

BRIGHTON DOME AND FESTIVAL LTD

England & Wales · Charity number 249748

Details

Other names	THE BRIGHTON FESTIVAL SOCIETY LIMITED, BRIGHTON DOME, BRIGHTON FESTIVAL
Status	Registered
Legal form	Charitable company
Company number	00889184
Registered	1966-10-17
Register	View on the Charity Commission register

Contact

Address	First Floor Offices The Dance Space 2 Market Square Circus Street Brighton BN2 9AS
Phone	01273260814
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Website	www.brightondome.org

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION PARTICULARLY BY THE PROMOTION OF EDUCATIONAL PLAYS AND THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF MUSIC, BALLET, SINGING, DRAMA, MIME, DANCING, AND TO FORMULATE, PREPARE AND ESTABLISH SCHEMES THEREFORE, PROVIDED THAT ALL OBJECTS OF THE SOCIETY SHALL BE OF A CHARITABLE NATURE.

Activities: Brighton Dome & Festival Limited is constituted to advance education through the promotion, production and encouragement of a variety of art forms including music, dance, theatre and outdoor performance. This objective is realised through the annual presentation of the Brighton Festival and the year round operation of Brighton Dome.

Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

Geography

- Brighton And Hove
- East Sussex

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£16,276,597	£17,321,710	£11,733,178	201
2024-03-31	£16,301,439	£17,116,415	£12,778,290	206
2023-03-31	£12,744,000	£13,263,000	£13,593,000	246
2022-03-31	£12,091,533	£11,776,762	£14,112,019	218
2021-03-31	£10,334,663	£7,985,893	£13,797,248	209

Trustees

Name	Role	Appointed
Duncan Ross James		2022-09-20
Jackie Ann O'Toole-Quinn		2020-07-07
Julia Charlotte Walter		2025-09-23
Luis Roberto Almonacid		2025-09-23
Marina Norris		2024-05-14
Martin Peter Hudson		2025-10-01
Melanie Lewis		2019-09-17
Nicola Susan Briggs		2022-09-20
Peter McCusker		2022-09-20
Professor Hoda Judah Armani		2025-05-19
Stewart Drew		2024-09-24
dr Susan Chui Chi Baxter		2023-09-26

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Accounts

Brighton Dome and Festival Limited

(A company limited by guarantee)

ANNUAL REPORT AND ACCOUNTS

for the year ended 31 March 2025

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TRUSTEES' ANNUAL AND STRATEGIC REPORT

The Trustees are pleased to present their annual report together with the accounts, which includes both the Trustees' Report and Strategic Report for the year ended 31 March 2025.

Reference and administrative details

Charity number: 249748

Company number: 00889184

Principal Office: The Dance Space, 2 Market Square, Circus Street, Brighton, BN2 9AS

Banker: Metro Bank, 79-82 North St, Brighton, BN1 1ZA

Auditors: HaysMac LLP, 10 Queen Street Place London, EC4R 1AG

Directors and Trustees:

The Directors of the charitable company (the Charity) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Trustees.

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

Mr Danny Homan – Chair
Mr Judah Armani (appointed 19 May 2025)
Dr Susan Baxter
Ms Nicola Briggs
Ms Lucy Davies (resigned 20 May 2024)
Mr Stewart Drew (appointed 24 September 2024)
Mr Duncan James
Mr Nick Juba (resigned 10 December 2024)
Ms Melanie Lewis
Mr Christopher Martin
Mr Peter McCusker
Ms Marina Norris (appointed 14 May 2024)
Cllr Jaqueline O'Toole-Quinn
Ms Elizabeth Simpson (resigned 2 July 2025)
Cllr Jill Stevens (resigned 4 July 2024)
Ms Alison Thomson (appointed 18 July 2024)

Officers and Executive Management

The current officers, and those who served during the period, are as follows:

