

Company registered number: 08066633

Charity registered number: 1147644

**Report of the Trustees and
Financial Statements for the Year Ended 30 June
2020
for
Titchfield Festival Theatre Productions Limited**

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COMPANY INFORMATION

Directors and Trustees (All Directors of the Company are also members of the Company)

Kevin Fraser - Chair

Adam Feeley

Alan Causer

Alan James

Kay Fraser (Co Secretary)

Executive Team

Kevin Fraser

Sarah Harvey

Artistic Director

Deputy Artistic
Director

Senior Management Team

Emma Jeans

Sarah Harvey

Scott Myers

Janette Evans

The Stage Manager

Marketing & Communications

Technical Director

Bar & Front of House Manager

Auditor

Selwyn Miles & Company
8th Floor, Elizabeth House,
54-58 High Street,
Edgeware,
Middlesex, HA8 7EJ

Registered Office

The Lodge
The Great Barn
Mill lane,
Titchfield
PO15 5RB

OUR CHAIRMAN'S REPORT


Having just come through a year of turmoil and change in 2019 ending with a COVID lockdown in 2020 I was set for a period of replenishment and re evaluating our core programme and the way forward on what I thought would be a bright 2020/2021- how wrong could I be!

In spite of our attempts to reopen our theatres on three occasions, our efforts were always curtailed by the government's response to a further Covid-19 wave. Despite the lockdowns our robust response to the pandemic has meant that TFT have been able to fully open when allowed to do so. My colleagues have frankly worked minor miracles in ensuring that our technical, backstage and volunteer crews have been kept safe, well and working. Our total sales, which remain the backbone of our Theatre, were less than £0.5m, a very small number in comparison to normal sales. A combination of Arts Council and government support, plus the immense generosity of our local community during this period, has allowed us to navigate the financial storm of the last twelve months in robust shape, ready to invest in 2021/2022 maintaining our artistic excellence, and critically, ensuring that our largely volunteer community of actors and musicians have the chance to use their extraordinary artistic skills.

This report sets out the many ways in which all at TFT have responded to the pandemic with determination, creativity and resourcefulness. At all times, we tried to find ways of using our skills to engage our friends, supporters and those in need, even as our doors were closed. The embrace of the digital world allowed our work to go global in a totally unprecedented fashion -the shows we managed to stream were seen in over 30 countries throughout the world - whilst at the same time, we worked to support our immediate community, youth theatre and young people.

As I write, the Theatre is once again preparing to reopen its doors for as soon as we are allowed. Shows are once more in rehearsal in bubbled and safe conditions. However, further challenges lie ahead. We know that we will need to upgrade the OAK Theatre seating- and embrace new forward-thinking ways to use our spaces. As our successful investment in new rehearsal spaces, has meant we can create a long-term commitment to facilities that will permit experimentation for our younger theatre makers and audiences.

The magic of our Theatre derives not only from the stage but from our Senior Management Team and many dedicated volunteers, who have expertly navigated the complexities of the past year in response to the ever- changing lockdown scenarios and government guidelines. Finally, an enormous thank you to all who have supported us this year in creating the opportunity for so many people to participate in the fun, learning and uplifting experiences that Titchfield Festival Theatre delivered.



Kevin Fraser
Chair of the Board of Trustees
22nd November 2021

OUR EXECUTIVE TEAM'S REPORT

2020/21 and the impact of Covid-19 will not be quickly forgotten in Titchfield Festival Theatre's long history. The onset of the pandemic and the first national lockdown at the end of March 2020 forced the cancellation of seven productions many of which had started rehearsals.

However our determination and drive to deliver some work on-stage and outdoors during this challenging year saw our organisation and volunteers pull together and adapt our business model to ensure that we came through the devastating consequences of the pandemic. Despite the significant, negative financial impact on the theatre due to our indoor stages being closed to the public for the majority of the year, we continued to connect with our audiences, by returning to our roots as an outdoor company. The team quickly erected a stage in the open air at the barn – helped by fabulous weather we were able to rehearse and perform a major musical in Chorus Line and two Shakespeare plays as well as two comedy nights- branded as THE FUNNY BARN !. It also meant that with an outdoor space and the availability of The Great Barn with its huge drafty indoor space we were able to rehearse some shows for the future once the lockdown lifted.

The impact of Covid-19 on TFT and the wider industry cannot be overstated but we are so proud to have survived the year and to maintain our reputation as a flagship regional theatre, which actively supports and advocates for its communities, patrons and the industry. As an Executive team, we are determined to ensure that our theatre and our sector not only survives Covid-19 but emerges from it ever stronger.

While facing enormous challenges, there have been significant learnings and opportunities, particularly in relation to our digital output, efficient working practices and partnership opportunities, which will inform our future planning. The world and the landscape around us has changed and will continue to evolve but we have demonstrated this year that TFT is resilient and adaptable, agile and dynamic.

Covid-19 is by no means over, but underpinned by our financial reserves, which are largely committed to essential planned investment and the capital costs of our historic buildings, we are confident that as we look to our future, our mission to enrich and respond to our communities is more vital than ever. We were thrilled to end the year with an award of £113,000 from the government's Culture Recovery Fund to help us transition back to full opening. Over the forthcoming year, we are confident that we can lead the theatre in adjusting to the world post-Covid-19 and we embrace the opportunity to bring communities back together to enjoy live theatre through our 2021 programme. We are excited to be looking ahead to TFT's 21st anniversary and Titchfield's Season of Culture in 2022, which will celebrate and showcase the outstanding range of arts and culture on offer across our district.

OUR TRUSTEES' REPORT

This is the Report of the Board of Titchfield Festival Theatre Limited for the year ended 30th June 2021. It includes the Strategic Report that a Charitable Company such as Titchfield Festival Theatre is required to prepare under the Companies Act 2006 (Strategic Report and Directors' Report).

The directors of the Company are its Trustees under charity law and throughout this report are collectively also referred to as "the Trustees".

The Company's objectives are set out in its governing instrument, its Memorandum and Articles of Association. The Trustees maintain a focus on TFT's charitable objects with due regard to the Charity Commission's issued guidance on public benefit, and the Trustees make and endorse the statements on Public Benefit set out on page 9.

WHO WE ARE AND WHAT WE DO

Titchfield Festival Theatre is the largest Community theatre in Europe, renowned for the exceptionally high standard of our productions as well as our work with the community and young people. TFT comprises four venues - the 200 seat Oak Theatre with its proscenium arch stage, The Acorn 100-seat studio theatre with thrust stage, the newly created Oberon studio theatre which seats 66 and finally the grade 1 listed Great Barn in it's rural setting seating 175. The company is also noted for premieres of new work alongside revivals and it's Summer Shakespeare Season. Our Theatre is the leading community theatre in the South East of England producing in house over 30 shows per annum,

Firmly rooted to this day in our community, we have enjoyed strong support from our Friends' scheme and other benefactors, our patrons at the Box Office as well as long-standing partnerships with businesses in our local community. The impact of Covid-19 has had an immediate impact on our local economy and community, with implications for local suppliers, our potential corporate sponsors and our individual supporters and patrons.

TFT operates as an incorporated charity through a registered company, Titchfield Festival Theatre, and through our activities, we seek to maximise attendance and participation in our range of activities and performances, to ensure that beneficiaries are drawn from across the spectrum of socio- economic groups and age bands.

In order to remain financially viable, achieve our public benefit objectives and play a leading role in our community and local economy, TFT works to a four-year business plan (2018-2022) with clear strategic objectives in support of our Mission and Vision. This aligns with our sister companies Titchfield Festival Theatre Productions Limited and our Youth offering via TYMT and TYT which supports us in delivering an ambitious programme of work on-stage.

Over the past decade, our Theatre has built up its financial resilience with reserves that are substantial enough to mitigate severe financial risk but that are also almost wholly committed to investment in our future including capital expenditure on a new and larger theatre building as our Reserves Policy notes.

OUR MISSION AND VISION

At Titchfield Festival Theatre, we believe that the experience of live art has the power to change lives. Our mission is *to enrich our communities* - locally, regionally, nationally and internationally - through compelling, entertaining and enlightening theatre.

