

Charity no. 1177812

The Wardrobe Theatre
Report and Unaudited Financial
Statements
30 June 2022

The Wardrobe Theatre

Reference and administrative details

For the year ended 30 June 2022

Charity number	1177812																		
Registered office and operational address	25 West Street St. Phillips Bristol BS2 0DF																		
Trustees	<p>The trustees are who served during the year and up to the date of this report were as follows:</p> <table><tr><td>Donnell Asare</td><td>appointed 1 February 2022</td></tr><tr><td>Christopher Askew</td><td></td></tr><tr><td>Kerry Francis</td><td></td></tr><tr><td>Miriam Gosling-Gage</td><td></td></tr><tr><td>Joe Hill</td><td>appointed 1 February 2022</td></tr><tr><td>Naomi Miller</td><td>Co-Chair</td></tr><tr><td>Alastair Robertson</td><td></td></tr><tr><td>Phillipa Warin</td><td>Co-Chair</td></tr><tr><td>Graham Young</td><td>Treasurer</td></tr></table>	Donnell Asare	appointed 1 February 2022	Christopher Askew		Kerry Francis		Miriam Gosling-Gage		Joe Hill	appointed 1 February 2022	Naomi Miller	Co-Chair	Alastair Robertson		Phillipa Warin	Co-Chair	Graham Young	Treasurer
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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 2022

The trustees present their report and financial statements for the year ended 30 June 2022.

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 has been a year of recovery for The Wardrobe Theatre as we build back after the Covid-19 pandemic. July-August 2021 we welcomed back live audiences after 7 months of lockdown with a soft reopening that saw a socially-distanced, limited capacity auditorium, a one-way system around the building, a new drinks ordering app and a new entrance/exit to the theatre through our stage door. Having the theatre back open to the public after such a difficult 18 months felt like a huge achievement. September 2021 we started staging shows nightly again for the first time since March 2020 and crept audience capacity up to 70% before returning to full houses from October 2021. The winter Omicron wave with high rates of infection for audiences and artists forced several shows over these months to be cancelled and at its peak, every successful performance felt like a minor miracle but the threat of a full lockdown never came to pass and we were able to continue staging shows without too much disruption. February-June 2022 the theatre felt much closer to pre-covid normality with a positive and uninterrupted run of shows with good audiences, putting us on some firm footing for next year.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

In May 2022 we submitted an application to Arts Council England to join the National Portfolio of Organisations for the first time with the hope of securing significant funding for 2023-2026. Simply applying was a significant achievement and big step forward for the theatre.

This year our digital theatre production *Sherlock In Homes* (co-created with Sharp Teeth Theatre) was shortlisted for the Digital Culture Awards 2022 and we were nominated as the Best Arts Organisation in Bristol at the Bristol Life Awards 2022.

Artistic programme

This financial year a total of 22,384 audience members came to see a live show at The Wardrobe Theatre, a further 572 attended our live events on tour and 2,656 watching our shows online. Therefore, our total audience this year was 25,612.

Across the year, within the venue we presented a total of 330 live performances and hosting 107 visiting companies, a mix of Bristol-based and UK artists. Particular highlights this year included:

- *Bristol Pride* (July 2021) – During our soft reopening this was the first significant run of consecutive performances we had been able to host at the theatre since March 2020 as Bristol Pride presented a joyful, gender-swapped improvised murder mystery from local improv troupe, Degrees of Error. It felt like a momentous week and a positive step on our road to recovery;
- *Russell Howard* (February 2022) – It was a pleasure to host Bristol's most famous comedy son for four performances of brand new work-in-progress material, maintaining our reputation of exciting events and seeing things here first. It was quite a scalp to host his new show before it went on an international arena tour;
- *Nick Cope* (February 2022) – A regular visitor to The Wardrobe Theatre, it was fantastic to once again pack out the theatre with families and children for four performances of CBBC's Nick Cope and his catchy family songs. It was a wonderful reminder of the importance of the arts and live entertainment for young children and it renewed our passion as a theatre making and hosting family work;
- *Peter Clifford's Magical Mythologies* (April 2022) – This production was the very first show to be cancelled at the very beginning of the pandemic in March 2020 and so it felt significant to finally be able to stage it two years later. It hopefully was a signal that the worse of the pandemic's impacts had finally passed; and
- *Closer Each Day* (June 2022) – Having run fortnightly for our entire 12 year history, this brilliant improvised theatre company celebrated with the 200th episode of their improvised soap opera at the end of the year, a show where every episode since 2011 has been completely unplanned, unscripted and unique.

