

Charity no. 1177812

The Wardrobe Theatre
Report and Unaudited Financial
Statements
30 June 2021

The Wardrobe Theatre

Reference and administrative details

For the year ended 30 June 2021

Charity number 1177812

Registered office and operational address 25 West Street
St. Phillips
Bristol
BS2 0DF

Trustees The trustees are who served during the year and up to the date of this report were as follows:

Christopher Askew	
Kerry Francis	
Miriam Gosling-Gage	
Naomi Miller	Co-Chair
Alastair Robertson	
Phillipa Warin	Co-Chair
Graham Young	Treasurer

Independent examiners Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

The trustees present their report and financial statements for the year ended 30 June 2021.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Constitution and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Governing document

The Wardrobe Theatre is a charitable incorporated organisation (charity number 1177812), registered with the Charity Commission on 4 April 2018. The charity's governing document is its constitution, dated 4 April 2018.

Purpose and activities

The charity's objects, as set out in its governing document, are the advancement of the arts and the education of the public in the appreciation and understanding of the arts in all their forms, through the operation, facilitation and management of The Wardrobe Theatre for the public benefit, taking place in particular, but not exclusively in, the City of Bristol and surrounding areas.

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives for the year.

The 4 core aims of The Wardrobe Theatre as laid out by the Board of Trustees this year are:

- **ARTISTS:** Supporting new work by emerging, grass-roots artists (especially those based in Bristol); and building on the relationships we have with existing artists encouraging them to share their latest work with our audiences;
- **AUDIENCES:** Standing by the affordability of our ticket prices keeping us financially accessible for all; and inspiring excellent loyalty from our audiences through the high quality of our programme and the theatre and bar's welcoming and informal atmosphere;
- **THEATRE FOR FAMILIES:** Build on our excellent reputation as a brilliant venue for young audiences by programming high-quality family shows every school holiday and most weekends with very high attendance; and producing/co-producing fantastic original family shows in-house; and
- **ARTIST HUB:** Support the development of artists, companies and theatre-makers at every stage of their careers; actively ensuring the theatre and bar are enabling artists to create, meet and work together; and running an excellent programme of artist development opportunities.

Achievements and performance

This year has been an incredibly challenging one for The Wardrobe Theatre as we navigated the impacts of the Covid-19 pandemic. Our financial year began in July 2020 whilst we were in a national lockdown with all UK theatres closed. There were shoots of recovery in August - October 2020 as we worked towards live performances again (presented Covid-safe), but were forced to close once more from November 2020 - May 2021 due to local and national lockdowns. At the end of the financial year we ended on a brighter note with a handful of live shows to in-person audiences in the theatre during June 2021.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

2021 marked the 10th anniversary of The Wardrobe Theatre and despite all the challenges, this has been a very productive and creative year for the charity as we were forced to reinvent the way we make and present theatre and events, with significant expansions into presenting culture online. At a time when people couldn't meet up in-person, we felt offering shared experiences was more vital than ever. For example in the weeks surrounding Christmas 2020 we programmed 12 performances of 2 different productions. Initially promoted as for a live in-person audience, as public health restrictions changed both productions were able to shift online with minimal disruption and with no performances cancelled. Drawing on the experiences and the new skills we have learned this year, The Wardrobe Theatre has developed and we are planning to permanently shift the way we operate, adopting live-streaming and online theatre as a year-round vital part of our programming.

Artistic programme

This financial year we staged 19 live, in-person performances in the theatre to a total live audience of 833. Online, where audiences watched shows streamed into their homes, we presented 206 live performances and had work available online to watch on-demand for 99 days. Our combined online audience for the year was 24,379. Therefore our total audience for shows presented by The Wardrobe Theatre this year was 25,212.

Across the year we worked with 14 companies and presented a total of 24 different productions live and online. Particular highlights this year included:

- *Chuckle Busters Comedy* (August 2020) – Typically The Wardrobe Theatre hosts 9 live performances per week, so after a 22 week break due to the pandemic, this stand-up comedy event from local comedians was a very welcome and emotional return. A night that will live long in the memory.
- *Directors' Playground* by Bristol Old Vic Theatre School (May 2021) – Six brand new productions of contemporary theatre presented by Bristol Old Vic Theatre School's graduating directors. Each of these six shows was performed in The Wardrobe Theatre and streamed online simultaneously with audiences watching live from their homes. Each show was then also made available to watch on-demand online for three days afterwards.
- *The Darts* by Bad Vs Evil (December 2020) – Originally planned to be performed to a live, in-person audience, this was scuppered by a local lockdown but this brilliant Bristol company were able to adapt nimbly and helped us experiment with the possibilities of live streaming, pulling together a very enjoyable comedy darts tournament at short notice which was streamed live from The Wardrobe Theatre nightly for a week in the lead up to Christmas.
- *Closer Each Day: The Improvised Soap Opera* (June 2021) – Having run fortnightly with us for our entire 10 year history, after a break of several months it was emotional to once again reunite with this fantastic company to present a new weekly season of the show where every performance improvised and completely unique.

Work presented by The Wardrobe Theatre chiefly included theatre, secondary to that stand-up comedy then poetry/spoken word. Family audiences remained a core pillar of The Wardrobe Theatre's work and, as well as presenting 2 live streamed family productions, we continued to collaborate with and invest in a new series of *The Seekers Podcast*, an audio-digital reimaging of the popular series of children's shows (*The Star Seekers*, *The Time Seekers*, *The Deep Sea Seekers*) which we have co-produced with The Wardrobe Ensemble over several years. To date this podcast has had over 8,000 listens.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

The average ticket price at The Wardrobe Theatre is £10 (much lower than other performing arts venues in the area) and did not increase from last year. Financial accessibility remains a core ethos of the way we work and affordable ticket prices have helped us achieve high audiences throughout the year and great success in attracting a young-adult audience.

In-house and co-productions

Despite being closed to the public for a huge proportion of the year, 4 new in-house productions/co-productions were created:

- *Sherlock In Homes I: Murder at The Circus* and *Sherlock In Homes II: Murder On Ice* – During 2020 we collaborated with Bristol-based disability-led theatre company, Sharp Teeth, to pioneer a new type of theatre show that allowed audiences to engage with live theatre from their homes using video conferencing software 'Zoom'. During these interactive murder mysteries, each suspect was interviewed directly by the audience, with actors having to improvise their answers while serving the overall whodunit plot. *Sherlock In Homes I: Murder at The Circus* debuted in September 2020 and due to incredible demand had an extended run being programmed by other arts organisations and festivals around the UK including Royal & Derngate Northampton, Carn To Cove, Valley Arts, Hampshire Cultural Trust, Awen, Bath Spa, ArtsReach Dorset, Pound Arts Corsham and Theatre Orchard. The show eventually ran for 115 performances over 32 weeks, reaching a total of 12,426 people. Such was the success of this show we created a second Zoom murder mystery in the same vein with Sharp Teeth Theatre in January 2021. *Sherlock In Homes II: Murder On Ice* ran for 52 performances over 16 weeks and played to 5,580 people, receiving a 5 star review in The Stage. These productions were innovative, inventive and pioneering online theatre shows that offered safe, accessible and enjoyable shared experiences for audience at a vital time. We are proud to have brought culture directly into the living rooms of people who were housebound during the pandemic and we loved hearing stories of families and friends taking part in the show together whilst all in their individual homes: *"One of the best lockdown activities I've done, so fun! Perfect thing to do with friends across distance. Highly recommend!"*
- *The Great Gatsby* – In 2020 we devised a brand new adaptation of *The Great Gatsby* in collaboration with Bristol-based theatre company, The Wardrobe Ensemble. We employed a total of 19 creative freelancers on this project and also worked with Bristol Old Vic Theatre School to offer two full time roles to their students. The team worked incredibly hard in some very challenging circumstances to create a fantastic new two-woman adaptation whilst adhering to Covid-safe rehearsals. However, local and national lockdowns meant we were unable to present the show to a live, in-person audience this year. Instead we expanded into on-demand online theatre for the first time. In January 2021 we recorded a high-quality cinema style theatre film of the show and made it available online via digital culture distribution experts TicketCo for audiences to watch anytime, anywhere during March-April 2021. We offered access to the theatre film for free for all UK schools, colleges and universities. The theatre film was watched by a total audience of 1,906 (mainly UK audiences but we also sold tickets in USA, Canada, Malaysia, Costa Rica, Brazil, India and Malawi) and it received some fantastic reviews including 4 stars in The Guardian and The Stage and was nominated for an OnComm award (the Offies for online shows).
- *Streaming Beauty* – From the same director as the *Sherlock In Homes* series, Stephanie Kempson, for Christmas 2020 we collaborated with Sharp Teeth Theatre and Tom Marshman to create an interactive Zoom pantomime. This anarchic show had 12 performances and reached a total of 1,658 people.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Creative development

Artist development and supporting Bristol-based emerging theatre-makers remained a high priority for The Wardrobe Theatre this year. During one of the industry's most challenging years we were in constant dialogue with other theatres, festivals, venues and arts organisations, offering one-to-one support and mentoring wherever possible to help protect these institutions and build a stronger sector. The Wardrobe Theatre and our staff also continued to be on hand to offer extensive in-kind support, advice, guidance and mentoring to many artists, companies and theatre-makers. Help included mentoring meetings, advice and reading drafts of funding applications to help those applying for grants.

