

**YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

Accounts for the Period Ended

6 April 2022 to

31 March 2023

**Registered No. 814453
Registered Charity No. 238436**

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Accounts for the Period Ended 31 March 2023

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YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
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Reference and administrative details

Charity name: Yvonne Arnaud Theatre Management Limited
Charity number: 238436
Registered office: Yvonne Arnaud Theatre, Millbrook, Guildford, Surrey GU1 3UX

Key management personnel Yvonne Arnaud Theatre Management Limited: Directors

The directors and officers serving during the year and since the year end were as follows:

Mr Stephen Bampfylde	Chairman
Mr Nicholas Acomb	(resigned 23 May 2022)
Mr Roger Black MBE	
Mrs Emma Brunjes	
Mr Andrew French	
Mr Charles Geffen	
Mr Peter Gordon	
Cllr Mr Steven Lee	GBC Representative
Mr Michael More-Molyneux	

Key management personnel of Yvonne Arnaud Theatre Management Limited: Senior Staff

Director and Chief Executive	Mrs Joanna Read
Director of Finance	Mrs Sarah Gatward
Director of Marketing and Customer Experience	Mrs Sally Anne Lowe
Head of Development	Mr David Beal

Our advisors

Bankers:

Barclays Bank plc
Woking Corporate Management Suite
PO Box 673
Town Gate House
Church Street East
Woking GU21 1XW

Auditors:

TC Group
The Courtyard, Shoreham Road,
Upper Beeding
Steyning
West Sussex BN44 3TN

Solicitors:

Stevens & Bolton LLP
Wey House
Farnham Road
Guildford
Surrey GU1 4YD

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Report of the Directors for the period ending 31 March 2023

The directors present their annual report together with the financial statements for the period ended 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

The directors have taken advantage of the exemption conferred by section 400 of the Companies Act 2006 and section 139 of the Charities Act 2011 from the requirement to prepare group accounts as its results are consolidated into the accounts of its parent, Yvonne Arnaud Theatre Trust. The results of subsidiary companies are recorded in note 17 to the financial statements.

Theatre Chairman's Report

2023 was a year of rebuilding from the theatre. Whilst the climate for the performing arts remains challenging, the theatre continues to make good progress in all areas of its operations. I am pleased to report that attendance for the year continued to improve with an average capacity of 52% being achieved across the year. A total of 103,055 people from Surrey and the wider South East region attended a production at the theatre during the year in either our Main House, Mill Studio or the garden. In addition another 9,233 took part in a workshop, event or activity during the year and 2,944 took part in our Creative Learning Programme, making our total number of engagements 115,232.

The impact of the Covid-19 pandemic has highlighted the importance of the building's role as a resource for our users beyond that of a traditional theatre. Through our increased role as a community venue and our creative learning programme - launched during Covid - we have developed a new vision for the theatre, highlighting its function as a community and cultural hub for Surrey, offering an increased range of activity and engagement for communities. Whilst The Arnaud will always have theatre as its beating heart, through the year we have been able to increase our offer of arts and cultural engagement and social activity for all communities. The Arnaud offers a safe space, warm welcome and a creative environment to meet, relax and socialize. Our ambition in the next three years, is to provide even more for the people of Surrey by ensuring our public areas are fully accessible to everyone.

Our Creative Learning programme grew in both scale and ambition this year. New partnerships with Culture Box and Surrey Arts enabled us to deliver a Youth Arts Leadership Project with Farnham Heath End and Mersham College Schools resulting in 51 young people receiving their Bronze Arts Award. The established Discover Drama programme worked with students from Gosden House SEN School. The holiday workshop programme was run across the year for the first time and we expanded the funded ticket offer, giving free tickets to young carers and their families across Surrey to include The Hive and Guildford Action for Families in Guildford and also Looked After Children. The Trustees are exceptionally proud of the growth and reach of this aspect of our work.

Following the grant reduction in April 2022 a three-year funding agreement was confirmed with the Guildford Borough Council. The agreement will give a degree of certainty to our planning and funding for the next period however the reduction in funding will continue to be challenging for the theatre operations.

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Mindful of the need to support growth, the Directors approved a number of projects during the year intended to invest in the infrastructure of the organisation for the future. Chief of these was the installation of new Customer Relation Management and box office system (CRM) Spectrix, adopted and implemented over three months from November to February. The new system improves the customer journey and drives sales across all the theatre's platforms. It will support efficiencies in fundraising as well as marketing and sales and has the potential to increase ticket revenue by an average of 8% and donations by an average of 24% in the first year of adoption. On behalf of my fellow Directors I would like to commend the great work by the marketing and box office staff to accomplish this in such a short time frame.

In the autumn we installed handrails in the auditorium stalls seating to improve accessibility and safety, an improvement that has met with much approval from sections of our audience. A similar programme of work was carried out in the foyer toilets. We also brightened up the foyers with large scale images from our shows and creative learning work. Other major capital works are waiting for the Play Your Part Campaign.

In furtherance of the Play Your Part Campaign and capital project, a major bid was submitted to Your Fund Surrey (Surrey County Council) in December to part fund elements of work. Delays within Your Fund Surrey have meant that the outcome for the bid will not be determined until July 2023. Nevertheless fundraising for the project continues and the Trustees remain confident that there is considerable support for the theatre's plans.

Our annual pantomime this year was *Jack And The Beanstalk*. I'm pleased to report that attendance returned to pre Covid levels with over 26,000 people seeing our much loved and award winning show. Regular artists Peter Gordon and Kit Hesketh-Harvey were joined by young stars and a talented ensemble of students drawn from three of Surrey's Dance and Drama schools.

We continued our commitment to producing our own work for the people of Surrey with our production of the comedy *Ladies of Letters* starring Tessa Peake-Jones and Gwyneth Strong. The show opened at the theatre in early summer before touring to Norwich, Truro, Perth, Derby and Warwick.

In January the theatre learnt the sad news of the passing of Kit Hesketh-Harvey. Kit was a great favourite with Guildford for his many pantomime appearances. He will be very much missed by staff and audiences.

Despite the challenges encountered by the theatre and across the industry rebuilding from the pandemic, I am pleased to report that the theatre finished the period in a better financial position than forecasted. This was due to the cultural recovery funds received in 21/22 providing operating reserves to underwrite rebuild costs whilst the box office income stabilised and a modest improvement against budget at the box office for 2022/23.

I would like to thank the staff team whose energy and enthusiasm has contributed so much to our resilience this year, also our Chief Executive and Director, Joanna Read, and Finance Director, Sarah Gatward, for the dedication and commitment they have shown the theatre during this time. Finally, a huge thank you to our ever-growing team of volunteers, now measuring more than one hundred, who give their time, love, and enthusiasm to the Arnaud, in so many ways.

Stephen Bampfylde
Chairman

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Our Object and Activities

Our Mission

A regional theatre with a national reach - our mission is to produce and present vibrant, outstanding, entertaining drama for the many communities of Surrey and the South East. With a thriving studio space and creative learning programme, we are an artistic resource and a cultural hub; a safe space for our many communities. We enable people of all ages across the South to participate in the thrill and delight of live theatre, benefiting their health and well-being and realising stronger, more meaningful, social relationships and building prosperous and cohesive communities.