Between August-October 2021 we were also a key partner in supporting The Theatre On The Downs. We helped Bristol theatre company and long-term collaborators The Wardrobe Ensemble to build, programme and operate a new pop-up venue on the Clifton Downs and run a festival of performances over the summer hosting 34 theatre companies/artists and attracting a total live audience of 6,578.

Work shown at the venue chiefly included theatre (devised work, storytelling, improvisation and new writing), secondary to that stand-up comedy, then live music and poetry/spoken word. Family audiences remained a core pillar of The Wardrobe Theatre's work and when possible we presented family shows during school holidays and on weekends. This year we presented a total of 37 family performances to a total audience of 2,817.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

The average ticket price at The Wardrobe Theatre this year was £11.27, much lower than other performing arts venues in the region. Financial accessibility remains a core ethos of the way we work and affordable ticket prices have helped us recover fast from the pandemic, achieve good audience attendance throughout the year and helped us have great success in continuing to attract a young-adult audience.

In-house and co-productions

During this year, 2 new in-house productions/co-productions were created and 2 existing Wardrobe Theatre productions/co-productions were staged and/or toured:

- The Great Gatsby (September 2021) – Having made this unique two-hander, all-female adaptation in collaboration with The Wardrobe Ensemble during December 2020 and January 2021, we had been unable to stage the show live due to national lockdowns. This show therefore was the perfect choice to relaunch the venue in September 2021 and it ran for 4 weeks to a semi-socially distanced audience. The Great Gatsby was watched live by 800 people with 200 free tickets given to NHS staff, teachers and students. Following the run at our venue, the show then toured to The North Wall (Oxford), Corn Exchange (Newbury) and Theatre Royal Plymouth. A theatre film of the show was made available online for the entire 7 weeks of the tour, was shown as part of Brighton Fringe 2021 and was showcased online by Shoreditch Townhall as part of their Unwrapped digital season in December 2021. We also shared the theatre film for free with 45 schools, colleges and universities in the UK.
- Little Women In Black (November 2021 – January 2022) – Having been unable to stage a full scale, contemporary comedy Christmas production during winter 2020 due to Covid-19 (as we have done every year since 2011), it was fantastic to feel like The Wardrobe Theatre was back to doing what we do best on this project. Little Women In Black was our 26th production, a comedy-musical adaptation of Little Women that played for 9 near sold out weeks to a total live audience of 4,457. On the show we were excited to support young, emerging, early career artists based in Bristol including director, Julia Head (aged 24), associate director, Krista Matthews, and choreographer, Sophie Cottle, and the trust we placed in these young creatives was repaid tenfold with the enthusiasm, passion and energy they brought to the project. Strong diversity and representation was a high priority for us on this project too and we worked hard to look further afield during our recruitment process. We were thrilled to have 50% of the cast from the global majority; a first for us. We also filmed a high-quality digital recording of the show and made it available online for those not able to access live, in-person events this winter, with a mixture of free and paid access. We take great pride in the fact that despite the pandemic, the surge in UK infections during December 2021 and the constantly shifting public health landscape, we were able to develop and share a fantastic theatre show with thousands of people this Christmas.
- Sherlock In Homes III: Murder at the Games (December 2021) – After the huge success of our online, interactive murder mysteries, Sherlock In Homes: Murder at the Circus & Murder on Ice, having reached over 24,000 audience members, for winter 2021 we worked once again with Bristol-based, disability-led theatre company, Sharp Teeth, to develop a new Sherlock In Homes interactive digital production. We developed and performed the show to a total audience of 1,600 and presenting it with Bristol Old Vic, Northampton Royal & Derngate, Artsreach, Hampshire Cultural Trust and Carn to Cove. We were thrilled with the success of this project as it further secured our and Sharp Teeth Theatre's place as pioneers of digital theatre and offered audiences an entertaining and meaningful connection with the arts and each other at a time when many audiences were still hesitant about visiting live theatre venues.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

- No Expectations (May 2022) – Created in 2019 in collaboration with Bristol-based improvisational theatre company, Closer Each Day Company, this summer we revived our improvised Dickensian storytelling comedy, No Expectations (formerly titled Steamed). The show ran for 2 weeks over the summer and there are future plans to revive it further for a national tour in 2023.

Creative development

Artist development and supporting Bristol-based, emerging theatre-makers remained a high priority for The Wardrobe Theatre this year. Following Covid-19 and one of the arts industry's most challenging years we continued to be in regular 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 during this very difficult year.