When rehearsing was possible, we offered free rehearsal and workshop space to theatre companies in Bristol including Paper Cinema, Kiota, Beyond The Ridiculous, Closer Each Day Company, Tessa Bide, Bad Vs Evil, Opposable Thumb, Sheelanagig, Dragonbird Theatre, Riddlestick Theatre, Roustabout, Sharp Teeth Theatre, Cape Farewell and The Wardrobe Ensemble.

Participation and audience development

Participation

Similar to our live programme, the majority of our participation work was forced online this year. We had to reinvent the way to present workshops, Q&As and other participation opportunities but found success in engaging audiences alongside our in-house productions. Access to our theatre film of *The Great Gatsby* was offered free to all UK schools, colleges and universities and we arranged several live Q&As between the creative team and students. We also pre-recorded a Q&A with the show's creative team that so far has been watched 247 times. *Sherlock In Homes I & Sherlock In Homes II* also hosted post-show Q&As, online theatre workshops and we supported the show's director, Stephanie Kempson, in emerging as a leading voice in digital interactive theatre and storytelling, offering several talks and workshops to share her knowledge and experience in creating work for digital audiences.

Audience development

One positive outcome of the Covid-19 pandemic has been the rise of digital theatre and audiences growing increasingly familiar with consuming culture online. We believe this shift has changed the theatre landscape fundamentally and any theatre or arts organisation that doesn't embrace the change will be left behind. Further, as artists we have a duty to find new ways of creating art and enabling people to access it and by utilising technology, The Wardrobe Theatre this year has pioneered a new, viable way of making and sharing live theatre. Our techniques allowed us to create high-quality work that was able to reach a wide audience whilst being free from contemporary risks associated with live theatre including lockdowns and shut theatres, isolating performers, or gambling with public health. Bringing high-quality, engaging, interactive theatre shows directly into the homes of thousands of people around the UK has been invaluable and has massively developed our audiences. As a theatre we have a responsibility to reach as many people as possible and this includes those members of society who are unable to attend live, in-person events. The rise of digital culture has shown us how easy modern technologies have made it to reach people who cannot come to the theatre physically for a range of reasons including mobility, anxiety, financial restraints or the presence of alcohol (e.g. Sikh communities) and diversifying online allows us to reach these audiences consistently.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Access to our theatre film of *The Great Gatsby* was offered free to all UK schools, colleges and universities and we had terrific take up from English and Drama educators. Teachers and students hosted screenings and “watch parties” at Bradley Stoke Community School, Bristol Cathedral Choir School, Ashton Park School, City of Bristol College, Cabot Learning Foundation, QEH, Cotham School and Bristol Free School. We also had contact with schools, colleges and universities in Stockport, Portsmouth, Oxford, Derby, Hull, Bath, Edinburgh and Cardiff. In total 45 education institutes shared the show for free with their students and we estimate the theatre film was watched by 450 teachers and students.

Diversity and inclusion

As laid out by our Board of Trustees, a key goal of The Wardrobe Theatre is to broaden the diversity of the people we work with and those that come through our building. Led by the Board and in light of the Black Lives Matter movement, our theatre staff met fortnightly during July-September 2020 to participate in seminars and discussion groups focused on diversity and inclusivity in the arts. Facilitated by our Theatre Manager and co-Artistic Director of Kiota, Aisha Ali, each session welcomed a guest speaker and focused on topics including privilege, racism, disability/ableism and class. Guest speakers including working class theatre-maker Kate Cooper and the Artistic Director of disability-led theatre company Sharp Teeth, Stephanie Kempson. The learnings and outcomes of this training and our inclusivity action plan continue to be developed and actioned and we continue to widen our knowledge and understanding about the types of barriers some communities face in accessing culture.

We see our expansion into digital culture as a long-term addition to our year round programme, allowing us to remain inclusive and to bring culture to those unable to attend live events due to mobility issues, anxiety, financial restraints or those excluded by the presence of alcohol (such as Sikh communities).

Whilst our ability to run in-person sessions and workshops was limited this year, we were able to offer free space to help run a British Sign Language workshop during September in collaboration with Ad Infinitum and John Mancini.

Development and marketing

Funding grants

Funding and particularly the support of the Cultural Recovery Funds: Rounds 1 & 2 has been an absolute lifeline this year ensuring The Wardrobe Theatre has survived the past 12 months and enabling us to continue making work, collaborating with artists and engaging audiences throughout the most challenging circumstances in our 10 year history.

This financial year, 6 grants were successfully awarded to The Wardrobe Theatre:

- Cultural Recovery Fund: Round 1 from Arts Council England and DCMS to help us recover from the impacts and loss of earnings associated with Covid-19 and the national lockdowns (£65,192);
- a Small Business Grant from the West of England Combined Authority to help us expand into capturing theatre for digital audiences (£2,000);
- a Small Project Grant from Arts Council England to create co-production *The Great Gatsby* (£14,972);
- Cultural Recovery Fund: Round 2 from Arts Council England and DCMS to help us recover from the impacts and loss of earnings associated with Covid-19 and the national lockdowns (£31,025);
- a series of Small Business Grants from Bristol City Council in response to being forced to close (£16,097); and
- a Local Restrictions Grant from Bristol City Council in response to being forced to close (£1,334).

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Fundraising

This financial year, public donations to The Wardrobe Theatre totalled £8,937.

At the end of this financial year, The Wardrobe Theatre had 133 members in The Wardrobe Theatre Fan Club (our friends loyalty scheme) each donating £30/year .

Marketing

The Wardrobe Theatre maintained strong marketing strategies this financial year, supported by a solid foundation of social media followers (Twitter: 9,400+ | Facebook: 8,800+ | Instagram: 2,300+) and 4,000 email addresses on our weekly newsletter mailing list.

Staffing, structure, governance and management

Staffing

During Covid-19, The Wardrobe Theatre and its staff have shown themselves to be incredibly adaptable, resourceful and dynamic in the face of rapidly changing circumstances, week by week fluctuations in tier restrictions and shifting public health guidelines.

Between November 2020 - February 2021, The Wardrobe Theatre led by the Board of Trustees carried out an internal staff review and consequent staff restructuring. The job titles and job descriptions have changed for each of our 5 staff members and the new roles have helped ensure The Wardrobe Theatre has a sounder staffing structure with roles and responsibilities more clearly defined.

The Wardrobe Theatre runs effectively with a skeleton team of 5, sharing the equivalent of 3.5 full time roles:

- Matthew Whittle, Artistic Director (full time)
- Chris Collier, Technical Director (full time)
- Bebhinn Cronin, Executive Producer & Finance Director (part time)
- Aisha Ali, Theatre Manager (part time)
- Jesse Meadows, Artist Development (part time)

Between July 2020 - March 2021 several members of staff were placed on furlough, with the government job retention scheme contributing £13,392 in total to the protection of staff jobs at The Wardrobe Theatre.

In January 2021 we were sad to lose our Executive Producer & Finance Director, Bebhinn Cronin, as she took up a new role with the National Children's Orchestras of Great Britain. Bebhinn had been with us for over 3 years and her hard work towards the development and professionalisation of The Wardrobe Theatre in that time cannot be underestimated. So much of the great work we achieved in that time was down to her hard work, dedication, passion and attention to detail. We recruited for a replacement and appointed Cherie Demmery as our new Finance Manager & Producer in March 2021. Cherie starts with us at the turn of the financial year into 2021-2022.

This year we also began annual staff appraisals and check-ins between the senior staff and Board members.

Governance

The Wardrobe Theatre's Board of Trustees are:

Chris Askew, Kerry Francis, Miriam Gosling-Gage, Naomi Miller (co-Chair), Ali Robertson, Pippa Warin (co-Chair) and Graham Young (Treasurer).

