AT 31 MARCH 2021

	Note	**Company 2021 £'000**	Company 2020 £'000
Fixed assets			
Tangible assets	*10*	**41,528**	43,525
Investments	*20*	**668**	536
Total Fixed assets		**42,196**	44,061
Current assets			
Debtors	*12*	**1,418**	2,894
Cash at bank and in hand	*13*	**6,891**	1,111
Total Current Assets		**8,309**	4,005
Liabilities			
Creditors falling due within one year	*14*	**(1,961)**	(919)
Net Current Assets		**6,348**	3,086
Total assets less current liabilities		**48,544**	47,147
Creditors: falling due after more than one year	*15*	**(2)**	(2)
Net Assets		**48,542**	47,145
The funds of the charity			
Unrestricted funds	*17*	**45,043**	46,225
Restricted funds	*17*	**3,499**	920
Total Charity Funds		**48,542**	47,145

These financial statements were approved by the Board of Trustees on and were signed on its behalf by:

Peter Swinburn
Chairman

Dr Carol Bell
Trustee

Company number 3221924

Registered charity number 1060458

CONSOLIDATED CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2021

	Note	**Group 2021**	Group 2020
Cash flows from operating activities		**£'000**	£'000
Net income/(expenditure) for the year		**1,032**	(1,461)
Interest receivable	*2*	**(140)**	(43)
Depreciation and amortisation	*9 & 10*	**2,222**	2,283
Disposal of fixed assets	*10*	**-**	1
Decrease/(increase) in stock	*11*	**42**	(17)
Decrease in debtors	*12*	**514**	1,006
(Decrease)/increase in creditors	*14*	**(1,655)**	1,040
(Gain)/loss on revaluation of investment		**(132)**	8
Net cash inflow from operating activities		**1,883**	2,817
Cash flows from investing activities			
Interest received		**140**	43
Acquisition of fixed assets	*9 & 10*	**(601)**	(1,124)
Impairment of fixed asset		**486**	-
Dividend received		**4**	-
Net cash outflow from investing activities		**29**	(1,081)
Increase in cash and cash equivalents in the year		**1,912**	1,736
Cash and cash equivalents at beginning of the year		**11,992**	10,256
Total cash and cash equivalents at the end of the year		**13,904**	11,992

ANALYSIS OF CHANGES IN NET DEBT	**At 1 April 2020**	**Cash flows**	**Other non cash changes**	**At 31 March 2021**
Cash and cash equivalents				
Cash	11,992	1,912	-	13,904
Overdrafts	-	-	-	-
Cash equivalents	-	-	-	-
	11,992	1,912	-	13,904
Borrowings				
Debt due within one year	-	-	-	-
Debt due after one year	-	-	-	-
	-			
Total	11,992	1,912	-	13,904

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(Forming part of the financial statements)

1. Accounting policies

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the Group's financial statements.

Basis of preparation
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their Financial Statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Wales Millennium Centre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Company has taken advantage of the exemption contained in FRS 102 to only present a consolidated cash flow statement.

Going Concern
In January 2021, Wales Millennium Centre agreed its funding settlement for a one-year period until 31 March 2022 with the **Arts Council of Wales**. This settlement has secured Wales Millennium Centre annual revenue funding of £3.6m from the **Arts Council of Wales** along with an annual capital funding of £0.3m. In addition, emergency funding under the Cultural Recovery Fund has been confirmed to support fixed and exceptional costs of the Coronavirus pandemic and reopening post pandemic. The revenue grant, alongside the Cultural Recovery Fund grant has given Wales Millennium Centre certainty over a substantial part of its income for the year up to 31 March 2022, enabling the safe reopening when Government restrictions permit.

The Centre has developed a 5-year business plan including a reserves policy. It has also validated an annual survival plan implemented as a result of the pandemic, which sustains the organisation with no activity within its available income streams. The Trustees have therefore concluded that the organisation will continue to remain in operational existence for at least 12 months from the date the financial statements are signed. Therefore, these financial statements are prepared on a going concern basis.

Key estimates and judgements
Preparation of the financial statements requires management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- Provisions for loss making shows: all provisions have been made with information available as at the date of the signed statements.
- Provisions for bad debts: all provisions have been made with information available as at the date of the signed statements.
- Fixed assets: all fixed assets are measured at cost less accumulated depreciation. No assets have been revalued. At the date of capitalising fixed assets, management estimate the Company estimates the useful life of the asset based upon management's judgement and experience.
- Theatre tax relief: a provision has been made with information available as at the date of the signed statements.