Our guiding vision is:

- *To curate a repertoire of artistically excellent, creatively ambitious and dynamic theatre productions for diverse audiences.*
- *To deliver a socially-inclusive learning, education and participation programme which will engage with and empower communities from a wide geographic and demographic spread.*
- *To invest in the future of theatre-making in the UK through practical, supportive and developmental initiatives for emerging, artists and volunteers.*
- *To invest in our infrastructure and volunteers so that Titchfield Festival Theatre becomes a model of best practice and sustainability.*

Our mission and vision drive our annual and ongoing Business Planning cycle.

OUR ARTISTIC POLICY

Our Artistic Policy is fundamentally based on bringing artists and those who support artistic work together in an environment where creativity can flourish. We pride ourselves on being able to offer artists an open space to experiment and explore with appropriate resources, where healthy challenges are welcomed, and where the creative work comes first.

It is our belief that theatre needs to speak to contemporary audiences in a way that is entertaining and enlightening. We recognise that excellent theatre reflects the society which experiences it. To ensure that TFT remains at the forefront of UK theatre in the 21st century, the theatre experiences and participatory opportunities we create must resonate with artists, volunteers and audiences alike.

TFT will support all young people to develop creative, artistic, personal and social skills alongside a life-long enjoyment and appreciation of the arts. Our ambition is to promote inclusivity, accessibility and diversity, ensuring rich opportunities for all children and young people, regardless of age, culture and social background to feel inspired, challenged and excited by the arts.

OUR CORE ARTISTIC PROGRAMME

In normal times, TFT delivers over 30 shows on our stages annually: a summer Shakespeare Festival based at the Great Barn, is augmented by a burgeoning programme of musicals, comedies, dramas and Youth shows.

We also aim to build successful working relationships with local co-producing partners to ensure our work reaches as wide an audience as possible. The company is actively looking at ways that some of its own productions can transfer to other theatres both nationally and internationally.

Covid-19 and the three lockdowns from March- July 2020, in November 2020 and nationally from 26 December 2020 completely disrupted our regular annual production cycle and required our Senior Management Team to be inventive, nimble and lean in producing and sharing some live theatre and art and in embracing new digital outputs to engage with existing and new audiences both in person and online. The investment in streaming equipment meant we were able to continue producing live plays to our home bound audiences at a minimal cost but also reach out to a world audience which was completely new to the company.

OUR PUBLIC BENEFIT: WHY WE MATTER

As a charity, TFT generates and provides a significant public benefit in line with its charitable objectives. Despite Covid-19 and the changing government restrictions, in 2020-21, we are proud that:-

- We have continued to create and perform live theatre wherever possible in our auditoria and outdoors, offering our audiences a space to be entertained, challenged, educated, moved and enlightened, and so promoting the value of art, creativity and culture to our communities.
- Off-stage, whilst theatre spaces were closed, we adapted and accelerated our work online to deliver our year-round, socially-inclusive
- Titchfield Festival Youth Theatre (TFYT") is one the largest weekly youth theatres locally and offers a vibrant and enriching year-round programme to young people across our region. Fees are low but where price is an obstacle, bursaries are offered. During 2020-21 TFYT started it's Youth Musical theatre offer which has now expanded to over 180 children.
- We recognise our place in the community of Titchfield and the wider borough of Fareham and our contribution to our local economy and wider society. TFT is very much a theatre for our community with nearly 500 voluntary Associates. We have benefited enormously from its financial support in 2020-21 through donations and support for our off-stage community work.
- Broadening access on and off our stages was demonstrated by our investment in the June to August open-air shows at the Great Barn

In our theatres, ticket prices are set to match prevailing market rates for similar work by other venues, but we are always mindful of widening our target audience. In 2020-21 £6 tickets were available for the majority of live performances and the entry price per household for our new streamed productions was £3.75.

In addition, access is extended through the availability of generous discounts for school groups, over 60s, families, children, students, Jobseeker Allowance and Income Support Claimants. This access was also extended to NHS and public services such as the Armed Forces, Police and Fire Brigade. These schemes enabled a total 18% of tickets to be sold to these under-represented groups (although in a full year of full productions, e.g. 2019/20, discounted tickets represented 46% of sales).

Lastly, this report details how we have made huge strides in 2020-21 to develop our digital offering both on and off the stage and to use these developing capabilities to reach both new and existing audiences, broaden access and widen public benefit at a rate of change that could not have been envisaged prior to the Covid-19 pandemic.

OUR STRATEGIC REPORT

WHAT WE PLANNED TO DELIVER: PRE COVID-19

Once again our Executive Team and senior management team was led by Kevin Fraser (Artistic Director). By July 2020, advanced plans were in place and costs committed for an ambitious programme of work guided by our strategic objectives in our Business Plan, to be:

- *Creatively ambitious, dynamic and diverse and relevant*
- *At the heart of the community*
- *At the forefront of UK theatre*
- *Resilient, financially and environmentally sustainable*
- *Constantly monitoring and evaluating progress*

Onstage, 2020/21 would have offered 28 shows split as follows: 4 Shakespeare plays, 4 musicals, 7 dramas, 6 world premieres of new plays, a large scale pantomime and 4 childrens and 3 youth shows. Following a successful pilot in 2019 the company launched its comedy nights. The success of the pilot nights meant we had scheduled in a further 8 comedy nights for 20/21.

In particular, as we looked to our twenty first anniversary in 2022, the Trustees also had other plans to review open air concerts in Titchfield Abbey as well as the construction of a new 450 seat theatre. With some investment reserves accumulated, the timing had felt right to explore a potential capital project to look at the purchase of an orchestra covering as well as the conversion of one of our spaces.

The onset of the pandemic and the first national lockdown forced TFT to close its doors to the public on 14 March 2020. For the first time in the Theatre's rich history, cancellation of the entire Shakespeare Festival for 2020 as well as several other plays looked on the cards.

WHAT WE DELIVERED NOTWITHSTANDING COVID-19

WHAT WE DELIVERED: OVERVIEW

The ongoing impact of Covid-19 on Titchfield Festival Theatre during 2020-21 cannot be understated at any level. The consequences were significant both operationally and financially (as our Financial Review on page 17 details) at every level of our organisation. Externally, the changing nature of the pandemic and government guidance together with the imposition of three national lockdowns and social distancing made the year extremely challenging.

Whilst our Business Plan continued to guide us, the reality was that our Executive team and Board had to continuously re-plan and re-budget for the year, adapting and adjusting both the creative programme and business planning, using different scenarios to profile, test and manage the changing constraints and impact of the pandemic. There were so many uncertainties with practical implications for the theatre's entire operation from staffing to programming, coupled with great

uncertainty as to whether the public would have the confidence to return to the theatre when permitted.

Whilst Box Office income, together with all secondary income, plummeted on the theatres' closure, we were left in the difficult position of having to manage the significant cost impact of cancelled productions, given that many production costs and fees had already been committed months ahead of the season starting. We managed to immediately refund shows that we knew in our heart of hearts needed to be cancelled.

Fortunately, the Executive team were able to provide stable leadership with the support of the Trustees to manage TFT prudently through the year and deliver on both the Theatre's artistic and charitable objectives, whilst ensuring enough financial viability to allow TFT to weather 2020-21 in a sustainable position, relaunching live work on our stages when possible and preparing for our return and reopening in 2021-22.

WHAT WE DELIVERED: CREATIVELY AMBITIOUS ON-STAGE

Notwithstanding Covid-19, TFT has taken every opportunity in 2020-21 to programme, produce and host live work with a focus on excellence and ambition - whilst being innovative and developing our digital capability to deliver activities on and off stage for audiences both in-person and increasingly online.