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

This year Pippa Warin and Naomi Miller become co-Chairs of The Wardrobe Theatre. Also Ali Robertson stepped down as Treasurer to be replaced by Graham Young.

As well as meeting quarterly with our full Board, a Risk Management Subcommittee has been convening fortnightly (chaired by Graham Young) in response to the Covid-19 pandemic to anticipate future problems, changing circumstances, formulate new and alternative plans, offering wise and prudent financial advice, business management and operational guidance. Further, this year a Staff & Remunerations Subcommittee (chaired by Naomi Miller) was established to help the charity in its HR responsibilities. The subcommittees and our high standard of governance has been vital in the continued success of The Wardrobe Theatre over these 12 challenging months.

Board appointments are made either through the reappointment of existing Trustees at the end of their term or by recommendation by the Trustees, which are then voted on by Trustees and Members. If running an open call for Trustees, vacancies are widely published with a CV and covering letter being the process of application. Candidates will be interviewed by a team which should include the Chair and a member of the Executive. Candidates may be invited to a meeting of the Trustees as an observer before being formally appointed. A Trustee who has served for two consecutive terms of office must take a break from office.

Management

The Wardrobe Theatre Company is a Charitable Incorporated Organisation (CIO). The objects of the CIO are:

The advancement of the arts and the education of the public in the appreciation and understanding of performing arts in all their forms, through the operation, facilitation and management of The Wardrobe Theatre for the public benefit, taking place in particular but not exclusively in, the city of Bristol and surrounding areas. The full powers of the CIO are listed in our 2017 Constitution.

A copy of The Wardrobe Theatre's Governing Document (Constitution, 1 November 2017) is available on request.

Financial review

For the year ended 31 June 2021, income was £263,657 (2020: £333,527) and expenditure was £214,658 (2020: £274,159), resulting in a surplus for the year of £48,999 (2020: £59,368). Total funds at 30 June 2021 were £149,596 (2020: £100,597). There were no restricted funds at the year end.

The charity aims to hold sufficient reserves to cover three months' normal operating costs. Based on the results from the previous financial year and forecasts for 21/22, the trustees estimate this to be £53,000. At 30 June 2021, unrestricted reserves stood at £149,596, which is ahead of this target. The charity has deemed it necessary to hold reserves in excess of its target during the Covid-19 pandemic and will look to invest these in productions in future periods.

The trustees have considered the impact of the Covid-19 pandemic on the charity's current and future financial position. The implications include an anticipated loss of theatre ticket income between Mar 2021 - Mar 2022. The charity took the following steps to mitigate the threats that Covid-19 may pose to the organisation:

- The charity has made use of the government's furlough scheme.
- The charity has successfully applied for emergency funding from Arts Council England, Bristol City Council, West of England Central Authority and the Department of Culture, Media & Sport.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

- A rental holiday has been received from our building landlord and other overheads including utility bills have been reduced.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The charity holds unrestricted reserves that exceed £150,000, over triple the reserves target.
- The charity's key funders have confirmed future support and a determination to ensure The Wardrobe Theatre will outlive the Covid-19 pandemic.

Statement of responsibilities of the trustees

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with 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).

The law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charity for the year. 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 Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Independent examiners

Godfrey Wilson Limited were re-appointed as independent examiners to the charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 30 March 2022 and signed on their behalf by

Naomi Miller

Naomi Miller - Co-Chair

Independent examiner's report

To the trustees of

The Wardrobe Theatre

I report to the trustees on my examination of the accounts of The Wardrobe Theatre (the CIO) for the year ended 30 June 2021, which are set out on pages 12 to 24.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Godfrey Wilson Limited also provides corporation tax services to the CIO. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to these engagement.

Since the CIO's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- (1) accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

William Guy Blake

Date: 30 March 2022

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

The Wardrobe Theatre

Statement of financial activities

For the year ended 30 June 2021

	Note	Restricted £	Unrestricted £	2021 Total £	2020 Total £
Income from:					
Donations	3	22,972	135,242	158,214	76,887
Charitable activities	4	-	103,618	103,618	245,502
Other trading activities	5	-	1,825	1,825	11,138
Total income		<u>22,972</u>	<u>240,685</u>	<u>263,657</u>	<u>333,527</u>
Expenditure on:					
Raising funds		-	12,189	12,189	10,673
Charitable activities		<u>16,972</u>	<u>185,497</u>	<u>202,469</u>	<u>263,486</u>
Total expenditure	7	<u>16,972</u>	<u>197,686</u>	<u>214,658</u>	<u>274,159</u>
Net income		6,000	42,999	48,999	59,368
Transfers between funds		<u>(6,000)</u>	<u>6,000</u>	<u>-</u>	<u>-</u>
Net movement in funds	8	-	48,999	48,999	59,368
Reconciliation of funds:					
Total funds brought forward		<u>-</u>	<u>100,597</u>	<u>100,597</u>	<u>41,229</u>
Total funds carried forward		<u><u>-</u></u>	<u><u>149,596</u></u>	<u><u>149,596</u></u>	<u><u>100,597</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

The Wardrobe Theatre

Balance sheet

As at 30 June 2021

	Note	£	2021 £	2020 £
Fixed assets				
Tangible assets	11		<u>413</u>	<u>2,232</u>
			413	2,232
Current assets				
Debtors	12	27,026		17,518
Cash at bank and in hand		<u>153,655</u>		<u>96,479</u>
		180,681		113,997
Liabilities				
Creditors: amounts falling due within 1 year	13	<u>31,498</u>		<u>15,632</u>
Net current assets			<u>149,183</u>	<u>98,365</u>
Net assets	14		<u><u>149,596</u></u>	<u><u>100,597</u></u>
Funds	15			
Restricted funds			-	-
Unrestricted funds				
General funds			<u>149,596</u>	<u>100,597</u>
Total charity funds			<u><u>149,596</u></u>	<u><u>100,597</u></u>

Approved by the trustees on 30 March 2022 and signed on their behalf by

Naomi Miller

Naomi Miller - Co-Chair

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The Wardrobe Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern. The charity held unrestricted, general reserves of £149,596 at 30 June 2021, and a cash balance of £153,655. The trustees have made use of support provided by the government through the Job Retention Scheme, as well as receiving other emergency funding and a rental holiday, as detailed in the trustees' annual report. In light of this, the trustees consider that the charity has sufficient unrestricted reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income received in advance of provision of theatrical performances is deferred until criteria for income recognition are met.

d) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

e) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

f) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

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Notes to the financial statements

For the year ended 30 June 2021

g) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the basis of the direct costs incurred, as follows:

	2021	2020
Raising funds	6%	4%
Charitable activities	94%	96%

h) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Fixtures, fittings and equipment	3 years
----------------------------------	---------

i) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

j) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

k) Creditors

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

l) Financial instruments

The charity 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 with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

m) Pension costs

The charity operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

n) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

n) Accounting estimates and key judgements (continued)

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

Depreciation

As described in note 1(h) to the financial statements, depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Theatre Tax Relief

The charity has estimated the credit receivable under Theatre Tax Relief based on its eligible production expenditure incurred during the period. This amount is £12,409 and is included within income from charitable activities and accrued income at the year end. As this amount is subject to review and approval by HMRC, actual results may differ.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2020 Total £
Income from:			
Donations	14,907	61,980	76,887
Charitable activities	-	245,502	245,502
Other trading activities	-	11,138	11,138
Total income	14,907	318,620	333,527
Expenditure on:			
Raising funds	-	10,673	10,673
Charitable activities	14,907	248,579	263,486
Total expenditure	14,907	259,252	274,159
Net income / (expenditure)	-	59,368	59,368
Net movement in funds	-	59,368	59,368

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

3. Income from donations

	Restricted £	Unrestricted £	2021 Total £
Grants:			
West of England Combined Authority	8,000	-	8,000
Arts Council England	14,972	91,282	106,254
Bristol City Council	-	17,431	17,431
Job Retention Scheme	-	13,392	13,392
Donations	-	8,937	8,937
Fan club subscriptions	-	3,505	3,505
Gift Aid	-	695	695
Total income from donations	22,972	135,242	158,214

Prior period comparative

	Restricted £	Unrestricted £	2020 Total £
Arts Council England	14,907	25,920	40,827
Bristol City Council	-	10,000	10,000
Job Retention Scheme	-	7,489	7,489
Donations	-	15,459	15,459
Fan club subscriptions	-	3,112	3,112
Total income from donations	14,907	61,980	76,887

4. Income from charitable activities

	Restricted £	Unrestricted £	2021 Total £
Ticket sales	-	91,209	91,209
Theatre tax relief	-	12,409	12,409
Total income from charitable activities	-	103,618	103,618