Despite the challenges, we were still able to work with artists and theatre companies to offer a string of artist development workshops this year, including: Autobiographical Songwriting with Brook Tate; Poetry & Story Writing with Saili Katebe; Finding Your Drag King with Manly Mannington & Pocket Rocket; Creating Your Own Work Based On Personal Experience with Lucy Danser; and Making Theatre From Scratch with Hannah Moss. Total attendance at these workshops was 53.

During the year we also offered free or affordable rehearsal and workshop space to theatre companies in Bristol including: Riddlestick Theatre, Kiota, Roustabout Theatre, The Wardrobe Ensemble, Closer Each Day Company, Circus City, Sharp Teeth Theatre, Opposable Thumb, Danny Prosser & Rachael Clerke, On The Run Theatre, Lash Stackers, Wassail Theatre, Compass Presents, Peter Clifford, Bristol Old Vic Theatre School, Impromptu Shakespeare, Milk Poetry, Tessa Bide and emerging film-maker, Jon Holmes. We also hosted an Artist-led NPO Discussion Panel, presented by Theatre Bristol, with Action Hero and Wise Children.

Through our partnership work with The Wardrobe Ensemble on The Theatre On The Downs, 2 new productions were commissioned, including Birthmarked by Brook Tate which subsequently got developed into a main house production at Bristol Old Vic for Mayfest 2022.

Participation and audience development

Participation

Our participation programme remains a key element of The Wardrobe Theatre's work although the opportunities we were able to offer this year were limited as we recovered from Covid-19. However some highlights this year included sharing our theatre film of The Great Gatsby for free with 45 schools, colleges and universities, some of which (including Bradley Stoke Community School) also came to see the show live. In collaboration with The Wardrobe Ensemble we also developed 2 new workshops to run alongside The Great Gatsby as it was on tour and held 4 sessions in Oxford and Plymouth with participants watching the live show afterwards. Feedback from a Drama Teacher: "What a delightful show, richly layered and imaginative storytelling. I absolutely loved it. So much for us to discuss with our pupils." We also created and shared a high-quality Education Resource Pack for The Great Gatsby aimed at GCSE & A-Level students.

This year we also forged a new partnership with our most immediate Primary School, Hannah More, and now give tours of our theatre for their students (aged 5-8) every 6 months, most of whom have never been to a theatre before.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

Audience development

One of the major challenges for the entire arts sector post Covid-19 has been attracting live audience back to theatres with overall audience attendance down 20-25% on pre-covid levels. The Wardrobe Theatre has been no different. Our major focus this year therefore has been working hard to ensure previous audiences return and to encourage new audiences. Safety was identified as the main contribution factor to an audiences' visit to the theatre this year. Our staff worked incredibly hard during our reopening to create detailed risk assessments, one-way systems and a new, safer entrance/exit through our stage door and we carefully managed the capacity of the auditorium to relax social distancing gradually as audience confidence rose. Audiences were closely consulted during these months to better understand their concerns with our plans adapted in response. Ultimately this strategy proved successful as audiences returned quicker to our theatre than they have done for other arts venues in Bristol and the UK and we have been able to start bucking that trend of a 20-25% drop in ticket sales.

As an arts charity, we have a duty to find new ways of creating art and enabling people to access it. By utilising technology, The Wardrobe Theatre pioneered a new way of making and sharing live theatre with our Sherlock In Homes series and this year we commissioned the third show in the series, reaching 1,600 people. We were thrilled to offer audiences an entertaining and meaningful connection, at a time when many were still hesitant about visiting live theatre venues.

Diversity and inclusion

One of the key goals of The Wardrobe Theatre is to broaden the diversity of the people we work with, our audience, our participants and our visitors. This year, in collaboration with our board of trustees and in light of the Black Lives Matter movement, our theatre staff and board took part in regular inclusion and diversity training sessions with topics including privilege, racism, disability/ableism and class, facilitated by our Theatre Manager, Aisha Ali, and with guest speakers. 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 communities can face in accessing culture.

This year we worked closely with Bristol charity Rising Arts to improve the diversity of the voices and trustees of our board. We successfully recruited 2 young people from diverse backgrounds who joined the board in February 2022.

We see our expansion into digital culture as a long-term addition to our programme, allowing us to increase our accessibility by bringing 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).