Artistically

- Artistically, despite our closure and the our furloughed staff from TFT productions volunteered wholeheartedly to use their skills redundancies to help our volunteer base with in TFT to connect with audiences, support our community, produce work and employ freelancers wherever possible. We also looked to our future by continuing to commission new work.
- Swift action was taken minimise costs which could not be recovered. We purchased a considerable amount of cameras and streaming and editing equipment and quickly set up a streaming suite in our premises at St Margarets lane. This allowed us to (A) keep casts together to rehearse in bubbles where allowed, (B) to film productions in The oak theatre in what became a TV studio (C) to Stream filmed productions as they were produced at the same time as they would have normally been produced as live shows. (D) the streaming allowed us to reach out to over 30 different countries, ensure we kept in touch with our loyal patrons and give a small income to cover the costs. All shows from July 2020 through to August 2021 were streamed.
- During the lulls in the pandemic where we were allowed to produce LIVE shows we did so. July to September saw us produce 3 shows in the open air at the Great Barn on an open air stage that our volunteers and staff from TFT prods built in record time. We were then lucky to continue producing socially distanced shows all the way through our season until January 2021. We lost in total only 4 shows and all others were socially distanced but sold out. Our pantomime Sleeping Beauty was able to finish its run and on the last night a new lock down came into force which lasted until May 2021. From January to May 2021 we reverted to our streaming studio and a full programme continued though streaming only.
- On 17th May when the pandemic was initially lifted we opened with Amadeus which had been in a bubble rehearsing and which we thought may have had to be streamed. The applause was rapturous for the first night back after 5 months of lockdown!

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

- Amongst other streaming successes programmed during our Shakespeare festival in summer 2021 was the streaming of documentaries about each Shakespeare production specially commissioned from Stewart Trotter and narrated by Simon Sheppard. These were a great success and cemented our artistic knowledge of the plays with academic current thinking on the content and historical context of those plays.
- During 2020/2021 we launched our Youth Musical Theatre company. TYMT. This has proved a huge success and there was clearly a latent need for a new exciting group. By June 2021 over 90 children had signed up with a waiting list for the Winter term.
- Although the company may not have been as busy on stage, off stage we continued our expansion 3 large new rehearsal rooms were installed at St Margarets lane by moving our whole wardrobe and small props into a new storage unit as well as vacating the furniture and set area. The new rehearsal rooms are much needed and now allow us to have up to 6 shows in rehearsal at any one point as well as giving space for the expanding Youth Theatre,

Against the odds, this past year has allowed TFT to prove itself to be creative and resilient in its artistic production and this has also given our Executive team the opportunity to experiment and create new content to stay connected with our audiences and the theatre community.

Digital and Live Streaming

A strategic area that undoubtedly benefited most from Covid-19 was the acceleration of TFT's digital knowledge, capability and learning. Our streaming, online activity and digital output in 2020-21 exceeded what could ever have been imagined. Harnessing our digital and technological capability swiftly was key to programming and delivering content to audiences online. This led us to:-

- Enhance the technical capabilities of our volunteers and secure the equipment and means to facilitate high- quality broadcasting of our shows and other digital learning initiatives. This ensured online audiences and participants could receive creative experiences during the theatres' closure.
- Access archive recordings for some of our shows and enhance our YOU TUBE channel

All this practical experience gained from live streaming has also vastly accelerated CFT's plans to use the wider potential of digital broadcasting and streaming for audiences in the future.

Off-stage, Digital was no longer an add-on; instead, it became our core way of doing business. From live streaming to zoom rehearsals, we successfully embraced technology to ensure we fulfilled our mission to create compelling, entertaining and enlightening theatre and events, presenting the best of TFT to our many local and national audiences.

Another digital step-change for the organisation was how quickly our staff adapted to working from home and collaborating on Zoom and Microsoft Teams. Communication across teams within TFT and with partners outside TFT inevitably proved initially challenging, but as a result all our staff and volunteers (many of whom are of an age that we did not expect to have become digitally upskilled and were able to transition quickly to new ways of digital working and collaboration.

WHAT WE DELIVERED: AT THE HEART OF OUR COMMUNITY and OFF-STAGE

2020 was an extraordinary year in response to the Covid-19 pandemic, TFT was swift to redevelop its normal face-to-face community programme and initiate new ways to keep connected with audiences, supporters, young people and especially vulnerable members of our community.

In July 2020 we re-organised our volunteer Facebook page into what is now the TFT Associates page. Our volunteer membership dropped from over 500 to less than 200. However with a redesigned and invigorated volunteer team this soon rose to over 300 and now stands at just over 450. This is a remarkable achievement and has increased the number of

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

active volunteers in all sections of the theatre. The Trustees once again enshrined into objectives of the theatre that being a volunteer was for free- no subscriptions, no cast or script fees. All we need is a volunteers time.

In September 2020, TFT opened its theatre doors for the first in-door creative sessions since March resulting in 5 shows being performed. Over the course of two months, 120 children aged 8-14 enjoyed a range of arts activities including creative writing, storytelling, mask-making and dance culminating in the first ever TYMT Showcase.

Online Engagement Digitally

TFT's Youth Co-ordination team were very quick to redesign and transfer planned activities online as well as looking afresh at what could be delivered digitally. By April 2021, the core programme had been adapted online, with new activities introduced with the help of staff and volunteers.

- In total during the year, our digital activities engaged over 73,0000 people in 49 activities, in addition to 965 participations in-person.
- Our Youth Theatre recommenced digitally through zoom and proved popular with young people, many of whom felt isolated at home with online school and few other activities. 120 TYMT and TYT members continued to take part in these weekly sessions.
- In addition, 24 TYMT members participated in the Christmas production of Sleeping Beauty which rehearsed in-person and opened its run live, and to a digital stream online,
- Youth Theatre members also created extremely popular sung and spoken videos for local care home residents which can be seen on our TFT YOU TUBE channel
- Our ongoing fundraising initiative, , was taken online, continuing to generate valuable funding (£18,320) to support the Theatre's core outreach work.

Other initiatives used the theatre spaces and resources to work with local people across our community to include:-

- The expansion of Fareham Men's Shed
- Titchfield Organ Society (TOS) The continued renovation of the Compton Organ installed in the Oak theatre
- The In person and online Christmas Concert as a joint collaboration between TFT, TOS and the local community. This raised over 5425 for good causes in the community

In conclusion, our digital outreach work demonstrably proved to be a vital lifeline of support for hundreds of isolated individuals and has accelerated our commitment to find new ways of supporting our community via telephone, social media, online, not just through signed-up activities, courses or events.

WHAT WE DELIVERED: AT THE FOREFRONT OF UK THEATRE

During the year, we played our part in contributing to the challenges faced by UK national theatres and arts organisations. Three noteworthy initiatives emphasised our unique position at the forefront of UK Theatre-

- Despite COVID and due to the resilience, quick thinking and decision making of its Executive Team and management as well as the support of its Trustee Board.- TFT managed to produce more shows than any other theatre in the UK during 2020/2021!
- Our anti covid measures including the large scale use of ozone generators, thermal cameras as well as silver nitrate door furniture meant our audiences felt safe and well. The incidents of covid within the theatre environs was one of the lowest locally and we were commended by our local authority for the measures we took.
- TFT, despite the pandemic, continued during 2020/2021 to be the largest producing community theatre in Europe.

We also developed and shared our protocols for reopening theatres and protecting staff, volunteers and returning audiences on site both locally and nationally through the Little Theatre Guild of GB, The Theatres Trust and Theatre UK

WHAT WE DELIVERED: RESILIENT, FINANCIALLY AND ENVIRONMENTALLY SUSTAINABLE

Financial Resilience

Whilst our Box Office income fell away due to Covid-19, with the support of our Board, TFT continued to take appropriate risks to continue creating and providing exceptional live theatre, whilst being resilient and financially prudent. Our Financial Review details the steps we took to achieve the fine balance of generating income streams whilst limiting costs and drawing prudently on our reserves.

An additional one-year emergency business plan for 2021-2022 was written to account for the impact of Covid-19 and our plans for exiting this challenging period and unprecedented impact on the Arts. A Covid Recovery Grant from HMG backed by Arts Council England enabled the purchase of much needed digital streaming equipment and for a future outdoor stage should it be needed.

2020-21 was an incredible year in terms of giving and fundraising at TFT and the response to the Covid-19 crisis from our donors and supporters was extraordinary. Our core development income is principally raised from individual giving and membership schemes (linked to shows and events) enhanced by production sponsorship from corporates and other benefactors, so our income was already at risk as the financial year began and productions were cancelled.

An extremely generous response to our appeal for financial donations for specific off-stage initiatives increased sundry donations in comparison to normal giving. These donations helped to underpin the theatre's finances.