Fund accounting
The various types of funds for which the charity is responsible, and which require separate disclosure, are as follows:

Restricted funds
The funds can take two forms: income and capital. The funds can arise by way of donations, gifts (of assets and services), grants, and legacies, and are earmarked by the donor for specific purposes. Such purposes are within the overall aims of the organisation. For restricted income funds, the donation and income deriving therefrom may be utilised. In the case of restricted capital funds, only the income arising from the fund may be utilised for the restricted purposes and the capital must be retained.

Designated funds
These are funds which have been set aside at the discretion of the Board members for specific purposes. The purpose and uses of the designated funds are set out later in these notes to the financial statements.

Unrestricted funds
These are funds which are expendable at the discretion of the Trustees in furtherance of the objects or administration of the Charity.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(CONTINUED)*

1. Accounting policies *(continued)*

Creditors provisions
Provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Investments
Investments are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. All gains and losses are taken to the Statement of Financial Activities.

Basis of consolidation
The Group financial statements consolidate the Financial Statements of Wales Millennium Centre (Limited by Guarantee) and of its subsidiaries, Wales Millennium Centre (Trading) Limited, WMC Productions Limited and Wales Millennium Centre (Theatre) Limited, drawn for the year ended 31 March 2020. No separate statement of financial activities and income and expenditure account is presented for Wales Millennium Centre (Limited by Guarantee) as permitted by s408 of the Companies Act 2006.

Intangible Fixed Assets
Intangible fixed assets are stated at cost less accumulated amortisation. The annual rate of amortisation, once the assets have been brought into use, is 20% on a straight-line basis.

Tangible fixed assets
Tangible fixed assets are stated at cost less accumulated depreciation. In the case of assets and services gifted to the Charity a valuation is established by means of an external professional valuation or a certificate of value from the donor as appropriate. Assets with a value of less than £1,000 will not be capitalised unless they form part of a larger capital project.

Depreciation is calculated so as to write-off the cost of an asset, less its estimated residual value, on a straight-line basis over its useful economic life as follows:

	Annual rate
Buildings	2% - 20% straight line
Plant and machinery	5% - 20% straight line
Fixtures, fittings, and equipment	4% - 33% straight line

An adjustment was made in the financial year ended 31 March 2020 to align the depreciation policy of the parent and its subsidiaries.

Impairment Reviews
The carrying amounts of the Group's assets are reviewed for impairment when events or changes in circumstances indicate that the carrying amount of the fixed assets may not be recoverable. If any such indication exists, the asset's recoverable amount is estimated.

Grants
Grants receivable are accounted for in the year to which the grants relate or, if applicable, in line with their specific performance criteria.

Donations and sponsorship
Donations and sponsorship income are recognised when the Charity becomes entitled to the income, when there is certainty that it will be received, and the amount can be measured. Where conditions of a grant require spend to be incurred during a specific accounting period, and the grant has been received in advance, the income is accounted for as deferred income until the accounting period in which the Charity is allowed, by the condition of the grant, to expend the funds.

Theatre Income
Theatre income is recognised in the year to which it relates. Ticketing income received in advance is deferred. It is released to the statement of financial activities when the performance takes place.

Catering income
Catering and other income represents the value, net of value added tax and discounts, of goods and services provided to customers.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(CONTINUED)*

1. Accounting policies *(continued)*

Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

Investment income
Investment income is received quarterly and reinvested into the fund. Quarterly statements are received from Sarasin. Investment income is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the income paid by the Investment fund.

Gifts in kind
Gifts in kind include non – cash donations of services and assets. In accordance with the Statement of Recommended Practice they have been included in income, and in the relevant category of expenditure and fixed assets and have been recorded at a reasonable estimate of their value to the Charity. We do not recognise any volunteer hours in the accounts.

Grants of rights
Where rights are granted to third parties under which benefits accrue over a prescribed period, the proceeds on the grant of those rights are transferred to a deferred credit account and released to income on a straight-line basis over the period during which those benefits are to be provided.

Expenditure
All expenditure is accounted for on an accruals basis. Costs are apportioned between expenditure categories in a manner which reflects the allocation of resources to these areas.

Pension costs
Contributions are made to employees' personal pension schemes, which are defined contribution schemes, as part of their remuneration package and are charged in the year in which they are incurred.

Stock
Stock is valued at the lower of cost and net realisable value.

Investments in subsidiaries
Investments in subsidiaries are carried at cost less impairment.