Prior period comparative

	Restricted £	Unrestricted £	2020 Total £
Ticket sales	-	233,977	233,977
Theatre tax relief	-	11,525	11,525
Total income from charitable activities	-	245,502	245,502

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

5. Income from other trading activities

	Restricted £	Unrestricted £	2021 Total £
Space hire	-	1,825	1,825
Total income from other trading activities	-	1,825	1,825

Prior period comparative

	Restricted £	Unrestricted £	2020 Total £
Space hire	-	10,470	10,470
Concessions sales	-	518	518
Advertising revenue	-	150	150
Total income from other trading activities	-	11,138	11,138

6. Government grants

The charity received government grants, defined as funding from Bristol City Council, Arts Council England, West of England Combined Authority and the Job Retention Scheme to fund charitable activities. The total value of such grants in the year ending 30 June 2021 was £145,077 (2020: £58,316). There are no unfulfilled conditions or contingencies attaching to these grants in the year. There were no government grants in the prior year.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2020 Total £
Production fees	-	117,248	-	117,248	-	151,973	-	151,973
Staff costs (note 9)	10,353	32,143	23,505	66,001	9,426	36,139	20,917	66,482
Box office service charges	-	3,964	-	3,964	-	17,926	-	17,926
Rent and service charges	-	7,465	-	7,465	-	18,222	-	18,222
Advertising and marketing	-	2,018	-	2,018	-	5,342	-	5,342
Premises costs	-	1,528	-	1,528	-	4,294	-	4,294
Repairs and maintenance	-	7,598	-	7,598	-	1,589	-	1,589
Insurance	-	-	1,433	1,433	-	-	1,673	1,673
Audit and accountancy	-	-	2,333	2,333	-	-	1,656	1,656
Depreciation	-	-	1,819	1,819	-	-	1,821	1,821
Miscellaneous costs	-	-	2,876	2,876	113	-	1,860	1,973
Subscriptions	-	-	375	375	-	-	1,056	1,056
Travel and subsistence	-	-	-	-	-	-	152	152
Sub-total	10,353	171,964	32,341	214,658	9,539	235,485	29,135	274,159
Allocation of support and governance costs	1,836	30,505	(32,341)	-	1,134	28,001	(29,135)	-
Total expenditure	12,189	202,469	-	214,658	10,673	263,486	-	274,159

Total governance costs were £2,333 (2020: £1,656).

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

8. Net movement in funds

This is stated after charging:

	2021 £	2020 £
Depreciation	1,819	1,821
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	1,410	1,356
▪ Other services	923	300
	<u>2,232</u>	<u>3,477</u>

9. Staff costs and numbers

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	64,730	64,775
Social security costs	-	550
Pension costs	1,271	1,157
	<u>66,001</u>	<u>66,482</u>

No employee earned more than £60,000 during the year.

The key management personnel of the charity comprise the trustees and the co-directors. The total employee benefits of the key management personnel were £53,194 (2020: £45,754).

	2021 No.	2020 No.
Average head count	<u>4.50</u>	<u>5.00</u>

10. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

11. Tangible fixed assets

	Fixtures, fittings and equipment £	Total £
Cost		
At 1 July 2020	5,460	5,460
Additions in year	-	-
At 30 June 2021	<u>5,460</u>	<u>5,460</u>
Depreciation		
At 1 July 2020	3,228	3,228
Charge for the year	<u>1,819</u>	<u>1,819</u>
At 30 June 2021	<u>5,047</u>	<u>5,047</u>
Net book value		
At 30 June 2021	<u>413</u>	<u>413</u>
At 30 June 2020	<u>2,232</u>	<u>2,232</u>

12. Debtors

	2021 £	2020 £
Trade debtors	12,050	1,493
Prepayments	177	2,000
Accrued income	<u>14,799</u>	<u>14,025</u>
	<u>27,026</u>	<u>17,518</u>

13. Creditors : amounts due within 1 year

	2021 £	2020 £
Trade creditors	29,277	11,333
Accruals	1,770	1,656
Other taxation and social security	252	2,409
Other creditors	<u>199</u>	<u>234</u>
	<u>31,498</u>	<u>15,632</u>

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

14. Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	413	413
Current assets	-	180,681	180,681
Current liabilities	-	(31,498)	(31,498)
Net assets at 30 June 2021	-	149,596	149,596
Prior year comparative			
	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	2,232	2,232
Current assets	-	113,997	113,997
Current liabilities	-	(15,632)	(15,632)
Net assets at 30 June 2020	-	100,597	100,597

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

15. Movements in funds

	At 1 July 2020 £	Income £	Expenditure £	Transfers between funds £	At 30 June 2021 £
Restricted funds					
West of England Combined Authority: Small Scale Up Grant	-	8,000	(2,000)	(6,000)	-
Arts Council England: Small Project Grant	-	14,972	(14,972)	-	-
Total restricted funds	-	22,972	(16,972)	(6,000)	-
Unrestricted funds					
General funds	100,597	240,685	(197,686)	6,000	149,596
Total unrestricted funds	100,597	240,685	(197,686)	6,000	149,596
Total funds	100,597	263,657	(214,658)	-	149,596

Purposes of restricted funds

West of England Combined Authority: Small Scale Up Grant Grant awarded for the production of The Great Gatsby performance, and towards consultancy and mentoring.

Arts Council England: Small Project Grant Grant awarded for the production of The Great Gatsby performance.

Transfers between funds

A transfer out of restricted funds has been made where the funder waived the restriction.

Prior period comparative	At 1 July 2019 £	Income £	Expenditure £	At 30 June 2020 £
Restricted funds				
Arts Council England	-	14,907	(14,907)	-
Total restricted funds	-	14,907	(14,907)	-
Unrestricted funds				
General funds	41,229	318,620	(259,252)	100,597
Total unrestricted funds	41,229	318,620	(259,252)	100,597
Total funds	41,229	333,527	(274,159)	100,597

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

16. Related party transactions

There were no related party transactions during the current or prior period.

Charity no. 1177812

The Wardrobe Theatre
Report and Unaudited Financial
Statements
30 June 2021

The Wardrobe Theatre

Reference and administrative details

For the year ended 30 June 2021

Charity number 1177812

Registered office and operational address 25 West Street
St. Phillips
Bristol
BS2 0DF

Trustees The trustees are who served during the year and up to the date of this report were as follows:

Christopher Askew	
Kerry Francis	
Miriam Gosling-Gage	
Naomi Miller	Co-Chair
Alastair Robertson	
Phillipa Warin	Co-Chair
Graham Young	Treasurer

Independent examiners Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

The trustees present their report and financial statements for the year ended 30 June 2021.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Constitution and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Governing document

The Wardrobe Theatre is a charitable incorporated organisation (charity number 1177812), registered with the Charity Commission on 4 April 2018. The charity's governing document is its constitution, dated 4 April 2018.

Purpose and activities

The charity's objects, as set out in its governing document, are the advancement of the arts and the education of the public in the appreciation and understanding of the arts in all their forms, through the operation, facilitation and management of The Wardrobe Theatre for the public benefit, taking place in particular, but not exclusively in, the City of Bristol and surrounding areas.

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives for the year.

The 4 core aims of The Wardrobe Theatre as laid out by the Board of Trustees this year are:

- **ARTISTS:** Supporting new work by emerging, grass-roots artists (especially those based in Bristol); and building on the relationships we have with existing artists encouraging them to share their latest work with our audiences;
- **AUDIENCES:** Standing by the affordability of our ticket prices keeping us financially accessible for all; and inspiring excellent loyalty from our audiences through the high quality of our programme and the theatre and bar's welcoming and informal atmosphere;
- **THEATRE FOR FAMILIES:** Build on our excellent reputation as a brilliant venue for young audiences by programming high-quality family shows every school holiday and most weekends with very high attendance; and producing/co-producing fantastic original family shows in-house; and
- **ARTIST HUB:** Support the development of artists, companies and theatre-makers at every stage of their careers; actively ensuring the theatre and bar are enabling artists to create, meet and work together; and running an excellent programme of artist development opportunities.