The Yvonne Arnaud Theatre believes that art changes lives; that engagement in arts activity as a participant or an audience member is central to the wellbeing of an individual, to promoting good mental health and emotional engagement and that theatre is a cohesive and socialising force for good. The Yvonne Arnaud Theatre enriches the lives of the communities it serves by offering and encouraging opportunities for learning, for creativity and personal and social development through its broad programme of theatre and arts activity.

Vision

A community and cultural hub with theatre at its core.

Based on: our Artistic Programme, Community Engagement, Creative Learning Programme and Cultural Leadership.

Supported by: Public Engagement; Customer Experience; Fundraising.

Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)". The theatre relies on grants and the income from fees and charges to cover its operating costs. Affordability and access to our programme is central to the theatre's mission and is reflected in our diverse programme, community and creative learning offer and our pricing policy both later detailed in this report.

The theatre is committed to arts participation as a tool to explore the world, raise awareness, educate, empower, and inspire real and lasting change. The theatre is a major arts and culture provider in the South East and the only producing venue in Surrey. Our work enables people from all communities to enjoy and engage with theatre and the performing arts on many levels. The work we programme and produce is intended to appeal to a diverse and broad range of communities and to promote, by engagement with the work, an understanding and appreciation of the world and others around them.

The YAT Creative Learning Team creates targeted activities that focus specifically on engaging those people who have limited access or opportunities to engage with the arts. This includes families, children and young people who have a low household income or low socioeconomic status; young carers; care experienced young people and those who are not in employment, education or training (NEET); adults and older members of the community who may be at risk of harm or social isolation. We ensure Deaf and disabled people are able to access and engage with our creative learning offer across all strands. Captioned and signed performances for deaf people and the deaf and hard of hearing community as well as a relaxed performance for our annual Christmas show are part of our core offering.

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The theatre is regular meeting venue for many arts and activities groups in Guildford and Surrey.

Achievements and Performance

The Main House Programme

This year was the first full year of main house programme since 2018/19. In all, a total of 47 weeks of work was offered and total of 88 productions and 336 performances were seen by 99,839 people. Highlights of the year included our second national tour, a new commission *Ladies of Letters* adapted by Jonathan Harvey and starring Tessa Peake Jones and Gwyneth Strong. The production opened in May with the creative team including Joanna Read as Director, Designer Frances O'Connor and Lighting Designer Chris Davey. The tour finished in Norwich Theatre Royal in July having played Perth, Malvern, Truro, Derby and Warwick. It received excellent audience and critical responses, and good PR appearances on Woman's Hour, Good Morning Britain and Loose Women, boosting the theatre's national profile.

'packed full of clever jibes, malapropisms, and wry humour but also bags of warmth.'

Our tour of Sheila's Island, begun in 2021/22, continue to tour through April and May 2022, to Exeter, Derby, Salisbury, Liverpool, Crewe, Brighton, Richmond, the Lowry Manchester, Kings Theatre Edinburgh and Southampton, finishing on the 15th May at Bath Theatre Royal. *"The first night audience at the Theatre Royal loved it – some giving it a standing ovation"*

Throughout the year, audiences remained slow to return to performing arts venues across the country. The direct impact on YAT, as well as lower audience numbers in the summer and autumn, was the loss of several confirmed productions, resulting in dark weeks for the theatre. The theatre weathered these challenges well, thanks to the resilience of the staff team and a strong autumn season. We continued to balance popular productions with more diverse and provoking productions; highlight of the summer programme was a production of *The Mountain Top*, which although attended by a small audience received outstanding acclaim from the audience. – *"Tonight's performance of The Mountaintop... was ABSOLUTELY fantastic! The actors blew my mind away!!! The show was OUTSTANDING! Thank you for bringing it to our neighbourhood!"*

The autumn season featured *Spike* by Ian Hislop, from the team behind the Wipers Times, *The Chalk Garden* with Sian Thomas and Edward Fox and *Good Luck Studio* from Mischief Theatre Company Ltd. The new year saw productions of *The Lavender Hill Mob*, *Teechers* and *Sherlock Holmes the Valley of Fear*. The year finished strongly with *Mrs Warrens Profession* starring Caroline Quentin and sold out performances of *The Mind Mangler* from Mischief Theatre. Due to strong programming and increased investment in marketing resources, audience numbers grew steadily through the year from an average attendance of 47% in the summer to 53% in March 23.

Consolidating our work with Surrey schools, the autumn season offered an excellent programme for secondary school students with productions of *An Inspector Calls*, *Frantic Assemblies Othello* and *Noughts and Crosses* from Pilot Theatre Company. In all over 7,000 school students saw a performance at the theatre during our autumn season, in comparison with 5,000 students in the whole of the previous year.

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The film programme was reintroduced this year with a popular selection of titles such as *West Side Story* and *Operation Mincemeat* screened in September and in March a selection of Oscar nominated films shown prior to the ceremony.

Our pantomime this year was *Jack and the Beanstalk*. The cast included regular favourites Peter Gordan, James Merry and Kit Hesketh-Harvey. The creative team included Musical Director Andrew Linham, Costume Designer Nancy Surman and John Harris returning as Lighting Designer. Steve Backshall, Nature Watch presenter, TV naturalist and local resident, featured as the voice of the giant. The final attendance and financial results for panto were good. 26,034 tickets were sold giving a total box office income of £601,743 which is on a par to pre-Covid years. We played to 73% attendance across the run. Average attendance was lower than in recent years as an additional week was added to the run to give opportunity to grow the audience figures over the next four years.

"If it's good old-fashioned and feel-good family fun you're after this festive season, Jack and the Beanstalk has nailed it." - Muddy Stilettos

During the past twelve months family work has grown to be a regular feature of the main house programme with popular titles such as *The Gruffalo* complimented by new work such as *Starchitects* by Motionhouse and *Billionaire Boy*. Audience figures have improved by the moving of work to half term slots and by programming further in advance.

Community Engagement and animation program

The Arnaud has always been a regular meeting place for groups both socially and for activities and meetings. As we implement our plans to be a cultural community hub this aspect of our offer is increasing in scope and diversity. Ten groups meet regularly at the Arnaud throughout the year, including a regular adult drama group, Knit and Knatter, craft activities and Hallow IT club with 270 separate hire sessions being delivered and approximately 8,574 people attending an event separate from our theatre programme. Our capital plans to improve access and the front of house areas will support more groups and individuals to use our building through the day time and evening for a wider range of activities.

Over 600 children and their carers attended the free Pop Up and Play sessions held in the back café every Friday during the year.

The theatre took part in National Heritage Day in September and Surrey Day in May, offering back stage tours and talks and children's craft activities in the foyers.

Volunteers

Since reopening after the pandemic the theatre has relied upon a regular pool of volunteers to act as ushers and front of house volunteers. In contrast to the national picture our volunteer numbers have grown through the year and the theatre now has over 100 volunteers. They now support the delivery of Pop Up Play sessions, creative learning and holiday workshops, archives, garden as well as front of house roles.