Taxation
Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

2. Financial performance of the charity

The consolidated statement of financial activities includes the results of the Charity's wholly owned subsidiary which operates the Theatre business and hospitality facilities, along with its wholly own subsidiary, WMC Productions Limited.

The summary financial performance of the Charity alone is:

	2021	2020
	£'000	£'000
Income	**9,024**	7,220
Gift aid from subsidiary company	**-**	796
Expenditure on charitable activities	**(7,627)**	(9,477)
Net income/(expenditure)	**1,397**	(1,461)
Total funds brought forward	**47,145**	48,606
Total funds carried forward	**48,542**	47,145

The charity has net income in the current financial year as a result of grant income received on the expectation that it would be spent before 31 March 2021. Due to the unanticipated lockdown in December 2020 these costs have been delayed and will be incurred in the next financial year. This income is categorised as restricted funds.

3. Interest & investment income receivable

The group's interest and investment income of £140K (2019: £43K) arises from money held in interest bearing deposit accounts and from a medium-term investment held with Sarasin.

4. Analysis of expenditure on charitable activities

2021	**Concerts and stage performances**	**Visiting arts exhibitions and Installations**	**Education including residences**	**General centre visitation**	**2021 Total expenditure**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Artists' and exhibition fees	90	-	-	-	90
Production expenses	601	24	-	-	625
Education and outreach	-	21	80	38	139
Box office and front of house	-	-	-	6	6
Promotion and marketing	-	-	-	8	8
Central premises costs	684	15	118	765	1,582
Bank charges	-	-	-	1	1
Depreciation	-	-	-	2,102	2,102
Governance costs (Note 5)	-	-	-	2	2
Support costs (Note 5)	-	-	-	3,072	3,072
Total	1,375	60	198	5,994	7,627

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

4. Analysis of expenditure on charitable activities *(continued)*

2020	Concerts and stage performances	Visiting arts exhibitions and Installations	Education including residences	General centre visitation	2020 Total expenditure
	£'000	£'000	£'000	£'000	£'000
Artists' and exhibition fees	-	-	-	-	-
Production expenses	341	41	-	(1)	381
Education and outreach	48	-	590	18	656
Box office and front of house	469	2	1	18	490
Promotion and marketing	13	2	-	22	37
Central premises costs	1,566	34	268	1,749	3,617
Bank charges	-	-	-	(5)	(5)
Depreciation	-	-	-	2,087	2,087
Governance costs (Note 5)	-	-	-	25	25
Support costs (Note 5)	-	-	-	1,864	1,864
Total	2,437	79	859	5,777	9,152

5. Analysis of governance and support costs

The Charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance functions. Having identified its governance costs, the remaining support costs together with the governance costs are apportioned between the three key charitable activities undertaken in the year. Refer to the table below for the basis for apportionment and the analysis of support and governance costs. No recharge was made to the trading entity in the current financial year for management time as a result of there being no trading activity due to the pandemic.

2021	General Support	Governance Function	Total	Basis of apportionment
	£'000	£'000	£'000	
Catering and venue hire for trustee and other business meetings	-	2	2	Invoiced
Salaries, wages and related costs	2,492	-	2,492	Allocated on time
General office	547	-	547	
Audit fees – Consolidated financial statements	11	-	11	Invoiced
Audit fees – Subsidiary financial statements	10	-	10	Invoiced
Non audit fees	12	-	12	
Audit fees – Internal audit	-	-	-	
Total	3,072	2	3,074	

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

6. Employee numbers and costs

	2021	2020
	£'000	£'000
Employee costs during the year accounted to		
Wages and salaries	**3,313**	4,604
Pension contributions to defined contribution schemes	**188**	282
Social security costs	**270**	403
	3,771	5,289

	2021	2020
	Number	Number
Average number of persons employed (including casuals) were:		
Stage, technical, front of house, catering and venue operations	**152**	328
Management and administration	**6**	6
	158	334

During the year, the company's wages and salaries costs above include remuneration paid to the Trustees amounting to £nil (2020: £nil). No travel expenses were reimbursed to Trustees (2020: three Trustees) during the year (2020: £1k).