Environmentally Sustainable

This is a key area for TFT going forward and progress in 2020-21 continued notwithstanding Covid-19 and our closure. Most notably:-

- Investment was made in digital conferencing equipment to facilitate digital meetings on an on-going basis and reduce travel.
- The reintroduction of china cups, renewable washable plastic glasses and no plastic straws.
- TFT Trustees have been engaged in industry wide discussions about reducing the wider environmental impact of theatre processes. Particularly using the fact that TFT is already a completely sustainable theatre.
- The use of 80% LED lighting in our production lighting and all house lights being LEDs

WHAT WE DELIVERED: OUR COVID-19 ADAPTATIONS AND READINESS TO OPEN

Substantial work and investment during the year had to take place to ensure that our premises and operations were made Covid-19 safe, with all health and safety protocols updated for staff, visitors and audiences. Significant adaptations were made to protect our audiences, train Front of House (FOH) staff, install temperature checks and ensure social distancing when moving around on site - all in support of the 'new-style' socially-distanced theatre layout for the live performances that were able to go ahead.

Major adaptations were made on-site to seating audiences inside at a social distance. Seating capacity in all venues was reduced to less than 50%

We also developed protocols and new measures to be able to deliver Covid-safe outdoor live performances in the Summer, which were a new undertaking for TFT.

All these extra measures and associated additional staffing were costly but undoubtedly enabled us to continue to stage live performances whenever possible during 2020-21 and readied us for reopening in the year ahead.

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WHAT WE DELIVERED: OPERATIONAL AND CAPITAL DEVELOPMENTS ON SITE

We took advantage of the theatre's closure to complete some planned elements of essential maintenance and investment, as part of renewing and updating our site and our auditoria.

However, on cost grounds and given the need to protect our reserves against the major risk of a Box Office failure or Covid-19 losses, we put on hold our plans for a capital project to install the ARDEN theatre site and facilities. Addressing these issues of its infrastructure and services remains a key requirement for us to consider in the year ahead.

On-site work completed either just before the year-end or in the first weeks of 2021-22 in readiness for reopening was prioritised to enhance the visitor experience and increase the suitability of our spaces for community use, including:-

- Installation of PUCK, OBERON and TITANIA rehearsal rooms
- Moving of the Furniture and Set store to Sharlands Road and transfer to TFT Productions Limited
- Moving all small props and Wardrobe to Unit B1 Segensworth Business park and transfer to TFT Productions Limited
- The extra sound proofing of The Acorn studio

OUR FINANCIAL REVIEW

In this year of severe financial challenge, CFT worked to a financial aim of:

- balancing drastically reduced Box Office income levels with containing ongoing running costs (of which the largest expense is staff wages)
- minimising the costs on aborted Festival 20 productions that had to be cancelled.

With the support of donations, available grants and prudent costs management, our net Income and Expenditure deficit before depreciation for the year was restricted to £185,282 with an overall deficit of £1,287,341 after depreciation (2019-20: £79,115 deficit).

Covid Impact on Income

The theatres' closure for much of the year resulted in a Box Office income of only £69k (compared to £99k the year before), of which £18k was income from streamed sales (mostly live streamed) and £51k from in-person attendances. Alongside contributing to our income this year, another advantage of testing these new innovative methods of digital delivery and streaming has been to prove their potential for widening our artistic output and engagement.

For cancelled productions, patrons had the option of either donating their ticket income, taking a credit, transferring to a future date (for rescheduled productions) or receiving a refund. Overall TFT had to refund tickets worth £4.2k (8% of ticket sales). Showing that most ticket holders donated the ticket money or simply took other tickets at a later date.

Anticipating lost Box Office income and Donation income (mainly from weddings), TFT launched two a fundraising appeal to try and replace this and where possible convert advance ticket sales to donations or credits rather than refunds. In 2020-21, an extremely healthy 26% of ticket conversions went to donations and credits, and a further 31% of audiences held on to their tickets for a rescheduled production, demonstrating the loyalty and generosity of our audiences.

Donations from weddings collapsed during 2020/2021 but cancellations resulted in only one refund. Other bookings were moved to 2022 and even 2023. This showed the resilience of our bookings team at finding dates 'from thin air'! Overall donations amounted to 247k (compared with 617k the year before) Grants however did pick up a considerable shortfall here. Grants from Local authorities, ACE amounted to 338k (compared with 286k the year before)

Hires from other parties at St Margarets Lane dropped as theatres were closed and other companies could not adapt as quickly as TFT. Hires accounted for only 18k (previous year 48k) The lack of foresight for the hospitality industry and particularly the confusion in the wedding industry caused by HMG also accounted for this loss.

Further losses in sponsorship also occurred and had been anticipated due to the pandemic. 3k this year compared with 52k the previous year.

Bar sales were practically halved. Many patrons choosing not to drink whilst masked at events and the unwieldy nature of the

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

App for pre purchasing drinks. 15k in the year under review down from 34k the previous year.

Covid-19 Impact on Costs

Despite taking all possible measures, TFT still had to absorb 686K worth of costs. Running costs accounted for only 160k with new building additions, sound proofing and maintenance another 100k. Show costs of 36k meant any shows that we did produce actually made a profit. The bar broke even mainly due to staff costs being incorporated into the running cost and with less people attending shows less income came through the bar but staffing costs stayed the same. Legal and corporate costs were the one increase due to the ongoing planning problem with the car park at the Great Barn. This remains unsettled.

Cuts in vehicle costs and expenses saved 25k and building costs down by 80k and a drop in technical costs allowed us to balance our outgoings with income and kept our reserves almost intact.

Bank and Cash

The level of cash held at the bank at the year-end is always boosted by timing given the inclusion of the pre-paid Box Office for Children's Summer shows and The Shakespeare Festival, and other income for the following season as the new season brochure is normally released in June. The year under review at end June we had 130k in our main account and on deposit.

The level of cash held reflects the working capital requirements of the theatre together with funds raised for new build purposes and monies designated by the Trustees for essential projects and emergencies.

Reserves Policy

TFT's policy is to maintain significant accounting and financial reserves to safeguard our financial position and provide a buffer against both identified and unexpected eventualities as well as enabling us to address essential capital expenditure and future opportunities that may arise.

Capital and Revenue Reserves

Our overall reserves equate to net assets of ££1,439,483.77. In broad terms, our reserves are committed and are planned to be expended on the following timescale:

- Unrestricted funds for Property and Capital projects - expended over the life of the asset
- Unrestricted or Designated Projects - delivered over an agreed timetable (typically 3 years)
- Designated Buildings & Dilapidations - costs retained against ongoing Festival Theatre building repairs. The remainder is required for the Arden Theatre build, anticipated to be expended within the next 5 years
- Designated reserves against uninsurable risks, notably Box Office risk- retained indefinitely.

As detailed below, a very significant proportion of our headline capital reserves (££1,667,492.96) are locked into the fabric of our buildings which are depreciated over the life of our buildings or the remaining length of lease and of the equipment which are depreciated over their useful life. The remaining revenue reserves are committed for specific designated purposes (£200,000) together with an unrestricted undesignated fund (£75,000) representing three months' operating and overhead expenditure.

The future of TFT is dependent on our ability to survive unpredicted external events and allocating reserves to new areas of investment to future-proof the organisation, with priorities already designated in terms of:-

- Keeping our heritage buildings and site fit for purpose
- The installation of the Arden theatre to realise our ambitions on and off the stage

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

- Investment in new audiences through widening our reach and developing younger audiences
- Environmental sustainability and investment to ensure we stay carbon neutral if not a net provider of electricity to the grid

Our financial plans and reserves policy take account of the requirement to maintain and increase reserves as the needs and challenges of our charity evolve.

The Trustees are aware that significant work and expenditure will be required for the Arden Theatre in the next few years, including the purchase of the whole of the St Margarets site, which our reserves could not meet. It is our intention to build up the Buildings reserve (currently £130,000) to meet some costs of the land purchase, architects and consultant fees.

These designated funds allow us to invest in forward-thinking projects that allow us to plan for TFT's future and meet the needs of our community, providing space for new artists and audiences investment in areas including digital technology, inclusivity and diversity. Essentially, they also allow us to cover areas of risk or priority for the charity and currently include a Box Office and Covid-19 reserve provision of £25k, necessarily earmarked to offset significant underperformance of the Box Office or the unexpected cancellation of a production.