Achievements and performance

This year has been an incredibly challenging one for The Wardrobe Theatre as we navigated the impacts of the Covid-19 pandemic. Our financial year began in July 2020 whilst we were in a national lockdown with all UK theatres closed. There were shoots of recovery in August - October 2020 as we worked towards live performances again (presented Covid-safe), but were forced to close once more from November 2020 - May 2021 due to local and national lockdowns. At the end of the financial year we ended on a brighter note with a handful of live shows to in-person audiences in the theatre during June 2021.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

2021 marked the 10th anniversary of The Wardrobe Theatre and despite all the challenges, this has been a very productive and creative year for the charity as we were forced to reinvent the way we make and present theatre and events, with significant expansions into presenting culture online. At a time when people couldn't meet up in-person, we felt offering shared experiences was more vital than ever. For example in the weeks surrounding Christmas 2020 we programmed 12 performances of 2 different productions. Initially promoted as for a live in-person audience, as public health restrictions changed both productions were able to shift online with minimal disruption and with no performances cancelled. Drawing on the experiences and the new skills we have learned this year, The Wardrobe Theatre has developed and we are planning to permanently shift the way we operate, adopting live-streaming and online theatre as a year-round vital part of our programming.

Artistic programme

This financial year we staged 19 live, in-person performances in the theatre to a total live audience of 833. Online, where audiences watched shows streamed into their homes, we presented 206 live performances and had work available online to watch on-demand for 99 days. Our combined online audience for the year was 24,379. Therefore our total audience for shows presented by The Wardrobe Theatre this year was 25,212.

Across the year we worked with 14 companies and presented a total of 24 different productions live and online. Particular highlights this year included:

- *Chuckle Busters Comedy* (August 2020) – Typically The Wardrobe Theatre hosts 9 live performances per week, so after a 22 week break due to the pandemic, this stand-up comedy event from local comedians was a very welcome and emotional return. A night that will live long in the memory.
- *Directors' Playground* by Bristol Old Vic Theatre School (May 2021) – Six brand new productions of contemporary theatre presented by Bristol Old Vic Theatre School's graduating directors. Each of these six shows was performed in The Wardrobe Theatre and streamed online simultaneously with audiences watching live from their homes. Each show was then also made available to watch on-demand online for three days afterwards.
- *The Darts* by Bad Vs Evil (December 2020) – Originally planned to be performed to a live, in-person audience, this was scuppered by a local lockdown but this brilliant Bristol company were able to adapt nimbly and helped us experiment with the possibilities of live streaming, pulling together a very enjoyable comedy darts tournament at short notice which was streamed live from The Wardrobe Theatre nightly for a week in the lead up to Christmas.
- *Closer Each Day: The Improvised Soap Opera* (June 2021) – Having run fortnightly with us for our entire 10 year history, after a break of several months it was emotional to once again reunite with this fantastic company to present a new weekly season of the show where every performance improvised and completely unique.

Work presented by The Wardrobe Theatre chiefly included theatre, secondary to that stand-up comedy then poetry/spoken word. Family audiences remained a core pillar of The Wardrobe Theatre's work and, as well as presenting 2 live streamed family productions, we continued to collaborate with and invest in a new series of *The Seekers Podcast*, an audio-digital reimagining of the popular series of children's shows (*The Star Seekers*, *The Time Seekers*, *The Deep Sea Seekers*) which we have co-produced with The Wardrobe Ensemble over several years. To date this podcast has had over 8,000 listens.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

The average ticket price at The Wardrobe Theatre is £10 (much lower than other performing arts venues in the area) and did not increase from last year. Financial accessibility remains a core ethos of the way we work and affordable ticket prices have helped us achieve high audiences throughout the year and great success in attracting a young-adult audience.

In-house and co-productions

Despite being closed to the public for a huge proportion of the year, 4 new in-house productions/co-productions were created:

- *Sherlock In Homes I: Murder at The Circus* and *Sherlock In Homes II: Murder On Ice* – During 2020 we collaborated with Bristol-based disability-led theatre company, Sharp Teeth, to pioneer a new type of theatre show that allowed audiences to engage with live theatre from their homes using video conferencing software 'Zoom'. During these interactive murder mysteries, each suspect was interviewed directly by the audience, with actors having to improvise their answers while serving the overall whodunit plot. *Sherlock In Homes I: Murder at The Circus* debuted in September 2020 and due to incredible demand had an extended run being programmed by other arts organisations and festivals around the UK including Royal & Derngate Northampton, Carn To Cove, Valley Arts, Hampshire Cultural Trust, Awen, Bath Spa, ArtsReach Dorset, Pound Arts Corsham and Theatre Orchard. The show eventually ran for 115 performances over 32 weeks, reaching a total of 12,426 people. Such was the success of this show we created a second Zoom murder mystery in the same vein with Sharp Teeth Theatre in January 2021. *Sherlock In Homes II: Murder On Ice* ran for 52 performances over 16 weeks and played to 5,580 people, receiving a 5 star review in The Stage. These productions were innovative, inventive and pioneering online theatre shows that offered safe, accessible and enjoyable shared experiences for audience at a vital time. We are proud to have brought culture directly into the living rooms of people who were housebound during the pandemic and we loved hearing stories of families and friends taking part in the show together whilst all in their individual homes: *"One of the best lockdown activities I've done, so fun! Perfect thing to do with friends across distance. Highly recommend!"*
- *The Great Gatsby* – In 2020 we devised a brand new adaptation of *The Great Gatsby* in collaboration with Bristol-based theatre company, The Wardrobe Ensemble. We employed a total of 19 creative freelancers on this project and also worked with Bristol Old Vic Theatre School to offer two full time roles to their students. The team worked incredibly hard in some very challenging circumstances to create a fantastic new two-woman adaptation whilst adhering to Covid-safe rehearsals. However, local and national lockdowns meant we were unable to present the show to a live, in-person audience this year. Instead we expanded into on-demand online theatre for the first time. In January 2021 we recorded a high-quality cinema style theatre film of the show and made it available online via digital culture distribution experts TicketCo for audiences to watch anytime, anywhere during March-April 2021. We offered access to the theatre film for free for all UK schools, colleges and universities. The theatre film was watched by a total audience of 1,906 (mainly UK audiences but we also sold tickets in USA, Canada, Malaysia, Costa Rica, Brazil, India and Malawi) and it received some fantastic reviews including 4 stars in The Guardian and The Stage and was nominated for an OnComm award (the Offies for online shows).
- *Streaming Beauty* – From the same director as the *Sherlock In Homes* series, Stephanie Kempson, for Christmas 2020 we collaborated with Sharp Teeth Theatre and Tom Marshman to create an interactive Zoom pantomime. This anarchic show had 12 performances and reached a total of 1,658 people.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Creative development

Artist development and supporting Bristol-based emerging theatre-makers remained a high priority for The Wardrobe Theatre this year. During one of the industry's most challenging years we were in constant dialogue with other theatres, festivals, venues and arts organisations, offering one-to-one support and mentoring wherever possible to help protect these institutions and build a stronger sector. The Wardrobe Theatre and our staff also continued to be on hand to offer extensive in-kind support, advice, guidance and mentoring to many artists, companies and theatre-makers. Help included mentoring meetings, advice and reading drafts of funding applications to help those applying for grants.

When rehearsing was possible, we offered free rehearsal and workshop space to theatre companies in Bristol including Paper Cinema, Kiota, Beyond The Ridiculous, Closer Each Day Company, Tessa Bide, Bad Vs Evil, Opposable Thumb, Sheelanagig, Dragonbird Theatre, Riddlestick Theatre, Roustabout, Sharp Teeth Theatre, Cape Farewell and The Wardrobe Ensemble.

Participation and audience development

Participation

Similar to our live programme, the majority of our participation work was forced online this year. We had to reinvent the way to present workshops, Q&As and other participation opportunities but found success in engaging audiences alongside our in-house productions. Access to our theatre film of *The Great Gatsby* was offered free to all UK schools, colleges and universities and we arranged several live Q&As between the creative team and students. We also pre-recorded a Q&A with the show's creative team that so far has been watched 247 times. *Sherlock In Homes I & Sherlock In Homes II* also hosted post-show Q&As, online theatre workshops and we supported the show's director, Stephanie Kempson, in emerging as a leading voice in digital interactive theatre and storytelling, offering several talks and workshops to share her knowledge and experience in creating work for digital audiences.