Mr Andrew Comben – Chief Executive and Company Secretary (resigned 4 July 2024)
Ms Lucy Davies – Chief Executive (appointed 1 January 2025)
Ms Kyla Booth-Lucking – Director of Programming and Participation (job-share)
Ms Carole Britten – Director of Marketing & Audiences
Ms Beth Burgess – Director of Production, Festival Executive Producer
Mr Peter Chivers – Director of Music & Arts
Ms Zoe Curtis – Director of Visitor & Venue Services
Ms Maxine Hort – Director of Operations
Mrs Laura Keogh – Director of Human Resources
Ms Tanya Peters – Director of Programming and Participation (job-share) (sabbatical)
Ms Luisa Hinchcliffe – Interim Director of Programming and Participation (job-share)
Ms Jody Yegba - Interim Director of Programming and Participation (job-share)
Mrs Robyn Rhodes – Company Secretary (appointed 4 July 2024)

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Disclosure of Information to Auditor

Insofar as each of the Trustees of the Company at the date of approval of this report is aware there is no relevant audit information (information needed by the Company's auditor in connection with preparing the audit report) of which the Company's auditor is unaware. Each Trustee has taken all of the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

On 18 November 2024 the Company's auditor changed its name from Haysmacintyre LLP to HaysMac LLP.

Appointment of auditors for the financial year ending 31 March 2026 will be proposed and discussed at a future meeting of the Board in accordance with section 485 of the Companies Act 2006.

Principal activities

Artistic Ambition

Brighton Dome

Over this period, Brighton Dome has delivered a wide-ranging artistic programme that demonstrates creative ambition, inclusion and adaptability. This period marked one year since the reopening of the Corn Exchange and Studio Theatre. Programming has continued to test the potential of these revitalised venues, while navigating their technical challenges and responding to shifts in national touring patterns and audience behaviours.

Whilst navigating these complexities, Brighton Dome has staged new, international, community-rooted and experimental work; continued supporting artists at all levels; and welcomed thousands of people through its doors.

Programme Highlights

Live performance across all venues has combined popular, international and artist-led work. Strong audience demand for comedy and music continues, while experimental and culturally diverse performance has found new energy in the Studio Theatre and Corn Exchange.

Music & Comedy

- **Orchestra Qawwali** not only exceeded sales targets but drew in new audiences from Sussex's Asian communities, demonstrating the power of culturally specific programming to reach underrepresented demographics.
- The Concert Hall hosted a wide range of artists from **Rumi**, **Soft Play** and **You Me At Six**, to popular favourites such as **Gabrielle**, **David Gray**, and **Alison Moyet**—each delivering commercially successful shows.
- A new label partnership with **Gondwana Records** in the Corn Exchange and local label **Bella Union** brought in new audiences and launched with a sold-out night in the Studio Theatre.
- The return of **Sounds from the City** to the Studio from Create Music - 2 nights showcasing young contemporary musicians from across the city.
- The inaugural **Brighton Comedy Festival** spanned all venues with 22 events—captioned for accessibility—and included a youth comedy showcase following weekly workshops. Names like **Tim Minchin**, **Mo Gilligan**, **Maisie Adam**, and **Fern Brady** brought broad audience appeal.

Theatre, Dance, Circus

- **Afrique en Cirque** was a high-energy festive highlight with international flair and growing audiences across its run, demonstrating strong word-of-mouth momentum.
- The Concert Hall hosted a trial week-long run of **Only Fools and Horses – The Musical**, which performed strongly at the box office and attracted a high proportion of new bookers.
- International Dance was showcased in the Concert Hall with **Paco Pena**, and **Dragons** by South Korea's celebrated Eun-Me Ahn, which included open rehearsals and a community workshop with Three Score Dance.
- The long-awaited run of **Not F**in' Sorry** was a joyous, unapologetic disabled-led cabaret that brought standing ovations in the Studio Theatre after three years of scheduling attempts.
- The Corn Exchange welcomed **Kim's Convenience**, the original play that inspired the NetFlix series, including a captioned show and lively post-show Q&A. Family programming ranged from festive treats like **The Snowman and Starchitects Save Santa** to **The Glass Slipper** and **TooB**.