Unrestricted 'Free' Reserves

Unrestricted reserves are the only funds remaining that are freely available in financial terms to meet our ongoing charitable objects. Our £144k of free reserves includes just over three months' operating costs covering overheads and potential show costs. This is in line with the policy target set by the Trustees that we should hold free reserves of between three and six months of such costs.

Principal Financial Risks

TFT's operations expose us to a variety of financial risks and challenges. We have in place an ongoing internal risk management programme that is also reviewed annually by the Board to identify areas of risk and implement controls and procedures to limit our exposure in organisational, financial or reputational terms.

Covid-19 Risk

In 2020-21, an additional Covid-19 section to the risk register was developed and reviewed by the Board. The immediate risk to TFT relates primarily to the ongoing impact of Covid-19 and the significant consequences that could arise if theatre venues were forced to close again, that social distancing rules make staging productions unviable or that audiences do not return.

As a result of this, other income streams with a direct economic link to TFT's on stage work (such as corporate income, donations, membership income, FOH and catering) would also be significantly reduced.

In terms of mitigation, our Executive and Senior Management Team have sought to:-

- Strongly manage costs and take advantage of available government support such as the Job Retention scheme Rate relief for Covid affected businesses and Cultural Recovery Fund central funding.
- Maximise fundraising efforts in parallel to reducing ongoing activities, whilst effectively and efficiently managing our running and operating costs and still delivering our charitable objectives.
- Internally develop detailed plans under various scenarios to accommodate lower audience numbers and Box Office sales when forecasting and planning internal budgets.
- Refocus programming plans on more flexible and some lower cost productions, as well as exploring the possibilities of working with co-producers to share costs and diversify risk.
- Delay any commitment to large capital investments or projects bearing high costs until we have greater confidence that sufficient audience numbers will attend TFT and that Box Office sales are more certain to be generated.

Box Office Risk

Our ongoing principal financial risk revolves around failure at the Box Office and its potential adverse effect on both profitability and cash flow. This is particularly relevant in a theatre business where a completely new programme of work is embarked upon each year and therefore unguaranteed Box Office income.

However, we note that in 2021-22, Box Office risk could result for several possible reasons:-

- A failure in our programming or a production that leads to a massive shortfall on Box Office income compared to expectation;
- The post-Covid risk that our audiences do not return to theatre-going as we anticipate;
- Another uninsurable pandemic or event happening

The impact of significantly reduced Box Office sales would have numerous adverse effects from the direct loss of income and proportionate reductions in secondary income (such as catering and Front of House sales) to less obvious consequences including an impact on future sales and reputational damage. The Trustees and Executive Team are fully aware of the risk profile of the business and, together with Senior Management, continue to plan an artistic programme to mitigate and monitor Box Office performance closely.

In relation to the Covid-19 impact on returning audiences, we have worked to set realistic Box Office targets for 2021-22 that we believe should be achievable, although we will continue to monitor these carefully. As well as offering some socially-distanced performances, we are also using direct marketing, videos and online communications to reassure our patrons and explain how we have adapted our site to Covid-19 with the additional safety measures we have taken to welcome them back to regular theatre-going.

Loss of Funding Risk

TFT is not dependent on annual funding from both ACE and FBC but does rely on its excellent relations with lending institutions. These in fact have grown stronger over the COVID period as

the Board have shown to its lenders the company is more than capable of weathering the covid storm.

The loss of this loan funding would not limit our ability to present a varied programme and extend our audience reach. Furthermore, our community work and impact would only be impacted if no other lender could be found to take up the outstanding loans. The Board believe there are several viable lenders who would be happy to take up the outstanding loans especially as the properties owned by the charity are known to be undervalued.

Going Concern

The Trustees believe that the organisation is well placed to manage its business risks successfully and have a reasonable expectation that, alongside their strategy for handling the impact of the Covid-19 pandemic, the Group has adequate resources and cash to continue in operational existence for the foreseeable future. However, we note the potential significant capital requirements for the coming years, in particular the costs of the Arden theatre project, and the fact that our reserves, whilst strong, are largely restricted and designated and, because tied up on property and other assets, not fully covered by liquid funds.

The Going Concern accounting policy is outlined in detail in schedule 1(xvi) of the notes to the accounts.

OUR STRATEGIC PRIORITIES FOR 2021/2022: WHAT WE PLAN TO DO

As TFT ended its 2020-21 year, our future plans remain focused on playing our part in uniting communities post Covid-19 and getting live theatre back on our stages. In the near term, we are determined to use our facilities and resources to help society recover from the pandemic and to encourage people to participate in high-quality creative experiences and access the arts in whatever way is most appropriate for them, within the changing constraints of what public health measures permit.

We will use the strategic objectives of our updated 2018-2023 Business Plan to guide our 2021-22 deliverables.

WHAT WE PLAN TO DELIVER: *CREATIVELY AMBITIOUS, DYNAMIC, INCLUSIVE AND RELEVANT*

In 2021-22, our focus will be on re-engaging with our existing audiences as they return to our theatres, whilst continuing to develop new and more diverse audiences.

- Maintaining high-quality in our 2022 productions will be the benchmark.
- We will seek opportunities to expand our new writing and new play season- nationally
- We plan to have more co-productions and work with a more diverse range of other community groups throughout the year
- Committing to a clear digital strategy will be key with two areas of focus: the creation of digital content and enhancing the audience experience, supported by a new digital team to build wider access to our work.

WHAT WE PLAN TO DELIVER: *AT THE HEART OF OUR COMMUNITY*

We believe that engagement in arts and culture will be essential to revitalising communities emerging from the global pandemic.

- An objective is to play a role in restoring Titchfield and Fareham's sense of community and in supporting the mental health and wellbeing of our communities and volunteers.
- TFT will allocate resources to deliver a Season of Culture in Titchfield, aligned with TFT's 21st Anniversary in 2022, celebrating and promoting community cultural engagement.
- Our Youth priority is to focus on re-engaging with Youth Theatre members and others who did not stay connected during 2020-21, as well as reaching new individuals.
- Led by our Youth and Education Department, we will develop specific projects with our new Youth offering via TYMT, TFT TOTS, TY Associates and TYT, and will complete an in-depth consultation to understand how TFT is perceived and what our community would like our theatres to provide and represent.
- We have committed to open our spaces more widely outside of performances or programmed activities so that TFT becomes a more useful place for the local community to gather and meet.

WHAT WE PLAN TO DELIVER: AT THE FOREFRONT OF UK COMMUNITY THEATRE:

Given the impact of Covid-19, it is essential that TFT invests in and supports the theatre industry in 2020-21. There is a real risk of permanently losing skilled volunteers and early career artists from the sector and so:-

- Along with supporting all our volunteers, we will form new partnerships with professional companies with a view to employing them for courses to enhance our volunteers theatrical knowledge
- Our Board and Executive will advocate for the sector to keep its challenges and priorities in the public eye, by participating in national debates and press coverage to promote the importance of the arts and culture in society in the wake of Covid-19.

WHAT WE PLAN TO DELIVER: RESILIENT, FINANCIALLY AND ENVIRONMENTALLY SUSTAINABLE

The impact of the pandemic makes it vital that TFT sustains and strengthens its financial resilience and continues to diversify its income streams on and off stage, as well as continuing to invest in its future. Our objectives include:-

- We will be developing our next three-year business plan and submitting our a national portfolio funding application to the Arts Council in 2022 to potentially secure funding from 2023-2026.
 - We will prudently use and invest our reserves to ensure our heritage site and facilities as well as our theatre offering and ambitions do not date.
 - As audiences continue to grow we will push on with our plan to create a new space The Arden theatre, We aim to grow our designated Buildings reserve and to conduct a detailed study to support these initiatives.
 - Reducing our impact on the environment with specific initiatives to ensure we stay a flagship carbon negative theatre and uniquely the only fully sustainable and green theatre in Europe. Re-cycle' opportunities will be championed for all 2021-22 productions including the development of a cloud-based asset management system for props, furniture and technical/engineering stock.
 - Our Green Committee has been tasked to champion and deliver measurable sustainability improvements to improve our efficiency and reduce our energy use. This will include continuing our journey to developing a paperless working environment as far as legally possible and to reduce our storage requirements.
 - A procurement policy to position environmental sustainability centrally within our procurement decisions will be delivered.
-

OUR STRUCTURE, GOVERNANCE AND MANAGEMENT

Titchfield Festival Theatre is a company limited by guarantee and is a registered charity. The business of the Theatre commenced in 2001 and the current Company commenced its operations in 2011.