Audience development

One positive outcome of the Covid-19 pandemic has been the rise of digital theatre and audiences growing increasingly familiar with consuming culture online. We believe this shift has changed the theatre landscape fundamentally and any theatre or arts organisation that doesn't embrace the change will be left behind. Further, as artists we have a duty to find new ways of creating art and enabling people to access it and by utilising technology, The Wardrobe Theatre this year has pioneered a new, viable way of making and sharing live theatre. Our techniques allowed us to create high-quality work that was able to reach a wide audience whilst being free from contemporary risks associated with live theatre including lockdowns and shut theatres, isolating performers, or gambling with public health. Bringing high-quality, engaging, interactive theatre shows directly into the homes of thousands of people around the UK has been invaluable and has massively developed our audiences. As a theatre we have a responsibility to reach as many people as possible and this includes those members of society who are unable to attend live, in-person events. The rise of digital culture has shown us how easy modern technologies have made it to reach people who cannot come to the theatre physically for a range of reasons including mobility, anxiety, financial restraints or the presence of alcohol (e.g. Sikh communities) and diversifying online allows us to reach these audiences consistently.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Access to our theatre film of *The Great Gatsby* was offered free to all UK schools, colleges and universities and we had terrific take up from English and Drama educators. Teachers and students hosted screenings and “watch parties” at Bradley Stoke Community School, Bristol Cathedral Choir School, Ashton Park School, City of Bristol College, Cabot Learning Foundation, QEH, Cotham School and Bristol Free School. We also had contact with schools, colleges and universities in Stockport, Portsmouth, Oxford, Derby, Hull, Bath, Edinburgh and Cardiff. In total 45 education institutes shared the show for free with their students and we estimate the theatre film was watched by 450 teachers and students.

Diversity and inclusion

As laid out by our Board of Trustees, a key goal of The Wardrobe Theatre is to broaden the diversity of the people we work with and those that come through our building. Led by the Board and in light of the Black Lives Matter movement, our theatre staff met fortnightly during July-September 2020 to participate in seminars and discussion groups focused on diversity and inclusivity in the arts. Facilitated by our Theatre Manager and co-Artistic Director of Kiota, Aisha Ali, each session welcomed a guest speaker and focused on topics including privilege, racism, disability/ableism and class. Guest speakers including working class theatre-maker Kate Cooper and the Artistic Director of disability-led theatre company Sharp Teeth, Stephanie Kempson. The learnings and outcomes of this training and our inclusivity action plan continue to be developed and actioned and we continue to widen our knowledge and understanding about the types of barriers some communities face in accessing culture.

We see our expansion into digital culture as a long-term addition to our year round programme, allowing us to remain inclusive and to bring culture to those unable to attend live events due to mobility issues, anxiety, financial restraints or those excluded by the presence of alcohol (such as Sikh communities).

Whilst our ability to run in-person sessions and workshops was limited this year, we were able to offer free space to help run a British Sign Language workshop during September in collaboration with Ad Infinitum and John Mancini.

Development and marketing

Funding grants

Funding and particularly the support of the Cultural Recovery Funds: Rounds 1 & 2 has been an absolute lifeline this year ensuring The Wardrobe Theatre has survived the past 12 months and enabling us to continue making work, collaborating with artists and engaging audiences throughout the most challenging circumstances in our 10 year history.

This financial year, 6 grants were successfully awarded to The Wardrobe Theatre:

- Cultural Recovery Fund: Round 1 from Arts Council England and DCMS to help us recover from the impacts and loss of earnings associated with Covid-19 and the national lockdowns (£65,192);
- a Small Business Grant from the West of England Combined Authority to help us expand into capturing theatre for digital audiences (£2,000);
- a Small Project Grant from Arts Council England to create co-production *The Great Gatsby* (£14,972);
- Cultural Recovery Fund: Round 2 from Arts Council England and DCMS to help us recover from the impacts and loss of earnings associated with Covid-19 and the national lockdowns (£31,025);
- a series of Small Business Grants from Bristol City Council in response to being forced to close (£16,097); and
- a Local Restrictions Grant from Bristol City Council in response to being forced to close (£1,334).

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Fundraising

This financial year, public donations to The Wardrobe Theatre totalled £8,937.

At the end of this financial year, The Wardrobe Theatre had 133 members in The Wardrobe Theatre Fan Club (our friends loyalty scheme) each donating £30/year .

Marketing

The Wardrobe Theatre maintained strong marketing strategies this financial year, supported by a solid foundation of social media followers (Twitter: 9,400+ | Facebook: 8,800+ | Instagram: 2,300+) and 4,000 email addresses on our weekly newsletter mailing list.

Staffing, structure, governance and management

Staffing

During Covid-19, The Wardrobe Theatre and its staff have shown themselves to be incredibly adaptable, resourceful and dynamic in the face of rapidly changing circumstances, week by week fluctuations in tier restrictions and shifting public health guidelines.

Between November 2020 - February 2021, The Wardrobe Theatre led by the Board of Trustees carried out an internal staff review and consequent staff restructuring. The job titles and job descriptions have changed for each of our 5 staff members and the new roles have helped ensure The Wardrobe Theatre has a sounder staffing structure with roles and responsibilities more clearly defined.

The Wardrobe Theatre runs effectively with a skeleton team of 5, sharing the equivalent of 3.5 full time roles:

- Matthew Whittle, Artistic Director (full time)
- Chris Collier, Technical Director (full time)
- Bebhinn Cronin, Executive Producer & Finance Director (part time)
- Aisha Ali, Theatre Manager (part time)
- Jesse Meadows, Artist Development (part time)

Between July 2020 - March 2021 several members of staff were placed on furlough, with the government job retention scheme contributing £13,392 in total to the protection of staff jobs at The Wardrobe Theatre.

In January 2021 we were sad to lose our Executive Producer & Finance Director, Bebhinn Cronin, as she took up a new role with the National Children's Orchestras of Great Britain. Bebhinn had been with us for over 3 years and her hard work towards the development and professionalisation of The Wardrobe Theatre in that time cannot be underestimated. So much of the great work we achieved in that time was down to her hard work, dedication, passion and attention to detail. We recruited for a replacement and appointed Cherie Demmery as our new Finance Manager & Producer in March 2021. Cherie starts with us at the turn of the financial year into 2021-2022.

This year we also began annual staff appraisals and check-ins between the senior staff and Board members.

Governance

The Wardrobe Theatre's Board of Trustees are:

Chris Askew, Kerry Francis, Miriam Gosling-Gage, Naomi Miller (co-Chair), Ali Robertson, Pippa Warin (co-Chair) and Graham Young (Treasurer).

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

This year Pippa Warin and Naomi Miller become co-Chairs of The Wardrobe Theatre. Also Ali Robertson stepped down as Treasurer to be replaced by Graham Young.

As well as meeting quarterly with our full Board, a Risk Management Subcommittee has been convening fortnightly (chaired by Graham Young) in response to the Covid-19 pandemic to anticipate future problems, changing circumstances, formulate new and alternative plans, offering wise and prudent financial advice, business management and operational guidance. Further, this year a Staff & Remunerations Subcommittee (chaired by Naomi Miller) was established to help the charity in its HR responsibilities. The subcommittees and our high standard of governance has been vital in the continued success of The Wardrobe Theatre over these 12 challenging months.

Board appointments are made either through the reappointment of existing Trustees at the end of their term or by recommendation by the Trustees, which are then voted on by Trustees and Members. If running an open call for Trustees, vacancies are widely published with a CV and covering letter being the process of application. Candidates will be interviewed by a team which should include the Chair and a member of the Executive. Candidates may be invited to a meeting of the Trustees as an observer before being formally appointed. A Trustee who has served for two consecutive terms of office must take a break from office.

Management

The Wardrobe Theatre Company is a Charitable Incorporated Organisation (CIO). The objects of the CIO are:

The advancement of the arts and the education of the public in the appreciation and understanding of performing arts in all their forms, through the operation, facilitation and management of The Wardrobe Theatre for the public benefit, taking place in particular but not exclusively in, the city of Bristol and surrounding areas. The full powers of the CIO are listed in our 2017 Constitution.

A copy of The Wardrobe Theatre's Governing Document (Constitution, 1 November 2017) is available on request.

Financial review

For the year ended 31 June 2021, income was £263,657 (2020: £333,527) and expenditure was £214,658 (2020: £274,159), resulting in a surplus for the year of £48,999 (2020: £59,368). Total funds at 30 June 2021 were £149,596 (2020: £100,597). There were no restricted funds at the year end.

The charity aims to hold sufficient reserves to cover three months' normal operating costs. Based on the results from the previous financial year and forecasts for 21/22, the trustees estimate this to be £53,000. At 30 June 2021, unrestricted reserves stood at £149,596, which is ahead of this target. The charity has deemed it necessary to hold reserves in excess of its target during the Covid-19 pandemic and will look to invest these in productions in future periods.

The trustees have considered the impact of the Covid-19 pandemic on the charity's current and future financial position. The implications include an anticipated loss of theatre ticket income between Mar 2021 - Mar 2022. The charity took the following steps to mitigate the threats that Covid-19 may pose to the organisation:

- The charity has made use of the government's furlough scheme.
- The charity has successfully applied for emergency funding from Arts Council England, Bristol City Council, West of England Central Authority and the Department of Culture, Media & Sport.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

- A rental holiday has been received from our building landlord and other overheads including utility bills have been reduced.