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The Mill Studio

With only 80 seats, the Mill Studio will often be a point of entry for more diverse and discrete audiences, who may then find some Main House work of interest. This was the first full year of programming for the space after the pandemic closures. We continued to offer a more radical and diverse agenda in the Mill Studio Program this year. Highlights included *Unknown* a verbatim play about *Homelessness*, *A Room of One's Own*, *She*, *Double Life*, a virtual reality musical and Mig Kimpton's *Floral Extravaganza*. In addition, the Mill also featured work for a young audience with return visits through the year from Short Stories Tall Tails theatre company, which proved very popular and complemented the family work offered in the main house.

At Christmas we again hosted The Man In The Moon Youth Theatre with its production of *The Lion The Witch and The Wardrobe*. 3,074 saw a performance at the Mill during the year. In addition, in the summer we hosted Guildford Arts Summer exhibition for two weeks and Shakespeare and You workshops. When not occupied as a performance space the Mill is used for rehearsals by the Theatre and other local performing arts companies, workshops for the Creative Learning Programme and community and commercial hires.

Creative Learning

This aspect of our programme continues to expand to meet demand as we add more elements to our offer. With support of £15k funding from Surrey Arts and Culture Box we delivered a Youth Arts Leadership Project with 31, year 9 students at Farnham Heath End and 20, year 10 students at Merstham College. The project was designed around the Bronze Arts Award. The project was focused on schools who have students who are eligible for pupil premium and/or SEN. Across the two schools, 21 of the students are either eligible for pupil premium or SEN. Each group took part in workshops with Frantic Assembly and arts leader Amie Buhari as well as visiting the theatre for a day of workshops and talks and seeing a show at the Yvonne Arnaud.

Our Discover Theatre project this year was with thirteen year 7 students from Gosden House School which supports students with learning and additional needs. The students achieved the Explore Arts Award.

"Working with the Yvonne Arnaud on the Discovery Arts Awards has enabled our children to experience theatre first hand. They have enjoyed being on stage and backstage at the Yvonne Arnaud Theatre, experiencing the excitement and craft that a working theatre offers. It has stimulated their imagination and social skills. They have thrived each week learning about Pantomime and all its characters and trying out the scenes for themselves. It has given them a platform to express their feelings and emotions and to simply delight in the pure joy of Pantomime!"

Virginia Tasker, Arts Co-ordinator & Drama Tutor at Gosden House

Our funded ticket scheme – supported by the Alchemy Trust – expanded this year to embrace Looked After Children and Independent Visitors and families from The Hive, as well as our on-going partnership with Surrey Young Carers. Around Pantomime, tickets were distributed to Surrey Young Carers, an Independent Visitor and the looked after child they support, the YMCA cohort and families in Guildford via the Hive and Guildford Action for Families. In early December, Peter Gordon and James Merry visited the Hive in character to support the Christmas Family Fair where they were able to meet with children, families and staff at the community centre.

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"We were grateful for the tickets and could never have afforded the ticket prices it was an evening of much needed distraction." Hive community member

"It gave our young carers a chance to have some respite, where they could be young people without responsibility, before the trip we actually found a student who we had not identified as a young carer and who was really struggling we gave her a place on the trip and she bonded with other students and smiled for the first time in a while."

Student Support and Wellbeing Manager, Howard of Effingham

During school holidays and half term, we now have a regular programme of participatory workshops for children and young people aged 5-16yrs. This year this included Theatre Explorers, Lighting Design, Sound Design, Tales from Adventureland, I Love Musical Theatre, Creative Characters and An Introduction to Directing. We continue to offer some workshops that are accessible for Deaf and disabled children and young people. Funded (free) places are offered on all workshops to families/individuals from low-income backgrounds.

On 3rd October we piloted a Creative Careers event for 3 local secondary schools; Kings College, Rodborough School and Farnham Heath End. A group of 50, year 10 students visited the theatre and took part in workshops delivered by our staff on programming, technical theatre directing, marketing, training and career pathways. In October, we held our first Career and Professional Development twilight workshop for secondary school teachers. The workshop was delivered for free by Frantic Assembly and was attended by 20 Drama/English teachers from across Surrey. From their feedback, it is clear there is an appetite for further training opportunities. We have established a 'Teachers Hub' and next will deliver a minimum of one workshop per term. Guildford YMCA were resident in the Mill Studio in the autumn to deliver weekly drama sessions for their UASCs (Unaccompanied Asylum-Seeking Children). The sessions are delivered by a YMCA project worker, with the theatre providing the space, props and costumes.

In total 114 sessions were delivered, engaging 2,944 young people.

Staffing and Operations

The Staff Away Day in June was very successful, bringing together all staff across the organisation to consider our values and how these can be embedded further in our work. Training in first aid, mental health and appraisal training took place throughout the year.

Vanbrugh and Friends

The number of Friends memberships remains behind pre-pandemic figures. This scheme has been greatly affected by the change in audience patterns post pandemic. The trend in late booking is not sympathetic to membership schemes and in addition, those who favour loyalty schemes are frequently older audience members who have not yet returned in numbers to the performing arts.

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The closure of the theatre during 2020 and 2021 has also affected Vanbrugh membership, however engagements undertaken by the Development team have been successful in maintaining numbers at a similar level to last year. At the close of the year there were 186 members in comparison to 177 in 2021/22. Work was progressed through the year to cultivate and reach out to lapsed members with the introduction of coffee mornings and talks being greatly welcomed by current members and effective at regaining some lapsed members. This continues in 2023, with a relaunch of the scheme planned for the autumn of 2023.

Financial review

The theatre changed its financial year end date in 2023 from 5 April to 31 March. This set of statutory accounts is prepared for the period 6 April 2022 to 31 March 2023.

The theatre reported a deficit in the period £344,911 (2022: surplus of £485,330). The trading subsidiaries' results have all been consolidated into the group results. All profits generated by trading subsidiaries are used to assist the theatre charities to meet their objectives.

Our pricing policy

Our pricing policy reflects our strategy of enabling all within our community, whatever their means, to take part in our activities and to attend our theatre. We offer discounted rates to schools, under 25's, and low-income groups as well as funded (no cost) tickets to partners in our Creative Learning Programme and free companion tickets. Discounts are also available for large group bookings. Concessions are intended to foster and encourage an appreciation of and engagement with theatre and drama and ensure those from a low-income background can access the arts.

Baker Richards pricing review was implemented in the autumn introducing better discounts for advance and multi-buy bookers, intended both to increase access and grow audience development targets whilst driving sales. These new prices have proved popular with the audience.

Investment powers and policy

The directors, having regard to the liquidity requirements of operating the theatre, have kept available funds in instant access deposit accounts. Although trustees seek to achieve a rate on deposit that either matches or exceeds the rate of inflation, due to wider economic circumstances deposit rates have been depressed and so this aim was not achieved in the year. Cash reserves surplus to day-to-day operating requirements are held by Yvonne Arnaud Theatre Trust and placed on longer term deposits. The invested funds held on deposit achieved an average rate of 3.63% (2022: 0.88%).

