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REGISTERED CHARITY NUMBER: 1127952

REPORT OF THE TRUSTEES AND
CONSOLIDATED FINANCIAL STATEMENTS FOR THE
YEAR ENDED 31 MARCH 2023
FOR

THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY

MHA LLP
Chartered Accountants & Statutory Auditors
Elfed House
Oak Tree Court
Cardiff Gate Business Park
CARDIFF
CF23 8RS

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

FINANCIAL REVIEW

The 2022-23 financial year saw the Company stage its first full year of activity since the COVID-19 pandemic and the restrictions that went with it. The Company's office remained fully operational during the year, but at a lower capacity level than before the pandemic, which means that hybrid working arrangements are common-place for all staff. This has meant that the Company's investment in digital and flexible ways of doing business has continued. In addition, the Company has taken the opportunity to reassess its strategic direction and working practices, whilst building upon the efficacy of its business model and the robustness of its financial management practices that proved so successful in seeing it through the challenges of the pandemic.

From a financial perspective, the most notable event was the culmination of work on Galwad - a project forming part of the Unboxed Festival and commissioned by Creative Wales. Supported by a variety of funding sources, this is a project far bigger than anything previously undertaken by NTW - involving expenditure approaching some £5.9m across two financial years. Aside from the impact on the Company's turnover, the Galwad funding has also helped NTW exceed its targets for income diversification and investment in production, artist development and engagement related activities.

Excellent financial management continues to ensure that budgets are adhered to. This allowed the Company to invest some £105k of 'free' reserves and £357k of designated reserves in support of its activities in 2022-23, whilst still enabling a 'free' reserves balance of some £165k to be carried forward and a further £310k to be designated for reinvestment in 2023-24 and beyond.

'Free' reserves levels are in accordance with the operational limits set out in the Company's Reserves Policy, but in order to adopt a prudent approach its budgets for 2023-24 provide for funds to be set aside to restore their balance above target levels set out in the Reserves Policy, with a budgeted value of such reserves at 31 March 2024 of some £242k (the level set to allow for an increase in target levels when next reviewed, a process scheduled for completion in the 2023-24 but paused due to funding developments outlined below). Budgets also allow for the use of some £325k of designated reserves, for the specific purposes for which they have been set aside.

Theatre Tax Relief (TTR) credits of some £256k were generated in the year (although some £4k of these credits are due to be passed to a co-production partner relating to prior year production). This takes the total income claimed from this source to more than £1.1m over the period that the scheme has been in place (since 2014).

Since the balance sheet date of these accounts, there has been a significant change NTW's funding position. The entirety of the Company's core funding from Arts Council of Wales (ACW) will cease from 1st April 2024. In March 2023, NTW sent ACW an Investment Review application for 3-year core revenue funding for the 2024-25 to 2026-27 period. On 27 September 2023, ACW notified NTW that it would cease to award NTW revenue funding from 1 April 2024. NTW engaged with ACW's appeal process and though the appeal resulted in grounds for review, on 21st December, 2023 ACW confirmed it would uphold its earlier funding decision. NTW is now in discussions with ACW regarding an exceptional payment of up to 25% of NTW's previous annual grant of £1.6m. NTW is now focussed on re-modelling the financial scenario for 2024-25, with unrestricted reserves and restricted income providing the initial source of funding until a revised strategy and Business Plan is in place. Transition funding from ACW is subject to restrictions, and should NTW be successful in securing transition funding, which at the time of writing has not been confirmed, it will be used to re-assess existing strategy and plans. Trustees are fully engaged in this pivoting of the business for the future, and are aware of the fundamental choices which lay ahead. These choices could include development of a new strategy and plan in line with NTW's revised funding profile, to include new funding pathways and a revised programme of work, to a decision on the viability of NTW's beyond the 24-25 financial year. The Board have already taken action to reduce costs to maximise funds available for this pivot and assure the future viability of NTW. This includes closing office premises, minimising commitments which require core funding, and a redundancy programme. The Chief Executive/Artistic Director is to step down, the Deputy CEO, who left the business in January 2023 will not be replaced, and an interim CEO has been appointed to cover both roles.

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OBJECTIVES AND ACTIVITIES

National Theatre Wales was created in 2008 with the overall aim of developing and enriching English language theatre in Wales. Our charitable objects, as set out in our Articles of Association, are:

To promote and assist in the advancement of the education of the public so far as this shall be charitable, and in particular, to procure the performance of and increase the understanding of the dramatic arts in all their forms, in Wales and elsewhere primarily through the medium of the English language.

NTW has presented over a hundred powerful productions that are nationally significant, ranging from the intimate to the epic. We have created work of lasting impact and global reputation, garnering critical acclaim for notable works such as *The Passion* (2011), *Coriolanus* (2012), *Mametz* (2014), *The Insatiable*, *Inflatable Candyfloss* (2015), *City of the Unexpected* (2016), *On Bear Ridge* (2019) and *Petula* (2022).

NTW also delivers a range of theatre maker, participant and audience development initiatives which weave through one another and our productions. In this way, we deliver deep and wide-ranging impact for the sector and the people of Wales.

We have established NTW as a radical and innovative national Company with a reputation for:

- Creating exciting new productions on a wide range of scales, sometimes in unexpected places, with change-making at their heart.
- Bringing dynamic combinations of artists together to challenge and inspire each other.
- Pioneering online initiatives grounded in a user-led digital community.
- Supporting and encouraging theatre makers at a variety of stages in their development, open to emerging artists, new voices and working with participants and audience members at every step of the journey.
- Networking UK wide and internationally to achieve a new level of critical and artistic awareness for theatre in and from Wales.
- Expanding definitions of what theatre is and of what a national theatre can be.
- Being a truly national theatre: relevant, accessible and embedded in communities.
- Centring audiences in everything that we do.

Overall Impact

Since its establishment in 2008, NTW has showcased its dedication to supporting the ambitious cultural and theatrical landscape and culture in Wales. NTW has reached **over 331,000 live and over 8.2 million online and television broadcast audience members**, as well as **104,400 community participants**.

During 2022-2023, NTW engaged with **over 34,400 members of the community** across Wales, **54% of whom were children and young people**. We facilitated **1,840 participatory sessions**, from workshops to open mic nights. Further adapting to the modern hybrid landscape, NTWs' digital presence continued to expand. In addition to tripling our newsletter subscriber base, we welcomed over **359,000 website visitors** and **2.5 million views across digital channels**.

Alongside **15 artist residencies**, NTW delivered **685 training and workshop sessions to 2,000 participants** and engaged with **1,010 audience members** through talks and Q&A events. **18 artists were commissioned** to create and develop creative work – 100% of whom were from under-represented backgrounds within the sector. NTW employed **23 members of core staff**, and a skilled freelance and voluntary workforce of just under **750 theatremakers**.

In terms of NTWs' **6 productions** in 2022-2023, 78% originated from and/or had been developed with audiences and communities across Wales. Highlights include the co-creation of *A Proper Ordinary Miracle* - an outdoor performance in Wrexham and the culmination of NTWs' four-year journey into the heart of Wrexham's communities. The show focused on the theme of home and involved over 150 theatre makers and 550 audience members, concluding **4 years of community engagement with local groups, partners and audiences**. Co-creation was also central to *Galwad*, an immersive and ambitious transmedia endeavour which had an overall digital audience of over 5.4 million, worked with 125 Welsh businesses and 485 freelancers and individuals.

In line with its commitment to sustainable ways of working, 100% of productions were delivered at the base level of the **Green Book** and 20% were delivered at the intermediate level.

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Our Strategy

NTW's 2022-2025 Strategic Plan was developed through a wide-ranging consultation exercise with staff, our Board, and TEAM Panel members, theatre makers, collaborators and stakeholders, members of our audience and other interested parties. It responded to a post-COVID-19 and post-Brexit world, reflecting the ongoing uncertainty and a renewed vigour to address inequality within the sector and our world, the climate emergency and increasing economic and socio-political instability, as heightened by recent global events such as the murder of George Floyd and Breanna Taylor and the rise of the alt right movement.

NTW's new strategy (2023-2027) represents a fundamental shift from place-making to change-making. These are its key tenets:

Our Vision

Making theatre matter as a force for change. Harnessing the power of Wales' stories, people and places to collectively imagine and shape a more equal, sustainable and environmentally just world.

Our Mission

We do this by connecting and collaborating with audiences, communities and theatre makers to:

- Tell the stories and amplify the lived experiences of Wales, exploring the challenges of our times to inspire change.
- Place equality, social and environmental justice and well-being at the core of what we do.
- Create essential and extraordinary experiences together that connect us locally, nationally and globally.

Our Values

Our Values are the guiding principles that underpin all our work, practices and working culture.

- **Connection** | We pursue connection through everything we do. We believe in it as a route to shared belonging and collective identity. We convene, gather and listen. We share ideas, stories and imagine futures together.
- **Courage** | We are bold in our ambition, brave in embracing risk and vulnerability to fail as a means to move forward. We stay focused, we recognise that the spaces that feel hard and uncomfortable are often the moments where change happens.
- **Authenticity** | We are open and self-reflective; we challenge our own assumptions and default behaviours and encourage individuals to speak their truth. We make space for individuals to bring their true and whole selves to work with us.

Our Work

We continue to channel our activity through our three fundamentally interconnected areas of work which together comprise the main activities undertaken to further our purposes for the benefit of the public. These feed a centralised approach to engagement that places the audience - the Welsh public - at the heart of what we do. Each area uses the unique skills and practices that exist in the art of theatre making to engage, question and listen to the experiences of the people of Wales:

- **Collaboration:** Through TEAM – our network of community based artists, activists and leaders who support, challenge and advise NTW – we continue to develop and deepen our partnerships with communities and individuals across Wales and Internationally. We seek to catalyse change by boosting the power of communities; channelling stories and experiences through a network of voices traditionally excluded from cultural activity.
- **Creative Development:** Our Creative Development programme focuses on opening up pathways and providing support and development opportunities for remarkable theatre makers and collectives.
- **Production:** As a theatre without walls, we are empowered by an incredible mandate to bring performance to new places and in new forms. We are committed to creating popular, accessible, meaningful theatre that connects audiences with the gamut of emotional experience, entertaining and challenging us in equal measure.

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During 2022-2023, we continued to develop dynamic supporting cross-cutting strategies for all three of these core areas of Our Work, with audiences at their centre. These include:

- Strategic Equalities Plan
- Climate Emergency Strategy
- Young People's Strategy

Our Aims

In order to enact our Vision and Mission and inspire change, we will:

- **Our Ethos:** Create a reflexive culture of listening and belonging across all our work, centring audiences, communities and theatre makers to ensure their needs and perspectives actively shape our decision-making and are represented in all our activities.
- **Our Work:** Produce a world class, cohesive, bold and accessible programme of theatre making, embodied by courageous production, collaboration activity and creative development practice that catalyses and provokes change through transformational experiences.
- **Our Reach:** Build new audiences for theatre in Wales, and make theatre relevant and of deeper impact to more people, especially young people and those who experience racism, ableism and poverty.
- **Our Commitment:** Prioritise anti-discrimination and social justice across all our processes and projects, including a renewed focus on our environmental responsibilities. Building a culture of self-analysis to ensure our decision-making values every activity on its ability to contribute to building a more equal, sustainable and environmentally just Wales.
- **Our Responsibility:** Diversify our income, grow our unrestricted revenue and maximise the impact of the public's investment in the arts through the experiences and opportunities we create for audiences, communities and theatre makers.
- **Our Identity:** Explore national identity to amplify the difference and multiplicity of experiences in Wales and of being Welsh. Examining what it means to be human, here and now, to connect us with a global audience united by universal experiences.

Public Benefit

We have referred to the guidance contained in the Charity Commission's guidance on public benefit when reviewing our aims and objectives and in planning our future activities. As a result, we developed the following deliverables for the Company:

Our Outputs

These are the immediate products and effects of our endeavours:

- Our productions and projects
- Our People composition and reach
- Our stakeholder perceptions and relationships
- Financial investment in us and Our People

Our Outcomes

These are the medium-term changes we will generate for Our People:

- Increased employability (A Prosperous Wales)
- Increased self-confidence (A Resilient Wales)
- Increased climate emergency activism (A Resilient Wales)
- Increased cultural activism (A More Equal Wales)
- Decreased risk of, and increased resilience to, mental illness (A Healthier Wales)
- Exposure to new worlds, philosophies, cultures (A Wales of Cohesive Communities)
- Increased access to, and deepened impact of, Welsh theatre (A Wales of Vibrant Culture and Thriving Welsh Language)
- Increased ability to empathise (A Globally Responsible Wales)

These organisational Outcomes were chosen from a wider list of benefits theatre can generate because they contribute to achieving the seven Well-being Goals in the Well-being of Future Generations Act (2015) – hence the references at the end of each Outcome above.

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Our impact

This is the long-term change we have planned to generate for Wales – namely the extent to which the Outputs and Outcomes we have achieved take us towards delivering on our Vision: a Wales where theatre matters as a force for change, and where we harness the power of the nation's stories, people and places to collectively imagine and shape a more equal, sustainable and environmentally just world. These will now be reviewed and updated in line with our strategic reassessment.

ACHIEVEMENTS AND PERFORMANCE

NTWs' 2022 season saw it emerge from the rapidly changing range of COVID-19 pandemic restrictions which had dominated theatre experiences during 2020 and 2021, only to face the economic and geo-political uncertainty and extremes of impending financial recession and high inflation rates, Brexit coming into full effect, energy supply fragility and war in Europe.

The performing arts experienced unpredictable and patchy audience return, with a general preference for upbeat, irreverent content such as musicals, comedy and tribute acts to the detriment of more serious content which had been in development pre-pandemic.

In this operating climate, NTW staged six rather than its usual four productions. It also ran a series of professional development opportunities which offered entry points, step changes and pathways for theatre makers, many of whom faced serious financial and well-being hardships during the pandemic and ensuing cost of living crisis. In its final year of Paul Hamlyn Foundation funding, Collaboration and TEAM ran a full programme of activity which engaged theatre makers, creative participants and audience members, and ran the 3-year culmination of activity in Wrexham through the collaborative full-scale production which was *A Proper Ordinary Miracle*.

Alongside these works, the Company launched its new brand and website, and initiated a rigorous redevelopment of its operational platforms and processes, with multiple large, organisationally- and sector-redefining projects in train throughout the year. These will see fruition in 2023-2024 and will support NTW to build strength and depth across its functions and the wider sector. These investments put us in a strong position to pursue alternative funding pathways through 2024-25, as our operational governance is robust and provides potential funders with confidence.

Productions

Petula

Petula, NTWs' co-production with Theatr Genedlaethol Cymru and August 012, was in production in spring 2022 and was planned to tour 6 mid-scale venues in Wales through March-April. Directed by **Mathilde Lopez** and translated/adapted by **Daf James** from **Fabrice Melquiot's** extraordinary play, the show supported the re-opening of venues following the gradually reducing social distancing restrictions imposed during the COVID-19 pandemic. A series of stringent processes to minimise the risk and impact of infection – including cast and crew bubbles and employing two understudies – were strictly adhered to but the Aberystwyth and Bangor performances were cancelled due to Covid outbreaks amongst the team.

A fluid multi-lingual (Welsh/English/French) work, it thematically addressed mental health and well-being, particularly in the young and the aftermath of trauma. Lead character Pwddin Evans - played by **Dewi Wykes** - struggles to deal with his ridiculous parents, step-parents, the weight of his teenage worries, gravity – so he launches himself into space in search of answers and his missing cousin Petula – played by **Kizzy Crawford**.

A panel of **12 young campaign advisors** gave feedback on the initial campaign artwork and helped develop ideas for creative content. Advanced press coverage included pieces in *The Stage* and *Whatsonstage*, *Golwg*, *Buzz*, *Cardiff Times*, *Cardiff Life*, *Barn* and both *Radio Cymru* and *Radio Wales*, with the *Observer* and *Guardian* running positive reviews. *Petula.cymru* – the show's micro site – received **14,000 page views** and **6,000 visits** (4,600 unique visits).

Petula faced ongoing audience hesitancy to return to theatres. Schools were a key target for the tour, and many were wary to book or cancelled last minute due to infection rate increases. In spite of this, audience numbers hit over **1,500** and the reviews were glowing. *Petula* was nominated for the 'Best Show for Children and Young People' category in the 2022 UK Theatre Awards, and **Dewi Wykes** was nominated for 'Best Performer in a Play' in the 2022 *The Stage* Debut Awards.

"A story that could be Roald Dahl or early Spielberg... this production is nothing if not unique." ★★★★★
- *The Stage*

"The action may be absurd but the trauma and confusion of growing up are totally realistic."
- *The Observer*

"Funny enough to make me laugh so much I started to worry about needing a new ribcage."
- *Nation.cymru*

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Circle of Fifths

In summer 2022, film maker, theatre maker and long-standing TEAM member **Gavin Porter** and a collective of Cardiff-based artists brought us together to celebrate life in death. *Circle of Fifths* was a live documentary performance, told through real life stories, rooted in tradition, music and memory.

The show explored grief – particularly poignant in the aftermath of the COVID-19 pandemic – and weaves the stories and emotions of mourners through a spiritual performance founded in playing, sharing, absorbing and dancing to music as a way to offer harmony when death has fractured life's rhythm. The multicultural traditions and identities of the Butetown community – in which the production was located – were central to the piece, which crescendoed into something resembling a fully immersive, universally understood and engaged-in funeral.