Spoken Word & Experimental

- **Status Flo**, curated by former In House Artist AFLO. The Poet, has grown a loyal following, with a festival iteration in development.
- **Disabled & Disobedient** returned, showcasing bold new cabaret and performance work by disabled artists.

Literature

- Highlight talks included **David Sedaris**, **Tim Peake**, **Monty Don**, **Jordan Stephens**

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Immersive & Digital

- **In Pursuit of Repetitive Beats** transformed the Studio Theatre into an immersive VR portal into the 1990s rave scene, selling out in advance and upskilling Dome technical and visitor services staff.
- Through **Coastal Catalyst** support, ten young people shadowed the work and participated in creative career workshops. Additional engagement came via **Lighthouse Young Creatives** and **Carousel**, continuing our work to open the digital arts to all.

Overall ticketed performance attendance in our Brighton Dome venues, including Brighton Festival reached a new high at 254,497 (2023: 244,955). That's despite a reduced number of events in the Concert Hall this year 154 (136 + 18 during BF24); 2023: 188 (165 + 22 BF23). The number of performance events in the Corn Exchange 94 (66 + 28 BF24) and Studio Theatre 122 (92 + 30 BF24) were over double last year not including the VGA opening 4-month season. These levels are not yet back to those before the capital redevelopment (2016: CX 122, ST 204).

Our year round overall average paid attendance was up 5% to 82% (2023: 77%) with total occupancy also up to 87% overall (2023: 83%). This is the average across all three venues so includes lower expected percentages for Corn Exchange and Studio Theatre. Average Ticket Price Paid (including Venue Levy where applied) for the Concert Hall was £31.40 (ranging from £14.43 - £70.43) up £2.50 from 23/24; Corn Exchange was £21.60 (£8.27-£40.22) (up £3.20 from 23/24) and the Studio Theatre £13.47 (£4.40- £26.27) (up £0.45 from 23/24).

The number of events across all Brighton Dome venues, including those during Brighton Festival increased by 20% to 388. Making a total number of 466 performances, tours, talks and workshops, the highest since the last full year prior to the redevelopment (2024: 319; 2023: 199; 2018: 294, 2017: 434; 2016: 539).

Our recommendation rating (Net Promotor Score) from audiences increased to a new annual high of 83 (2023: 80). Percentage of work considered excellent (4 or 5 star ratings) was also a new high at 93% (2023: 91%). Sustainable travel by our audience to Brighton Dome, including during Brighton Festival is now up to 61% (2024: 59%).

Participation & Community Engagement

Brighton Dome and Festival has continued its support for community co-creation and cultural access. From flagship events to year-round projects, the programme reflects a commitment to partnership and local relevance.

This year 8,594 people took part in our activities with 51% aged 18 or under.

- Over 2,500 attended the **Family Day Take Part**, co-produced with Black-led and culturally diverse partners African Night Fever.
- **Blue Camel Club** night returned to the Corn Exchange, supporting learning-disabled audiences and workshops for disabled artists support a talent pipeline for Disabled and Disobedient nights
- **Our Place** community led projects took place in East Brighton, Moulsecoomb & Bevendean, and Hangleton & Knoll.
- Over 900 schoolchildren experienced **Three Little Vikings**, a touring theatre production in community settings.

Three Associate Companies—Brighton People's Theatre, Third Space Theatre and Carousel—joined the Dome in three-year partnerships, deepening their impact on the city's creative ecology. The return of Carousel's beloved Blue Camel Club drew learning-disabled audiences from across the region, affirming the Dome's endeavours to become a truly inclusive venue.

Artist Support

Brighton Dome continues to nurture emerging and established artists, with a focus on those underrepresented in the sector. We delivered 312 artist development opportunities and benefited 475 artists.

"The 'human' welcoming and personable atmosphere at Brighton Dome created a safe and nurturing space." – In House Artist evaluation

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- 30+ artists received 1,281 hours of free space (equivalent to £70k in-kind support).
- 2024/25 In House Artists: **Hurly Burly Theatre** (early years development) and **Tommy** (live art).
- A commission supported a new work based on stories connected to Whitehawk, Brighton by **Victoria Melody and Mark Thomas**.
- Evaluation on our artist development initiatives showed strong impact on artists from marginalised backgrounds, particularly Black and disabled creatives.