Reserves policy and going concern

Reserves are needed to bridge the gap between the spending and receiving of income and to cover unplanned emergency repairs and other expenditure. The directors consider that the ideal level of reserves would enable the theatre to cover a three month dark period. As at 31 March 2023 this would be £460,000.

As at 31 March 2023 the charity has negative free reserves of £158,075. The theatre has included unrestricted and designated reserves in this calculation as the directors are able to undesignate and return any designated reserves to general reserves, as required. The theatre has the financial support of the Yvonne Arnaud Theatre Group which has a free reserves figure of £1,729,031 at 31 March 2023.

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Plans for future periods

Our focus for the 2023/24 programme will be to continue to rebuild our audience numbers whilst developing new audiences for our programme. A new Customer Relationship Management System was adopted at the end of the previous financial year, and we will be maximizing the efficiencies and benefits of this system throughout the year to track audience trends, booking patterns and responses to programme choice.

An additional role of Community Engagement Producer will be recruited to the Creative Learning team early in the year. This will provide further resources for this critical element of our work and support the expansion of the programme.

It is anticipated that, following the outcome of our revised application to Your Fund Surrey, detailed design work on the capital programme will commence in the second half of the year. In tandem with this we will announce the public launch of our Fundraising Campaign at the end of June, announcing our fundraising target of 1.6 million.

With the focus on other aspects of the company's growth during 2023/24, other than Cinderella, no YAT production is planned to open in 23/24. Two scripts are in development for 2024 and 2025.

Structure, Governance and Management

Governing document

The Yvonne Arnaud Theatre Management Limited is a company limited by guarantee and a registered charity. The Memorandum and Articles of Association, dated 4th August 1964, amended 5th April 1965 and 8th March 1976, govern the charitable company. The theatre opened in 1965 and lays claim today to be one of the country's leading regional theatres.

Appointment of directors

The charitable company's Articles of Association stipulate that there should be not less than nine nor more than fifteen ordinary directors. Guildford Borough Council also has the right to nominate up to two additional directors. In accordance with article 28, one third of the ordinary directors retire from office each year. All retiring directors are eligible and offer themselves for re-election. All directors are also trustees of Yvonne Arnaud Theatre Trust.

New directors may be appointed by the existing directors, the appointment being subsequently approved by the members at the Annual General Meeting. All directors of Yvonne Arnaud Theatre Management Limited must also be members of the charitable company. The members are nominated by the Trustees of Yvonne Arnaud Theatre Trust. The liability of members is limited to £1 each.

Director induction and training

New directors are recruited with the aim of ensuring that the balance of skills and experience held by board members is maintained and relevant to the objectives of the charity. New directors are invited to participate in an induction process, which includes meeting with the theatre staff and a one to one with the Chief Executive and Finance Director. An understanding of theatre operations is provided through meetings with heads of department and senior personnel. Background papers, including business plans, key reports from funding bodies, and financial information are provided. Directors are also sent updates from the Charity Commission and a copy of the Good Trustee Guide.

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Organisation

The board of Yvonne Arnaud Theatre Management Limited ("Management") meets quarterly and there are sub-committees covering building projects, finance and audit, which meet more frequently.

Responsibility for the day-to-day operations is vested in the Director and Chief Executive who is appointed by the board of Management. To facilitate effective operations, the Director and Chief Executive has delegated authority, within terms of delegation approved by the directors, for operational matters including finance, employment and artistic performance related activity.

The bars and restaurant areas within the theatre are operated through a subsidiary of Management, Yvonne Arnaud Theatre (Catering) Limited ("Catering"). Catering is not a registered charity, but provided it has distributable reserves, covenants an amount equivalent to any annual taxable profits direct to Yvonne Arnaud Theatre Trust.

There is one further subsidiary of Management. Yvonne Arnaud Theatre (Productions) Limited is commissioned by Management to take responsibility for the pre-production, rehearsal and running of all in-house productions.

Fundraising

The momentum of the capital fundraising was somewhat disrupted by the changeover in staff in the department. David Beal joined in January 2023, replacing Liberty Oberlander, who had resigned in June 2022. Natasha Acharekar also moved to a new position in the NHS in January 2023. Lyndel Harrison joined in August 2022 as Development Associate to provide experienced support to the department through a period of transition and to progress major donor and event fundraising. Two new members were recruited to the Fundraising committee, Lizzie Geffen and Nikki Gibbon and donor cultivation events were held around the pantomime and Steel Magnolias in March introducing new individuals to our work.

Legacy fundraising was successfully relaunched at the start of 2023 with new assets and a number of patrons were kind enough to inform the theatre of future bequests that have been made to the theatre. The department successfully raised £21,600 from small trusts and foundations in support of the Creative Learning Programme.

The Yvonne Arnaud theatre operates an internal fundraising team and does not engage commercial fundraising participants to carry out fundraising activity. As part of our compliance with the General Data Protection Regulations the theatre has reviewed and updated its privacy policy. The policy is available at www.yvonne-arnaud.co.uk/privacy-policy the policy clearly states what personal data we will hold in relation to supporters and how this information will be used. The theatre has received no complaints about its fundraising activities either during the financial year or subsequently.

Related parties and co-operation with other organisations

None of our directors receive remuneration or other benefit from their work with the charity. Any connection between a director or senior manager of the charity with either a production company or production company must be disclosed to the full board of directors in the same way as any other contractual relationship with a third party.

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Guildford Borough Council provides essential core funding in support of the artistic programme as an amenity for Guildford Borough residents and the public. The funding agreement was formalised in March 2022 for a three-year period. The theatre reports back against a number of agreed measures and deliveries. A summary of transactions is set out in note 17 to the financial statements.

Pay policy for senior staff

The directors consider that the Board of Directors are responsible for reviewing policy according to the Memorandum and Articles of Association. The senior management team comprise the key management personnel of the charity, in charge of directing and controlling, running and operating the company on a day-to-day basis. All directors give of their time freely and no director received remuneration in the year. Related party transactions are disclosed in note 18 to the financial statements.

The pay for senior staff is reviewed annually. Where an increase is made, it will be no greater than the percentage increase made to the legally set national minimum wage rates. Given that financial sustainability is one of the major risks for both the charity and its subsidiaries, an increase in pay rates will not always be made.

Risk management

The major risks to which the charity is exposed have been identified by the directors and procedures are in place to mitigate them. A formal risk analysis review is presented annually, and the risk register is reviewed and updated as a live document with the top risks being presented at each board meeting. In critical areas, particularly those involving emergency procedures, fire and health and safety, management teams conduct regular meetings on a more frequent basis and regular awareness training for staff working in these operational areas.