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved for the following reasons:

- The charity holds unrestricted reserves that exceed £150,000, over triple the reserves target.
- The charity's key funders have confirmed future support and a determination to ensure The Wardrobe Theatre will outlive the Covid-19 pandemic.

Statement of responsibilities of the trustees

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with 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).

The law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charity for the year. 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 Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2021

Independent examiners

Godfrey Wilson Limited were re-appointed as independent examiners to the charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 30 March 2022 and signed on their behalf by

Naomi Miller

Naomi Miller - Co-Chair

Independent examiner's report

To the trustees of

The Wardrobe Theatre

I report to the trustees on my examination of the accounts of The Wardrobe Theatre (the CIO) for the year ended 30 June 2021, which are set out on pages 12 to 24.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Godfrey Wilson Limited also provides corporation tax services to the CIO. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to these engagement.

Since the CIO's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- (1) accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

William Guy Blake

Date: 30 March 2022

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

The Wardrobe Theatre

Statement of financial activities

For the year ended 30 June 2021

	Note	Restricted £	Unrestricted £	2021 Total £	2020 Total £
Income from:					
Donations	3	22,972	135,242	158,214	76,887
Charitable activities	4	-	103,618	103,618	245,502
Other trading activities	5	-	1,825	1,825	11,138
Total income		<u>22,972</u>	<u>240,685</u>	<u>263,657</u>	<u>333,527</u>
Expenditure on:					
Raising funds		-	12,189	12,189	10,673
Charitable activities		<u>16,972</u>	<u>185,497</u>	<u>202,469</u>	<u>263,486</u>
Total expenditure	7	<u>16,972</u>	<u>197,686</u>	<u>214,658</u>	<u>274,159</u>
Net income		6,000	42,999	48,999	59,368
Transfers between funds		<u>(6,000)</u>	<u>6,000</u>	<u>-</u>	<u>-</u>
Net movement in funds	8	-	48,999	48,999	59,368
Reconciliation of funds:					
Total funds brought forward		<u>-</u>	<u>100,597</u>	<u>100,597</u>	<u>41,229</u>
Total funds carried forward		<u><u>-</u></u>	<u><u>149,596</u></u>	<u><u>149,596</u></u>	<u><u>100,597</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

The Wardrobe Theatre

Balance sheet

As at 30 June 2021

	Note	£	2021 £	2020 £
Fixed assets				
Tangible assets	11		<u>413</u>	<u>2,232</u>
			413	2,232
Current assets				
Debtors	12	27,026		17,518
Cash at bank and in hand		<u>153,655</u>		<u>96,479</u>
		180,681		113,997
Liabilities				
Creditors: amounts falling due within 1 year	13	<u>31,498</u>		<u>15,632</u>
Net current assets			<u>149,183</u>	<u>98,365</u>
Net assets	14		<u><u>149,596</u></u>	<u><u>100,597</u></u>
Funds	15			
Restricted funds			-	-
Unrestricted funds				
General funds			<u>149,596</u>	<u>100,597</u>
Total charity funds			<u><u>149,596</u></u>	<u><u>100,597</u></u>

Approved by the trustees on 30 March 2022 and signed on their behalf by

Naomi Miller

Naomi Miller - Co-Chair

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The Wardrobe Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern. The charity held unrestricted, general reserves of £149,596 at 30 June 2021, and a cash balance of £153,655. The trustees have made use of support provided by the government through the Job Retention Scheme, as well as receiving other emergency funding and a rental holiday, as detailed in the trustees' annual report. In light of this, the trustees consider that the charity has sufficient unrestricted reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income received in advance of provision of theatrical performances is deferred until criteria for income recognition are met.

d) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

e) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

f) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

g) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the basis of the direct costs incurred, as follows:

	2021	2020
Raising funds	6%	4%
Charitable activities	94%	96%

h) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Fixtures, fittings and equipment	3 years
----------------------------------	---------

i) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

j) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

k) Creditors

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

l) Financial instruments

The charity 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 with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

m) Pension costs

The charity operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

n) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

n) Accounting estimates and key judgements (continued)

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

Depreciation

As described in note 1(h) to the financial statements, depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Theatre Tax Relief

The charity has estimated the credit receivable under Theatre Tax Relief based on its eligible production expenditure incurred during the period. This amount is £12,409 and is included within income from charitable activities and accrued income at the year end. As this amount is subject to review and approval by HMRC, actual results may differ.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2020 Total £
Income from:			
Donations	14,907	61,980	76,887
Charitable activities	-	245,502	245,502
Other trading activities	-	11,138	11,138
Total income	14,907	318,620	333,527
Expenditure on:			
Raising funds	-	10,673	10,673
Charitable activities	14,907	248,579	263,486
Total expenditure	14,907	259,252	274,159
Net income / (expenditure)	-	59,368	59,368
Net movement in funds	-	59,368	59,368

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

3. Income from donations

	Restricted £	Unrestricted £	2021 Total £
Grants:			
West of England Combined Authority	8,000	-	8,000
Arts Council England	14,972	91,282	106,254
Bristol City Council	-	17,431	17,431
Job Retention Scheme	-	13,392	13,392
Donations	-	8,937	8,937
Fan club subscriptions	-	3,505	3,505
Gift Aid	-	695	695
Total income from donations	22,972	135,242	158,214

Prior period comparative

	Restricted £	Unrestricted £	2020 Total £
Arts Council England	14,907	25,920	40,827
Bristol City Council	-	10,000	10,000
Job Retention Scheme	-	7,489	7,489
Donations	-	15,459	15,459
Fan club subscriptions	-	3,112	3,112
Total income from donations	14,907	61,980	76,887

4. Income from charitable activities

	Restricted £	Unrestricted £	2021 Total £
Ticket sales	-	91,209	91,209
Theatre tax relief	-	12,409	12,409
Total income from charitable activities	-	103,618	103,618

Prior period comparative

	Restricted £	Unrestricted £	2020 Total £
Ticket sales	-	233,977	233,977
Theatre tax relief	-	11,525	11,525
Total income from charitable activities	-	245,502	245,502

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

5. Income from other trading activities

	Restricted £	Unrestricted £	2021 Total £
Space hire	-	1,825	1,825
Total income from other trading activities	-	1,825	1,825

Prior period comparative

	Restricted £	Unrestricted £	2020 Total £
Space hire	-	10,470	10,470
Concessions sales	-	518	518
Advertising revenue	-	150	150
Total income from other trading activities	-	11,138	11,138

6. Government grants

The charity received government grants, defined as funding from Bristol City Council, Arts Council England, West of England Combined Authority and the Job Retention Scheme to fund charitable activities. The total value of such grants in the year ending 30 June 2021 was £145,077 (2020: £58,316). There are no unfulfilled conditions or contingencies attaching to these grants in the year. There were no government grants in the prior year.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2020 Total £
Production fees	-	117,248	-	117,248	-	151,973	-	151,973
Staff costs (note 9)	10,353	32,143	23,505	66,001	9,426	36,139	20,917	66,482
Box office service charges	-	3,964	-	3,964	-	17,926	-	17,926
Rent and service charges	-	7,465	-	7,465	-	18,222	-	18,222
Advertising and marketing	-	2,018	-	2,018	-	5,342	-	5,342
Premises costs	-	1,528	-	1,528	-	4,294	-	4,294
Repairs and maintenance	-	7,598	-	7,598	-	1,589	-	1,589
Insurance	-	-	1,433	1,433	-	-	1,673	1,673
Audit and accountancy	-	-	2,333	2,333	-	-	1,656	1,656
Depreciation	-	-	1,819	1,819	-	-	1,821	1,821
Miscellaneous costs	-	-	2,876	2,876	113	-	1,860	1,973
Subscriptions	-	-	375	375	-	-	1,056	1,056
Travel and subsistence	-	-	-	-	-	-	152	152
Sub-total	10,353	171,964	32,341	214,658	9,539	235,485	29,135	274,159
Allocation of support and governance costs	1,836	30,505	(32,341)	-	1,134	28,001	(29,135)	-
Total expenditure	12,189	202,469	-	214,658	10,673	263,486	-	274,159

Total governance costs were £2,333 (2020: £1,656).

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

8. Net movement in funds

This is stated after charging:

	2021 £	2020 £
Depreciation	1,819	1,821
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	1,410	1,356
▪ Other services	923	300
	<u>2,232</u>	<u>3,477</u>

9. Staff costs and numbers

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	64,730	64,775
Social security costs	-	550
Pension costs	1,271	1,157
	<u>66,001</u>	<u>66,482</u>

No employee earned more than £60,000 during the year.