Brighton Festival - May 2024

In the words of Frank Cottrell-Boyce, “more than anywhere else I can think of, Brighton seems to look towards the future. There’s no better place to be if you’re trying to imagine a better world. - a world more equal, greener, more tolerant, more beautiful and above all, more fun”. From 100 Miles of String, Ooze, Machines, A Perfect Show for Rachel, Caroline Lucas, Scott Silven to the thrilling return of Kae Tempest and the audacious Making of Berlin, Festival 2024 endeavoured to take audiences on a journey of magic, community, laughter and wonderment.

Frank’s vision was to bring a festival to life that was open to everyone of every age, with comedy for young people and adults from Shelf, to exquisite music, dance and activities that kept everyone in the family engaged. We presented work from Brighton Peoples Theatre, Victoria Melody’s re-enactment, Joelle Taylor, Sam Green’s fantastic documentary performance around sound and time, Danielle de Niese, Les Fils Grand Réseau’s hilarious Fishbowl, to the magic of Materia, No Fit State and Carnesky’s Show Women.

Being able to bring back international companies of scale excited our audiences. We had music from The Heath Quartet, Uncle, Roberto Fonseca and Sea Power. One of the most exciting projects was the GPO Brighton Festival Film unit. Working alongside the Table Tennis club and all its participants, Kath Mattock and David Shrigley put together a wonderfully moving short documentary, The creation of the Film Unit is part of Frank’s legacy to the festival. Even after the festival ended, Frank was working on his own film for next festival.

It was an honour to work with Frank who became the next Children’s Laureate whilst working for us.

The total ticketed attendance for the Festival was back to pre-pandemic levels 52,433 (BF23 46,531; BF19 52,400) a 12% increase on BF23. Our major free outdoor participation piece, 100 Miles of String attracted a large participating audience of 19,500. Combined with all the free visual arts/installations and outdoor programme, the total audience reach for the Festival was 131,250 (BF23:120,466 BF19:150,581) up 17% on BF23 (103,042) and closer to pre pandemic levels (2019: 150,581). The average audience excellence rating 4 or 5 star reviews for events remains high overall at 83% (BF23, 87%; BF19 82%) despite a lower Net Promotor Score of 68 (below target of 70) with a few events dividing audiences. Audience travelling to events sustainably increased significantly to 73.8% (BF23 67.6%)

Our overall event audience reach for the organisation across Brighton Dome & Brighton Festival for this period was 397,479, reduced from last year (2024: 423,920) but increased from previous years (2023: 329,417; 2022: 224,325; 2020: 391,082; 2017: 412,390).

Create Music (Sussex Music Hub)

Following a national restructure of Music Hubs led by Arts Council England (ACE) on behalf of the Department for Education, this period saw the formation of the Sussex Music Hub, spanning the local authority areas of Brighton & Hove, East Sussex and West Sussex, which began operation in September 2024.

Brighton Dome & Brighton Festival (BDBF) is the Hub Lead Organisation for the Sussex Music Hub, working in partnership with West Sussex Music to provide music education services across the region. Create Music delivers these services in schools in Brighton & Hove and East Sussex; and through our programme of out-of-school learning activities, concerts and events.

During the first year of operation, Sussex Music Hub identified 3 areas of innovation to ensure impact and demonstrate how we can work collaboratively across the region to build on effective practice:

1. taking a scalable approach to embedding digital badges across the SMH to evidence and celebrate progress in a range of settings,
2. working with partners across the region to further develop progression pathways and to strengthen and grow links with the music industry,

3. growing the model of inclusive ensembles supported by a regional CPD programme to further embed inclusive practice and increase progression pathways for young people with SEND.

Create Music Achievements:

In addition to delivering the Department for Education's 'National Plan for Music Education', Create Music has focused on providing high-quality musical experiences and structured progression pathways that enable children and young people to develop their musical skills through a diverse and inclusive programme of music activities, offered across Brighton & Hove and East Sussex.