This piece was experimental, fully collaborative and led by Gavin after years of development. It took each audience member on a unique journey, drawing tears and laughter in equal measures.

Due to its success, NTW will re-mount the show for 2023/2024, touring it around Wales, to London and beyond.

"You feel you are part of something real and stark and spiritual." ★★★★★

- Buzz Magazine

"My unexpressed feelings were communicated in a way that was beyond me." ★★★

- The Stage

Kidstown

Kidstown was conceived after discussions with artists **Nigel Barrett** and **Louise Mari** about the impact of the Covid-19 pandemic lockdown and the climate emergency on a generation of children. Mindful of the significance of kids experiencing something that grown-ups could not give them a map for – all new, unknown, sometimes scary, sometimes just really, really boring, Nigel and Louise came up with an experience that could revive a sense of freedom and joy in them. The result was a **3-year production** aimed at empowering Wales' children to make sense of their environment by making and building through imaginative, chaotic, and uninhibited play. Where grown-ups were not allowed, and children set the rules.

The pilot ran over the 2022 August bank holiday weekend, with an enclosed arena full of cardboard, fabric, paint, and props cupboard. **Over 150 children** joined us to play. Castles were built. Shops opened. Mayoral elections were interrupted by tiger chases. Grown-ups sat as audience members outside, listening intently to the curated broadcast from Nigel and Louise featuring the voices of the children.

In 2023/2024 *Kidstown* will return as a fully designed and artistically curated show, travelling to Newtown, Ebbw Vale and the Llŷn Peninsula at the National Eisteddfod. The voices captured during these two years will inspire and feature in the 2024/2025 show *Requiem for the Children*, a bilingual musical explosion themed on the crises our children will face if we do not act now. Drawing new content from every location it visits, this will be an internationally touring collaborative show.

Galwad

Since being awarded Department for Digital, Culture, Media & Sport (DCMS) funding in March 2021 for a Festival 2022 / Unboxed project, the consortium (led by NTW with partners the Centre of Alternative Technology, Clwstwr, Disability Arts Cymru, Ffilm Cymru, Frân Wen and Sugar Creative, S4C and Sky Arts) established the body Collective Cymru to develop and deliver an immersive and highly ambitious transmedia endeavour across broadcast media, digital and live platforms.

A team of freelancers and a tiered governing structure was assembled through summer 2021, after which Collective Cymru embarked on a 'world-building' process (where fictional, but plausible worlds are imagined for film or gaming), with **120 participants** drawn from **5 communities** across Wales, community partners CellB, Citizens Cymru, Disability Arts Cymru, Ethnic Minorities Youth Support Team (EYST) and Merthyr Tydfil Leisure Trust, and from a wide range of global expertise in the climatic, technological and social conditions of the next thirty years. Led by **Alex McDowell**, production designer of *Minority Report*, and Experimental Design Studio, the world-building process generated the imagined base of our 2052 world and a digital resource. This was the framework by which a team of 16 Welsh writers including **Hanna Jarman**, **Eric Ngalle Charles**, **Owen Sheers** and **Emily Burnett** developed a series of interwoven narratives through spring 2022.

Inspired by the Well-Being of Future Generations Act, *Galwad* was a new kind of story for our times. Unfolding on social media channels and digital platforms in real-time over seven days in autumn 2022, and broadcast live on Sky Arts on Sunday 2 October, *Galwad* used new forms of storytelling to create an emotional connection to a possible future in 30 years' time.

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Galwad was rooted in the people and places of contemporary Wales, with the future story-world of 2052 imagined by hundreds of people in response to the social, economic and cultural consequences that could result from a 1.8 degree rise in global temperatures.

It broke new ground by using transmedia storytelling (scattering characters and plot across multiple channels and platforms including a **60-minute TV drama**) combined with live-streamed and live-broadcast performances to immerse the viewer in a story which unfolded in real-time.

Committed to radical inclusion from the start, Galwad set out to change how projects of this scale are made and by whom, through inclusive casting, tri-lingual scripting, accessible formats, community engagement, and collaborative processes of creation involving over **400 freelancers and creatives across Wales**: a true collective act of the imagination.

Unfolding over seven days across social and broadcast channels, **167 pieces of content** (all in accessible formats) were distributed over 5 online platforms (Twitter, Facebook, TikTok, Instagram, YouTube) and broadcast channels Sky Arts, S4C, BBC Radio Cymru and BBC Radio Wales.

The overall online reach was **5.44 million+**, with **2.74 million** unique views from across **149 countries** and **2.5 million** minutes watched.

£3.1 million was spent on **485 freelancers and individuals** to create Galwad. Of these: **84%** reside in Wales, **27%** are Deaf and/or Disabled or living with a long-term medical condition; **25%** are from global majority heritage backgrounds; **26%** identify as LGBTQI.

125 Welsh businesses and audiences were engaged, with **80%** of production and **70%** of the overall project spend taking place in Wales. **159 tonnes** of carbon emissions were offset or reduced by the project.

A number of collaborative, inclusion-driven initiatives contributed to the making and impact of Galwad:

- **Galwad Young Company: 12 people aged 18 to 25** worked across the live story, broadcast drama, script writing, citizen journalism, access and inclusion and sustainability; **6 residencies; £6,000 bursaries** for each young company member including **3 paid** forward legacy days.
- **Inclusive Skills Development: 67 young people** being supported through discovery sessions; **42 freelancers** undertaking training with Cult Cymru; **39 opportunities** for core project team skills development e.g., deaf and disability awareness; **19 next step** mentored associate roles including design, composing, film-making, writing and choreography; **10** foot in the door trainees; **9 citizen journalists** trained.
- **Community Cast: 50 community performers** worked with the creative team on devising and/or performing the live scenes, broadcast drama and audio messages; including the Merthyr Movers who worked with **Anthony Matsena** and **Marc Rees**; Merthyr College students who worked with film-maker **Jamie Jones**; and the finale young cast – who devised the welcome performance in Blaenau Ffestiniog.
- **Engagement: 7 Blaenau community 'activator' residents** helped shape the story, participation activity and audience experience for the Blaenau and wider community; Siop Galwad conceived and hosted by community partners CellB to provide a place in Blaenau Ffestiniog to chat about the project; **9 people** from across Wales were supported by the Bureau of Investigative Journalism and Solutions Journalism to write pieces published by Nation.Cymru on the implications of Galwad as citizen journalists; **10 trainees** worked on the TV drama with Mad as Birds TV, co-ordinated by Ffilm Cymru.
- **Schools: A 'Week in the Future' live lessons, activities and teaching resources** engaged **173 schools** in Wales and **2,500 individual pupils** aged 7-11 years old.

"The whole experience of *Galwad*, the world building, the way we've been involved with parts of the creative process, the live event, it's had a profound effect on me... and it has really helped me to actively make change happen for myself and the community."

- *Blaenau Participant and Collaborator*

"A dizzyingly ambitious, weeklong drama unfolding in real time through live-streamed performance, TV and on social media."

- *The Guardian*

A Proper Ordinary Miracle

Following four years of Paul Hamlyn Foundation investment in NTW TEAM, winter 2022 saw the development and production of *A Proper Ordinary Miracle* - the finale of TEAM activity in Wrexham. This co-created full-scale outdoor show was conceived, developed and delivered by **over 250 artists**, creative participants and audience members who had been involved in TEAM Wrexham activity, with support from NTW staff and freelancers, and directed by **Catherine Paskell**, with long-term TEAM members **Natasha Borton** and **Anastacia Ackers** employed as Assistant Director and Assistant Dramaturg respectively.

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"It was a brilliant experience. [I've] never heard about walking theatre, so it was something new [that] I experienced. I enjoyed the idea of walking through some of the buildings. All the crew [were] brilliant. Everything was very well thought [out]. Excellent."

- Audience Member

TEAM Wrexham chose to focus on the theme of homelessness and explore the power imbalance between local communities and corporations, shining a light on the politics of place, space and the systems we all play a part in. Site-specific theatre saw a group of artists meet on the streets of Wrexham and become immersed in the narrative, noise and raw emotion of ambition, conflict and rebellion.

The participatory nature of the play saw the audience playing local people being presented with a housing investment opportunity by a developer, before being split into two groups, one of which stayed with the developer while the other followed a group of activists opposed to the project.

"The project is a dream come true. It's an opportunity to review Wrexham's identity on a national stage, from the comfort of our own streets."

- Natasha Borton, Assistant Director

Over **150 theatre makers** were involved in the show and **550 audience members** joined us across **9 fully booked shows** over **6 days**. The audience was limited to 60 in each run to cater for the practical constraints of the outdoor performance and to ensure an intimate environment. **81%** of the audience felt the show resonated with the issues of the world and **77%** found the performance absorbing. **4 out of 5** audience members agreed that it was good to see this work happen in Wrexham and the localised theme was embedded throughout the performance as the word 'home' appeared over **60** times in the script.

The distinctive quality the non-professional performers brought to the production was noted as a highlight to the performances, including the involvement of the **One Love Choir** – a group uniting those who have experienced homelessness, addiction and mental health issues.

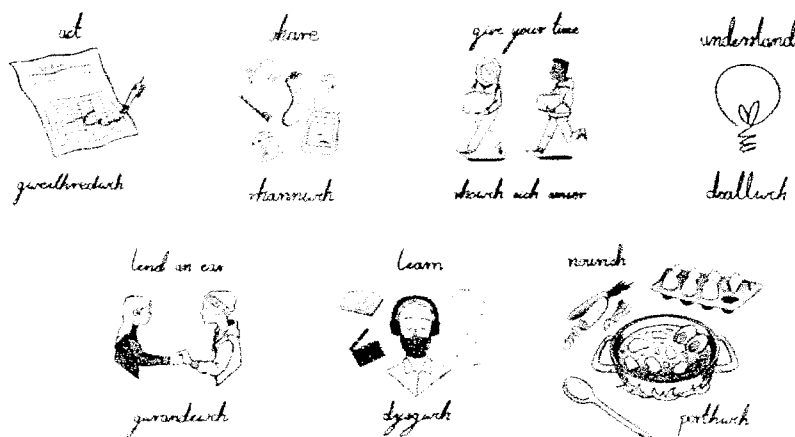
"It just blew me away. Having such a great performance based in Wrexham, involving people of Wrexham and carrying such an important social message... I even went twice so I could see the other side."

- Audience Member

Overall, the long-term impact of *A Proper Ordinary Miracle* resonates beyond the tangible. The project recognised and valued some of the most invisible people in the city, gaining their trust and helping them to articulate their experiences through creativity. Rooted in the belief that unity can drive change, the **7 Small Steps** initiative emerged, echoing the success of Simple Acts in Go Tell the Bees, inspiring impactful contributions to combat homelessness. Through volunteering, listening, sharing, learning, acting, understanding, and nourishing, the production catalysed a profound engagement that extended compassion, creativity and a shared sense of home.

"It started to rain so much [during the performance]... and nobody walked. I mean, everybody stayed in the same place. No complaints or anything. I thought it was phenomenal."

- Audience Member



A Proper Ordinary Miracle – 7 Small Steps Initiative | Illustrations: Malgorzata Michniewicz (Aspeku).

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The Cost of Living

This three part socio-political theatre experience explored the lived reality of a world where our capitalist state is increasingly using unchecked bureaucracy, reduced civil liberty and labyrinthine legislature to control the population, maintain power imbalance and deny social change.

Part One: Counting the Cost of Living

Created with **Mathilde Lopez** and **Shirish Kulkari** in partnership with EYST and Grangetown Pavilion Youth Forum, *Part One: Counting the Cost of Living* gave a voice to those who so often do not feel like they have one. There were **5 lead community participants** from the two organisations, who led the conversations with "people in power" with our audiences. It saw over **140 participants** from marginalised communities and identities come together on each show night to share a meal with individuals with power within our society, such as politicians, police representatives and leaders of organisations, including **Rob Stewart** (Leader of Swansea Council) and **Jeremy Vaughan** (Chief Constable of South Wales Police) and **Rhian Davies** (CEO of Disability Wales) and **Rob Stewart** (Leader of Swansea Council).

The development of *Part One: Counting the Cost of Living* included the creation of a film – 'My Name is Joseph K' – directed by **Mathilde Lopez** with a community cast including **Zelo**, **Ismat Ayed**, **Muhit Rahman** and **Gulnihar Begum**.

Early stage research for *Part One: Counting the Cost of Living* was with Data4Change (<https://www.data4change.org/>), through a European Fund Media Futures. Data4Change's mission statement is to equip people and organisations with the skills, processes and creative talent they need to harness the power of their data for positive social change.

Part Two: Joseph K and the Cost of Living

Emily White's stage adaptation of **Franz Kafka's** *The Trial* weaves the nightmare of arrest and trial into a performance that highlights the never-ending price we pay at the mercy of arbitrary, unaccountable and insatiable power. The narrative follows Jo K, who has a well-paid job in financial services and barely notices the growing chaos all around on their walk to work each morning. The homeless lining the street, the food banks, the anger, the protests, the relentless rise of the cost of living and those who cannot afford to meet it. Until one day, K is arrested. No one will tell K what the charges are, but still, they must be answered. Suddenly, K is on the outside looking in. And it's cold and frightening. K is played by four actors, increasingly representing the marginalised and powerless identities within our society.

Directed by **Lorne Campbell**, with **Anthony Matsena** and **Kel Matsena**, and **Bianca Ali** as Assistant Director, the show received over **800 audience members**. The play text was published by Faber & Faber.

*Part Three: F**k the Cost of Living*

In partnership with Grand Ambition, we commissioned a range of Welsh musical artists to articulate what we are all thinking through the power of song. **Minas**, **HMS Morris** and **Ayoub Boukhalfa** performed music of catharsis and protest, hosted by **Rahim El-Habachi** after each *Part Two: Joseph K and the Cost of Living* show. Each one lasted up to 30 minutes. Minas and HMS Morris wrote new protest songs for Wales, based on working with *Part One: Counting the Cost of Living* community participants and the script of *Part Two: Joseph K and the Cost of Living*.

"The entire evening has clearly been carefully, thoughtfully composed and orchestrated."

- IWA

"This is a reinvented company unafraid of taking risks and engaging with its audience on issues that affect their everyday lives, something to always be applauded."

- Buzz Magazine

Creative Development

Play On

In the second round of Play On – a collaboration between Theatr Genedlaethol Cymru, Theatr Clwyd and NTW to find new and exciting scripts and plays by playwrights based in Wales – the Company had the privilege of reviewing **37 captivating plays**. A team of **6 freelancers** were paid to read the submissions, including artist **Jeremy Linell** and writer **Rachel Trezise**. From this selection, **6 plays** earned recommendations for further consideration by partner companies. In addition to this, NTW Creative Development Producer, **Alice Rush**, facilitated meaningful meetings with the **6 playwrights** with the aim of gaining insights into their individual writing journeys and exploring how the Company could provide valuable support to nurture their careers.

REPORT OF THE TRUSTEES
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Fly the Flag

Fly the Flag, which is co-produced by NTW, Fuel, the National Theatre, the National Theatre of Scotland and The Mac, Belfast, aims to celebrate and highlight the human rights we all share. This initiative increases awareness of the Universal Declaration of Human Rights among young individuals while also shedding light on instances where these rights are compromised. During the 2022-2023 phase of the project, Fly the Flag centred its focus on Article 20 of the Universal Declaration of Human Rights, specifically emphasising the right to protest. In Wales, NTWs' focus was directed toward engaging young individuals **aged 16 to 25**, guiding them to explore the compelling dynamics of protest through the mediums of performance, movement, and music. The culmination of these collaborative efforts resulted in a captivating body of work, captured on film, involving **12 young people over 7 days in 6 locations**, and supported by TEAM Pembrokeshire. The film was showcased in December in Milford Haven.

Creative Chats

Over the course of the year, the Company held **75 one-hour sessions**, engaging with a diverse range of individuals, including theatre makers, artists, and those aspiring to work in the sector. These *Creative Chats* were tailored to address individual needs, providing attendees with support in various forms, such as signposting, introductions, project discussions, and general guidance. NTWs' new online booking system, introduced as part of its website relaunch, allowed attendees to easily reserve slots with us. The Company's Creative Development team met with each artist, offering a welcoming atmosphere, via Zoom or in the office, and practical assistance. In line with NTWs' commitment to fostering artistic connections, the Company facilitated networking opportunities, linking artists with relevant organisations and individuals. Due to the success of the pilot, NTW will continue to deliver this service in 2023-2024.

Freelancer Fridays

Since November 2022, NTW has opened the doors of the office to freelancers every Friday. Following the impact of COVID-19 on the freelance workforce, alongside the pressures of energy prices and the cost of living crisis, the Company identified the capacity due to its new hybrid working arrangements. This open-door policy allows NTW to hear what people are doing, offer advice and to see where it can connect with people in Wales going forward. In addition to utilising desk space, freelancers can access refreshments, resources, the printer and meeting room. They can utilise the online booking system or liaise directly with the Creative Development Team. In spring 2023, NTW welcomed **15 freelancers** into the office and will continue to keep its doors open during 2023/2024.

Creative Development Consultation Sessions

In October 2022, the Creative Development Producer and Creative Associate completed a comprehensive tour of Wales with the primary goal of establishing relationships with freelancers in the region. This tour not only allowed NTW to gain valuable insights into the current needs and demands within the sector, but also provided an opportunity to assess how it could enhance digital connectivity through our NTW Community pages. The journey took in **6 key locations**: Cardiff, Swansea, Bangor, Wrexham, Milford Haven, and Aberystwyth. In addition to the physical visits, NTW organised **2 online events**. During these interactions, the Company engaged with **60 freelancers** who received payment for their contributions. The outcome of the consultation is being applied to NTWs' 2023-2024 offer and was built into the Company's Arts Council Wales 2024-2027 Investment Review application.