Directors' responsibilities in relation to the financial statements

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

Company law requires the directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing the financial statements, the directors are required to:

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

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

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Report of the Directors for the period ending 31 March 2023

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

Statement as to disclosure to our auditors

In so far as the directors are aware at the time of approving our directors' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable company's auditor is unaware, and
- the directors, having made such enquiries of fellow directors and the charitable company's auditor that they ought to have made, have each taken all steps that they are obliged to take as a director in order to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Directors' responsibilities in relation to the financial statements

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

Company law requires the directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing the financial statements, the directors are required to:

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

By order of the board of directors



Mr Stephen Bampfylde
1 August 2023

Independent Auditor's Report to the Members of Yvonne Arnaud Theatre Management Limited for the period ended 31 March 2023

Opinion

We have audited the financial statements of Yvonne Arnaud Theatre Management Limited ('the charitable company') for the period ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The directors are responsible for the other information. The other information comprises the information included in the directors' report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Independent Auditor's Report to the Members of Yvonne Arnaud Theatre Management Limited for the period ended 31 March 2023

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

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the directors' report for the financial period for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

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

Responsibilities of directors

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

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

Independent Auditor's Report to the Members of Yvonne Arnaud Theatre Management Limited for the period ended 31 March 2023

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Extent to which the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit, in respect to fraud, are: to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses; and to respond appropriately to fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both those charged with governance of the entity and its management.

Our approach was as follows:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general commercial and sector experience, and through discussion with the directors and other management (as required by auditing standards), and discussed with the directors and other management the policies and procedures regarding compliance with laws and regulations;
- We identified the following areas as those most likely to have such an effect: health and safety; General Data Protection Regulation (GDPR); fraud; bribery and corruption and employment law. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the directors and other management and inspection of regulatory and legal correspondence, if any.
- We considered the legal and regulatory frameworks directly applicable to the financial statements reporting framework (FRS 102 and the Companies Act 2006 and the Charities Act 2011) and the relevant tax compliance regulations in the UK;
- We considered the nature of the charitable company's operations, the control environment and business performance;
- We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit;
- We considered the procedures and controls that the charitable company has established to address risks identified, or that otherwise prevent, deter and detect fraud; and how senior management monitors those programmes and controls.

Independent Auditor's Report to the Members of Yvonne Arnaud Theatre Management Limited for the period ended 31 March 2023

Based on this understanding we designed our audit procedures to identify non-compliance with such laws and regulations. Where the risk was considered to be higher, we performed audit procedures to address each identified fraud risk. These procedures included: testing manual journals; reviewing the financial statement disclosures and testing to supporting documentation; performing analytical procedures; and enquiring of management, and were designed to provide reasonable assurance that the financial statements were free from fraud or error.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

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

TC Group

Mark Cummins FCCA (Senior Statutory Auditor)
for and on behalf of TC Group
Statutory Auditors
Office: Sussex
Dated: 1 August 2023

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Statement of Financial Activities (incorporating income and expenditure account)
For the Period Ended 31 March 2023

	Note	2023 Unrestricted Funds £	2023 Restricted Funds £	2023 Total Funds £	2022 Total Funds £
Income and endowments from:					
<i>Donations and legacies</i>	3	110,383	99,013	209,396	106,601
<i>Charitable activities</i>					
- Operation of Main House	6	3,913,614	2,000	3,915,614	3,967,137
- Creative Learning Programme	6	7,473	21,600	29,073	5,038
		3,921,087	23,600	3,944,687	3,972,175
<i>Other trading activities</i>					
- External set building		36,147	-	36,147	17,241
- Vanbrugh Supporter subscriptions		56,972	-	56,972	47,411
- Management charges to subsidiaries		35,741	-	35,741	5,108
	7	128,860	-	128,860	69,760
<i>Investment income - bank interest</i>	7	375	-	375	1,583
<i>Other income</i>	7	-	-	-	168,533
Total income		4,160,705	122,613	4,283,318	4,318,652
Expenditure on:					
<i>Raising funds</i>					
- External set building		-	-	-	(926)
- Vanbrugh Supporter subscriptions		-	-	-	-
	8	-	-	-	(926)
<i>Charitable activities</i>					
- Operation of Main House	9	(4,433,991)	(92,614)	(4,526,605)	(3,753,878)
- Creative Learning Programme	9	(72,225)	(29,399)	(101,624)	(78,518)
		(4,506,216)	(122,013)	(4,628,229)	(3,832,396)
Total expenditure		(4,506,216)	(122,013)	(4,628,229)	(3,833,322)
Net income/(expenditure)		(345,511)	600	(344,911)	485,330
Transfers between funds		-	-	-	-
Net movement in funds	11	(345,511)	600	(344,911)	485,330
Reconciliation of funds:					
Total funds brought forward at 6 April 2022		631,919	-	631,919	146,589
Total funds carried forward at 31 March 2023	24/25	286,408	600	287,008	631,919

The statement of financial activities includes all gains and losses recognised in the period.
All income and expenditure derive from continuing activities.

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Balance Sheet as at 31 March 2023

	Note	2023 £	2023 £	2022 £	2022 £
Fixed Assets					
Investments	18		5		5
Tangible fixed assets	19		444,483		568,031
			444,488		568,036
Current Assets					
Debtors	20	365,727		629,324	
Cash at bank and in hand	21	440,671		990,239	
		806,398		1,619,563	
Creditors: Amounts falling due within one year	22	(963,878)		(1,555,680)	
Net Current Liabilities			(157,480)		63,883
Total assets less current liabilities			287,008		631,919
Net Assets			287,008		631,919
Funds					
Unrestricted general funds:	24		113,908		459,419
Designated funds	25		172,500		172,500
Restricted funds	26		600		-
			287,008		631,919

These accounts have been prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies.

The accounts were approved by the board on 1 August 2023.


 Mr Stephen Bampfylde

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Notes to the Accounts for the Period Ended 31 March 2023

1. General Information

The company is a charitable company (limited by guarantee) both registered with the Charity Commission and incorporated in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of its registered office is Millbrook, Guildford, Surrey GU1 3UX.

2. Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

(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 preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Yvonne Arnaud Theatre Management Ltd 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(s).

(b) Preparation of the accounts on a going concern basis

The Covid-19 pandemic has adversely affected and is continuing to affect all theatre business. The theatre implemented cost saving measures in 2020-21 cutting overheads, retaining a smaller staff and implementing salary cuts. As the theatre re-opened in June 2021, staff were recruited to fill vacant roles and overhead costs returned to pre-pandemic levels. Audiences are slow to return to their pre-pandemic levels but forecasts have been prepared taking into account an ongoing reduction in revenues for a period of 24 months whilst our core audience gain confidence in returning to public venues.

The forecasts predict that the charitable company will be able to continue as a going concern for a period of twelve months from the date on which these accounts are signed. Based on the forecasts, the directors believe that it is appropriate to prepare these accounts on a going concern basis.

(c) Income

Income is recognised when:

- The charity has entitlement to the funds,
- Any performance conditions attached to the item(s) have been met,
- It is probable that the income will be received, and
- The amount can be measured reliably.

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Notes to the Accounts for the Period Ended 31 March 2023

2. Accounting Policies (continued)

(c) Income (continued)

Income from commercial trading activities is recognised as the related goods and services are provided. Income is deferred when admission fees or performance grants are received in advance of the performance or event to which they relate. Where a show straddles the year end, box office revenue relating to that show is reflected in the accounts in which the majority of performances fall.