Development and marketing

Funding grants

Funding and particularly the support of Arts Council England has been very important this year ensuring The Wardrobe Theatre has survived Covid-19 and enabling us to continue making, sharing and hosting work.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

This financial year, 4 grants were successfully awarded to The Wardrobe Theatre:

- Emergency Response Fund 2 from Arts Council England and DCMS to help protect us from the Omicron Covid-19 wave in the early months of 2022 (£41,205);
- a Small Project Grant from Arts Council England to develop and tour our co-production of *The Great Gatsby* (£14,884);
- a Small Project Grant from Arts Council England to create and stage our new in-house production of *Little Women In Black* (£14,916); and
- an Omicron Hospitality & Leisure Grant from Bristol City Council in response to the Omicron wave of Covid-19 impacting business (£2,667).

Fundraising

This financial year, public donations to The Wardrobe Theatre totalled £315.

Donations were improved by the installation of a donations card reader by the box office of the theatre, enabling audiences to quickly donate £5 just by tapping their card.

At the end of this financial year, The Wardrobe Theatre had 130 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: 9,900+ | Facebook: 9,300+ | Instagram: 3,800+) and 4,000 email addresses on our weekly newsletter mailing list.

Staffing, structure, governance and management

Staffing

The Wardrobe Theatre's core team of 4 staff members are passionate and dedicated with 3 of these individuals having worked at the theatre for over 9 years, instilling valuable stability and an excellent working relationship. As we recovered from Covid-19, this year the staff continued to demonstrate themselves to be incredibly adaptable, resourceful and dynamic in the face of rapidly changing circumstances, week by week fluctuations in restrictions and shifting public health guidelines.

The Wardrobe Theatre runs effectively with a skeleton team of 4, sharing the equivalent of 3 full time roles:

- Matthew Whittle, Artistic Director & CEO (full time): Matthew has led the organisation in its change of venue in 2015, in its transition into a charity and continues to lead from the front in the continued ambitions and development of the theatre;
- Chris Collier, Technical & Operations Director (full time): Chris is a co-founder of The Wardrobe Theatre having worked at the organisation since 2011;
- Aisha Ali, Theatre Manager & Artist Development (part time): Aisha has worked at the theatre since 2013. They manage the 50+ volunteers that usher and run the box office for all performances in the theatre and they also lead our Artist Development output, leasing with visiting artists to put on workshops. Aisha also leads the board, staff and associate artists through regular seminars on diversity and inclusion; and
- Cherie Demmery, Finance Manager & Producer (part time): Cherie was appointed in March 2021 and started working for the theatre in July 2021. This position is Cherie's first salaried role at an arts organisation and we are excited to be training her as she grows into the position alongside regular mentoring from the board. We hope that with us, she will get the confidence, experience and qualifications she needed to carve out a long and successful career in the arts industry.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

Former co-Director and co-founder of The Wardrobe Theatre, Jesse Meadows, reduced her role significantly in the previous year to focus on Artist Development. During Covid-19 she provided key support in the theatre's response to the pandemic. In September 2021 after having helped us relaunch, Jesse finally left The Wardrobe Theatre altogether to focus on her work with The Wardrobe Ensemble and new projects. Nothing The Wardrobe Theatre has achieved in our 11 year history would have been possible without Jesse's constant dedication and passion and she will continue to be a close friend of the theatre.

Annual staff appraisals and check-ins were carried out for the second year between all staff member and a trustee.

Governance

The Wardrobe Theatre's board of trustees met quarterly this year, offering invaluable insight and support in furthering the theatre's ambitions and embedding an improved professionalisation and organisational development. We have a very strong and hands-on board who engage regularly with live productions as well as the engagement and artist development work that the theatre hosts and produces. We're so grateful they give their time and expertise in the pursuit of something they really believe in.

This year we successfully developed and expanded our board; keen to bring in younger and more diverse voices, we worked with Bristol charity, Rising Arts, to develop our board membership. We joined their On Board scheme to recruit two exciting young people from diverse backgrounds with fresh perspectives and new lived experiences. These 2 new young trustees, Donnell Asare and Joe Hill, joined our board in February 2022 and we're excited for them to remain as full trustees for a 3 year term.

The Wardrobe Theatre's board of trustees is made up of:

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

The board has two sub-committees consisting of:

- Risk Management Subcommittee (chaired by Graham Young): To anticipate future problems, changing circumstances, formulate new and alternative plans, offering wise and prudent financial advice, business management and operational guidance, especially in the face of Covid-19; and
- Staff & Remunerations Subcommittee (chaired by Naomi Miller): 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 during these 12 challenging months.