Celebrating the Global Majority Event

In November 2022, the Company delivered a Celebrating the Global Majority event at Tiny Rebel in Cardiff. The evening featured an impressive line-up of performances, including **Eadyth, Francis Bolley, Asian Persuasion**, and was hosted by the Company's Creative Associate, **Rahim El Habachi**. Attendees had the opportunity to connect, network and engage with Global Majority artists and Welsh arts organisations.

The Cost of Living Industry Day

In March 2023, the Company hosted an Industry Day that brought together **71 freelancers** and different organisations from across Wales and beyond. The event centred on exploring NTWs' co-creation initiatives and facilitating the exchange of practices. As part of this opportunity, NTW awarded 14 bursaries to freelancers, enabling them to spearhead events in their communities as NTW super-connectors, backed by the Company's support via mentoring from NTW Creative Development team and utilising funding from the Esmée Fairbairn Foundation. The Industry Day cultivated extensive nationwide dialogues, reinforcing the network and development support available to freelancers. The Industry Day and Artist residency resulted in robust engagement, attracting international and national partners such as The Abbey, Dublin Festival, Cork International Festival, and the Barbican. The participation of a diverse cross-section of Welsh artists and organisations further enriched the event's impact and reach.

WJCB Associate Director Placement

Fahadi Mukulu completed his year-long Associate Director placement, co-hosted between NTW and Common Wealth Theatre, and supported by a Weston Jerwood Creative Bursary. This placement was designed to promote entry into and skills development for young creatives and leaders from traditionally marginalised contexts. The placement started in 2021 and was temporarily paused as Fahadi entered Higher Education. Fahadi resumed his role in summer 2021 and in spring and finally summer 2022.

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Commissions and R&Ds

NTW has embarked on an ambitious programme of commissioning and development which engaged a range of Welsh artists from senior figures of international profile through to the brightest voices of an emergent generation. 100% of artists of our commissioned writers and artists were from an under-represented group in the sector. This programme has again met and exceeded the targets set out in the 2022-2023 Strategic Equalities Plan. These commissions and development processes *encompass a broad range of starting points, lead artists, methodologies and potential outcomes, and include:*

- *Orion*
The first R&D of *Orion* by **Faebian Averies**, who was NTWs' 2021-2022 BBC Writer in Residence, was delivered in October. Directed by **Mathilde Lopez** and comprising a cast of four, the 3 day R&D culminated in an informal sharing and feedback session which supported the development of the next stage of rewriting.
- *Feral Monster*
In parallel, another week-long R&D also took place during the same month, as we remained committed to nurturing the development of **Bethan Marlow's** *Feral Monster*, directed by **Izzy Rabey**. Held in Cardiff with a cast of 6 and the collaborative involvement of composer Nicola T. Chang, an informal sharing of the work ended the week.
- *Seed Commissions*
Steven Kavuma undertook a seed commission that delved into themes of Black male mental health. The resonance of this exploration resulted in a decision to commission the piece during 2023-24. Similarly, Rhys Slade Jones' work on a seed commission focused on Wales' relationship with the prison industrial complex continued to progress.

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Collaboration

Although originally slated to end in December 2021, the Paul Hamlyn Foundation generously extended funding for TEAM's co-creation project by one year in acknowledgement of the impact of the Covid-19 pandemic. NTW agreed with the Foundation that there would be additional focus on those groups most affected by the pandemic - young people, and those who experience racism, ableism and poverty._

A Proper Ordinary Miracle

As the culmination of five years of Collaboration / TEAM activity in Wrexham came to an end, there were numerous additional activities which contributed to the *A Proper Ordinary Miracle* finale. Highlights include:

- *Sounds of Wrexham Workshop, Salvation Army, Wrexham*
In October 2022, NTW TEAM met community members at Wrexham Salvation Army as part of our ongoing co-creation of *A Proper Ordinary Miracle*, and talked about the tunes of the town. This work inspired the soundscape for the production itself.
- *Refugee Celebration Day & Community Kickabout for Refugee Awareness Week, Wrexham*
On the last weekend of June 2022, TEAM hosted both a Refugee Celebration Day and a NTW TEAM Community Kickabout. The Celebration Day, held at Tŷ Pawb, was part of Refugee Week 2022, an annual festival celebrating the contributions of refugees. The theme for 2022 was 'Healing'. The community was invited to bring a dish to share, while watching performances from **Yasmine Latkowski** (Arabic Sounds), **Rolando** and **Tony Star** and **Natasha Borton** (Spoken Word Artists and TEAM Panel member). The event was opened by guest speaker, Niloha Rangel, a former doctor and asylum seeker and Ambassador for TCC, Doctors of the World. There was also a showing of a collection of short films curated by Refugee Week for children and young people, with popcorn provided. The Community Kickabout was held at Bellevue Park, Wrexham and was a Sunday morning game of footy open to any gender, any age and any ability. This was followed by the opportunity to watch Bellevue Football Club versus Wrexham Town Police Football Club.
- *Community Art Workshops, Wrexham*
At the start of November 2022, artist **Sophia Leadill** led bunting and banner-making workshops throughout the week and, over the weekend, NTW hosted an afternoon of painting, making and community creativity on the green space on Henblas Square, Wrexham. All of the work created formed part of the set for *A Proper Ordinary Miracle*.

TEAM Consultation & Exchange Events

During January to March, we held three mid-scale consultation events in Narberth, Wrexham and Cardigan as well as hosting over **25 in-depth interviews** and consultations with people from a range of backgrounds, including representatives from Torch Theatre, BlackHistory 365, Yr Egin and more. The three consultation events saw an overall audience of over **300** people, providing a platform for local emerging and established artists such as **Charles Dale**, **Phil Okwedy**, **Martin Daws**, **Robbie Price** alongside over **20 additional artists**. The events enabled theatremakers, artists, audience and communities to provide honest feedback and contribute to the future of NTWs' programming ambitions.

The Dons

Over **7 weeks** in spring 2022, NTW worked with Pembrokeshire boxing coach **Mark Davies** of Tenby Sharks Boxing Club, local Pupil Referral Units, and film-maker **Wayne Boucher** to support young people excluded from mainstream education to increase their mental resilience and fitness through boxing, documentary making and collective endeavour. As well as improving the mental health of the young people involved, the project supported the new national curriculum for Wales by working across Health and Wellbeing, Language, Literacy and Communication and the Expressive Arts Areas of Learning and Experience.

The project was featured on *ITV Cymru Wales* news and Boxing Coach Mark was subsequently offered and accepted two days a week employment at the provision, which will continue into the next academic year.

"[The project] has increased pupil engagement, relationships and attendance... and it's encouraging to see the young people working together so positively. The curriculum is usually bound by examination requirements and specifications, but this has given us the opportunity to provide an education fulfilling curriculum requirements in a more creative and holistic way."
- *Jemma Denninson, Head of Provision at Pembrokeshire Dock Centre*

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Far Apart, But Close at Heart

Far Apart, But Close at Heart continued in 2022-2023 as NTWs' creative exploration of lockdown life for **7 young artists** aged **17 to 29**. Through **5 weeks** of intensive workshops, this group developed a multi-medium performance showcased at Tŷ Pawb. The performance was the culmination of an **18-month research project** investigating the impact of creative engagement by arts organisations on the mental well-being and resilience of young individuals during the COVID-19 lockdown. The final presentation gained attention from the sector, media outlets, local organisations and bodies specialising in mental health. The project's Ambassador, **Isabella Crowther**, represented the group at the concluding event held at Battersea Arts Centre.

NTWs' Young Collective (November 2022 & February 2023)

Since 2017, NTW has been gathering the opinions, thoughts and wishes for Wales' national theatre from young people across Wales in order to shape its new Young Person's Strategy. With a resulting framework in place, the Company invited a group of young people from across Wales to participate in a weekend residency at the Urdd Centre in Cardiff in November 2022. Led by artists **Mathilde Lopez** and **Nathan Crossan-Smith**, with guest artists including **John Norton**, **Rhiannon White** and **Fahadi Mukulu**, the group of young people participated in a range of creative discussions, debates and sharings in order to flesh out the body of the strategy. Their ideas were gathered in multiple ways, including via filmed interviews with **Gavin Porter**. The group was invited to meet again in February 2023 and spent the day with **Mathilde Lopez** and **Nathan Crossan-Smith** to help shape their ideas further.

Dylan Thomas Day

In May 2022, an event was held in Solva, Pembrokeshire celebrating the life and work of Dylan Thomas, with poetry and storytelling performances from artists including **Phil Okwedy**, **Claire Ferguson-Walker** and **Angharad Tudor**. A series of competitions were also run involving schools throughout the county – one for primary school children to create collages in the style of Peter Blake's illustrations for *Under Milk Wood*, which was judged by artist/designer and former TEAM Panel member **Di Ford**. The second was for secondary school pupils to write a poem based on the theme of water, judged by the Children's Laureate Wales and former TEAM Panel member, **Connor Allen**. The third was an open competition for anyone aged 16+ to create a poem based on the theme of water, to be judged by TEAM and The Edge Festival, Solva, who also provided a prize. The shortlisted poems in the 16+ category became a poetry trail throughout the village.

Foster Care Wales

In May 2022, TEAM hosted a day of workshops with Foster Care Wales in Hwb, Narberth. There were **70 families** in attendance. NTW ran arts and crafts workshops, and TEAM member **Phil Okwedy** did some storytelling as well as sharing his own experiences of living in Foster Care.

Voicebox TEAM Takeover, Tŷ Pawb, Wrexham

In June 2022, TEAM took over Voicebox's weekly open-mic night at Tŷ Pawb in Wrexham. Artists and locals were invited to join NTW for a night of spoken word, poetry, music, comedy and more in this curious cabaret of Wrexham's performance scene. Everyone was welcome to enjoy the showcase and contribute their ideas to *A Proper Ordinary Miracle* taking over Wrexham in November 2022.

Pembrokeshire Pride

In July 2022, TEAM had a stand at Pembrokeshire's first ever Pride event hosted by Boulevard Show Bar in Milford Haven. This provided the opportunity to network with a wide range of individuals from all around Pembrokeshire and to connect with organisations such as PAVS Volunteering Pembrokeshire, Mind Pembrokeshire and Stand Up To Racism West Wales.

RipTide Festival

In August 2022, TEAM offered workshops at the RipTide Festival in Manorbier, with a large number of children and young people participating in the workshops NTW offered. The event featured **18 different acts and bands**, showcasing talent from all over Pembrokeshire.

Plant Dewi Family Day

In September 2022, TEAM hosted workshops at an event in St David's Cathedral hosted by Plant Dewi, a project which nurtures families and strengthens communities in the Diocese of St David's. NTW ran a series of creative workshops for the whole family, with **300 people** in attendance from all over Pembrokeshire, Carmarthenshire and Ceredigion.

Mural at the Groves (Wrexham)

In September 2022, TEAM unveiled a mural at The Groves emergency temporary accommodation facility in Wrexham. The mural is a result of a series of workshops held over two years in various locations across the city, with those who are street-homeless or in temporary accommodation, as well as the wider Wrexham community. The event, hosted by Wrexham TEAM Associate **Iolanda Banu-Viegas** and lead artist **Sophia Leadill**, was attended by the Mayor and Mayoress of Wrexham, along with local council members, housing support officers and service users.

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Gŵyl Cymru Workshops

As part of the Gŵyl Cymru festival, **Ali Goolyad**, a Somali-Welsh poet, delivered a series of bilingual workshops at Ysgol Hafan Y Mor in Tenby, supported by an Arts Council Wales Gŵyl Cymru grant. Over **350 pupils** from **5 year groups** engaged with the project that aimed to celebrate the Welsh football team competing in the World Cup. The children took part in activities like crafting football-themed accessories and creating poems and chants focused on football, unity, and Welsh identity. Ali fostered creativity, cultural understanding and connection to his Welsh heritage and culture and after expressing the desire to learn Welsh, the students eagerly assisted in incorporating the language into his poetry.

Chair Recruitment

TEAM Panel members were invited to a photoshoot at Chapter Arts Centre as part of the recruitment campaign for the new Chair of NTWs' Board, led by TEAM Panel member **Cara Gaskell**. TEAM Panel members **Kyle Legall**, **Nirushan Sudarshan**, along with TEAM Associate **Rachel John** and former TEAM Panel member **Gavin Porter**, participated in a workshop about what skills and qualities the new Chair should have.

Next Phase of TEAM

NTW is currently working to strengthen how the work and ethos of TEAM links seamlessly to its wider artistic programme, connecting departments within NTW and providing opportunity, aspiration and inspiration to individuals and communities throughout Wales and internationally. Work was completed in spring 2023 to plan for the next four years of TEAM, culminating in the 2027 *Festival of Change*. The Company is exploring best fit funding opportunities for this programme, and also for the remounting of TEAM Panel, a mechanism vital to our success as an organisation.

The Collaboration department is also looking at what TEAM requires from a future version of the Online Community – this is an essential tool for the Company to be able to communicate effectively with TEAM members throughout Wales and further afield and a mechanism to link people as creative, cohesive communities.

TEAM will remain a truly transformational approach to how communities experience the arts in Wales which champions NTW as the leading company in collaborative practice, placing Wales on the global arena as a change-making nation.

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Audiences & Development

CRM: Spektrix

The Company's collaboration with Spektrix remains dynamic and the migration of box office data was completed during 2022/2023. This transition has resulted in the **full integration of the CRM** system with NTWs' website. This system now serves as a comprehensive hub for audience-crucial functions, encompassing the management of mailing list subscribers, the facilitation and monitoring of donations, as well as the execution of ticket sales for both complimentary and ticketed events. In instances where partner venues are responsible for overseeing the box office, the Company has taken proactive steps to **foster data sharing agreements** which play a pivotal role in preserving accurate and comprehensive insights into audiences, as well as their booking behaviours. The Company continues to work closely with Spektrix to **tailor its functionality** to benefit the whole organisation's usage. Notable initiatives include refining segmentation strategies, implementing effective tagging mechanisms, deploying targeted mailing campaigns, and generating comprehensive reports.

Brand & Web Development

The Company completed work with specialists on its **brand and website** to reframe the perception of the Company with a warm, accessible, values-based brand that shows theatre as something that exists all around us in the form of human stories and experiences. The renewed descriptors, tone of voice and imagery guidelines are being embedded across NTW with clear and detailed **brand guidelines** being used across the team.

Public-facing Strategic Plan 2023-27

In collaboration with **Jo Lilford** and **Alex Jenkins** and with the aim of articulating NTWs' change-making vision, strategic direction and commitments over the next years, a concise version of our Strategic Plan was shared with audiences and stakeholders in March 2023 and is available to download online on the Company website. In alignment with NTWs' aims to be transparent about what it does, the document contains an overview of Company targets and the rationale for key decisions that have been made. Alongside the designed PDF version, printed copies were shared at the NTW Season Launch in February 2023, and an Easy Read format was created to ensure the plan is accessible to learning disabled audiences.

Co-Chair Announcement

The Co-Chair announcement took inspiration from the successful recruitment campaign, centring the qualities the Company was looking for in its new Chair. NTW shared both a **press release** and a **'Get to know our new Co-Chairs' article** to amplify the news, which was positively received by both audiences and organisations. Co-Chair **Sharon Gilburd** was interviewed by Radio Cymru.

"Brilliant news! Job shares at Chair level remove barriers to participation for so many people, opens doors to a wider talent pool and promotes diversity and inclusion.
When we do things differently, the impossible becomes possible."
- *Parents & Carers in Performing Arts (PiPA)*

"Really exciting and genuinely pleased to see National Theatre Wales making this bold statement with co-leadership for the Board."

- *Raidene Carter, Creative Director and former NTW Trustee*

Season Launch

NTWs' first Season Launch after the pandemic was held in February at Chapter Arts in Cardiff. The event aimed to communicate the **ambition and breadth** of its 2023-2024 programme alongside launching the Strategic Plan and sharing the **impact** of recent projects and productions. Hosted by award-winning writer, composer, songwriter and performer, **Seiriol Davies**, the evening saw over **150 theatre makers**, audiences and arts professionals join the Company to hear its plans and commitments for the upcoming years.

Newsletter Subscriber Increase

In December 2022, NTW aimed to enhance its e-newsletter subscriber base, engaging proactively with its **9,000+ recipients**. Among them, the Audiences team successfully identified and cultivated just under **3,800 individuals** who emerged as enthusiastic and committed subscribers, thereby establishing a sturdy benchmark for its engagement standards. Drawing on this milestone, NTWs' efforts have yielded a positive outcome in the upsurge in its active subscriber tally and the Company more than **tripled the active recipients** who continue to receive useful and insightful information about NTW in line with its new brand.

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Fundraising

The Development team experienced a hiatus in staffing during 2022-2023, and following a restructure, is enjoying new strengths in 2023. The Company has recently successfully secured a Esmée Fairbairn Foundation Funding Plus grant to support media training for key staff and trustees, and is awaiting the outcome of applications to Cardiff's Shared Prosperity Fund (£250,000), Events Wales (£27,000), PRS (£10,000) and the Darkley Trust (£10,000). Applications to Children in Need, the Backstage Trust, the Colwinston Trust (£20,000), Moondance, Media Cymru and the Ashley Family Foundation are also imminent.