Income from government, local authority and other grants, whether "capital" grants or "revenue" grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

(e) 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.

(f) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity at the discretion of the directors. Restricted funds are donations which the donor has specified are to be used solely for particular areas of the charity's work.

(g) Operating leases

Rental charges paid under operating leases are charged on a straight line basis over the term of the lease.

(h) Expenditure and irrecoverable VAT

Expenditure is recognised when:

- 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.

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Notes to the Accounts for the Period Ended 31 March 2023

2. Accounting Policies (continued)

(h) Expenditure and irrecoverable VAT (continued)

Expenditure is classified under the following activity headings:

- Costs of raising funds comprise the costs of commercial trading.
- Expenditure on charitable activities includes expenditure associated with stage productions and educational programmes and include both the direct costs and support costs relating to these activities.

The direct expenses of a show straddling the year end are reflected in the financial statements in which the majority of performances fall. Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

(i) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the charity's artistic programmes and activities. These costs have been allocated against charitable activities in proportion to the direct costs incurred for each of the categories of charitable activities.

(j) Redundancy costs

Redundancy costs are recognised at the point where the charity is committed to making the payment in return for employee redundancy.

(k) Investments

Investments in subsidiary undertakings are included in the accounts at cost, less provision for impairment.

(l) Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Improvements to leasehold premises	10 to 20 years
Fixtures and fittings	5 years
Computer equipment	5 years

(m) Stocks

Consumable goods are written off in the year in which the expenditure is incurred.

(n) 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.

(o) Cash at bank and in hand

Cash at bank and 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.

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Notes to the Accounts for the Period Ended 31 March 2023

2. Accounting Policies (continued)

(p) Creditors and provisions

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.

(q) Pension costs

The pension costs charged in the financial statements represent the amounts payable by the charitable company during the period to defined contribution pension schemes operated by insurance companies.

(r) Group accounts

The financial statements present information about the charitable company as an individual undertaking and not about its group. See note 28 for details of consolidated accounts prepared by the Ultimate Controlling Party.

(s) Summary of disclosure exemptions

The company has taken advantage of the following disclosure exemption in preparing these financial statements, as permitted by FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland":

- The requirements of Section 7 Statement of Cash Flows

3. Donations and legacies

	2023			2022		
	Unrestricted & Designated	Restricted	Total	Unrestricted & Designated	Restricted	Total
	£	£	£	£	£	£
Yvonne Arnaud Theatre Trust	110,383	99,013	209,396	13,703	92,898	106,601
	<u>110,383</u>	<u>99,013</u>	<u>209,396</u>	<u>13,703</u>	<u>92,898</u>	<u>106,601</u>

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Notes to the Accounts for the Period Ended 31 March 2023

4. Creative Learning performance grants

	2023			2022		
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Creative Learning Grant Funding:						
The Arts Award Access Fund	-	12,500	12,500	-	1,388	1,388
The Boris Karloff Foundation	-	2,000	2,000	-	2,000	2,000
The Greycourt Trust	-	6,500	6,500	-	-	-
Surrey County Council	-	600	600	-	-	-
Private Donor to Youth Programme	-	-	-	-	1,250	1,250
	-	21,600	21,600	-	4,638	4,638

Now in its second year, our Creative Learning programme has continued to grow. The focus of this activity is on engaging groups and individuals who have limited access or opportunities to engage with the arts, providing activities to support schools to engage with the theatre and a chance for young people to take part in practical workshops during the school holidays. Projects delivered in 22-23 include the provision of funded panto tickets to local community groups including Surrey Young Carers, the Hive and Guildford Action for Families; the delivery of the Discover Theatre project with Gosden House SEN school; a pilot Youth Arts Leadership project for two Surrey based secondary schools and a range of holiday workshops and creative activities designed for local families and young people. Restricted grants of £21,600 (2022: £3,380) and a private donation of £nil (2022: £1,250) were received in the year towards these creative learning projects.

5. Main house performance grants

	2023			2022		
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Guildford Borough Council	273,000	-	273,000	310,220	-	310,220
Arts Council Funding						
Cultural Recovery Fund (CRF)	-	-	-	206,228	-	206,228
CRF rebuilding reserves	-	-	-	504,837	-	504,837
CJRS Support Grant	-	-	-	16,355	-	16,355
Local Restrictions Support Grant	-	-	-	83,764	-	83,764
Apprenticeship funding	-	2,000	2,000	1,500	-	1,500
	273,000	2,000	275,000	1,122,904	-	1,122,904

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
Registered No. 814453

Notes to the Accounts for the Period Ended 31 March 2023

6. Income from charitable activities

	2023			2022		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Operation of Main House						
Box office income	2,882,711	-	2,882,711	2,094,378	-	2,094,378
Production commissioning	720,221	-	720,221	711,075	-	711,075
Corporate support	5,500	-	5,500	5,500	-	5,500
Friends memberships	25,013	-	25,013	25,988	-	25,988
Sundry income	7,169	-	7,169	7,292	-	7,292
Performance grants (see note 5)	273,000	2,000	275,000	1,122,904	-	1,122,904
	<u>3,913,614</u>	<u>2,000</u>	<u>3,915,614</u>	<u>3,967,137</u>	<u>-</u>	<u>3,967,137</u>
Creative Learning programme						
Workshop income	7,473	-	7,473	400	-	400
Performance grants (see note 4)	-	21,600	21,600	-	4,638	4,638
	<u>7,473</u>	<u>21,600</u>	<u>29,073</u>	<u>400</u>	<u>4,638</u>	<u>5,038</u>
	<u>3,921,087</u>	<u>23,600</u>	<u>3,944,687</u>	<u>3,967,537</u>	<u>4,638</u>	<u>3,972,175</u>

7. Other trading activities and investment income

The theatre was told in 2020 that it would be unable to claim compensation under its business interruption insurance policy for loss of income during the covid pandemic. This decision was revisited with our insurers in the 2021-22 year. An insurance claim of £168,533 was settled during the 2021-22 year to cover losses incurred during the March to June 2020 lockdown.

The income from other trading activities and investment income for the 2022 comparative year was all unrestricted.

8. Raising funds

The expenditure on raising funds from the 2022 comparative year was all from unrestricted funds.

9. Analysis of expenditure on charitable activities

The expenditure on charitable activities was £4,628,229 (2022: £3,832,396) of which £4,506,216 (2022: £3,734,860) was unrestricted and £122,013 (2022: £97,536) was restricted.