Key Achievements:

1. Engagement and Participation:

- **Total Engagement:** 59,933 children and young people.
- **Instrumental/Vocal Lessons:** 7,848 participants.
- **School Engagement:** 96% of schools participated in our programmes, including whole class and small group tuition, singing projects, performances, teacher networks, and continuing professional development. (CPD)
- **Classroom Instrumental Lessons:** 5,746 participants.
- **Vocal Programmes:** 5,210 participants.

2. Music Centre Activities and Short Courses:

- **Participation:** 1,248 young people took part in various activities, including Rock & Pop/Band workshops.
- **Diverse Musical Activities:** Trialling new model of tuition through Create:Rocks and Create:Beats, allowing children to learn rock and pop music in a band workshop style.
- **Inclusive Programmes:** 517 young people participated in programmes such as Holiday, Activity & Food (HAF) courses and orchestra360, including 325 with Special Educational Needs/Disabilities (SEND). In total, we offered 720 HAF places across 6 courses.

3. Orchestra 360:

- **Innovative Ensemble Programme:** Significant engagement through our regional network of inclusive ensembles in Brighton, Eastbourne, Hastings & Rother, and Wealden, designed for children with SEND, their parents/carers, and siblings. Working with professional disabled artists and establishing a new paid supported internship for young adults with SEND.
- Increased profile through public performances.
- Engagement in project with Brighton Festival Film Unit (film to be premiered in May 2025).

4. Music Courses:

- **Summer Courses (July 2024):** 740 children and young people participated in diverse activities for various ages and learning stages.
- **Course Venues:** 37 courses held across 5 venues, including the Attenborough Centre for the Creative Arts, Performing Arts Centre Lewes, East Sussex College, and St Andrew's School in Eastbourne.
- **Celebration Performances:** Each course concluded with a performance emphasizing skill development and the joy of large-group music-making.
- **Work Experience:** established work experience programme offering 15 placements in partnership with local schools.

5. Vocal Programme:

- **One Voice:** 96 schools participated in the One Voice Festival of Singing produced in partnership with Glyndebourne, with 2,254 primary school children performing at the Brighton Centre, De La Warr Pavilion, and Glyndebourne in December 2024.
- **Key Stage 1 Festival:** 2,228 children performed 'The Three Sillies' an original mini musical created for younger children, with associated programme of training and resources for teachers to support development of singing in schools.

- **Continuing Professional Development:** Programme of CPD for music teachers in schools to continue rebuilding and embedding good singing practice and vocal leadership.

6. Collaborations and Performances:

- **Partner Collaborations:** Worked with professional venues and musicians to provide high-quality performance experiences in a diverse range of genres and settings.
- **Authentic Performance Experiences:** authentic and high-quality performance opportunities in a range of musical genres such as Sounds from the City band showcase events at Brighton Dome Studio Theatre, Brighton & East Sussex Youth Orchestra performing at Brighton Dome, massed school choir performances at Brighton Centre, De La Warr Pavilion and Glyndebourne.
- **Performances:** Over 3,100 young people performed at venues including Brighton Dome, De La Warr Pavilion, and Glyndebourne, including collaborations with the London Symphony Orchestra and London Mozart Players.
- **Sounds from the City:** 132 young musicians performed at Brighton Dome's Corn Exchange and Studio Theatre over four evenings (November 2024 and February 2025) and 113 young musicians organized a full day of performances at the De La Warr Pavilion outdoor stage (June 2024).

Future Creators

As the lead organisation for the Future Creators, Coastal Catalyst programme, supported by the Place Partnership Fund, Brighton Dome & Festival Ltd has overseen a productive first year of delivery, laying strong foundations for long-term impact in line with our charitable purpose of advancing arts, education and opportunity for young people.

Coastal Catalyst is a two-year regional initiative designed to widen access to creative industry pathways for young people aged 14–25 across the Sussex Coastal Corridor. In its inception phase, the programme has focused on establishing a sustainable infrastructure to support future scalability and impact. Key achievements this year include the development of a comprehensive Theory of Change, a cross-sector evaluation framework, and a digital badging system to recognise informal learning. A strategic partner network has been successfully launched, with over 100 organisations engaged and 35 formal partnership agreements in place.