A Big Lottery application for £400,000 to support TEAM/Collaboration from 2023-2024 was unsuccessful. An action plan is in motion to secure additional funding as a priority. The Company is working on an application to Garfield Weston and has positive discussions with invite-only fund Calouste Gulbenkian, with several other applications planned.

The 'Support Us' pages on the website have been expanded and updated, and the donations portal has been refreshed. NTW will shortly develop an Individual Giving Strategy to ensure that its supporters and audiences are directed to donate on a regular basis, ahead of the possible launch of a members' scheme. NTW has started conversations with corporates about possible partnerships and sponsorships and is developing a donor stewardship programme for high net worth individuals.

Operations

HR & Well-being

Following the ongoing global and UK-wide crises, NTW continued to prioritise the well-being of its staff through various initiatives during 2022-2023. An internal well-being consultation was conducted in November 2022, revealing that 100% of staff had all the equipment and tools needed for work, and 85% valued the flexibility of remote working. These insights were integrated into strategy development and highlighted those areas that needed the most development to improve the staff experience at NTW. The Company's Flexible Working Policy gained traction, fostering a balanced approach to working arrangements. The Company's commitment to employee growth was evident in the delivery of training sessions on strategically central topics like classism and disabilities. A new Time Off in Lieu (TOIL) Policy was established – focused on improving the ways that staff can be compensated for overtime worked, specifically during production-heavy periods. In addition to this, a new Anti-Racism Plan was developed to solidify the Company's stance against discrimination in the sector. An updated HR Handbook is slated for completion later in 2023, enhancing NTWs' dedication to fostering a supportive and inclusive work environment.

Governance

In the pursuit of continuing our effective governance, a successful recruitment campaign to find a new Chair was launched in November 2022. In April 2023, **Yvonne Connikie** and **Sharon Gilburd** were named the new Co-Chairs and the departure of **Clive Jones**, the previous Chair, marked the end of an impactful tenure. To enhance transparency and management, NTW updated the Quarterly Reporting format for the Arts Council Wales Revenue Funded Agreement and Trustees. Furthermore, a dynamic Risk Management System was introduced, empowering the Board to make informed decisions with relevant insight. As part of the ongoing commitment to excellence in governance, NTW aimed to optimise the composition of the Board with deliberate additions and strategic departures, ensuring the Board's engagement, integration, and effectiveness. This dedication was further manifested through an updated Governance Induction Pack, training programme, and collaboration opportunities, reinforcing NTWs' alignment with its strategic goals and the broader sector.

Monitoring, Evaluation & Reporting

During 2022-2023, significant progress was made in the development of the Company's new Monitoring, Evaluation, and Reporting system – NTWs' Data Engine. This system's primary purpose is to capture and analyse data across various aspects of NTW, encompassing both organisational and project dimensions. The Data Engine provides staff with the ability to accurately record performance against targets and key performance indicators (KPIs), valuable learning insights, risk assessment, audience and stakeholder feedback, as well as their interests, needs, and behaviours, in addition to strategic insights. The primary objective of this reporting mechanism is twofold: to serve as a dynamic tool for internal and external stakeholders, and to support the documentation and communication of NTWs' strategic aspirations and objectives. Furthermore, this tool plays a pivotal role in ensuring that pertinent information reaches the right individuals both within and outside of the Company and among our stakeholders. It empowers the Company to comprehensively gauge and expedite the long-term impact of our outputs. Looking ahead, NTW will formally introduce and rigorously test this system throughout 2023-2024. Our ultimate aim is to share a blueprint with the broader sector, thereby contributing to the collective effort to substantiate the significance of engagement with arts provision in Wales and beyond.

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FINANCIAL REVIEW

The statement of financial activities for the Company is shown on page 34. During the year, the group made a deficit on unrestricted funds of £203,907 (2022: surplus £13,945). This was not an unexpected outcome for a year in which the Company budgeted for the use of significant levels of reserves in delivering its programme of work.

As of 31 March 2023, the Company's free reserves amounted to £165,218 (2022: £283,806). This figure is below the guideline level set in the group's Reserves Policy (see later in the report). The group's budget strategy for 2023-24 provides for a restoration of reserves during the year, which will lead to a forecast balance of some £242,000 by the end of the financial year.

Also included within the total for General Reserves, as shown in the balance sheet on page 35, are designated reserves of £444,428 (2022: £529,763).

The group's financial results have allowed it to designate funds at the end of the financial year for agreed purposes. These designations amount to £309,572 in total, with most of that amount being set aside to support productions, creative development and Collaboration initiatives linked to productions. During 2022-23 designated funds brought into the year were applied to the value of £356,724, displaying the Company's rapid re-investment of funds set aside in this manner. Such funds were applied for a number of purposes, including predominantly productions and creative development once more, as well as marketing (website and brand development) and the development of a Young People's Strategy. At this point, it should be noted that the group's plans for 2023-24 budget for a further application of these funds in support of its budget strategy, with a budgeted year-end balance of designated funds of approximately £216,000.

The balance of General Reserves of £6,696 (2022: £6,680) is accounted for by a fixed asset related designated fund, which matches the net book value of fixed assets in the balance sheet.

The financial year 2022-23 saw Corporation Tax-related Theatre Tax Relief (TTR) credits continue to contribute to the group's finances. The claims are submitted via the Company's wholly-owned subsidiary, NTW Productions Limited, with this year's claim relating predominantly to the productions of *Circle of Fifths*, *A Proper Ordinary Miracle* and *The Cost of Living*, plus a small value of residual credits relating to the previous year's production of *Petula*. This year's accounts recognise an amount of £251,778 being claimed in this regard (2022: £95,854). As is always the case with TTR, the claim has yet to be submitted to, or settled by, HMRC at the time of accounts production. This means that there must still be considered an element of uncertainty in terms of the quantification of this relief.

The applications of reserves and the designations of funds referred to in this report reflect NTWs' continuing policy to prioritise reinvestment in creative activities in the use of any available reserves. The level of reserves remains an achievement in the light of the challenges of the pandemic and the funding reductions that have occurred in recent years and owes much to robust financial management - although the caveats regarding the value of TTR credits need to be considered when viewing this level of reserves.

The financial year 2022-23 saw NTW continue to receive core grant from ACW as part of the latter's commitment to funding NTW as part of its Arts Portfolio Wales group of annually funded organisations, to which it commits funding from its Welsh Government support, with the level of such funding continuing to be subject to annual confirmation. For 2022-23, ACW provided core support to NTW to the value of £1.665m (2021-22 £1.624m). The current round of funding commitment continues to the end of 2023-24. In March 2023, NTW made a submission for future funding as part of ACWs' Investment Review. As mentioned earlier in this report, that application proved unsuccessful.

In 2022-23 the Company continued to be successful in obtaining ring-fenced grant funding from several sources, including charitable foundations and public bodies, to finance a range of projects and initiatives. In 2022-23, such grants totalled £103,768 (2022: £167,969).

The most significant element of this funding was provided by the Esmée Fairbairn Foundation (EFF), with the first year's instalment of £50,000 per annum support of the NTW's creative development activities – a level of support that continues into 2023-24. This was also accompanied by a £10,000 'cost of living' uplift, which was unrestricted in nature, and used to contribute towards the costs of *The Cost of Living - Part Three: F**k the Cost of Living*. Neither of these funding streams were received in the previous year, though it did see receipt of £40,000 unrestricted grant from EFF's Reinventing Performing Arts Fund. The relationship with EFF is longstanding, having commenced in 2011, and one for which NTW is extremely grateful. Over the years, EFF has shown its confidence in NTW in the form of some £914k of funding towards a variety of activities.

As long-term funding relationship becomes re-established, another comes to an end – at least for the time being. The 2022-23 financial year saw the final expenditure under the existing funding agreement with the Paul Hamlyn Foundation (PHF). Funding from this source in 2022-23 amounted to £48,973 (2022: £91,370), the funding being provided to support the Company's TEAM programme. The relationship with PHF began in the 2009-10 financial year, and by 2022 the support provided by them amounted to some £1.067m – another considerable show of confidence in NTW.

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Other sources of project grant funding received in 2022-23, all one-off in nature, related to Unboxed Festival support towards a *Galwad* presence at the South by South West Conference staged in Austin, Texas in March 2023 (£31,250); Media Futures support from Gottfried Wilhelm Leibniz Universität (£4,295) applied towards the costs of *The Cost of Living – Part One: Counting the Cost of Living*; and £500 from ACW Gŵyl Grant funding towards the staging of *Yma O Hyd* poetry and creative workshops staged in Tenby.

A note here regarding the receipt of funding from the John Ellerman Foundation (JEF). Whilst no funding was received from JEF during the year in question, the £40,000 received in the previous year being applied in year, the further tranches of a three year programme of support recommenced in 2023-24. The funding, which supports NTWs' dramaturgical development of new commissions and projects and talent development initiatives, runs until March 2025.

NTW also holds residual funds from a number of previous funding approvals that are gradually being fully utilised.

In the context of ring-fenced funding, as with last year, it is appropriate to highlight the most significant source of such funding, which came in the form of a commissioning fee (from the Unboxed Festival via Creative Wales), as opposed to a grant, and was supplemented by contributions from other organisations. This related to the *Galwad* project, where NTW headed up a partnership of organisations, collectively known as Collective Cymru, that came together to deliver a project known as *Galwad*, which culminated in the Autumn of 2022. Total income for this project in 2022-23 amounted to £2,836,505 (2022: £3,042,128). The financial significance of this project in the context of NTW cannot be overstated - the income received in each of the financial years concerned exceeding the remainder of the Company's turnover for those years.

As of 31 March 2023, restricted funds of £102,940 (2022 £1,625,030) were being carried forward. (NB The balance carried forward in the previous year was exceptional due to the timing of payments received from Creative Wales relating to *Galwad*, with an amount of some £1.6m being invoiced in March 2022). It is anticipated that many existing ring-fenced reserves are likely to be fully applied by 31 March 2024, as previously approved projects move towards their planned conclusion. Budgets indicate a balance of some £20,000 likely to remain.

The group continues to seek to develop its income streams through developing relationships that will encourage sponsorship and other forms of fundraising, and seeking grants from other funding bodies, in addition to increasing the level of income generated through box office receipts. Due to the *Galwad* commissioning fee and other income, the income generated from sources other than ACW core funding remained high at £3,246,601 (2022: £3,591,954). This level is far in excess of those achieved previously, for instance £421,312 in 2020-21.

Diversification of funding sources, so that core funding represents 60% or less of total income, represents one of the group's strategic targets. During 2022-23 some 66% (2022: 69%) of funding was obtained from other such sources – well in excess of the 40% target and previous performance.

At £6.638m (2022: £3.693m) the group's expenditure levels have increased markedly once more, thanks to *Galwad*, with some £4.298m having been spent on that project during the year, with funding coming from in-year income and the application of brought forward ring-fenced reserves. Expenditure levels exclusive of *Galwad*, at £2,340m (2022 £2.136m), remain in line with previous performance.

Within its turnover, the focus of the Company's expenditure will continue to be on its production, artist development and engagement related activities. During 2022-23 expenditure on creative and artistic activities accounted for some 85% (2022: 82%) of total expenditure. This remains above the levels achieved in previous years (2021:73%) clearly demonstrating the Company's commitment to investing in the art form and the sector post pandemic.

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Reserves Policy

In accordance with good corporate governance and Charity Commission guidelines, the group has always maintained a target minimum level for free reserves.

The group holds reserves for a number of reasons. They help provide short-term cash-flow to allow expenditure to be incurred ahead of income being received; they can provide contingency to help mitigate the impact of unexpected/unforeseen expenditures; they assist budget management, by allowing pressures to be dealt with, or investment in services made, whilst a longer-term solution is found; and they can help commitments to be met in the event of a cessation of funding.

In summary, the holding of reserves helps to provide liquidity, security and underwriting. It provides transparency that provides increased accountability to funders and stakeholders and gives them confidence in the financial management of an organisation. In doing so it makes a positive contribution to the reputation of the organisation in terms of it being seen to manage funds properly and prudently.

The group's current Reserves Policy was set following an evaluation process taking into account several factors including an assessment of three month's spend, identified areas of financial risk and the 'run off' costs that would need to be met should the group cease trading due to a loss of core funding. Following this review, the group revised its target level accordingly (from £150,000), and now operates with a target level for free reserves of £200,000, comprising a General Reserve of £150,000 and a Working Reserve of £50,000. The General Reserve is intended to be the Company's core reserve, providing a contingency in the event of any unforeseen events, and any decision on the use of this reserve rests with the trustees. The Working Reserve is intended to provide the scope to manage short term budgetary issues on a day to day basis, without having to obtain specific authorisation from trustees, and is managed by the Senior Leadership Team within these parameters.

The review of the group's Reserves Policy also encompassed a codification of the process for the management of all the group's reserves.

The group keeps its target levels, and performance against them, under regular review. The sufficiency or otherwise of reserves levels are the subject of regular reports to trustees and form an integral part of budget processes. The group is also committed to a thorough re-assessment of the target levels on a regular basis.

Within the context of its Reserves Policy, the core of the group's philosophy and priority will continue to be to re-invest any available reserves in its artistic and creative activities.

As mentioned earlier in this report, the level of free reserves as of 31 March 2023 is below the group's target figure. However, it remains within the operational parameters of the Working Reserve, as set out above, and as such is considered reasonable, with the restoration of the balance to target levels being a priority of the 2023-24 budget strategy.

Pension

The Company has in place a group personal pension scheme, on a defined contribution basis, administered by Royal London (formerly Scottish Life). The Company makes agreed employer contributions to the scheme, on a monthly basis.

These were at a rate equivalent to 5% of gross salary throughout the 2022-23 as they were in 2021-22.

With the Company having reached its staging date for pension auto enrolment as of 1 April 2017, all staff are eligible to join the scheme in accordance with the regulations applying to auto enrolment. From that date, all eligible staff have been automatically enrolled into the Company scheme, following an initial period of postponement that accords with the regulations. They do have the opportunity to subsequently opt out if they wish, and similarly to opt to join the scheme sooner if they meet the statutory criteria. They also have the option of requesting to join if they do not meet the statutory criteria but wish to be part of the scheme.

Company employer contribution rates remain at 5% following the introduction of auto enrolment. Initially employee rates remained discretionary, as the employer contribution exceeded (2017-18) the minimum combined level (2%) required by The Pensions Regulator, whilst in 2018-19 it equated with the regulatory minimum level (which was being increased on a phased basis). However, as from 1 April 2019, the Pensions Regulator's minimum requirement increased to 8% which has meant that, with effect from that date, employees are now required to make a minimum 3% contribution.

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During 2021-22 contributions were made in respect of all eligible staff joining the scheme. Where staff have yet to join the scheme, it has been the Company's practice to set aside a provision to fund such costs when they do become due. With the introduction of auto enrolment such instances have become minimal, potentially occurring only where either the financial year end falls within the midst of an employee's postponement period or the employee's circumstances fall outside of the criteria for auto enrolment. Where the individual's status is likely to be determined within a twelve-month period from the balance sheet date backdated contributions are accrued for. Where it may be beyond that time, a provision is set aside. As of 31 March 2023, a nil provision (2022: £nil) set aside for this purpose was in place.

As of 31 March 2023, 18 staff were members of the Company pension scheme, equating to all those eligible to be so at that point in time. As of that date, there were two employees who were not a member of the scheme due to being within their postponement period and who joined the scheme at the conclusion of their postponement period during the 2023-24 financial year.

The Company also makes contributions to the defined contribution scheme administered by Aviva on behalf of Equity, where it employs actors and stage managers who are members of the scheme. In accordance with industry conditions of service, and auto enrolment guidelines, the Company made a contribution equivalent to 5% in the 2021-22 financial year, the same as in 2020-21, where it was applicable to do so. Scheme members contributed at a rate of 3% (3% in 2020/21).

Strategic Planning and Development (including business planning)

The group operates on a three-year planning cycle, with annual review and adjustments. Strategic planning is initiated and signed off by the Board of Trustees at all stages, with input from key partners including Arts Council Wales (ACW), Welsh Government and the theatre sector, and through assessment of the wider context for growth and development. Strategic plans combine a core of financially sustainable good practice with a context of visionary new thinking, in line with the founding spirit of the group.

In spring 2023 the Company reviewed the 2022-2025 Strategic Plan in the light of developing circumstances and to ensure the Company is best placed to act upon the rapidly changing opportunities it faces, aligned with its Arts Council Wales 2024-2027 Investment Review application which was submitted on 31 March 2023. Plans are now undergoing a further review in the light of funding changes.

The resulting Strategic Plan covers the period 2023-2027, and took effect 1 April 2023 – the latest in a series of such plans that the group has put in place since its founding. The Plan includes a consideration of the group's plans, ambitions and objectives, the details of which are set out elsewhere in this report. It is an important tool for monitoring and evaluation of performance and forms a centrepiece around which other documents are set, including the group's budgets, budget scenarios and business re-modelling reports. It outlines our shift from place-making to change-making.

Policies, Plans, Supporting Strategies and Procedures

Along with the development of the 2023-2027 Strategic Plan, 2022/2023 saw the Operations Team continue a review of all NTWs' policies, plans and supporting strategies and procedures with a view to comprehensive update and identification of any gaps. The Company strives in all cases to generate resources which demonstrate best practice and can be used by other companies.