YVONNE ARNAUD THEATRE MANAGEMENT LIMITED
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Notes to the Accounts for the Period Ended 31 March 2023

9. Analysis of expenditure on charitable activities (continued)

	2023			2022		
	Main House	Creative Learning	Total	Main House	Creative Learning	Total
	£	£	£	£	£	£
Production costs	1,736,624	-	1,736,624	1,373,917	-	1,373,917
Irrecoverable VAT	197,765	-	197,765	81,711	-	81,711
Production commissioning fee	550,011	-	550,011	556,957	-	556,957
Production company grant	1,784	-	1,784	2,401	-	2,401
Staff costs	-	53,448	53,448	-	41,250	41,250
Other creative learning direct costs	-	2,322	2,322	-	875	875
Governance & support (note 10)	2,040,421	45,854	2,086,275	1,738,892	36,393	1,775,285
	<u>4,526,605</u>	<u>101,624</u>	<u>4,628,229</u>	<u>3,753,878</u>	<u>78,518</u>	<u>3,832,396</u>

10. Analysis of governance and support costs

	2023			2022		
	Theatre operation	Governance	Total	Theatre operation	Governance	Total
	£	£	£	£	£	£
Advertising & publicity	311,502	-	311,502	263,658	-	263,658
Staff costs	954,122	-	954,122	788,994	-	788,994
Property costs	415,291	-	415,291	369,931	-	369,931
Office costs	138,597	-	138,597	83,504	-	83,504
Professional fees	17,408	11,000	28,408	44,244	10,000	54,244
Depreciation & loss on disposal	126,749	-	126,749	125,870	-	125,870
Travel and subsistence	5,800	-	5,800	3,198	-	3,198
Bank & credit card charges	39,720	-	39,720	28,836	-	28,836
Bad Debts	1,997	-	1,997	600	-	600
Irrecoverable VAT	64,089	-	64,089	56,450	-	56,450
	<u>2,075,275</u>	<u>11,000</u>	<u>2,086,275</u>	<u>1,765,285</u>	<u>10,000</u>	<u>1,775,285</u>

The charitable company allocates its governance and support costs as shown in the table above and then further apportions those costs between the two charitable activities undertaken (see note 9). These costs are allocated on a basis consistent with the use of resources.

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11. Movement in total funds for the year

This is stated after charging the following:

	2023	2022
	£	£
Depreciation of tangible fixed assets	126,749	125,870
Auditors' remuneration - external audit	12,000	10,000
Operating leases - rent	83,751	83,751
Staff costs (note 13)	<u>1,413,807</u>	<u>1,254,680</u>

12. Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. Staff costs, director remuneration and expenses and the cost of key management personnel

	2023	2022
	£	£
Wages and salaries	1,293,523	1,161,319
Social security costs	85,736	66,743
Other pension costs	<u>34,548</u>	<u>26,618</u>
	<u>1,413,807</u>	<u>1,254,680</u>

The amount for wages and salaries of cast, musicians, stage management and casual staff included above was £430,802 (2022: £448,224), inclusive of social security costs. Such persons are not employed on a regular basis throughout the year and do not appear in the staff numbers table (note 14).

No compulsory redundancies were made in the year.

One employee received emoluments in the range £70,001 to £80,000 and one employee received emoluments in the range £80,001 to £90,000 during the year (2022: one employee received emoluments in the range £70,001 to £80,000 and one employee received emoluments in the range £80,001 to £90,000). Pension contributions of £16,299 (2022: £14,205) were made on behalf of the higher paid employees.

None of the directors received any remuneration or expenses during the current or previous years, in their role as directors.

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13. Staff costs, director remuneration and expenses and the cost of key management personnel (continued)

The key management personnel of the charity comprise the directors, the Theatre Director and Chief Executive, the Director of Finance, the Director of Marketing and Customer Experience and the Head of Development. The total remuneration of the key management personnel of the charity was £271,669 (2022: £248,368).

14. Staff numbers

The average monthly number of persons employed under contracts of service by the charitable company during the year, excluding cast, musicians and stage management was as follows:

	2023	2022
	No	No
Management and administration	13	12
Box office and front of house	6	5
Production	6	5
Creative Learning	1	1
	<u>26</u>	<u>23</u>

15. Pension costs

Since 1st July 2014, employees of the theatre have either received a contribution into a pre-existing personal pension scheme as agreed in their contract of employment or an auto enrolment pension scheme that complies with government legislation. The theatre has incurred total pension contribution costs in the year amounting to £34,548 (2022: £26,618). This cost represented payments to defined contribution pension schemes for thirty-eight employees (2022: thirty-three). At the year-end a balance of £4,906 was due to the pension provider (2022: £3,516 due to the pension provider).

16. Government Grants

Income from government grants comprises performance related grants made by the local authority to fund the artistic and theatrical programme of Yvonne Arnaud Theatre Management Ltd. In the year ended 2022, the charity also benefitted from a number of government grants to help with the closure of the building during the Covid pandemic. Funds were received from the Local Restrictions Support Grant, The Coronavirus Job Retention Scheme (CJRS) and The Arts Council Cultural Recovery Fund.

17. Related party transactions

The charity receives funding of £273,000 (2022: £310,220) from Guildford Borough Council to enable the charity to carry out its objectives. The Council has the right to nominate up to two directors. All the funding was received to provide services and has been included in the financial statements under incoming resources from charitable activities.

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17. Related party transactions (continued)

In the year ended 2023, one of the directors, Mr Peter Gordon, was paid £18,000 for his role in the pantomime, *Jack and the Beanstalk*. This payment was calculated and made on normal commercial terms.

The charity undertook the following transactions during the year with its parent company and subsidiary companies:

Inter-entity transactions during the year to 31 March/5 April are as follows:			
	2023	2022	
	£	£	
Yvonne Arnaud Theatre (Catering) Limited			
Management charge receivable	35,741	5,108	
Balance due to/(from) YAT Management Ltd at 31 March/5 April	<u>61,114</u>	<u>73,798</u>	
Yvonne Arnaud Theatre (Productions) Limited			
Grant payable	(1,784)	(2,401)	
Commissioning income receivable	720,221	711,075	
Sub-commissioning fee payable	550,011	556,957	
Loan payable to YAT (Productions) Ltd at 31 March/5 April	(25,681)	(25,681)	
Balance due to/(from) YAT Management Ltd at 31 March/5 April	<u>170,840</u>	<u>151,832</u>	
Yvonne Arnaud Theatre Trust			
Grant receivable	179,132	82,453	
Rent payable	(40,000)	(40,000)	
Balance due (from)/to YAT Management at 31 March/5 April	<u>(21,425)</u>	<u>(50,214)</u>	

18. Investments

At the year-end, the charitable company holds 100% of the ordinary share capital of Yvonne Arnaud Theatre (Catering) Limited and Yvonne Arnaud Theatre (Productions) Limited, both of which are registered in England and Wales.

Cost at 6 April 2022 and 31 March 2023:	Company number	2023	2022
		£	£
Yvonne Arnaud Theatre (Catering) Limited	847430	5	5
Yvonne Arnaud Theatre (Productions) Limited	1925822	-	-
		<u>5</u>	<u>5</u>

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18. Investments (continued)

The following information is relevant for each subsidiary undertaking:

	Turnover for year ended 31-Mar-23 £	Expenditure for year ended 31-Mar-23 £	Profit/(Loss) for year ended 31-Mar-23 £	Capital and reserves at 31-Mar-23 £
Yvonne Arnaud Theatre (Catering) Limited	35,646	(430,007)	5,639	61,060
Yvonne Arnaud Theatre (Productions) Limited	550,011	(722,005)	-	25,681

The profit for the period is stated after deduction of annual covenants, grants received from the parent undertaking and corporation tax.