The key management personnel of the charity comprise the trustees and the co-directors. The total employee benefits of the key management personnel were £53,194 (2020: £45,754).

	2021 No.	2020 No.
Average head count	<u>4.50</u>	<u>5.00</u>

10. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

11. Tangible fixed assets

	Fixtures, fittings and equipment £	Total £
Cost		
At 1 July 2020	5,460	5,460
Additions in year	-	-
At 30 June 2021	<u>5,460</u>	<u>5,460</u>
Depreciation		
At 1 July 2020	3,228	3,228
Charge for the year	<u>1,819</u>	<u>1,819</u>
At 30 June 2021	<u>5,047</u>	<u>5,047</u>
Net book value		
At 30 June 2021	<u>413</u>	<u>413</u>
At 30 June 2020	<u>2,232</u>	<u>2,232</u>

12. Debtors

	2021 £	2020 £
Trade debtors	12,050	1,493
Prepayments	177	2,000
Accrued income	<u>14,799</u>	<u>14,025</u>
	<u>27,026</u>	<u>17,518</u>

13. Creditors : amounts due within 1 year

	2021 £	2020 £
Trade creditors	29,277	11,333
Accruals	1,770	1,656
Other taxation and social security	252	2,409
Other creditors	<u>199</u>	<u>234</u>
	<u>31,498</u>	<u>15,632</u>

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

14. Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	413	413
Current assets	-	180,681	180,681
Current liabilities	-	(31,498)	(31,498)
Net assets at 30 June 2021	-	149,596	149,596
Prior year comparative			
	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	2,232	2,232
Current assets	-	113,997	113,997
Current liabilities	-	(15,632)	(15,632)
Net assets at 30 June 2020	-	100,597	100,597

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

15. Movements in funds

	At 1 July 2020 £	Income £	Expenditure £	Transfers between funds £	At 30 June 2021 £
Restricted funds					
West of England Combined Authority: Small Scale Up Grant	-	8,000	(2,000)	(6,000)	-
Arts Council England: Small Project Grant	-	14,972	(14,972)	-	-
Total restricted funds	-	22,972	(16,972)	(6,000)	-
Unrestricted funds					
General funds	100,597	240,685	(197,686)	6,000	149,596
Total unrestricted funds	100,597	240,685	(197,686)	6,000	149,596
Total funds	100,597	263,657	(214,658)	-	149,596

Purposes of restricted funds

West of England Combined Authority: Small Scale Up Grant Grant awarded for the production of The Great Gatsby performance, and towards consultancy and mentoring.

Arts Council England: Small Project Grant Grant awarded for the production of The Great Gatsby performance.

Transfers between funds

A transfer out of restricted funds has been made where the funder waived the restriction.

Prior period comparative	At 1 July 2019 £	Income £	Expenditure £	At 30 June 2020 £
Restricted funds				
Arts Council England	-	14,907	(14,907)	-
Total restricted funds	-	14,907	(14,907)	-
Unrestricted funds				
General funds	41,229	318,620	(259,252)	100,597
Total unrestricted funds	41,229	318,620	(259,252)	100,597
Total funds	41,229	333,527	(274,159)	100,597

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2021

16. Related party transactions

There were no related party transactions during the current or prior period.

The Wardrobe Theatre
The Old Market Assembly
25 West Street
Old Market
Bristol
BS2 0DF

Charity Number: 1177812
www.thewardrobetheatre.com
info@thewardrobetheatre.com
@WardrobeTheatre



William Guy Blake ACA
Godfrey Wilson Limited
Chartered Accountants & Statutory Auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

30 March 2022

Dear Guy

Letter of Representations on the Financial Statements for the Year Ended 30 June 2021

We confirm that the following representations are made on the basis of enquiries of the trustees, management and staff with relevant knowledge and experience (and, where appropriate, of inspection of supporting documentation) sufficient to satisfy ourselves that we can properly make each of the following representations to you:

1. We have fulfilled our responsibilities as trustees, as set out in the terms of your engagement letter dated 20 August 2021, under the Charities Act 2011 for preparing financial statements, in accordance with 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).

We confirm that in our opinion the financial statements give a true and fair view and in particular that where any additional information must be disclosed in order to give a true and fair view that information has in fact been disclosed. We confirm that the selection and application of the accounting policies used in the preparation of the financial statements are appropriate, and we approve these accounts for the year ended 30 June 2021.

2. We confirm that all accounting records have been made available to you for the purpose of your examination, in accordance with your terms of engagement, and that all the transactions undertaken by the charity have been properly reflected and recorded in the accounting records. All other records and related information, including minutes of all management, trustees' and members' meetings, have been made available to you. We have given you unrestricted access to persons within the charity in order to obtain evidence and have provided any additional information that you have requested for the purposes of your examination.
3. We confirm the charity has satisfactory title to all assets and there are no liens or encumbrances on the assets, except for those disclosed in the financial statements.

The Wardrobe Theatre
The Old Market Assembly
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BS2 0DF

Charity Number: 1177812
www.thewardrobetheatre.com
info@thewardrobetheatre.com
@WardrobeTheatre



4. We confirm that significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable. We confirm that we have no plans or intentions that may materially alter the carrying value and where relevant the fair value measurements or classification of assets and liabilities reflected in the financial statements.
5. We confirm that the charity has no liabilities or contingent liabilities other than those disclosed in the financial statements.
6. We confirm that all known actual or possible litigation and claims whose effects should be considered when preparing the financial statements have been disclosed to you and accounted for and disclosed in accordance with the applicable financial reporting framework.
7. We confirm that there have been no events since the balance sheet date which require disclosing or which would materially affect the amounts in the financial statements, other than those already disclosed or included in the financial statements.
8. We confirm that we are aware that a related party of the charity is a person or organisation which either (directly or indirectly) controls, has joint control of, or significantly influences the charity or vice versa and as a result will include: trustees, other key management, close family and other business interests of the previous. We confirm that all related party relationships and transactions have been accounted for and disclosed in accordance with the applicable financial reporting framework.
9. We confirm that the charity neither had, at any time during the year, any arrangement, transaction or agreement to provide credit facilities (including advances and credits granted by the charity) for trustees, nor provided guarantees of any kind on behalf of the trustees except as disclosed in the financial statements.
10. We confirm that the charity has not contracted for any capital expenditure other than as disclosed in the financial statements.
11. We confirm that the charity has complied with all aspects of contractual agreements that could have a material effect on the financial statements in the event of non-compliance.
12. We confirm that we are not aware of any possible or actual instance of non-compliance with those laws and regulations which provide a legal framework within which the charity conducts its activities and which are central to the charity's ability to conduct its activities, except as explained to you and as disclosed in the financial statements.

The Wardrobe Theatre
The Old Market Assembly
25 West Street
Old Market
Bristol
BS2 0DF

Charity Number: 1177812
www.thewardrobetheatre.com
info@thewardrobetheatre.com
@WardrobeTheatre



13. We acknowledge our responsibility for the design, implementation and maintenance of internal controls to prevent and detect fraud. We confirm that we have disclosed to you the results of our risk assessment of the risk of fraud in the organisation. There have been no deficiencies in internal control of which we are aware.
14. We confirm that there have been no actual or suspected instances of fraud involving trustees, management or employees who have a significant role in internal control or that could have a material effect on the financial statements. We also confirm that we are not aware of any allegations of fraud by trustees, former trustees, employees, former employees, regulators or others.
15. We confirm that, in our opinion, the charity's financial statements should be prepared on the going concern basis on the grounds that current and future sources of funding or support will be more than adequate for the charity's needs. In reaching this conclusion, we have taken into account all relevant matters of which we are aware, and have considered a period of at least one year from the date on which the financial statements will be approved.
16. We confirm that in our opinion the effects of uncorrected misstatements are immaterial, both individually and in aggregate, to the financial statements as a whole.
17. We confirm that we are not aware of any matters of material significance that should be reported to regulators. We confirm that all correspondence with the Charity Commission has been made available to you.
18. We confirm that all grants, donations and other income, including those subject to special terms or conditions or received for restricted purposes, have been notified to you. There have been no breaches of terms or conditions during the year regarding the application of such income.
19. We confirm the following representations made to you during the course of the examination:
 - (a) The transfer of £6,000 from the WECA Small Scale Up fund to general funds was carried out with the agreement of the funder.

Yours sincerely

Naomi Miller

Naomi Miller – Co-Chair

For an on behalf of the trustees of The Wardrobe Theatre