The Volunteering & Internship and Well-being Policies were created in the spring, followed by updates to the Ethical Fundraising Policy, Strategic Equalities Plan and Welsh Language Strategy, and the creation of a robust and equitable TOIL Policy and Anti-Racism Plan. The work to review and develop the more expansive high risk strategies, policies and plans also started in autumn/winter, including development of the HR Handbook, Safeguarding Handbook and Health & Safety Policy.

We have developed an audit system which better tracks necessary updates and progress made, and calibrates the frequency and urgency of this work against the regulatory, legal, obligatory and moral compliance risk associated with each.

Risk Management

NTW views risks as either threats or opportunities. Its Trustees have a duty to identify and review the risks to which the charity is exposed, and to ensure appropriate controls are in place to provide reasonable assurance against fraud, error, non-compliance and ineffectual operations and misjudged programming, as well as to maximise opportunities faced by the Company.

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A new dynamic risk management system was developed and implemented in 2022-2023. The risk register now comprises a matrix of identifiable risks (opportunities or threats) across various risk categories which relate to different areas of our operations and strategic focus (see below). Trustees annually assess our appetite for risk across these categories, and the quarterly analysis (where each risk identified by Senior Leadership Team (SLT) and Trustees is assessed for potential impact and likelihood, with the former compounded in the subsequent ranking) subsequently draws out those risks which are most significantly removed from the appetite score. These are presented within a Trustees' Risk Dashboard alongside the full risk register. The quarterly analysis takes into account the controls and mitigations that the Company has in place to deal with the risks.

The risk categories NTW assesses are:

- **Operational** (governance; financial & fundraising; compliance & legal; leadership; delivery model & principles; staff)
- **Strategic** (audiences & communications; Vision & Mission; Our Measurables; Our People; programme)

The risks identified via the quarterly risk analysis process as being of greatest disparity with Trustees' appetite (i.e., those with 1 and 2 risk status levels difference) are kept under close review by the Company's SLT as a standing item on their fortnightly meeting agenda. Relevant risk factors are updated based on latest knowledge, and appropriate means of mitigation are agreed, reviewed and monitored for completion. Risk management is now also the subject of regular reports to each meeting of the Finance Subcommittee, recently renamed the Finance, Risk & Accountability Subcommittee.

These are some of the most significant areas of risk identified during risk analysis at year-end:

- **THREAT: Financial dependency on Arts Council Wales (ACW).** There is an ongoing financial risk that NTW is over-reliant on ACW for core funding in an economic climate less favourable to corporate and individual giving fundraising than perhaps has been the case for the past 20 years, and in a post-COVID-19 operating climate where audiences remain reluctant to enter venues. Budgets are under increasing pressure from unprecedented inflation in 2022-2023 and beyond, which is having a significant impact across the Company including ticket prices and sales. The delayed 2020 ACW Investment Review process ran in early 2023, with NTWs' submission developed through contributions from across the Company, TEAM and Trustees. (NB The outcome of the ACW funding decision, and its consequences, have been referred to earlier in this report).

At a time when latest Welsh Government messaging indicates the necessity for savings to be found across public sector funding, NTW is attempting to reduce its reliance on public funding via an increased focus on optimising areas of greatest opportunity and where NTW has been strongest in recent years. The 2022-2025 Fundraising Strategy contains clear and ambitious targets to this effect, and progress is monitored quarterly by the Finance Subcommittee. The strategy is being reviewed by the new Development team, who are making significant strides in prioritising the generation of unrestricted funds to support core running costs. Risk in this area is further mitigated via a robust Reserves Policy and effective budgetary control, as well as the creation of quarterly refreshed budget scenarios and business modelling reports, and ongoing expenditure analysis aimed at minimising core running costs. See Audience numbers risk below for further mitigating tactics aimed at addressing low ticket income.

- **THREAT: Toxic operating climate.** Social media platforms like X (Twitter), Facebook, Instagram and TikTok, as well as more traditional forms like online and print news outlets, television, radio and podcasts, are platforms where NTW can tell its Company story — its Values, activity, role and impact — to different demographics. However, some of these platforms have become increasingly toxic environments. 'Courage' is central to NTWs' Values — being brave in embracing risk and vulnerability to fail as a means to move forward, and recognising that the spaces that feel hard and uncomfortable are often the moments where change happens. This need to avoid 'playing it safe' in order to deliver on its change-making vision inevitably means that NTW can position itself in contentious areas within public discourse, thereby making the Company susceptible to criticism, generally from a minority of individuals.

NTW is developing a new communications approach within 'Our Work Strategy,' which centres audiences and prioritises transparency, including a new tone of voice and website. Where needed, NTW follows best practice by using a template response plan tailored to situations as they arise. The SLT are engaged in wider stakeholder engagement, aimed at building understanding and trust amongst its peers, with a public-version of the sector-consulted Strategic Plan launched in spring 2023. The Company plans for future sector consultation cycles within its year, to include critical friends. The Executive and Trustees are conducting strategically planned meetings with Members of Senedd and key civil servants as an ongoing advocacy dimension of this stakeholder engagement work.

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- **OPPORTUNITY: Creative activity is more targeted and delivers where it is most needed.** NTW has an impressive history of delivering theatre across Wales, embedded within, co-created and originated by the diverse communities and people of our nation. The strategic shift from place-making to change-making, steered by clear outcomes, and built by and for those who will benefit most across theatre makers, creative participants and active audiences ('Key Individuals'), offers a clear opportunity for NTW to amplify its impact for Wales. Tightening our strategic planning and delivery will substantially improve the vitality of the theatre sector in Wales, driving skills and fresh employment opportunities, and attracting additional investment and media attention from outside Wales. It will also contribute to a shift in perceptions of theatre as a strong tool for delivering on social justice, education and health indicators, contributing to personal outcomes as broad as increased resilience to mental illness; social cohesion; cultural awareness and empathy; self-confidence; and physical health.

To capitalise on this opportunity, new creative activity at NTW is increasingly scrutinised against the 'Key Individual' demographic segments' needs, interests and demands, including in partner approaches, staffing appointments, audience profiling, seed commissioning, R&Ds and collaboration initiatives. The Logic Model is being introduced to maximise this approach, whilst maintaining flexibility within planning for shift, adaptation, piloting and failure in order to identify best-fit approaches. The in-development new Monitoring, Evaluation, and Reporting system - NTWs' Data Engine - will open up learning across the Company and further support tightened strategic planning. This will be exemplified in the coming year as TEAM is reimagined following the end of the current Paul Hamlyn Foundation funding cycle for TEAM. Within its in-development 'Our Work Strategy,' NTWs' new communications approach will ensure messaging is tailored to and receptive by 'Key Individual' demographic segments, ameliorating engagement by highlighting that NTW offers a safe environment to be creatively and emotionally open.

- **THREAT: Low audience numbers.** The legacy of COVID-19 restrictions and subsequent 'Cost of Living' crisis continue to be significant to theatre audience behaviours, with clear trends identified across the sector in both Wales and the wider UK. In 2022-2023, audiences remained reluctant to return to indoor events and to attend challenging and provocative theatre which was programmed before the lockdowns, preferring irreverent, uplifting content such as comedy, musicals and tribute acts. Despite deploying tactics to buffer or mitigate the impact of the virus, NTWs' spring 2022 show Petula experienced multiple outbreaks amongst cast and crew which resulted in the cancellation of shows, further limiting audience capacity. Whilst further lockdowns are unlikely, mutated strains continue to make news headlines and compound both ongoing reluctance to attend by core ticket buying demographics (over 60s) and a perceived audience need for theatre to primarily offer escapism. It also means additional costs to minimise the risk and impact of infection – e.g., cast and crew bubbles and employing understudies. Box office numbers and ticket income generation are important components of NTWs' budget and ACW revenue funding agreement.

The Audiences Team are involved early in Creative Development and programming decisions to identify audience profiles and influence content accordingly. Audience engagement forms a key element of the 2023-2027 Strategic Plan and NTW is increasingly building clearer and more innovative processes for audience engagement earlier on in the creation of its work. It is crucial that the Company's programme maintains an artistic vision which balances audience needs, interests and demands, income targets and funder expectations, as well as dialoguing with the diversity of experience and cultures that exist within Wales. Marketing and engagement campaigns are developed concurrently, and pricing strategies are linked to this work, as well as the work to develop a Wales Mid-Scale Touring Consortium (WMTC). The latter will reduce the financial risk of touring shows in Wales whilst simultaneously building shared audiences across venues and commissioning companies and developing the audience engagement and marketing skills of the sectoral workforce. See Financial dependency on ACW risk above for further mitigating tactics aimed at increasing financial resilience amid reduced ticket revenue.

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- **THREAT: Staff capacity.** NTWs' budgets are being increasingly stretched for the range of reasons covered in the risks already discussed, as well as long-term standstill revenue grant funding from ACW despite unprecedented inflation. At the same time, NTW is striving to meet strategically vital funder and societal expectations ranging across social justice, climate emergency, Welsh language, equality and diversity agendas. Continuing to offer four productions on an annual basis, deliver a full Creative Development and Collaboration programme, perform on all strategic priorities and comply with increasing reporting, regulatory and legal requirements on the current business model is now at the limits of possibility without additional – and unfundable – staffing. In these circumstances, NTW is particularly facing an imbalance of production and producing staff and capacity, with freelance expertise less readily available due to competition for such skills from the creative industries which can offer higher pay and more consistent opportunities.

NTW completed its Organisational Review in 2022 and offered two fixed-term Production team staff permanent contracts. Production budgets were deployed to offer the same production freelancer a fixed term role for multiple 2023 shows to guarantee their expertise and offer consistency and efficiency for the team. Similar options are being explored within the producing budgets to potentially fund an additional fixed-term Producing Coordinator staff member in 2023. NTW maintains strong ongoing relationships with production freelancers, and has adopted UK Theatre's 10 Principles for Safe and Inclusive Workspaces in freelancer contracts and Welcome Packs in order to offer competitive working conditions. Standard freelancer rates were increased twice in 2022-2023 and remain proportionally higher than the current agreed Equity rates of pay. Within the NTW staff team, there is an increasing emphasis on all staff collaborating at peak moments in the calendar and a new TOIL Policy was developed to support staff to better manage their working hours. Longer term, NTW will review its business model, and amongst other tactics, consider varying the scale of the four annual productions in order to deliver in a more sustainable manner.

Remuneration Policy

NTW always seeks to appoint individuals with levels of experience and skills appropriate to the post in question, in order to ensure that the Company delivers to the standards of excellence that would be expected of it as a national Company.

In setting remuneration levels for its staff, the Company takes account of the relevant market rates applicable for such requisite levels of experience and skills, whilst also being cognisant of the fact that it is a charity, and one that attracts significant levels of public and charitable funding. As such it seeks to achieve a balance between fair pay, retaining key staff to ensure the delivery of the charity's aims, the considerations of beneficiaries' needs, and the delivery of value for money in its expenditure on behalf of funders and other stakeholders.

The Company operates with a relatively small core team and assesses the necessity of all posts prior to their creation. The need for posts, and the appropriateness of their pay levels, is reviewed and assessed every time a post becomes vacant, whilst the Company also periodically benchmarks its pay scales against prevailing market rates. All new posts created, and any variations to pay levels, have to be approved by trustees, via the People & Policies Subcommittee.

NTW recognises that its staff are its primary asset in ensuring the delivery of its charitable purpose and is sensitive to broader employment issues. It pays its entire staff at Living Wage levels as a minimum. It abides by all relevant employment legislation and seeks to provide equality of opportunity and maintain workforce diversity.

The key management personnel of the organisation during the year are considered to be the Chief Executive/Artistic Director, and Executive Director/Deputy CEO. Their pay levels form part of the Staff Costs disclosure (note 14) shown on page 43 of these accounts. The role of Chief Executive/Artistic Director is the most highly paid member of staff.

FUTURE PLANS

2023-2024 will be the first year of the implementation of the 2023-2027 Strategic Plan. Throughout this report, NTW details how new processes, practices and policies, steered by the rationale of the new strategies and plans in place and in development, will action the change needed in order to deliver on the Company's Vision for theatre and for Wales. However, this is all due for reassessment in the light of funding changes.

A new approach to audiences will steer the Company forward, and better interpreting stronger analytics on Welsh audiences is crucial to the success of the years ahead. NTW is currently working with a collective of Welsh venues and theatre companies (the WMTC) on an initiative which combines a visionary **new touring model** with **game-changing investments** in audience skills, data capture and intelligence across the sector.

NTWs' four-year programme as presented in its Strategic Plan embeds space for flex, additions and shift, not just in content but also in practice as the sector learns and grows with the fast-changing world and theatre ecology. It takes the sector on a journey towards a Company-changing and ultimately **sector-changing 'new way' of working** which will see Wales competing on global stages, again not just in the theatre we collectively create but in the realisation of truly reflexive, audience and community-centred praxis. Key to this is the **lengthening of planning cycles** which is starting to fully enable audience and community participant involvement to be developed as part of the way that creative ideas emerge and grow, and the **communication of co-creation and co-ideation opportunities externally**.

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And throughout each element of this approach will be, to varying degrees of emphasis, NTWs' strategic priorities of equality, social and environmental justice and well-being, **cumulatively fused to inspire change** through theatre over the next five years.

Key to the delivery of this 'new way' are the following projects, slated for completion in 2023/2024:

- **Securing investment in phase 1 of the WMTC**, with venue agreements in place to co-commission and co-produce new shows which have Wales and beyond touring cycles built into them, with longer-term commercial viability to reinvest in Welsh theatre. Audience building and shared audience data will be central to the agreements.
- Development of **clearer communication processes** between teams leading to a new philosophy shared across the Company where all departments are part of the organic whole rather than a function to serve one another, often at the end of a process where the need for action is urgent.
- Development and delivery of initiatives to **improve well-being amongst the staff and sector**. These include the implementation of the Well-being Policy action plan, which includes tactics to address climatic and structural causes of low staff well-being in order to effect cultural causes in the longer term. The policy was developed in consultation with staff and following framing and best practice from the mental health charity Mind. Its success will be monitored through biannual well-being surveys. NTW will also develop an in-production well-being approach aimed at offering a framework for bespoke well-being risk assessments and management planning, as well as a Well-being Pledge to outline shared responsibilities for the well-being of cast, crew and the show.
- Delivery of the **Anti-Racism Plan**, which actions a zero-tolerance approach to racism, in all its forms. This work includes actively dismantling and replacing the wider structural bases upon which the Company was founded and operates which enable racism and its repeated recurrence. NTW needs to be proactively alert to new methods to tackle racism within professional cultural settings, and to challenge itself to build an organisation in which racism cannot and will not take hold.
- The **'Our Work' Strategy** which sees Audiences as the superstructure for the other three core areas of our work – Collaboration, Creative Development and Production – with digital and international as key strands throughout.
- The **Young People's Strategy** which will rationalise how NTW works with and for young people within the wider offer from across the sector, ensuring it delivers for those individuals who will benefit most from interaction with the Company – e.g. because they've been most adversely hit by the COVID-19 pandemic, face significant barriers to opportunities in both theatre and wider society and/or will benefit from the power of theatre to catalyse change.
- The **Monitoring, Evaluation & Reporting System** – Data Engine – which will enable NTW to more consistently and regularly source, analyse and share information on progress, risks and stakeholder feedback. It will more comprehensively build learning from ours and others' practice into ongoing programming and project development decision-making.
- The ongoing **Governance Development** work which will increase Trustees' sense of value, being understood and heard, affinity with NTW and integration and engagement within the Company; increase the visibility and impact of the Board across the sector, with decision-makers and with audiences; and increase the Board's effectiveness at supporting the delivery of the 2023-2027 Strategic Plan. A 3-year Governance Plan will be directed by the newly appointed Co-Chairs.

Productions slated for 2023-2024 include:

Kidstown (Summer 2023)

Led by Artists **Nigel Barrett** and **Louise Mari** with designer **Amy Pitt**, *Kidstown* is an outdoor performance installation for up to 100 children at a time, offering space to create their own worlds to play, imagine and build. On a big scale. Parents cannot enter. The only adults allowed are skilled practitioners who support children to bring their imaginations to life. *Kidstown* will tour to Newtown, the National Eisteddfod in Boduan and Ebbw Vale in summer 2023.

Circle of Fifths (Autumn 2023)

For the first time ever in NTWs' history, a show (Butetown film and theatre-marker, **Gavin Porter's** sell-out immersive theatre experience) will be re-mounted as part of our new production strategy. *Circle of Fifths* explores how music and stories can connect us in times of grief and loss - allowing us a moment of collective reflection and celebration. Following the show's initial debut in June 2022, the touring show will return in autumn 2023 including at venues such as The Riverfront, Ebbw Vale Institute, Black Park Chapel, Small World Theatre, Butetown Community Centre and more.

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Feral Monster (Spring 2024)

Feral Monster will be the pilot mid-scale work for the Wales Mid-Scale Touring Consortium which NTW is leading on with Creu Cymru to build knowledge and data on audiences across Wales. The show will be a captivating musical theatre production designed for those ages 16-30 written by **Bethan Marlow** and directed by **Izzy Rabey**. Under the musical direction of **Nicola T. Chang**, *Feral Monster* will follow the journey of Jax, a young non-binary individual, navigating adulthood, queerness, and economic challenges in North Wales. Through a blend of real-world and inner reflections, the play will undergo development in Caernarfon and Cardiff later in 2023, premiering at Sherman Theatre in 2024. A Wales-wide tour, including performances in Aberystwyth Arts Centre and Pontio, is planned for spring 2024, with aspirations for a UK-wide tour later that year. The production integrates the voices of young people from North Wales, prioritising their well-being and perspectives in its creation, and potential partnerships are currently being explored.