OUR BOARD OF DIRECTORS AND THE ROLE OF OUR EXECUTIVE TEAM

The Directors of the Company are also the Trustees of TFT for the purpose of charity law up to a maximum of twenty. Our Trustees are also the only members of the Company and are non-executive and unpaid.

New Trustees receive a full induction to the organisation, including background and external reading on the duties of trustees as well as time with the Chair and other relevant trustees. In addition, time is spent on site at TFT with our Executive Team and Senior Management Team and touring the premises. Trustee training is delivered as required and briefings are held on new governance matters or regulations.

In 2020-21 the size of the Board stayed constant at 5 Trustees. This year, one new trustee was appointed to the Board and there were no retirements.

During the year there were 8 full Board meetings, and four additional Board briefing calls as a response to the Covid-19 pandemic, with the majority of these held on Zoom due to Covid-19 restrictions. Attendance was high at an average of 99% with no trustee missing an unacceptable number of meetings.

The Board is involved in major strategic decisions and has ultimate responsibility for the control, conduct and financial stability of the Company and monitoring the Senior management Team. The Board's responsibilities extend to monitoring TFT's charitable objects and the delivery of public benefit and is benchmarked against the provisions of the Charity Commission Governance Code (updated in 2020), with plans to review this in 2021-22.

Whilst retaining overall responsibility, the Board delegates to the Executive Director and Artistic Director the detailed management and artistic control of the Theatre. It is their responsibility, principally by selecting and implementing the artistic programme, to further the artistic reputation of our Theatre and to ensure that its management is efficient, effective and run-in accordance with good business practice. The Board approves the artistic programme annually through its approval of the budget. The Executive Team attends Board meetings and reports regularly. Our Trustees appoint the Executive Team through TFT Productions Limited and, in line with their relevant contracts, determines amounts due under those contracts annually. The Trustees monitor the performance of the Executive and also review the quality, effectiveness and timeliness of information provided to the Board. Trustees have access to independent professional advice, if necessary, at the Company's expense.

Appointment and Terms of Office of Board Members

The process of recommending the appointment of Trustees is delegated substantially to the Nominations Committee, however the Board reviews and assesses the necessary attributes, qualities, experience and local/national representation of the Board's needs at any time.

The initial period of appointment as a Trustee is a seven-year term with Trustees offering themselves for re-election for a second seven-year term. Exceptionally, a period of service for a Trustee is three seven-year terms with a maximum of 20 years. With the abolition of Annual General Meetings as a legal requirement, Trustees will normally be treated as retiring on or at the next Board meeting after the relevant anniversary of their first Board meeting attendance. This timing facilitates the continuous renewal and turnover of Trustees.

EQUALITY AND DIVERSITY

TFT believes that to be relevant to all areas of the community, it should represent and draw talent from all parts of society. It aspires to reflect this in its Board, volunteer force and its repertoire.

We treat all volunteers equally when considering career development and promotion opportunities regardless of whether the volunteer has a disability. If a volunteer becomes incapable of carrying out his or her normal duties because of a disability, we will give consideration to making reasonable adjustments to their job and working conditions, redeployment and retraining. TFT endeavours to operate across all its activities without discrimination, directly or indirectly, in relation to age, sex, sexual orientation, disability, race, ethnic or national origin, religious or philosophical belief.

In 2020-21 a designated Senior manager reporting to the Board was appointed as the Diversity and Inclusion Champion to support work on this agenda.

VOLUNTEER INVOLVEMENT

TFT seeks to engage all volunteers, and others who work there, in its activities and achievements. There are regular management, company and departmental meetings and emailed information notes. Senior managers meet the Executive Team twice weekly and communicate relevant information to their volunteers.

FUNDRAISING

TFT is committed to ensuring that its fundraising activities are carried out with the upmost integrity and takes account of the Charity Commission Code of Fundraising Practice. TFT is registered with the Fundraising Regulator and works to its standards of charitable fundraising to ensure honesty and transparency with our donors, and that fundraising activities are legal, respectful, open, honest and accountable to the public. We manage our own internal complaints process to agreed procedures, and report to the Fundraising Regulator annually.

In terms of steps taken to protect vulnerable people and other members of the public (from fundraising behaviour which would be an unreasonable intrusion on a person's privacy, unreasonably persistent or place undue pressure on a person to give money or other property), we have appropriate internal training, procedures and review processes in place to meet these requirements. During 2020-21, there were no fundraising complaints recorded.

All voluntary fundraising at TFT is carried out by an internally managed Development team. TFT manages its Privacy Policy and data management in line with GDPR compliance as of 25 May 2018.

MONITORING AND EVALUATION

Our business plan and key objectives are actively monitored by the Executive and Senior Management Team and an update is provided to the Board in the form of a Management Report to all Board meetings as well as to our major lenders.

In 2020-21 the Executive Team and Board also reviewed TFTs Board governance guidance and internal risk register, developing a new section to address the Covid-19 ongoing and possible future risks that may continue post the immediate pandemic.

TFT continues to collect information about its current and potential audience on our website and social media channels and ticketing resource, to enable monitoring of audiences and to make positive changes. In addition, we took part in nationwide surveys to gather data on audience views on returning to live cultural events.

A robust complaints and compliments process is in place to monitor audience responses. All complainants receive a response within three working days and are duly logged on our Customer Relationship File.

The Senior Management Team benchmark TFT against other theatres locally and nationally and participate actively in reviews within the sector, sharing statistics and best practice.

HEALTH AND SAFETY

TFT has a policy to provide safe and healthy working conditions, equipment and systems of work for all volunteers. We aim to do this through our policy, training and supervision. Our Health & Safety policy and record is reviewed annually internally and by the Board, and a short version of the Health & Safety Policy is provided to visiting companies and Company Managers. The Health & Safety Committee meets every fortnight.

We maintain and keep our Emergency Plan and security measures under regular review in the light of national security and local police guidance, reporting to the Board on key changes. Training is carried out for all new Front-of-House and Box Office staff and Bar Staff

SAFEGUARDING CHILDREN

TFT has a Child, Young Person (CYP) & Vulnerable Young Adult Protection Policy complying with regulations around the supervision of children and child:adult ratios. There is a designated Child Protection Officer and Deputy at TFT and a system for DBS update checks and safeguarding awareness for all adults (including chaperones) working with our Youth Theatres and vulnerable adults. In addition, we have, a designated trustee on the board appointed as the Safeguarding Trustee.

TRUSTEES' TRANSACTIONS

The Board of Trustees operates to a written Code of Conduct and separate formal Conflict of Interests Policy to ensure that the highest standards of transparency are maintained. From time to time, Trustees, or persons connected with them, may enter into transactions with CFT in the normal course of the business of both parties. Such transactions are conducted on an arms-length basis, on normal commercial terms and are managed in accordance with the specific provisions of our policies and our Memorandum and Articles of Association. All Trustees and the senior management team are required to make declarations of interest to the Company to assist in identifying conflicts of interest or loyalty, declaring such conflicts at the start of any Board meetings. In addition, an annual update of Trustee and Related Party interests is maintained and reviewed by the Chairman of the Board.

The notes to the Financial Statements give details of donations by Trustees and of the liability insurance taken out on behalf of the Trustees. Trustees are encouraged to attend performances in order to fulfil their duty to assess TFT's performance and, to this end, can receive free of charge a maximum of two tickets for productions originated by TFT.

VOLUNTEERS AND FRIENDS

TFT is very grateful for its community of volunteers who carry out specific voluntary activities, including help with fundraising, archiving and administration duties, as well as those of acting, back-stage, technical and front of house. Their contribution helps build our sense of community and assists our operational efficiency. Our volunteer team are sincerely thanked for the work they do.