The number of employees whose emoluments as defined for taxation purposes amounted to over £60k in the year was as follows:

	2021	2020
	Number	Number
£60,000 - £70,000	**1**	-
£70,001 - £80,000	**2**	1
£80,001 - £90,000	**-**	1
£110,001 - £120,000	**1**	-
£120,001 - £150,000	**-**	1
£150,001 - £160,000	**1**	-
£170,001 - £180,000	**-**	1

	2021	2020
	£'000	£'000
Pensions contributions to defined contribution schemes in respect of these five employees *(2020:4)*	**36**	34

Key management personnel who have responsibility for planning, directing and controlling the activities of the organisation are detailed in the Trustees report on Page 3 (Trustees) and separately on Page 3 (Managing Director and other senior staff). The total amount paid for these five employees was £438k (2020: £492k).

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

7. Net expenditure for the year

	2021	2020
	£'000	£'000
Net expenditure is stated after charging the following		
Fee for audit of parent company and group financial statements	**11**	**25**
Fee for audit of subsidiary companies	**10**	**15**
Audit non remuneration	**12**	**6**
Payments made under operating leases	**110**	**110**
Depreciation and amortisation (Notes 9 & 10)	**2,222**	**2,284**
Trustees and officer's indemnity insurance	**11**	**5**

8. Taxation

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

9. Intangible Assets

	£'000
Cost	
At 1 April 2020	289
Additions during the year	-
Cost at 31 March 2021	**289**
Amortisation and Impairment	
At 1 April 2020	116
Charge for the year	57
Amortisation at 31 March 2021	**173**
Net Book Value at 31 March 2021	**116**
Net Book Value at 31 March 2020	173

Intangible assets represent the value of funds invested in the redevelopment of the WMC Website, which was launched in August 2018.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

10. Tangible assets

Group

	Long leasehold land and buildings	Plant and machinery	Fixtures, fittings and equipment	Asset under construction	Total
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Cost					
At 1 April 2020	57,816	43,548	4,031	639	106,034
Additions in the year	1	143	320	134	598
Disposals in the year	-	-	-	(476)	(476)
Year ended 31 March 2021	57,817	43,691	4,351	297	106,156
Accumulated depreciation					
At 1 April 2020	17,914	40,818	3,645	-	62,377
Charge for the year	1,165	851	151	-	2,167
Disposals during the year	-	-	-	-	-
Year ended 31 March 2021	19,079	41,669	3,796	-	64,544
Net book value					
31 March 2021	**38,738**	**2,022**	**555**	**297**	**41,612**
31 March 2020	39,902	2,730	386	639	43,657

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

10. Tangible assets *(Continued)*

Company

	Long leasehold land and buildings	Plant and machinery	Fixtures, fittings and equipment	Asset under construction	Total
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Cost					
At 1 April 2020	57,816	43,028	3,822	639	105,305
Additions in year	1	129	320	134	584
Disposals in year	-	-	-	(476)	(476)
Year ended 31 March 2021	57,817	43,157	4,142	297	105,413
Accumulated depreciation					
At 1 April 2020	17,914	40,421	3,445	-	61,780
Charge for the year	1,165	793	147	-	2,105
Disposals during the year	-	-	-	-	-
Year ended 31 March 2021	19,079	41,214	3,592	-	63,885
Net book value					
31 March 2021	**38,738**	**1,943**	**550**	**297**	**41,528**
31 March 2020	39,902	2,607	377	639	43,525

Substantially all tangible fixed assets are used for direct charitable purposes. The remainder are used for administration and fundraising purposes.

At 31 March 2021 there were no assets held under finance leases (2020: £nil). These figures represent amounts in both the Company and Group.

At 31 March 2020 there was an asset under construction relating to the Front of House redesign & capital project. A review was undertaken during the year in light of revised plans, resulting in a diminution in value. This has been reflected in this year's statutory accounts.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

11. Stock

	Group		Company	
	2021	2020	**2021**	2020
	£'000	£'000	**£'000**	£'000
Raw materials	**-**	10	**-**	-
Goods for Resale	**41**	72	**-**	-
	41	82	**-**	-

12. Debtors

	Group		Company	
	2021	2020	**2021**	2020
	£'000	£'000	**£'000**	£'000
Trade debtors	**536**	915	**179**	258
Other debtors	**377**	285	**366**	158
Prepayments	**104**	186	**79**	144
VAT receivable	**65**	74	**134**	76
Theatre Tax Relief	**51**	186	**-**	-
Amount owed by subsidiary undertaking	**-**	-	**660**	2,258
	1,133	1,646	**1,418**	2,894

13. Cash at bank and in hand

Cash held by the Group at the balance sheet date includes bank accounts relating to ticketing income received in advance of £6.7m (2020: £8.9m), along with the unspent element of an ACW grant (£2.1m).