Creative Development projects in 2023-2024 will include:

Steven Kavuma R&D

Following on from his seed commission last year, NTW has commissioned artist **Steven Kavuma** to further develop his theatre piece exploring the Black male experience growing up in Wales. Over a week in August 2023 at Grange Pavilion, Cardiff, Steven will work with performer **Gabin Kongolo**, dramaturg **Sonia Hughes**, movement director **Mateus Daniel**, sound designer **Axel Kacoutié** and local musician **Zelo**, culminating in a relaxed sharing and conversation with NTW staff and other Black and Global Majority artists.

Jeremy Linnell R&D

The Company will engage neurodivergent and disabled artist **Jeremy Linnell** for a seed commission exploring the online radicalisation of young men through such figures as Andrew Tate and Jordan Peterson. Jeremy will spend a week in Newport with dramaturg **Duncan Hallis** and NTWs' Creative Development team figuring out the bones of the piece and experimenting with immersive game possibilities. NTW has a sharing scheduled for September 2023 with the wider team.

Unlimited Commission - Exploring Interwoven by Krystal Lowe

As part of our participation in Unlimited's UK Partner awards, NTW is working with artist **Krystal Lowe** to support her development of a piece called *Interwoven*, exploring the relationship between Black women and hair. This R&D will bring together circus, dance and text to create a multi-disciplinary piece. The Company has provided staffing support through its Creative Development Producer and production expertise from our Production team.

Dramaturg programme

Through funding from the John Ellerman Foundation, NTW will appoint a variety of dramaturgs across its projects and also more broadly within the Company as part of an ongoing commitment to develop dramaturgy in Wales. Project specific dramaturgs will work on *Circle of Fifths* and *Feral Monster* (full productions) and **Steven Kavuma's** commission. In addition, NTW will have two Associate Dramaturgs to work across its programme, including **Kaite O'Reilly** who will also advise on the aesthetics of access.

The Cost of Living Residency: Next Steps and Beyond

The Company will continue working with the 14 artists who participated in its *The Cost of Living* residency earlier this year to develop ideas for community events. Each artist will receive a bursary to go towards activity in their community, and they will be able to draw upon support and expertise from NTWs' Creative Development and Collaboration teams. From this learning, NTW are also working to create a long term Artist Development offer within NTW, based on connecting artists and communities and sharing expertise. This plan is ongoing and is being managed by the Creative Development Producer with oversight from the Director of Producing.

OG Prince of Wales

In partnership with Sherman Theatre Cardiff and National Theatre Studio, London (NT), NTW will develop a new ambitious musical written by **Seiriol Davies**, directed by **Joe Murphy** and with **Lorne Campbell** as dramaturg. This will be explored in a 2-week R&D at NT Studio, London with a cast of eight and Music Director **Leo Munby**. The aim is to tour this work to castles in Wales in 2025 with then a UK and Wales tour in 2026. There will be a sharing with 40 industry guests in August 2023, including commercial musical theatre producers and high-profile UK venues.

Collaboration activity:

Whilst TEAM awaits major grant funding for TEAM-led activity towards the 2026 slated *Festival of Change*, NTW will continue to strengthen its work across departments through stronger alignment with the Producing and Audiences teams to create an offer for the TEAM network that supports NTWs' Young Person's Strategy, Creative Development offer and sustained relationship with communities across Wales.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Kidstown

In the summer 2023 term, NTW will employ a Creative Practitioner to work collaboratively with *Kidstown* lead Artists **Nigel Barrett** and **Louise Mari** in the co-development of creative resources for schools to allow teachers to create their very own *Kidstown* in the classroom. The intention is that this work, being developed over the autumn 2023 term, will lead directly into the ongoing development around a 2024 show *Requiem for the Children*.

Circle of Fifths

There will be three TEAM-led activities feeding into *Circle of Fifths*:

- 1 *Audio Portraits Project*
An open call-out for five young aspiring storytellers aged 16-25 years old who from each of the five locations where *Circle of Fifths* will be performed – four in Wales and one in Brixton. The young people will engage in a series of day-long workshops in Newport, Chirk, Cardigan and Pontypridd led by BAFTA-nominated film-maker **Jay Bedwani** and NTWs' TEAM Assistant. Deploying journalism, photography, documentary-making, podcasting and creative writing skills, the young people will learn how to conduct interviews around sensitive topics, with the goal of producing 'audio portraits' with a person of their choice binding themes of music, grief and memory. These portraits will be shared in the foyer spaces of the various theatres on the *Circle of Fifths* tour and will also be shared on the NTW website to help promote local interest in the show.
- 2 *Open-Mic Night, Small World Theatre, Cardigan*
Following the success of the last Open-Mic in the same venue in March 2023, NTW will develop TEAM's relationships in the area by running another event to showcase local talent and to build a local audience for *Circle of Fifths*.
- 3 *TEAM Social, Riverfront Theatre, Newport*
A number of free *Circle of Fifths* tickets and transport will be made available for TEAM members and friends of the show to come and share the opening night with NTW and the cast and crew. There will be performances from local acts including an opera singer, a Romani band and a DJ

Feral Monster

The aim of this collaboration project is to showcase the talent of young musicians across Wales and to foster and nurture the sound designers and composers of the Welsh theatre of tomorrow. TEAM will work in four of the areas *Feral Monster* will tour to, scouting local musical talent in the area and then working in partnership with local music venues and youth groups (such as Community Music Wales, MAD Swansea, Radio Platform, Oasis Music) so that the young musicians can be further supported after the tour. NTW will team up with local radio, showcasing the local young musicians and their songs (and signposting to the show). The young musicians will be offered a Zoom workshop with Lead Artists **Izzy Rabey** and **Bethan Marlow** to talk about song writing and the music industry in Wales. They will also be invited to open rehearsal days in Cardiff to get a taste of sound design and composing for theatre.

On the night of a performance:

- Pre-show; local young musicians doing 10 to 15 minute slots as a pre-show gig.
- Post-show; local DJs keep the party going, inspired by the sonic tapestry of the show.

This work will all lead to FERAL FEST: on the last night of the *Feral Monster* tour in Galeri, Caernarfon, NTW will bring together all the musicians from across the different areas of Wales to perform in a more extended gig, before and after the show.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The National Theatre of Wales (NTW) was incorporated as a Company limited by guarantee and not having a share capital on 9 September 2008. It is registered as a charity with the Charity Commission and regarded as such by HM Revenue and Customs.

Recruitment and Appointment of New Trustees

NTW was established with a core funding commitment from Arts Council of Wales and the Welsh Government. These two bodies advertised and appointed a Chair followed by eight further Trustees in 2008. Membership is open to individuals, who apply in the form required by the directors, and are approved by the directors. Membership is non-transferable.

The Company's Articles of Association state that:

A person appointed to the office of director for two consecutive terms shall, at the third Anniversary Board Meeting arising during his/her second term as a director, retire from office as a director and shall therefore be ineligible for re-election as a director for a period of two years unless the Board resolve that he/she may be eligible for re-election as a director for such further period not exceeding three years as the Board in its absolute discretion sees fit.

Where a director is re-elected for a third term pursuant to Article 2 above, he/she shall retire from office as a director by the third Anniversary Board Meeting following the passing of the resolution referred to in that Article. Any director who retires pursuant to this Article shall thereafter be ineligible for re-election as a director (for a period of three years).

As a result, having stood down and been re-elected to the Board in February 2011, the Company's original Trustees were subsequently subject to retirement in accordance with an agreed process of rotation. This occurred over a period of years, concluding in March 2016 with the retirement of the founding Chair of Trustees. This rotation approach ensured a continuity of management during the retirement process. During that process, several new Trustees were appointed, including a new Chair in December 2016. A new series of retirements and recruitments have taken place on a rotation basis from 2018-19 onwards, with a Co-Chair approach being introduced during 2023.

As of 31 March 2023, a Board of **12 Trustees was in place**. The appointment of further Trustees will occur in 2023/2024 as appropriate, taking into account the skills and experience of the individuals concerned.

Welsh Language Standards

NTW is subject to compliance with the Welsh language standards via a compliance notice relating to section 44 of the Welsh Language (Wales) Measure 2011. These standards promote and facilitate the Welsh language and ensure that it is not treated less favourably than the English language in Wales. As part of NTWs' compliance requirements, the standards appear on the Company website along with the Welsh Language Complaints Policy, the Welsh Language Standards Annual Report and the Welsh Language Strategy.

NTW was selected as one of the 18 organisations named in Regulations No. 2 to have their compliance with the Welsh language standards monitored and reviewed this year. The Company received positive feedback on its Welsh Language Strategy, which may be used as a case study example on the Welsh Language Commissioner's website. In addition to this, due to NTWs' commitment to the Welsh language, the Company's next upcoming review will be delivered in three years, rather than the standard two.

During 2022/2023, **0 complaints were received** regarding NTWs' Welsh language standards compliance.

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) (REGISTERED NUMBER: 06693227)**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

Organisational Structure

The Board of Trustees meets on a quarterly basis, and has established two subcommittees - a Finance Subcommittee and a People & Policies Subcommittee, which meet quarterly and biannually respectively - with appropriate matters delegated accordingly.

The day-to-day running of the Company is in the hands of a full staff team, headed by the Chief Executive/Artistic Director. A senior leadership team comprising the Chief Executive/Artistic Director, Executive Director/Deputy Chief Executive, Director of Audiences, Director of Collaboration and Director of Producing lead the Company. This team has delegated authority from the Board on matters of finance, recruitment, fundraising and artistic activity.

The Company also has a wholly-owned trading subsidiary, called NTW Productions Limited, via which the delivery of its productions is transacted. The Company pays a commissioning fee per production to the trading Company that equates to the cost of producing the show, less any Theatre Tax Relief credit that the subsidiary is entitled to claim for the production (all claims for such credits are processed via the subsidiary for reasons of accounting transparency). The trading Company is overseen via a Board of Directors that currently comprises the Company's Artistic Director, Executive Director and Director of Producing, two trustees (the Chair of the Board of Trustees and the Chair of the Finance Subcommittee), and a non-executive director.

THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) (REGISTERED NUMBER: 06693227)

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
06693227 (England and Wales)

Registered Charity number
1127952

Registered office
30 Castle Arcade
CARDIFF
CF10 1BW

Trustees

Chair	Clive William Jones	Resigned 24 April 2023
Co-chair	Sharon Gilburd	Co-chair appointment from 24 April 2023. Appointed as trustee 15 September 2022
Co-chair	Yvonne Connikie	Co-chair appointment from 24 April 2023. Appointed as trustee 24 April 2023
Trustees	Simon Keith Pirotte	Resigned 24 April 2023
	Sian Elin Doyle	Resigned 31 December 2023
	Raidene Carter	Resigned 9 June 2022
	Anna Arrieta	
	Steffan Donnelly	Resigned 9 June 2022
	Miguela Gonzalez	
	Robert Edge	
	Tafsila Khan	
	Stacey Ackers	Resigned 29 November 2023
	Sanjiv Vedi	Appointed 15 June 2022, resigned 31 December 2023
	Simon Stephens	Appointed 15 September 2022
	Joanne Lilford	Appointed 15 September 2022
	Stephen Dimmick	Appointed 26 June 2023

Executive team

Chief Executive/Artistic Director	Lorne Campbell
Executive Producer/Deputy CEO	Lisa Maguire (resigned April 2022)
Executive Director and Deputy CEO	Bronwen Price (appointed April 2022)

Senior Statutory Auditor

Julia Mortimer

Auditors

MHA
Statutory Auditor
Elfed House
Oak Tree Court
Cardiff Gate Business Park
CARDIFF
CF23 8RS

Solicitors

Hugh James
Hodge House
114-116 St. Mary Street
CARDIFF
CF10 1DY

Bank

Lloyds Bank
31 Queen Street
CARDIFF
CF10 2AG

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) (REGISTERED NUMBER: 06693227)**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees (who are also the directors of The National Theatre of Wales (Trading as National Theatre Wales) for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law 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 charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the group for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP 2019 (FRS102);
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.

The trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and group and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the group's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Approved by order of the Board of Trustees on 28.3.24 and signed on its behalf by:



.....
Ms Sharon Gilburd – Co-chair

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

Opinion

We have audited the financial statements of The National Theatre of Wales (Trading as National Theatre Wales) and subsidiary for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the 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 (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 parent charitable company's affairs as at 31 March 2023 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 Auditors responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent 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.

Material uncertainty relating to going concern

We draw attention to Note 2 in the financial statements, which states the company was unsuccessful in its application to the Arts Council of Wales for core funding. This, along with other matters as set forth, indicate that a material uncertainty exists that may cast significant doubt on the company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

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.

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 Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the 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 group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the 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 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

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of Trustees Responsibilities, the trustees (who are also the directors of the 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 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 group or 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.

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

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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud is detailed below:

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to posting inaccurate journals. We addressed these risks by carrying out specifically targeted procedures, which included:

- Enquiries of management, those charged with governance around actual and potential litigation and claims;
- Performing audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness and evaluating the business rationale of significant transactions outside the normal course of business;
- Reviewing minutes of meetings of those charged with governance;
- Evaluating the reasons for any large or unusual transactions;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations to underlying supporting documentation.

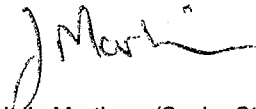
Because of the inherent limitations of an audit there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. The risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentations.

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.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

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.



Julia Mortimer (Senior Statutory Auditor)
for and on behalf of MHA
Statutory Auditor
CARDIFF
CF23 8RS

28 March 2024

MHA is the trading name of MacIntyre Hudson LLP, a limited liability partnership in England and Wales (registered number OC312313)

THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	1,675,115	-	1,675,115	1,664,735
Charitable activities	5				
Promoting, maintaining, improving and advancing education		262,223	2,928,873	3,191,096	3,551,181
Investment income	4	2,294	2,354	4,648	113
Other income	6	366	40,296	40,662	
Total		<u>1,939,998</u>	<u>2,971,523</u>	<u>4,911,521</u>	<u>5,216,029</u>
EXPENDITURE ON					
Raising funds	8	7,202	-	7,202	851
Charitable activities	9				
Promoting, maintaining, improving and advancing education		<u>2,136,703</u>	<u>4,493,613</u>	<u>6,630,316</u>	<u>3,692,474</u>
Total		<u>2,143,905</u>	<u>4,493,613</u>	<u>6,637,518</u>	<u>3,693,325</u>
NET INCOME/(EXPENDITURE)		(203,907)	(1,522,090)	(1,725,997)	1,522,704
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>820,249</u>	<u>1,625,030</u>	<u>2,445,279</u>	<u>922,575</u>
TOTAL FUNDS CARRIED FORWARD		<u>616,342</u>	<u>102,940</u>	<u>719,282</u>	<u>2,445,279</u>

The notes form part of these financial statements

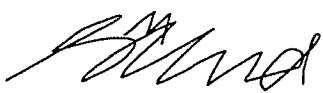
THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY (REGISTERED NUMBER: 06693227)

CONSOLIDATED AND CHARITY BALANCE SHEETS
AT 31 MARCH 2023

		Group		Charity	
	Notes	2023 £	2022 £	2023 £	2022 £
FIXED ASSETS					
Tangible assets	16	6,696	6,680	6,696	6,680
Investments	17	-	-	1	1
		<u>6,696</u>	<u>6,680</u>	<u>6,697</u>	<u>6,681</u>
CURRENT ASSETS					
Debtors: amounts falling due within one year	18	650,984	376,833	650,984	376,833
Cash at bank		<u>350,297</u>	<u>2,768,845</u>	<u>350,297</u>	<u>2,768,845</u>
		1,001,281	3,145,678	1,001,281	3,145,678
CREDITORS					
Amounts falling due within one year	19	(288,695)	(707,079)	(288,696)	(707,080)
		<u>712,586</u>	<u>2,438,599</u>	<u>712,585</u>	<u>2,438,598</u>
NET CURRENT ASSETS/(LIABILITIES)					
		<u>719,282</u>	<u>2,445,279</u>	<u>719,282</u>	<u>2,445,279</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>719,282</u>	<u>2,445,279</u>	<u>719,282</u>	<u>2,445,279</u>
NET ASSETS					
		<u>719,282</u>	<u>2,445,279</u>	<u>719,282</u>	<u>2,445,279</u>
FUNDS	21				
Unrestricted funds: (Including designated funds)		616,342	820,249	616,342	820,249
Restricted funds		<u>102,940</u>	<u>1,625,030</u>	<u>102,940</u>	<u>1,625,030</u>
NET ASSETS		<u>719,282</u>	<u>2,445,279</u>	<u>719,282</u>	<u>2,445,279</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved and authorised for issue by the Board of Trustees on 28.3.24 and were signed on its behalf by:



 Ms Sharon Gilburd - Co-Chair

The notes form part of these financial statements

THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY (REGISTERED NUMBER: 06693227)

CONSOLIDATED CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2022 £
Cash flows from operating activities:			
Cash generated from operations	1	<u>(2,418,743)</u>	<u>1,718,801</u>
Net cash provided by (used in) operating activities		<u>(2,418,743)</u>	<u>1,718,801</u>
Cash flows from investing activities:			
Purchase of tangible fixed assets		(4,902)	(4,002)
Sale of tangible fixed assets		449	342
Interest received		<u>4,648</u>	<u>113</u>
Net cash provided by (used in) investing activities		<u>195</u>	<u>(3,547)</u>
Change in cash and cash equivalents in the reporting period		<u>(2,418,548)</u>	<u>1,715,254</u>
Cash and cash equivalents at the beginning of the reporting period		<u>2,768,845</u>	<u>1,053,591</u>
Cash and cash equivalents at the end of the reporting period		<u>350,297</u>	<u>2,768,845</u>

The notes form part of these financial statements

NOTES TO THE CONSOLIDATED CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023 £	2022 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(1,725,997)	1,522,704
Adjustments for:		
Depreciation charges	4,803	5,860
Profit on disposal of fixed assets	(366)	-
Interest received	(4,648)	(113)
Theatre tax relief claim – movement in debtor	(208,751)	(147,467)
Decrease/(increase) in debtors	(65,400)	(30,375)
(Decrease)/increase in creditors	<u>(418,384)</u>	<u>368,192</u>
Net cash provided by (used in) operating activities	<u><u>(2,418,743)</u></u>	<u><u>1,718,801</u></u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/22 £	Cash flow £	At 31/3/23 £
Net cash			
Cash at bank and in hand	2,768,845	(2,418,548)	350,297
Total	<u><u>2,768,845</u></u>	<u><u>(2,418,548)</u></u>	<u><u>350,297</u></u>

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

1. STATUTORY INFORMATION

These financial statements include the consolidated results of The National Theatre of Wales and its trading subsidiary NTW Productions Limited.