TFT also encourages the public to subscribe to become members of the 100 club, in return for which incentives are given to book seats, and to participate in specific events organised for them.

AUDITOR

Selwyn Miles & Company - 8th Floor, Elizabeth House, 54-58 High Street, Edgware, Middlesex, HA8 7EJ

TRUSTEES' RESPONSIBILITIES FOR THE FINANCIAL STATEMENTS

Statement of responsibilities of the Trustees of Titchfield Festival Theatre in respect of the Trustees' annual report and the financial statements

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under that law they have are required to prepare the group and parent company financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and charitable company and of the group's excess of expenditure over income for that period. In preparing each of the group and charitable company financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- assess the group's and the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern; and
- use the going concern basis of accounting unless they either intend to liquidate the group or the charitable company or to cease operations, or have no realistic alternative but to do so.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that its financial statements comply with the Companies Act 2006. They are responsible for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error, and have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the group and to prevent and detect fraud and other irregularities.

By Order of the Board



Kevin Fraser
Chair of the Board of Trustees
22nd November 2021

<p>INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF TITCHFIELD FESTIVAL THEATRE</p>
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Independent auditor's report to the members of the Titchfield Festival Theatre

Opinion

We have audited the financial statements of Titchfield Festival Theatre for the year ended 30th June 2021 which comprise the Consolidated Income and Expenditure Account, the Consolidated Statement of Financial Activities, The Consolidated and Company Balance Sheets, the Consolidated Cash Flow Statement, and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group and parent charitable company's affairs as at 30th June 2021 and the net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. 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 Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' report).

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

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement, 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 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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the Companies Act 2006 and the Charities Act 2011 and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered other factors such as income tax, payroll tax and sales tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and concluded that the risk was low. Audit procedures performed by the engagement team included:

Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;

Evaluating management's controls designed to prevent and detect irregularities;

Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and

Challenging assumptions and judgements made by management in their critical accounting estimates

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

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 Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the 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.

Selwyn Miles Korklin (Senior Statutory Auditor)

for and on behalf of Selwyn Miles & Company

8th Floor

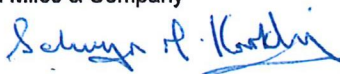
Elizabeth House

54-58 High Street

Edgware

Middlesex

HA8 7EJ



Date : 18th March 2022

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Statement of Financial Activities to 30th June 2021									
Incoming Resources									
						30.06.2021		30.06.2020	
Incoming Resources from Generated funds									
Voluntary Income						761,245.64		1,029,912.40	
Activities for generating funds						3,333.33		51,968.77	
Investment income						18,051.88		48,220.52	
Vat						8,686.82		28,490.93	
Covid Bounce Back loan						50,000.00		0.00	
Total Incoming Resources						841,317.66		1,158,592.63	
Resources Expended									
Cost of generating funds									
Costs of generating voluntary income						556,850.16		758,279.67	
Full year depreciation						158,588.13		135,253.37	
Interest on Loans						7,826.32		8,929.29	
Governance costs						122,995.33		98,843.16	
Total Resources Expended						846,259.93		1,001,305.49	
NET INCOMING RESOURCES						-4,942.27		157,287.13	
RECONCILIATION OF FUNDS									
Total Funds Brought Forward						1,444,426.03		1,287,138.90	
TOTAL FUNDS CARRIED FORWARD						1,439,483.77		1,444,426.03	

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

[illegible]

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Notes Financial Activities to 30th June 2021															
		Tangible Fixed Assets								Plant, Machinery, Property					
		Cost													
		at 1 July 2020								1,956,920.30					
		Additions to end May 2021								238,272.50					
		At End June 2021								2,195,192.80					
		DEPRECIATION													
		At 1 July 2020								369,111.72					
		Charge for year 2020/2021								158,588.13					
		At End June 2021								527,699.85					
		NET BOOK VALUE													
		At 30th June 2021								1,667,492.96					
		At 30th June 2020								1,723,061.96					
		DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR								30/06/2021			30.6.2020		
		Trade Debtors								135,783.12			120,336.87		
		Other debtors								8,550.00			19,068.00		
		Total Debtors								144,333.12			139,404.87		
		CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR													
		Trade Creditors								-19,374.00			-16,711.98		
		Other Creditors (KF Loan account)								-65,733.00			-65,733.00		
		Total Creditors								-85,107.00			-82,444.98		
		CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR													
		Bank Loans								-370,164.39			-431,940.81		
		COVID Bounce Back								-50,000					
		Total Loans								-420,164.39					

[illegible]

1. ACCOUNTING POLICIES

Accounting convention

The group financial statements have been prepared In accordance with the statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)) and the Financial Reporting standard 102 applicable In the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as It applies from 1 January 2015.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view, This departure has Involved following the Charities SORP (FRS 102) Issued on 16 July 2014 rather than the preceding SORP (SORP 2005) which was effective from 1 April 2005 and has since been withdrawn,

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy and are net of VAT

Resources expended

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.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life. Building Upgrade, seating, toilets, bar, electrical, wedding equipment, theatre props - 10% on reducing balance Vehicles, costumes, scenery, drapes - 15% on reducing balance

Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation

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

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Statement of Financial Activities to 30th June 2021									
ASSETS							Depreciation charge	30/06/2021	New
		At 1.07.2020		% Depreciation		2020/2021		Additions	Asset Value less dep
Building upgrade (boiler,walls,mezz,heating)		931258.08		10.00		93125.81		115906.44	838132.27
Raked/seating Decking/Exhibition Material		41603.69		10.00		4160.37		0	37443.32
Bars		20602.54		10.00		2060.25		1021.48	18542.29
Toilet		12045.10		10.00		1204.51			10840.59
General Equipment/Fire/Phones/computers		29607.99		15.00		4441.20		28234.60	25166.79
Electrical /lights/Sound/Solar		216018.28		10.00		21601.83		55962.76	194416.45
Seating/Tables/Wedding Equipment		20677.84		10.00		2067.78			18610.05
Vehicles		81622.58		15.00		12243.39		21122.16	69379.19
Props		28727.98		10.00		2872.80		5577.45	25855.18
Costumes,wardrobe		43051.99		15.00		6457.80		7000.51	36594.19
Scenery		38434.15		15.00		5765.12		3447.11	32669.03
Drapes/Trucks/small marquees		17248.48		15.00		2587.27		0.00	14661.20
Building stock		1021.61		0.00		0.00		0.00	1021.61
Property		475000.00		0.00		0.00			475000.00
		0.00							
		1,956,920.30	0.00		0.00	158,588.13	0.00	238,272.50	0.00

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

INCOME		St Margarets		The Barn		TFT General	
Ticket sales		39460.57		9747.57		11945.18	
Hires		2592.00		17516.25		1554.00	
Grants/Gift Aid		54917.27		40779.24		242292.39	
Sponsorship		4000.00		0.00		0.00	
Bar		17639.50		891.00		0.00	
Donations		102.00		83839.53		162725.09	
Others Vat repayment		17614.65		0.00		92572.28	
TOTALS		136325.99		152773.59		511088.94	
COSTS							
Vehicles&Travel							
Vehicles lease/ HP		13315.37		1047.98		10983.24	
Petrol & Accessories		1300.38		723.19		755.05	
Parts		0.00		0.00		5.95	
Vehicle Hire		0.00		4619.89		419.99	
MOT-Testing.servicing etc		1077.40		104.02		1843.60	
Train/Bus/Plane travel		350.00		0.00		15.70	
Hotel expenses		1703.49		0.00		413.53	
Meals		2321.18		458.51		2373.62	
							0.00
TOTALS		19949.07		6953.59		16810.68	
Buildings							
Building Rent		54000.00		0.00		18000.00	
Building Materials		35022.20		4356.94		0.00	
Building Timber		5115.70		4463.29		1202.40	
Building Steel		6256.80		0.00		700.00	
Sanitary & plumbing goods		2949.42		40.93		0.00	
Labour - Plumber		63.89		0.00		0.00	
Labour -Builder		9600.00		7466.00		0.00	
Labour -Steel		2250.00		0.00		0.00	
Labour - Joinery		0.00		0.00		0.00	
Electrical Goods		13985.38		2119.72		7372.30	
Electrical cable		4872.31		347.91		0.00	
Labour -Electrical		2228.98		0.00		0.00	
Decorative Materials		1607.64		0.00		0.00	
Decorating Labour		5488.52		0.00		0.00	
Ironmongery		4454.23		453.03		383.00	
Carpet		4978.25		650.00		0.00	