14. Creditors: falling due within one year

	Group		Company	
	2021	2020	**2021**	2020
	£'000	£'000	**£'000**	£'000
Social security and other taxes	**60**	106	**49**	77
Trade creditors	**237**	353	**209**	73
Accruals	**842**	917	**739**	620
Income in advance	**6,656**	8,997	**-**	-
Other creditors	**1,500**	566	**964**	149
	9,295	10,939	**1,961**	919

Income in advance relates to ticketing income. Other creditors includes a Grant that related to 2021/22 period £823k (2020: £nil).

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

15. Creditors: falling due after more than one year

	Group		Company	
	2021	2020	**2021**	2020
	£'000	£'000	**£'000**	£'000
Unpaid share capital	**2**	2	**2**	2
Total	**2**	2	**2**	2

16. Capital

The Company is limited by guarantee and therefore has no share capital. The extent of the guarantee is £1 per member. The maximum number of members permitted is 15.

17. Funds

Unrestricted funds

Group		**Income**	**Expenditure**	**Transfer**	
	2020				**2021**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Designated funds					
Capital Maintenance	500	156	-	-	656
Capital Development	-	-	(140)	932	792
Sustainability Reserve	-	-	-	180	180
Reorganisation Reserve	1,000	-	-	(500)	500
Creative Ambition	100	-	(25)	200	275
Total designated funds	1,600	156	(165)	812	2,403
General unrestricted funds	44,618	4,527	(6,068)	(812)	42,265
Total funds	46,218	4,683	(6,233)	-	44,668

Company		**Income**	**Expenditure**	**Transfer**	
	2020				**2021**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Designated funds					
Capital Maintenance	500	156	-	-	656
Capital Development	-	-	(140)	932	792
Sustainability Reserve	-	-	-	180	180
Reorganisation Reserve	1,000	-	-	(500)	500
Creative Ambition	100	-	(25)	200	275
Total designated funds	1,600	156	(165)	812	2,403
General unrestricted funds	44,625	4,391	(5,564)	(812)	42,640
Total funds	46,225	4,547	(5,729)	-	45,043

Unrestricted funds are expendable at the discretion of the Trustees for the Charity's purposes.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. Funds *(continued)*

Designated funds

Capital Maintenance – a capital maintenance funding requirement has been identified through the Capital 50 plan, estimated at half a million pounds per annum, to maintain the building, plant and equipment to a high standard. This designated fund represents funds set aside to meet this requirement.

Capital development reserve – this has been set up to support the cost of new capital projects.

Creative ambition reserve – this has been established to enhance the creative ambition over the next three years.

Restricted funds

Group		**Movement in funds**			
		Income	**Expenditure**	**Transfers**	
	2020				**2021**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Capital Maintenance	920	695	(262)	-	1,353
Creative Ambition	-	88	(20)	-	68
Festival of Voice	-	340	(340)	-	-
Core Restricted Funds	7	4,374	(2,293)	-	2,088
Total funds	927	5,497	(2,915)	-	3,509

Company		**Movement in funds**			
		Income	**Expenditure**	**Transfers**	
	2020				**2021**
	£'000	**£'000**	**£'000**	**£'000**	**£'000**
Capital Maintenance	920	695	(262)	-	1,353
Creative Ambition	-	88	(20)	-	68
Festival of Voice	-	340	(340)	-	-
Core Restricted Funds	-	3,353	(1,275)	-	2,078
Total funds	920	4,476	(1,897)	-	3,499

Capital Maintenance

During the year, the Centre received restricted grant income from **The Arts Council of Wales** relating to capital maintenance of the Centre under the Capital 50 plan. Fixed assets relating to this expenditure have been capitalised and will be written down over the expected life of the assets.

Core restricted funds relate to the Arts Council of Wales Cultural Recovery Fund Grant

Analysis of net assets between funds

Group	**Unrestricted Funds**	**Restricted Funds**	**Total for the year ended 31 March 2021**	Total for the year ended 31 March 2020
	£'000	**£'000**	**£'000**	£'000
Intangible & Tangible fixed assets	40,375	1,353	41,728	43,830
Investment	666	-	666	534
Net current assets	3,627	2,156	5,783	2,781
	44,668	3,509	48,177	47,145

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. Funds *(continued)*

Company	**Unrestricted Funds**	**Restricted Funds**	**Total for the year ended 31 March 2021**	Total for the year ended 31 March 2020
	£'000	**£'000**	**£'000**	£'000
Tangible fixed assets	40,175	1,353	41,528	43,525
Investment	668	-	668	536
Net current assets	4,202	2,146	6,348	3,086
Creditors falling due after more than 1 year	(2)	-	(2)	(2)
	45,043	3,499	48,542	47,145

Total income comprises £4.7m *(2020: £21.8m)* for unrestricted funds and £5.5m (*2020: £0.6m)* for restricted funds. A detailed analysis of incoming resources is given in the Statement of Financial Activities and notes.