The directors have taken advantage of the exemption conferred by Section 400 of the Companies Act 2006 and Section 139 of the Charities Act 2011 from the requirement to prepare group accounts as its results are consolidated into the accounts of its parent, Yvonne Arnaud Theatre Trust.

19. Tangible fixed assets

	Improvements to leasehold premises £	Computer equipment £	Theatre workshop, office and catering equipment £	Total £
Cost:				
At 6 April 2022	1,617,536	140,294	400,883	2,158,713
Additions	-	3,201	-	3,201
Disposals	(460,273)	(91,250)	(122,139)	(673,662)
At 31 March 2023	1,157,263	52,245	278,744	1,488,252
Depreciation:				
At 6 April 2022	1,076,364	118,748	395,570	1,590,682
Charge for the year	115,078	8,802	2,869	126,749
Depreciation on disposals	(460,273)	(91,250)	(122,139)	(673,662)
At 31 March 2023	731,169	36,300	276,300	1,043,769
Net book value:				
At 31 March 2023	426,094	15,945	2,444	444,483
At 5 April 2022	541,172	21,546	5,313	568,031

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20. Debtors

	2023	2022
	£	£
Trade debtors	11,307	12,895
Amounts due from subsidiary undertakings	231,954	225,630
Other debtors	967	9,804
Prepayments	121,499	380,995
	<u>365,727</u>	<u>629,324</u>

Balances due from both the parent and subsidiary undertakings are unsecured and interest free with no fixed date for repayment.

21. Cash

Of the cash balances held at 31st March, £463,716 (5th April 2022: £356,437) is for advance ticket sales in relation to future shows. These amounts are held on behalf of third parties.

22. Creditors: amounts falling due within one year

	2023	2022
	£	£
Advance bookings	463,716	356,437
Trade creditors	64,522	204,174
Yvonne Arnaud Theatre Trust	21,425	50,214
Amounts due to subsidiary undertakings	25,681	25,681
Other creditors	102,621	116,494
CBILS bank loan	-	224,000
Other taxes and social security	26,684	31,767
Accruals and deferred income	259,229	546,913
	<u>963,878</u>	<u>1,555,680</u>

Balances due to both the parent and subsidiary undertakings are unsecured, interest free and have no fixed date for repayment.

The CBILS bank loan was secured by the way of a fixed and floating charge over the assets of the charity. The loan was repaid on 10th June 2022.

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23. Deferred income

	2023	2022
	£	£
Opening balance at 6 April 2022	366,883	140,431
Amounts deferred in the year	468,732	366,883
Amount released to incoming resources	(366,883)	(140,431)
Closing balance at 31 March 2023	<u>468,732</u>	<u>366,883</u>

Deferred income includes box office income in advance, and grants which the donor has specified must be used in future accounting periods.

24. Reconciliation of Movement in total funds – Unrestricted funds

	Income and expenditure account £
Brought forward at 6 April 2022	459,419
Incoming Resources	4,160,705
Outgoing Resources	(4,506,216)
Carried forward at 31 March 2023	<u>113,908</u>

25. Reconciliation of Movement in total funds – Designated funds

	Technical Stage Equipment £
Brought forward at 6 April 2022	172,500
Incoming Resources	-
Outgoing Resources	-
Carried forward at 31 March 2023	<u>172,500</u>

A transfer of £172,500 was made in the year to 5th April 2002 to a designated technical stage equipment fund. This is to provide the necessary funds to replace the counterweight flying system in the main theatre auditorium.

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26. Reconciliation of Movement in total funds – Restricted funds

	Capital Refurb £	Young & Disadvantaged Funding £	Creative Learning Programme £	Apprentice Scheme £	Total £
Brought forward at 6 April 2022	-	-	-	-	-
Incoming Resources	92,652	6,361	21,600	2,000	122,613
Outgoing Resources	(92,652)	(6,361)	(21,000)	(2,000)	(122,013)
Carried forward at 31 March 2023	-	-	600	-	600

Total funds of £99,013 (2022: £92,898) were received in the year from Yvonne Arnaud Theatre Trust. £92,652 was in relation to two significant capital projects undertaken in recent years. In summer 2018, the theatre's dimmer lighting system was replaced at a cost of £445,301 and auditorium refurbishment works were completed in summer 2016. Costs on both projects have been capitalised and are being depreciated over a ten year period.

This amount transferred from Trust has been used to cover the depreciation charge on both projects. Funds have come from the restoration levy and from amortisation of restricted funds raised towards the dimmer lighting replacement.

A grant of £6,361 (2022: £nil) was transferred from Trust to cover the cost of tickets used to invite young carers in the Guildford area to the opening night of the pantomime *Jack and the Beanstalk*. Funds came from a £25,000 grant received from the Alchemy Foundation to enable work with young disadvantaged people who would not otherwise be able to participate in such opportunities. Young carer tickets to the 2021 pantomime *Dick Whittington* were funded by grants received from the Arts Council.

The £21,600 (2022: £4,638) received towards the Creative Learning programme has helped to fund the second year of our activities engaging groups and individuals who have limited access or opportunities to engage with the arts. The donor organisations providing grant funding to make this work possible and the details of the work undertaken this year, are provided in note 4 to the accounts.

Funding of £2,000 has been received as a result of the apprentice scheme. We are training a young person enrolled in a Creative Venue Technician training course with Chichester College and have received £2,000 incentive funds towards his two year apprenticeship with the theatre.

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27. Analysis of net assets between funds

	2023 Unrestricted £	2023 Unrestricted £	2022 Unrestricted £	2022 Restricted £
Fixed assets and investments	444,488	-	568,036	-
Current assets	805,798	600	1,619,563	-
Current liabilities	(963,878)	-	(1,555,680)	-
	<u>286,408</u>	<u>600</u>	<u>631,919</u>	<u>-</u>

28. Commitments under operating leases

At 31 March 2023, the charitable company had commitments under non-cancellable operating leases as set out below:

		2023 £	2022 £
Operating leases which expire:			
Within one year	land and buildings	<u>40,000</u>	<u>57,063</u>
Two to five years	land and buildings	<u>160,000</u>	<u>160,000</u>
Over five years	land and buildings	<u>226,667</u>	<u>266,667</u>

The amount of non-cancellable operating lease payments recognised as an expense during the year was £83,751 (2022: £83,751).

29. Ultimate controlling party

The ultimate controlling party is Yvonne Arnaud Theatre Trust, an unincorporated charity whose principal place of business is in England (Charity no: 200500). The principal purpose of the Trust is to promote and improve the arts and to stimulate public appreciation in such arts.

Consolidated accounts including the results of Yvonne Arnaud Theatre Management Limited and its subsidiaries, are prepared by Yvonne Arnaud Theatre Trust and are filed with the Charity Commission.