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Seating	0.00	7047.75	19428.41	26476.16	25301.54
	0.00	0.00	0.00	0.00	0.00
TOTALS	146873.32	26945.57	47086.11	220905.00	184162.50
Technical Equipement					
Theatre Lighting equip	14550.65	2551.20	27070.04	44171.89	36809.91
Theatre Sound equip	14711.38	7007.48	16.60	21735.46	18112.88
Technical Labour	3218.94	2120.76	9553.49	14893.19	14459.15
Sound equip hire	0.00	0.00	0.00	0.00	0.00
Light Equip hire	313.50	1643.07	0.00	1956.57	1630.48
Technical Consumables	262.01	0.00	15.78	277.79	231.49
TOTALS	33056.48	13322.51	36655.91	83034.90	71243.91
Set Build					
Set Timber	263.61	0.00	0.00	263.61	219.68
Set others (ironmongery etc)	3504.00	134.86	234.06	3872.92	3227.43
Set paint	825.49	0.00	0.00	825.49	687.91
Set Labour	3411.49	0.00	0.00	3411.49	2842.91
Seating	0.00	0.00	0.00	0.00	0.00
Drapes	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
TOTALS	8004.59	134.86	234.06	8373.51	6977.93
Shows					
Musicians	1006.35	0.00	828.82	1835.17	1529.31
Musical MD	300.49	0.00	0.00	300.49	298.83
Directors Fee	4822.04	760.00	0.00	5582.04	5415.37
Rights Licensing	3640.36	0.00	495.00	4135.36	3446.13
Actors Fees	1271.61	525.00	89.22	1885.83	1624.86
Actors Expenses	822.80	0.00	43.00	865.80	858.63
FOH	1331.26	0.00	1000.00	2331.26	1942.72
Box Office Fees	323.05	0.00	481.77	804.82	670.68
TOTALS	13507.97	1285.00	2937.81	17730.78	14878.98
Costumes & Props					
Properties Shows	4344.17	852.73	88.93	5285.83	3679.27
Costume Shows	7082.38	461.13	0.00	7543.51	6538.07
Props General	1275.79	109.12	440.00	1824.91	1898.18
Costumes General	468.15	0.00	18.00	486.15	462.44
Props consumables	963.86	106.98	9.06	1079.90	917.40
Costumes consumables	2155.67	0.00	42.00	2197.67	871.57
Prop hire	0.00	0.00	0.00	0.00	0.00
TOTALS	15123.06	1439.60	597.99	17160.65	14300.54
Bar					

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Bar -staff		3200.00		0.00		1500.00		4700.00		4616.67
Bar- consumables		9877.57		176.38		3060.92		13114.87		10654.18
Bar- furniture		0.00		0.00		0.00		0.00		274.88
Bar-equip		895.92		0.00		0.00		895.92		746.60
Catering/Food Parcels Covid relief		607.25		0.00		0.00		607.25		506.04
TOTALS		14580.74		176.38		4560.92		19318.04		16431.70
Utilities										
Electricity Supply		7034.05		3132.00		83.60		10249.65		8721.60
Lift Servicing		0.00		0.00		0.00		0.00		1039.97
Solar servicing		1174.20		0.00		0.00		1174.20		978.50
FIT		0.00		0.00		0.00		0.00		0.00
Boiler Servicing/Admin		752.00		0.00		0.00		752.00		626.67
Wood Pellet supply		18488.82		0.00		0.00		18488.82		14401.45
RHI		-13021.63		0.00		0.00		-13021.63		-10936.33
Water supply		59.94		0.00		14.55		74.49		74.49
Water recycling		0.00		159.00		0.00		159.00		132.50
Alarm & Servicing		1970.82		1350.00		0.00		3320.82		2767.35
				0.00						
TOTALS		17666.53		4641.00		98.15		22405.68		17989.41
Cleaning										
Cleaning labour		6207.20		753.60		306.80		7267.60		5751.17
Cleaning Consumables		756.24		1066.56		2017.39		3840.19		3545.18
Gardening Labour		7971.31		16120.80		2670.25		26762.36		20363.88
Gardening Consumables		606.79		1104.00		0.00		1710.79		3403.73
Plants		0.00		1938.25		1268.75		3207.00		2672.50
Garden Furniture etc		0.00		0.00		0.00		0.00		0.00
Pest control		329.07		0.00		2423.80		2752.87		1421.26
Pest control consumables		24.95		0.00		0.00		24.95		893.59
Waste removal		1591.63		873.00		631.20		3095.83		2493.08
Pest control		1723.60		0.00		0.00		1723.60		1373.12
Pest control consumables		0.00		0.00		0.00		0.00		150.00
Waste removal		1699.65		0.00		156.00		1855.65		1546.38
TOTALS		20910.44		21856.21		9474.19		52240.84		43534.03
Office materials										
Computers		4565.14		0.00		5791.37		10356.51		8630.43
Computer consumables		1063.15		13.00		973.73		2049.88		1697.70
Paper/ink		230.14		0.00		153.60		383.74		320.11
Photocopier		646.31		350.40		0.00		996.71		840.80

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Photocopier charges		1546.01		0.00		1086.40		2632.41		1941.68
Phones /Broadband		2888.74		266.30		6128.58		9283.62		7619.38
TOTALS		10939.49		629.70		14133.68		25702.87		21419.06
Marketing										
Adverts		38607.32		1626.40		25864.17		66097.89		55522.93
Design (leaflets etc)		109.80		0.00		1975.00		2084.80		2639.80
Banners		0.00		0.00		0.00		0.00		0.00
leaflets		10832.40		0.00		6860.00		17692.40		14743.67
PR		600.00		0.00		11550.00		12150.00		9550.00
Signs		0.00		0.00		87.36		87.36		647.80
Printing		696.58		0.00		359.00		1055.58		879.65
TOTALS		50846.10		1626.40		46695.53		99168.03		82640.03
Professional Fees										
Legal fees		0.00		85581.84		9081.93		94663.77		69621.46
Planning/Historical/Traffic fees		0.00		31189.50		3393.00		34582.50		32193.75
Architect fees		0.00		1934.40		9000.00		10934.40		16737.00
Accountancy fees		4105.00		0.00		624.00		4729.00		4290.83
Managerial fees		0.00		387.92		2124.00		2511.92		2301.92
Trustee Fees		0.00		0.00		400.00		400.00		0.00
TOTALS		4105.00		119093.66		24622.93		147821.59		122995.33
Banking										
Outstanding Loans		1256.32		2118.32		862.00		4236.64		4236.64
Loan repayments capital		1783.49		11626.06		7969.70		21379.25		19260.93
Loan repayments interest		527.17		4403.69		1490.64		6421.50		7826.32
Bank fees		24.45		0.00		86.10		110.55		819.38
TOTALS		2335.11		16029.75		9546.44		27911.30		27906.63
Insurance										
Theatre Insurance		2864.46		390.25		14290.30		17545.01		16112.78
Vehicle Insurance		130.05		0.00		1610.23		1740.28		3136.93
Life Insurance		1889.79		0.00		2491.92		4381.71		4209.63
TOTALS		4884.30		390.25		18392.45		23667.00		23177.78
Council & Licensing										
Licensing(Wedding and Venue)		0.00		2576.00		0.00		2576.00		2176.67
Licensing(Venue)		0.00		0.00		0.00		0.00		0.00
Licensing (Personnal)		0.00		0.00		275.00		275.00		275.00

TITCHFIELD FESTIVAL THEATRE – 30th June 2021

Rates		334.34		0.00		0.00		334.34	306.48
HMRC/Companies Hosue		13.00		0.00		283.90		296.90	290.95
TOTALS		347.34		2576.00		558.90		3476.29	3476.29
Grand Totals		351220.17		217100.48		232405.75		812758.56	687671.80