The National Theatre of Wales is a company limited by guarantee incorporated in Wales within the United Kingdom. The registered office is 30 Castle Arcade, Cardiff, CF10 1BW. The nature of the charitable group's and company's operations and principal activities is disclosed within the Report of the Trustees.

The financial statements are presented in Sterling (£), the group's functional currency, and rounded to the nearest pound.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable group, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

There have been no material departures from Financial Reporting Standard 102.

Going concern

In March 2023, NTW sent Arts Council of Wales its Investment Review application for 3-year core revenue funding for the 2024-25 to 2026-27 period. On 27 September 2023, ACW notified NTW that it would cease to award NTW revenue funding from 1 April 2024. NTW engaged with ACW's appeal process is still in discussions with ACW and Welsh Government regarding an interim solution to the loss of its £1.6M annual grant.

NTW has since focused on two financial scenarios modelled for 2024-25, with unrestricted reserves and restricted income providing the initial source of funding until a new Business Plan is in place and being deployed. This has included the award of two six figure sum Shared Prosperity Fund grants, for activity delivery in Conwy and Cardiff during 2024-25. Whilst the trustees are fully engaged in the pivoting of the business for the future and are aware of the fundamental choices which lay ahead, the circumstances create a material uncertainty which may cast doubt about the Company's ability to continue as a going concern.

A voluntary redundancy programme has been concluded and a compulsory redundancy programme is underway. The Chief Executive/Artistic Director has announced he is stepping down and an Interim Chief Executive has been appointed.

After taking the above into account, the trustees have concluded, when considering a period of 12 months from when the financial statements are authorised for issue, the going concern basis of accounting in the preparation of these accounts is still appropriate.

Income

All income is recognised in the Statement of Financial Activities once the group has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably.

This includes capital grants.

Donations and legacies income

Donations and legacies income includes donations, gifts and grants that provide core funding or, are of a general nature and are recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when the donor specifies it must be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023**

2. ACCOUNTING POLICIES - continued

Income from charitable activities

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

Investment income

Investment income is recognised on a receivable basis.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the group to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with the use of resources.

Expenditure on charitable activities comprises those costs incurred by the group in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs are those costs that, whilst necessary to deliver an activity, do not themselves produce or constitute the output of the charitable activity. This includes governance costs which are those costs associated with meeting the constitutional and statutory requirements of the group and include the accountancy fees and costs linked to the strategic management of the group as well as a proportion of salaries based on an approximation of time spent in this area.

Tangible fixed assets

Fixed assets are initially recorded at cost. The value below which fixed assets are not capitalised is £500.

Depreciation is calculated so as to write off the cost of an asset, less its estimate residual value over the useful economic life of the asset as follows:

Fixtures & fittings	- 25% straight line
Computer equipment	- 33% straight line

However, where assets are acquired as a result of grant funding they will be depreciated over their useful life, or the period of the grant, whichever is the shorter.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Funds structure

Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the group without further specified purpose and are available as general funds.

Designated funds are funds which have been specifically designated for specific future costs.

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure, which meets these criteria, is charged to the fund, together with a fair allocation of support and governance costs.

Investments

Investments are stated at market value at the balance sheet date.

Pension costs and post-retirement benefits

The group operates a defined contribution pension scheme for employees. The assets of the scheme are held separately from those of the group. The annual contributions payable are charged to the statement of financial activities incorporating the income and expenditure account.

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023**

2. ACCOUNTING POLICIES - continued

Termination payments

The charitable group recognises termination benefits as a liability and an expense only when the entity is demonstrably committed either to terminate the employment of an employee or group of employees before the normal retirement date or to provide termination benefits as a result of an offer made in order to encourage voluntary redundancy.

Employee benefits

When employees have rendered service to the group, short-term employee benefits to which employees are entitled are recognised at the undiscounted amount expected to be paid in exchange for that service.

Operating leases

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight-line basis over the period of the lease.

Financial instruments

The group only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Trade debtors and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Creditors are recognised where the group 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. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

Provisions

The group commits to providing pensions for all core staff via the group pension scheme. Joining the scheme is subject to auto enrolment regulations. At any point in time a number of eligible employees have yet to join the scheme but when they do employer contributions are backdated to their original start date. Provision is made for the group's potential contribution in respect of these individuals in those instances where a simple accrual is not considered appropriate.

3. DONATIONS AND LEGACIES

	2023 £	2022 £
Donations	195	660
Grants	<u>1,674,920</u>	<u>1,664,075</u>
	<u>1,675,115</u>	<u>1,664,735</u>

Grants received, included in the above, are as follows:

	2023 £	2022 £
Arts Council of Wales - Core funding	1,648,436	1,624,075
Esmée Fairbairn Foundation	10,000	40,000
Arts Council of Wales – Cost of Living Uplift	<u>16,484</u>	<u>-</u>
	<u>1,674,920</u>	<u>1,664,075</u>

4. INVESTMENT INCOME

	2023 £	2022 £
Bank interest	<u>4,648</u>	<u>113</u>

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023**

5. INCOME FROM CHARITABLE ACTIVITIES

	2023	2022
	£	£
Theatre tax relief credit	251,778	95,854
Grants	103,768	167,970
Performing and related activities	2,835,300	3,282,857
Speaker fees	250	-
National Companies Consultancy Project	-	4,500
	<u>3,191,096</u>	<u>3,551,181</u>

All income is derived from the single charity activity of 'Promoting, maintaining, improving and advancing education'.

Grants received, included in the above, are as follows:

	2023	2022
	£	£
Paul Hamlyn Foundation	48,973	91,370
Esmée Fairbairn Foundation	50,000	-
British Council – Go Digital	-	8,000
People's Palace Projects	-	18,600
Welsh Government – Communications Strategy	-	10,000
John Ellerman Foundation	-	40,000
Arts Council of Wales – Yma O Hyd project	500	-
Gottfried Wilhelm Leibniz Universität Hannover	4,295	-
	<u>103,768</u>	<u>167,970</u>

6. OTHER INCOME

	2023	2022
	£	£
Gain on sale of tangible fixed assets	366	-
Other income	11,946	-
Film tax relief	28,350	-
	<u>40,662</u>	<u>-</u>

7. RESULT OF PARENT CHARITABLE COMPANY

The total income of the parent charitable company was £5,552,678 and net expenditure was £1,725,997.

8. RAISING FUNDS

Raising donations and legacies

	2023	2022
	£	£
Fundraising expenditure	<u>7,202</u>	<u>851</u>

THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

9. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9) £	Support costs (see note 10) £	Totals £
Promoting, maintaining, improving and advancing education	<u>6,039,094</u>	<u>591,222</u>	<u>6,630,316</u>

10. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2023 £	2022 £
Staff costs	1,464,531	1,096,498
Creative and artistic activities	4,189,728	1,929,626
Marketing costs	369,827	127,951
Recruitment costs	<u>15,008</u>	<u>7,721</u>
	<u>6,039,094</u>	<u>3,161,796</u>

11. SUPPORT COSTS

	Staff costs £	Other costs £	Depreciation £	Governance costs £	Totals £
Promoting, maintaining, improving and advancing education	<u>336,139</u>	<u>204,958</u>	<u>4,803</u>	<u>45,322</u>	<u>591,222</u>

12. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023 £	2022 £
Auditors' remuneration	11,671	5,820
Auditors' remuneration for non-audit work	1,658	990
Depreciation - owned assets	4,803	5,860
Surplus on disposal of fixed assets	<u>(366)</u>	<u>-</u>

**THE NATIONAL THEATRE OF WALES
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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023**

13. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 or for the year ended 31 March 2022.

Trustees' expenses

During the year an amount of £1,796 (2022: £183) was paid to 6 (2022: 1) trustees in respect of travel and other expenses.

During the year the following professional fees were paid to trustees for services provided. The fees were paid at a commercial rate.

	2023 £	2022 £
Wayne Boucher	-	1,000
S Ackers	8,810	-
	<u>8,810</u>	<u>1,000</u>

In addition, during the year £25,800 of fees were paid at a commercial rate to entities over which 2 trustees had significant control (2022: £nil).

Trustees are permitted to receive compensation for professional services rendered to the charity by virtue of clause 5(5)(a)(ii) of the Memorandum of Association.

14. STAFF COSTS

	2023 £	2022 £
Employee costs during the year		
Wages and salaries	1,580,908	1,288,610
Employer's National Insurance contributions	151,934	113,920
Pension costs	67,828	57,650
	<u>1,800,670</u>	<u>1,460,180</u>

	2023	2022
Number of persons employed		
Permanent staff	21	21
Collective Cymru	15	9
Temporary production staff	6	3
	<u>42</u>	<u>33</u>

The number of employees whose emoluments, as defined for taxation purposes, amounted to a rate of over £60,000 during the year were as follows:

	2023	2022
£60,001 - £70,000	1	1
£70,001 - £80,000	-	-
£80,001 - £90,000	1	1

All employees earning more than £60,000 were members of the company pension scheme.

Total remuneration benefits paid to key management personnel in the year was £183,977 (2022: £176,646).

THE NATIONAL THEATRE OF WALES
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NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES – 31 MARCH 2022

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	1,664,735	-	1,664,735
Charitable activities			
Promoting, maintaining, improving and advancing education	346,582	3,204,599	3,551,181
Investment income	113	-	113
Other income	-	-	-
Total	2,011,430	3,204,599	5,216,029
EXPENDITURE ON			
Raising funds	851	-	851
Charitable activities			
Promoting, maintaining, improving and advancing education	<u>1,996,634</u>	<u>1,695,840</u>	<u>3,692,474</u>
Total	1,997,485	1,695,840	3,693,325
NET INCOME/(EXPENDITURE)	13,945	1,508,759	1,522,704
Transfers between funds	-	-	-
Net movement in funds	13,945	1,508,759	1,522,704
RECONCILIATION OF FUNDS			
Total funds brought forward	806,304	116,271	922,575
TOTAL FUNDS CARRIED FORWARD	<u>820,249</u>	<u>1,625,030</u>	<u>2,445,279</u>

**THE NATIONAL THEATRE OF WALES
(TRADING AS NATIONAL THEATRE WALES) AND SUBSIDIARY**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023**

16. TANGIBLE FIXED ASSETS – Group and charity

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2022	33,110	57,183	90,293
Additions	-	4,902	4,902
Disposals	-	(5,121)	(5,121)
At 31 March 2023	<u>33,110</u>	<u>56,964</u>	<u>90,074</u>
DEPRECIATION			
At 1 April 2022	32,826	50,787	83,613
Charge for year	170	4,633	4,803
Eliminated on disposal	-	(5,038)	(5,038)
At 31 March 2023	<u>32,996</u>	<u>50,382</u>	<u>83,378</u>
NET BOOK VALUE			
At 31 March 2023	<u>114</u>	<u>6,582</u>	<u>6,696</u>
At 31 March 2022	<u>284</u>	<u>6,396</u>	<u>6,680</u>

17. FIXED ASSET INVESTMENTS – Charity

	Shares in group undertakings £
MARKET VALUE	
At 1 April 2022 and 31 March 2023	<u>1</u>
NET BOOK VALUE	
At 31 March 2023	<u>1</u>
At 31 March 2022	<u>1</u>

There were no investment assets outside the UK.

The company's investments at the balance sheet date in the share capital of companies include the following:

NTW Productions Limited:
Nature of business: Theatre production

Class of share:	% holding
Ordinary	100

	2023 £	2022 £
Aggregate capital and reserves	1	1

**THE NATIONAL THEATRE OF WALES
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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023**

18. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Trade debtors	8,201	144,299	8,201	144,299
Other debtors	28,453	43	28,453	43
Accrued income	151,891	18,536	151,891	18,536
Theatre tax relief recoverable	403,020	194,269	-	-
VAT	23,146	-	23,146	-
Prepayments	36,273	19,686	36,273	19,686
Amounts owed by group undertakings	-	-	403,020	194,269
	<u>650,984</u>	<u>376,833</u>	<u>650,984</u>	<u>376,833</u>

19. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2023 £
Trade creditors	83,698	49,528	83,698	49,528
Social security and other taxes	22,242	35,950	22,242	35,950
VAT	-	358,455	-	358,455
Other creditors	59,106	62,546	59,107	62,547
Accruals	123,649	151,627	123,649	151,627
Deferred income	-	48,973	-	48,973
	<u>288,695</u>	<u>707,079</u>	<u>288,696</u>	<u>707,080</u>

Included within deferred income above is the following:

	2023 £	2022 £
Paul Hamlyn Foundation	-	48,973
	<u>-</u>	<u>48,973</u>

The deferred income relates to income received in advance of project delivery. All amounts deferred in the year ended 31 March 2022 were released to the Statement of Financial Activities during the year.

THE NATIONAL THEATRE OF WALES
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NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

20. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2023	2022
	£	£
Within one year	24,228	31,122
Between one and five years	<u>13,136</u>	<u>23,500</u>
	<u>37,364</u>	<u>54,622</u>

Total operating lease payments recognised as an expense in the year was £35,329 (2022: £37,304).

THE NATIONAL THEATRE OF WALES
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NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

21. MOVEMENT IN FUNDS

	At 1/4/22 £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds				
General fund	283,806	157,620	(276,208)	165,218
Designated fund - Fixed assets	6,680	(4,803)	4,819	6,696
Designated fund - TEAM	4,100	(366)	-	3,734
Designated fund - Marketing	60,227	(54,528)	-	5,699
Designated fund - Core resilience	7,947	(6,091)	-	1,856
Designated fund - Creative Development	26,697	(7,016)	19,596	39,277
Designated fund - Office Improvements	1,808	-	-	1,808
Designated fund - Productions	230,645	(230,645)	236,956	236,956
Designated fund - Organisational review changes	35,000	-	-	35,000
Designated fund - Creative Development posts	40,686	-	-	40,686
Designated fund - Creative Development projects	4,000	(1,500)	-	2,500
Designated fund - Springboard bursaries	32,210	(1,635)	(28,110)	2,465
Designated fund - Festival 2022 Support (Creative Associate)	33,443	(5,535)	-	27,908
Designated fund - Young People's Strategy	13,000	(9,408)	-	3,592
Designated fund - Collaboration in Productions	-	-	35,000	35,000
Designated fund - Producing support	-	-	7,947	7,947
Designated fund - Reinventing Performing Arts	40,000	(40,000)	-	-
	820,249	(203,907)	-	616,342
Restricted funds				
Paul Hamlyn Foundation	61,200	(61,200)	-	-
Esmee Fairbairn Foundation	790	(290)	-	500
National Companies Consultancy Project	7,582	(750)	-	6,832
Battersea Arts Centre - The Agency	9,874	-	-	9,874
Big Lottery Fund - Access Forum	2,330	-	-	2,330
Mametz real-time digital lesson plans	1,381	(450)	-	931
Andrew Lloyd Webber Foundation - Emerging Directors	4,000	(1,500)	-	2,500
People's Palace Projects (Far Apart UK)	12,670	(8,756)	-	3,914
Bluestone Foundation/Little Green Grant	109	-	-	109
Festival 2022 - Galwad	1,485,094	(1,461,005)	-	24,089
John Ellerman Foundation - Associate Dramaturg Programme	40,000	(22,137)	-	17,863
Esmee Fairbairn Foundation - A Fairer Future	-	31,747	-	31,747
Unboxed / Galwad SXSW support	-	2,205	-	2,205
Arts Council Wales Gwyl Grant - Yma O Hyd	-	46	-	46
	1,625,030	(1,522,090)	-	102,940
TOTAL FUNDS	<u>2,445,279</u>	<u>(1,725,997)</u>	<u>-</u>	<u>719,282</u>

THE NATIONAL THEATRE OF WALES
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NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

21. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,939,998	(1,782,378)	157,620
Designated fund - Fixed assets	-	(4,803)	(4,803)
Designated fund - TEAM	-	(366)	(366)
Designated fund - Marketing	-	(54,528)	(54,528)
Designated fund - Core resilience	-	(6,091)	(6,091)
Designated fund - Creative Development	-	(7,016)	(7,016)
Designated fund - Productions	-	(230,645)	(230,645)
Designated fund - Creative Development projects	-	(1,500)	(1,500)
Designated fund - Springboard bursaries	-	(1,635)	(1,635)
Designated fund - Festival 2022 Support (Creative Associate)	-	(5,535)	(5,535)
Designated fund - Young People's Strategy	-	(9,408)	(9,408)
Designated fund - Reinventing Performing Arts	-	(40,000)	(40,000)
	1,939,998	(2,143,905)	(203,907)
Restricted funds			
Paul Hamlyn Foundation	48,973	(110,173)	(61,200)
Esmee Fairbairn Foundation	-	(290)	(290)
National Companies Consultancy Project	-	(750)	(750)
Mametz real-time digital lesson plans	-	(450)	(450)
Andrew Lloyd Webber Foundation - Emerging Directors	-	(1,500)	(1,500)
People's Palace Projects (Far Apart UK)	-	(8,756)	(8,756)
Festival 2022 - Galwad	2,836,505	(4,297,510)	(1,461,005)
John Ellerman Foundation - Associate Dramaturg Programme	-	(22,137)	(22,137)
Esmee Fairbairn Foundation - A Fairer Future	50,000	(18,253)	31,747
Unboxed / Galwad SXSW support	31,250	(29,045)	2,205
Arts Council Wales Gwyl Grant - Yma O Hyd	500	(454)	46
Media Futures	4,295	(4,295)	-
	2,971,523	(4,493,613)	(1,522,090)
TOTAL FUNDS	<u>4,911,521</u>	<u>(6,637,518)</u>	<u>(1,725,997)</u>

THE NATIONAL THEATRE OF WALES
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NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

21. MOVEMENT IN FUNDS – continued

Comparatives for movement in funds

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds				
General fund	251,901	356,592	(324,687)	283,806
Designated fund - Fixed assets	8,880	(5,860)	3,660	6,680
Designated fund - TEAM	4,100	-	-	4,100
Designated fund - Marketing	40,683	(7,956)	27,500	60,227
Designated fund - Core resilience	12,947	(2,389)	(2,611)	7,947
Designated fund - Creative Development	62,195	(34,011)	(1,487)	26,697
Designated fund - Office Improvements	2,458	(650)	-	1,808
Designated fund - Productions	316,822	(264,463)	178,286	230,645
Designated fund - Organisational review changes	35,000	-	-	35,000
Designated fund - HR support	5,746	(5,746)	-	-
Designated fund - CEO support	2,750	(2,750)	-	-
Designated fund - Creative Development posts	6,822	(6,822)	40,686	40,686
Designated fund - Creative Development projects	6,000	(2,000)	-	4,000
Designated fund – Springboard bursaries	50,000	(50,000)	32,210	32,210
Designated fund – Festival 2022 Support (Creative Associate)	-	-	33,443	33,443
Designated fund – Young People's Strategy	-	-	13,000	13,000
Designated fund – Reinventing Performing Arts	-	40,000	-	40,000
	<u>806,304</u>	<u>13,945</u>	<u>-</u>	<u>820,249</u>
Restricted funds				
Paul Hamlyn Foundation	56,473	4,727	-	61,200
Esmée Fairbairn Foundation	11,322	(10,532)	-	790
Arts Council Wales - Ocean Park Creative Collaboration	1,064	(1,064)	-	-
National Companies Consultancy Project	19,863	(12,281)	-	7,582
Battersea Arts Centre - The Agency	9,874	-	-	9,874
Big Lottery Fund - Access Forum	2,330	-	-	2,330
Mametz real-time digital lesson plans	2,356	(975)	-	1,381
Andrew Lloyd Webber Foundation - Emerging Directors	6,000	(2,000)	-	4,000
People's Palace Projects (Far Apart UK)	6,880	5,790	-	12,670
Bluestone Foundation/Little Green Grant	109	-	-	109
Festival 2022 - Galwad	-	1,485,094	-	1,485,094
John Elleman Foundation – Associate Dramaturg Programme	-	40,000	-	40,000
	<u>116,271</u>	<u>1,508,759</u>	<u>-</u>	<u>1,625,030</u>
TOTAL FUNDS	<u>922,575</u>	<u>1,522,704</u>	<u>-</u>	<u>2,445,279</u>

**THE NATIONAL THEATRE OF WALES
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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
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21. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,971,430	(1,614,838)	356,592
Designated fund - Fixed assets	-	(5,860)	(5,860)
Designated fund - Marketing	-	(7,956)	(7,956)
Designated fund - Core resilience	-	(2,389)	(2,389)
Designated fund - Creative Development	-	(34,011)	(34,011)
Designated fund - Office Improvements	-	(650)	(650)
Designated fund - Productions	-	(264,463)	(264,463)
Designated fund - HR support	-	(5,746)	(5,746)
Designated fund - CEO support	-	(2,750)	(2,750)
Designated fund - Creative Development posts	-	(6,822)	(6,822)
Designated fund - Creative Development projects	-	(2,000)	(2,000)
Designated fund - Springboard bursaries	-	(50,000)	(50,000)
Designated fund – Reinventing Performing Arts	40,000	-	40,000
	2,011,430	(1,997,485)	13,945
Restricted funds			
Paul Hamlyn Foundation	91,370	(86,643)	4,727
Esmée Fairbairn Foundation	-	(10,532)	(10,532)
Arts Council Wales – Ocean Park Creative Collaboration	-	(1,064)	(1,064)
National Companies Consultancy Project	4,500	(16,781)	(12,281)
Mametz real-time digital lesson plans	-	(975)	(975)
Andrew Lloyd Webber Foundation – Emerging Directors	-	(2,000)	(2,000)
People's Palace Projects (Far Apart UK)	18,600	(12,810)	5,790
Festival 2022 – Galwad	3,042,129	(1,557,035)	1,485,094
John Ellerman Foundation – Associate Dramaturg Programme	40,000	-	40,000
British Council – Go Digital	8,000	(8,000)	-
	3,204,599	(1,695,840)	1,508,759
TOTAL FUNDS	<u>5,216,029</u>	<u>(3,693,325)</u>	<u>1,522,704</u>

Designated funds

Designated fund - Fixed Assets

The fund represents the net book value of fixed assets.

Designated fund - TEAM

The fund represents the value of core funds set aside towards the company's TEAM community engagement programme activities.

Designated fund - Marketing

The fund represents the value of funds set aside to meet website development costs.

Designated fund - Core resilience

The fund represents the value of funds set aside to finance staff and other costs associated with the development and implementation of the company's income generation and diversification strategy.

Designated fund - Creative Development

The fund represents the value of unapplied research and development and commissioning funds to be utilised in support of an enhanced programme of such projects in future years. An additional £29,668 was designated during the year to provide for costs associated with future projects.

21. MOVEMENT IN FUNDS - continued

Designated fund - Office improvements

The fund represents the value of funds set aside to support essential improvement works and other expenditure relating to the office at 30 Castle Arcade. This includes costs associated with searches for alternative accommodation.

Designated fund - Productions

This represents the value of funds set aside to supplement 'in year' funds to enable investment in future years' artistic programmes. An additional £236,956 was designated during the year to support future artistic programmes.

Designated fund - Organisational review changes

The fund represents the value of funds set aside to provide for staffing changes arising from the company's review of its organisation structure.

Designated fund - Creative Development posts

The fund represents the value of funds set aside to provide for freelance support to be engaged to oversee and administer the company's creative development activities during 2022/23 and 2023/24.

Designated fund - Creative Development projects

The fund represents the value of funds set aside to provide match funding for the Emerging Directors programme - matching the final year funding approval from the Andrew Lloyd Webber Foundation.

Designated fund - Springboard bursaries

The fund represents the value of funds set aside to support the company's Springboard Bursaries programme, introduced in 2021/22 to assist freelancers.

Designated fund - Festival 2022 Support (Creative Associate)

The fund represents the value of funds set aside to provide funding towards salary costs associated with the post of Creative Associate.

Designated fund - Young People's Strategy

The fund represents the value of funds set aside to support the costs of the work that the charity is incurring in respect of the Young People's Strategy.

Designated fund - Collaboration in Productions

This funding represents the value of funding set aside to finance collaboration and engagement initiatives alongside productions to be staged in the 2023-24 financial year.

Designated fund - Producing support

This funding represents the value of funding set aside to engage a consultant to provide strategic producing support to the Artistic Director.

Designated fund - Reinventing Performing Arts

This funding, provided by the Esmée Fairbairn Foundation aimed at helping organisations recover from the impacts of the pandemic, will be used to help NTW re-imagine its online community presence.

Designated funds in prior period

Designated fund - HR support

The fund represents the value of funds set aside to provide for costs associated with HR consultancy support. The consultant was engaged to provide support prior to the employment of the Director of Operations and these costs relate to residual tasks that assistance was being provided on.

Designated fund - CEO support

The fund represents the value of funds set aside to provide for costs associated with CEO consultancy support. The consultant was engaged to provide support prior to the employment of the Director of Operations and these costs relate to residual tasks that assistance was being provided on.

21. MOVEMENT IN FUNDS - continued

Restricted funds

The **Paul Hamlyn Foundation** supports the company's 'TEAM' programme, the role of which is to develop relationships within communities, and thereby promote National Theatre Wales and develop interest in theatre.

Esmée Fairbairn Foundation

This funding has been provided to contribute towards the company's creative development programme for artists working across Wales.

National Companies Consultancy Project

This project is a jointly funded initiative involving the eight national arts organisations in Wales, as designated by the Arts Council of Wales - the first time that they have all come together in this way. The companies taking part, other than NTW, are BBC National Orchestra of Wales, Ffilm Cymru Wales, Literature Wales, National Dance Company Wales, Theatr Genedlaethol Cymru, Wales Millennium Centre and Welsh National Opera. Each organisation is contributing to the project financially and/or in kind, and the funding is being used to pay for the services of a consultant, who has been engaged to provide the companies with advice in a number of areas. These areas include building resilience and growth in the wider arts sector; developing audience diversity and inclusivity; identifying ways in which to lead on supporting the professional development of artists; and how to increase the international profile and market opportunities for Wales. The project documents were signed in March 2017, with the work taking place throughout 2017/18 and 2018/19 and continuing into 2019/20 and beyond.

Battersea Arts Centre - The Agency

The Agency is a creative entrepreneurial programme, that seeks to use the arts to assist and encourage young people, in local disadvantaged communities, to develop their creative ideas into business opportunities. It is a partnership involving NTW, Battersea Arts Centre (BAC), Contact Theatre, People's Palace projects and FabLab Belfast, with funding provided by the Big Lottery Fund. The purpose of the partnership is to continue running an existing project in London (BAC) and Manchester (Contact) and replicate and run the programme in Wales (NTW) and Northern Ireland (FabLab).

Big Lottery Fund - Access Forum

This funding has been provided via the Big Lottery Fund's 'Awards for All' programme. Its purpose is to fund a series of Forum events being held across Wales. The Forum exists to bring together organisations, artists and individuals from across Wales to work together in removing barriers to accessing the arts faced by people with disabilities.

Mametz real-time digital lesson plans

This represents a combination of funding from two sources - the Colwinston Trust, and the Welsh Government's WW1 Activity Fund. The purpose of the funding is to enable the development of real-time, digital lesson plans related to NTW's 2014 production 'Mametz', which now forms part of the A level Drama and Theatre Studies syllabus in Wales. The aim of these plans is to provide an insight to aid both teachers and students.

Andrew Lloyd Webber Foundation - Emerging Directors

This funding contributes towards the costs of NTW's Emerging Directors Programme. This programme has the primary aim of giving talented and promising individuals the opportunity to work alongside experienced directors.

People's Palace Projects (Far Apart UK)

This funding relates to 'Far Apart but Close at Heart UK', a multi-partner research study that the company is taking part in. The study is led by People's Palace Projects (who provide the funding to NTW), in conjunction with the Unit for Social and Community Psychiatry at Queen Mary University of London. Other companies taking part in the study, which aims to explore how arts organisations in the UK are using online platforms and other means to support the mental health of young people during a global pandemic, include Battersea Arts Centre, Contact Theatre Manchester, Dirty Protest and Royal Theatre Stratford East. This project is run in parallel with a sister project in Latin America.

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2023

21. MOVEMENT IN FUNDS - continued

Bluestone Foundation/Little Green Grant

This funding comprises two small grants. One, in the sum of £2,500, was provided by the Bluestone Foundation. The other (Little Green Grant), in the sum of £1,000, was provided by the Pembrokeshire Association of Voluntary Services. Together they were utilised to fund the design and construction of 'mission boards' related to Simple Acts - a call for social change, which was a central thread throughout all of the Go Tell The Bees activity. (Simple Acts encourages people to perform seven activities - Simple Acts - as part of their daily lives to help improve the environment and the world around us. These activities are 'plant a seed', 'learn one new thing about nature', 'take a walk', 'connect with someone new', 'consume a little less', 'be kind to your neighbour' and 'consider the stars').

Festival 2022

NTW heads up a partnership of organisations, collectively known as Collective Cymru, that came together to submit a bid to Festival 2022 (since renamed the Unboxed Festival). The organisations involved include Centre of Alternative Technology, Clwstwr, Disability Arts Cymru, Ffilm Cymru, Fran Wen and Sugar Creative, whilst community partners are CellB, Citizens Cymru, Disability Arts Cymru, Ethnic Minorities Youth Support Team (EYST) and Merthyr Tydfil Leisure Trust. During the 2020/21 financial year the company received a commissioning fee from Festival 2022 for the purposes of working up a full business case bid for a project culminating in the Autumn of 2022. Notification was received in March 2021 that the bid had been successful and work on the project (now known as 'Galwad') commenced with effect from April 2021. The project culminated in a series of events to be staged in September 2022, with the project itself coming to a conclusion by December 2022.

John Ellerman Foundation - Associate Dramaturg Programme

This funding has been provided to support NTW's dramaturgical development of new commissions and projects, and talent development initiatives.

Esmee Fairbairn Foundation - A Fairer Future

This funding has been provided to support NTW's creative development activities.

Unboxed / Galwad SXSW support

This funding was provided by Unboxed Festival to support a Galwad presence at the South by South West Conference staged in Austin, Texas in March 2023.

Arts Council of Wales Gwyl Grant - Yma O Hyd

This funding was provided to support the staging of Yma O Hyd poetry and creative workshops held in Tenby.

Media Futures

This funding was provided by Gottfried Wilhelm Leibniz Universität Hannover in relation to a joint project with Data4Change and Monnow Media Ltd called "Someone Must Have Been Telling Lies". It aimed at addressing the themes of misinformation and disinformation by working with marginalised communities in Swansea and Cardiff.

Restricted funds in prior period

Arts Council Wales - Ocean Park Creative Collaboration - This funding stream exists to help foster the development of creative partnerships between arts organisations and schools. This grant funded a collaboration between Ocean Park Academy, located in Cardiff, and NTW. The project took place between January and June 2017.

British Council - Go Digital

This funding was provided to fund a writers' development programme for Welsh and Nigerian writers, run in collaboration with Lagos Theatre Festival.

Transfers between funds

Transfers totalling £271,389 have been made between the general fund and 6 designated funds, as follows:

- Creative development: The Board has reviewed and identified £29,668 of funds to be used towards the costs of projects brought forward from 2021/22 as well as future new projects. In addition, £10,072 was transferred back to the general fund in respect of projects that are no longer proceeding or for which further expenditure is not envisaged.

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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
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21. MOVEMENT IN FUNDS - continued

Transfers between funds - continued

- Productions: The Board has reviewed and £236,956 of funds have been set aside to invest in future artistic programmes.
- Springboard bursaries: The Board has reviewed and identified £28,110 of funds no longer required to support the company's Springboard Bursaries programme, these funds have been transferred back to the general fund.
- Collaboration in Productions: The Board has reviewed and £35,000 of funds have been set aside to enable investment in collaboration initiatives to support productions in the 2023-24 programme.
- Producing support: The Board has reviewed and £7,947 of funds have been set aside to provide for senior level producing support.

A transfer of £4,819 has been made from the general fund to the designated fixed assets fund, representing the value of capitalised spend.

22. PENSION COMMITMENTS

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in independently administered funds. The group also makes contributions to a defined contribution scheme administered by Aviva on behalf of Equity. The pension cost charge represents contributions paid by the group to the funds and amounted to £67,828 (2022: £57,650). Contributions outstanding at the year end amounted to £2,878 (2022: £10,508).

23. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023, that required disclosure (2022: none).

24. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2023 are represented by:			
Tangible fixed assets	6,696	-	6,696
Current assets	864,896	136,385	1,001,281
Current liabilities	(255,250)	(33,445)	(288,695)
Total net assets	616,342	102,940	719,282

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**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
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25. SUBSIDIARY COMPANY

The charity owns the whole of the issued ordinary share capital of NTW Productions Limited, a company registered in England and Wales. The subsidiary is commissioned to produce theatrical productions on behalf of the charity. All activities have been consolidated on a line by line basis in the SOFA. The total net profit is gifted to the charity.

A summary of the results of the subsidiary is shown below:

	2023 £	2022 £
Turnover	641,157	467,938
Cost of sales	(896,710)	(615,405)
Gross profit	(255,553)	(147,467)
Administrative expenses	-	-
Loss on ordinary activities before taxation	(255,553)	(147,467)
Theatre tax relief claim	<u>255,553</u>	<u>147,467</u>
Profit for the financial year	<u>-</u>	<u>-</u>

The aggregate of the assets, liabilities and funds was:

	2023 £	2022 £
Assets	255,554	194,270
Liabilities	(255,553)	(194,269)
Funds (representing 1 ordinary share of £1)	<u>1</u>	<u>1</u>