In March 2022 the full board and staff participated in an away day, focused on creating a new business plan for The Wardrobe Theatre in our continued recovery from Covid-19 and also in light of Arts Council England's Let's Create strategy of investment and our ambitions to join the National Portfolio of Organisations.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

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 2022, income was £325,571 (2021: £263,657 and 2020: £333,527) and expenditure was £333,667 (2021: £214,658 and 2020: £274,159), resulting in a deficit for the year of £8,096 (2021: surplus £48,999 and 2020: surplus £59,368). Total funds at 30 June 2022 were £141,500 (2021: £149,596 and 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 previous financial years and forecasts for 2022/2023, the trustees estimate this to be £53,000. At 30 June 2022, unrestricted reserves stood at £141,500, which is ahead of this target. The charity had 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 of 20% between July 2022 – June 2023. The charity took the following steps to mitigate the threats that Covid-19 and reduced audiences may pose to the organisation:

- The charity successfully applied for emergency funding from Arts Council England and Bristol City Council.

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 £53,000; and
- The charity's key funders have confirmed future support and a determination to ensure The Wardrobe Theatre will outlive the Covid-19 pandemic.

The Wardrobe Theatre

Report of the trustees

For the year ended 30 June 2022

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.

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 6 March 2023 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 2022, 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: 6 March 2023

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 2022

	Note	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Income from:					
Donations	3	32,467	55,004	87,471	158,214
Charitable activities	4	-	231,504	231,504	103,618
Other trading activities	5	-	6,596	6,596	1,825
Total income		<u>32,467</u>	<u>293,104</u>	<u>325,571</u>	<u>263,657</u>
Expenditure on:					
Raising funds		-	17,158	17,158	12,189
Charitable activities		<u>32,467</u>	<u>284,042</u>	<u>316,509</u>	<u>202,469</u>
Total expenditure	7	<u>32,467</u>	<u>301,200</u>	<u>333,667</u>	<u>214,658</u>
Net income / (expenditure) and net movement in funds	8	-	(8,096)	(8,096)	48,999
Reconciliation of funds:					
Total funds brought forward		-	149,596	149,596	100,597
Total funds carried forward		<u>-</u>	<u>141,500</u>	<u>141,500</u>	<u>149,596</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 2022

	Note	£	2022 £	2021 £
Fixed assets				
Tangible assets	11		-	413
			-	413
Current assets				
Debtors	12	46,351		27,026
Cash at bank and in hand		131,626		153,655
		177,977		180,681
Liabilities				
Creditors: amounts falling due within 1 year	13	36,477		31,498
Net current assets			141,500	149,183
Net assets	14		141,500	149,596
Funds	15			
Restricted funds			-	-
Unrestricted funds				
General funds			141,500	149,596
Total charity funds			141,500	149,596

Approved by the trustees on 6 March 2023 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 2022

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 £142,496 at 30 June 2022, and a cash balance of £131,626. 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 2022

1. Accounting policies (continued)

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:

	2022	2021
Raising funds	5%	6%
Charitable activities	95%	94%

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
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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 2022

1. Accounting policies (continued)

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 £37,714 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 £	2021 Total £
Income from:			
Donations	22,972	135,242	158,214
Charitable activities	-	103,618	103,618
Other trading activities	-	1,825	1,825
Total income	22,972	240,685	263,657
Expenditure on:			
Raising funds	-	12,189	12,189
Charitable activities	16,972	185,497	202,469
Total expenditure	16,972	197,686	214,658
Net income	6,000	42,999	48,999
Transfers between funds	(6,000)	6,000	-
Net movement in funds	-	48,999	48,999

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

3. Income from donations

	Restricted £	Unrestricted £	2022 Total £
Grants:			
Arts Council England	29,800	50,512	80,312
Bristol City Council	2,667	-	2,667
Grants < £500	-	400	400
Donations	-	315	315
Fan club subscriptions	-	3,777	3,777
Total income from donations	32,467	55,004	87,471

Prior period comparative

	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

4. Income from charitable activities

	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Ticket sales	-	193,790	193,790	91,209
Theatre tax relief	-	37,714	37,714	12,409
Total income from charitable activities	-	231,504	231,504	103,618

All income from charitable activities in the prior year was unrestricted.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

5. Income from other trading activities

	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Space hire	-	6,596	6,596	1,825
Total income from other trading activities	-	6,596	6,596	1,825

All income from other trading activities in the prior year was unrestricted.