Total expenditure comprises £6.2m *(2020: £23.4m)* for unrestricted funds and £2.9m *(2020: £0.5m)* for restricted funds. A detailed analysis of expenditure is given in the Statement of Financial Activities and notes.

In accordance with the Charities SORP 2015, capital grants are recognised in full in the statement of financial activities in the year in which they are received, subject to performance criteria. Capital grants are recognised in full in the year they are received.

The summary income and expenditure account illustrated above is derived from the statement of financial activities on page 42 which, together with the notes of the financial statements provides full information on the movements during the year on all the funds of the Group.

18. Pension contributions

The Wales Millennium Centre makes contributions on behalf of employees to individual defined contribution schemes. The amount charged to the statement of financial activities during the year ended 31 March 2021 was £188k *(2020: £282k).*

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

19. Operating leases

Total commitments under non-cancellable operating leases are as follows:

	2021	2020
	£'000	£'000
Operating leases which expire:		
Within one year		
In the second to fifth years inclusive	**90**	90
	-	-
	90	90

20. Investments

	Group	**Company**
	£'000	**£'000**
Value at 1 April 2020	536	536
Revaluations during the year	130	127
Value at 31 March 2021	666	663

During the year we reviewed our Investment policy and agreed that unrestricted and restricted funds should be predominantly held in minimum risk deposit accounts. Current investments are held in a 5-year investment fund with **Sarasin & Partners LLP**, at a risk level between 4 and 7. Quarterly investment reports are received.

21. Subsidiary companies

The Charity has two wholly owned subsidiary companies, Wales Millennium Centre (Trading) Limited and Wales Millennium Centre (Theatre) Limited and is the ultimate parent undertaking of WMC Productions Limited. All companies are registered in England and Wales.

Wales Millennium Centre (Trading) Limited (registered number 3776896)
Wales Millennium Centre (Trading) Limited commenced trading in November 2007 and carries out trading activity on behalf of the charity. The ticket sale and marketing activity, previously undertaking by the Charity was transferred to Wales Millennium Centre (Trading) Limited as part of a transfer of activities on 1 October 2014. There was minimal trading activity during the year due to the Wales Millennium Centre being closed due to the Coronavirus pandemic. Turnover in the current financial year was mainly income received from the Coronavirus Job Retention Scheme and contractual income. It has been consolidated in these group Financial Statements. A summary of its trading results is shown below:

	2021	2020
	£'000	£'000
Turnover	**1,149**	16,092
Cost of Sales	**(195)**	(12,477)
Gross Profit	**954**	3,615
Administrative Expenditure	**(1,318)**	(2,819)
(Loss)/profit before charitable donation	**(364)**	796
Charitable donation to parent organization	**-**	(796)
	(364)	-

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

21. Subsidiary companies *(continued)*

Wales Millennium Centre (Trading) Limited (continued)	**2021**	2020
	£'000	£'000
Intangible & Tangible fixed Assets	**200**	306
Net current liabilities	**(563)**	(305)
Net assets	**(363)**	1
Called up share capital	**(363)**	1

WMC Productions Limited (registered number: 09696006)
WMC Productions Limited is a wholly owned subsidiary of Wales Millennium Centre (Trading) Limited. It has been consolidated in these group Financial Statements. WMC Productions Limited is commissioned by the Charity to create productions. Due to the Coronavirus pandemic, no new productions were commissioned this year. A summary of its results is shown below:

	2021	2020
	£'000	£'000
Turnover	**-**	523
Cost of Sales	**-**	(480)
Gross Loss	**-**	43
Administrative Expenditure	**-**	(140)
Loss Before Taxation	**-**	(97)
Tax on loss	**-**	97
Result for the financial year	**-**	-

	2021	2020
	£'000	£'000
Intangible & Tangible fixed Assets	**-**	-
Net current assets	**1**	1
Net assets	**1**	1
Called up share capital	**1**	1

Wales Millennium Centre (Theatre) Limited (registered number: 03749246)
Wales Millennium Centre (Theatre) Limited was dormant throughout the year.