6. Government grants

The charity received government grants, defined as funding from Bristol City Council and Arts Council England (2021: other grants from West of England Combined Authority and the Coronavirus Job Retention Scheme) to fund charitable activities. The total value of such grants in the year ending 30 June 2022 was £81,357 (2021: £145,077). There are no unfulfilled conditions or contingencies attaching to these grants in the year.

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £
Production fees	-	181,731	-	181,731	-	117,248	-	117,248
Staff costs (note 9)	16,267	56,933	8,133	81,333	10,353	32,143	23,505	66,001
Box office service charges	-	5,996	-	5,996	-	3,964	-	3,964
Rent and service charges	-	24,725	-	24,725	-	7,465	-	7,465
Advertising and marketing	-	10,848	-	10,848	-	2,018	-	2,018
Premises costs	-	3,878	-	3,878	-	1,528	-	1,528
Repairs and maintenance	-	3,822	-	3,822	-	7,598	-	7,598
Insurance	-	-	1,605	1,605	-	-	1,433	1,433
Audit and accountancy	-	-	3,084	3,084	-	-	2,333	2,333
Depreciation	-	-	413	413	-	-	1,819	1,819
Miscellaneous costs	-	-	3,385	3,385	-	-	2,876	2,876
Subscriptions	-	-	712	712	-	-	375	375
Travel and subsistence	-	12,135	-	12,135	-	-	-	-
Sub-total	16,267	300,068	17,332	333,667	10,353	171,964	32,341	214,658
Allocation of support and governance costs	891	16,441	(17,332)	-	1,836	30,505	(32,341)	-
Total expenditure	17,158	316,509	-	333,667	12,189	202,469	-	214,658

Total governance costs were £3,084 (2021: £2,333).

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

8. Net movement in funds

This is stated after charging:

	2022 £	2021 £
Depreciation	413	1,819
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	1,500	1,410
▪ Other services	947	923

9. Staff costs and numbers

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	76,757	64,730
Social security costs	3,022	-
Pension costs	1,554	1,271
	81,333	66,001

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 £59,393 (2021: £53,194).

	2022 No.	2021 No.
Average head count	4.25	4.50

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 2022

11. Tangible fixed assets

	Fixtures, fittings and equipment £	Total £
Cost		
At 1 July 2021	5,460	5,460
Additions in year	-	-
At 30 June 2022	<u>5,460</u>	<u>5,460</u>
Depreciation		
At 1 July 2021	5,047	5,047
Charge for the year	413	413
At 30 June 2022	<u>5,460</u>	<u>5,460</u>
Net book value		
At 30 June 2022	<u>-</u>	<u>-</u>
At 30 June 2021	<u>413</u>	<u>413</u>

12. Debtors

	2022 £	2021 £
Trade debtors	4,517	12,050
Prepayments	-	177
Accrued income	<u>41,834</u>	<u>14,799</u>
	<u>46,351</u>	<u>27,026</u>

13. Creditors : amounts due within 1 year

	2022 £	2021 £
Trade creditors	27,735	29,277
Accruals	6,136	1,770
Other taxation and social security	2,581	252
Other creditors	<u>25</u>	<u>199</u>
	<u>36,477</u>	<u>31,498</u>

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

14. Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	-	-
Current assets	-	177,977	177,977
Current liabilities	-	(36,477)	(36,477)
Net assets at 30 June 2022	-	141,500	141,500
Prior year comparative			
	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

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

15. Movements in funds

	At 1 July 2021 £	Income £	Expenditure £	Transfers between funds £	At 30 June 2022 £
Restricted funds					
Arts Council England: The Great Gatsby	-	14,884	(14,884)	-	-
Arts Council England: Little Women in Black	-	14,916	(14,916)	-	-
Omicron Hospitality and Leisure Fund	-	2,667	(2,667)	-	-
Total restricted funds	-	32,467	(32,467)	-	-
Unrestricted funds					
General funds	149,596	293,104	(301,200)	-	141,500
Total unrestricted funds	149,596	293,104	(301,200)	-	141,500
Total funds	149,596	325,571	(333,667)	-	141,500
Prior period comparative					
	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

The Wardrobe Theatre

Notes to the financial statements

For the year ended 30 June 2022

15. Movements in funds (continued)

Purposes of restricted funds

Arts Council England: The Great Gatsby

A grant specifically to tour our production of The Great Gatsby.

Arts Council England: Little Women in Black

A grant specifically to create and stage our production of Little Women In Black.

Omicron Hospitality and Leisure Fund

A grant to support Bristol businesses in light of the Omicron wave of Covid.

16. Related party transactions

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