To pilot innovative, locally responsive models of creative engagement, 30 Test and Development projects have been commissioned. These are helping surface effective practice across our six priority hub areas.

Over 5,000 young people have participated to date in a range of activities—from in-school workshops and outreach to creative commissions and paid employment opportunities. Young people's voices have been central to programme design and delivery through youth boards and co-creation processes embedded across all delivery sites.

Additionally, the programme has leveraged significant new investment into the regional creative ecosystem, supporting cultural capacity and collaborative delivery.

While elements of delivery were phased to allow for detailed ecosystem mapping and operational setup, the programme remains on track. Strategic priorities for the year ahead include enhancing parental and educator engagement, improving signposting to hidden creative career routes, and strengthening data-driven approaches to delivery and impact measurement.

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Community Projects and Creative Learning

Our Place is now in its seventh year co-creating arts activity with residents of Hangleton and Knoll, East Brighton, Moulsecoomb and Bevendean. Activities have included an Audience Club year-round alongside the festival activities. Over 2,500 people have engaged with Our Place in this year.

"We have worked with Brighton Dome & Brighton Festival for the last 5 years and Our Place is THE talked about event within the whole of the Hangleton and Knoll Community. The benefit to our area that Brighton Festival provides is priceless. Our community can experience events and shows that they wouldn't normally experience due to the wide range of different and inclusive activities that Brighton Festival provides. They pride themselves on their inclusivity, always thinking of every need possible when programming, going above and beyond to ensure there is an activity for everyone."

Gemma Powell, Manager, Hangleton Community Centre

We work with many schools across a variety of activities from the Children's Parade to Full of Surprises (Heritage Interpretation taken into schools and libraries), a tour of performed heritage. One new example this year was Full of Surprises, a school project inspired by our heritage work visited six libraries and schools in Brighton and Hove, delivering workshops for primary age children and their teachers and families. The workshops introduced key moments in our historical timeline through a character actor and various artefacts. Children were then able to enjoy creative activities linked to the artefacts. Demand for this project has continued and we have also delivered it within Heritage Open Days and will offer it to schools again in future.

We continued to support schools and community groups to present their work on the Concert Hall stage, bringing in thousands of parents, friends, families and teachers to celebrate the music, dance and theatre made by and with children and young people. Reduced rates for these groups make the events possible and our team provides additional technical support to raise the production value of the show, making every performer have their best possible experience. In this year we welcomed Dorothy Stringer School, Create Music groups, Song for Sussex, Streetfunk and Windmill Young Actors.

Workplace Well-being and Equality, Diversity & Inclusion

Well-being

During the 2024/25 financial year, we launched the BDBF Mental Health and Well-being Strategy which covers the commitments we made to staff under the Mental Health at Work Commitment. Commitments include training more Mental Health First Aiders to support our staff at work and ensuring all staff are aware of our strategy. During 2024/25 3 more MHFA's completed the 2 day course and we promoted who they are by producing a poster showing all of our MHFA's and displaying this in staff areas.

To support the well-being of our staff, we conducted our annual Well-being Survey in July 2024 and created a well-being action plan to help demonstrate the actions taken as a result of this survey. The general staff well-being score for 2024/25 increased to 6.4 out of 10 compared to 6.1 during 2023/24.

During 2024/25, we trained staff on a variety of well-being topics such as: Resilience, Financial Well-being and Sickness Absence Management. IHASCO our e-learning portal still provides staff access to 20 online courses including ones on mental health awareness and menopause awareness.

We continued to support staff by running free NHS checks available for staff aged 40 or over, with 100% take up of these in January and February 2025.

On the 11th February 2025, we ran our annual Time to Talk Day and provided staff with opportunities to book chair massages and other alternative therapies, chat with our MHFA's at lunchtime, speak to staff from the City Council's Healthy Lifestyles Team and have their blood pressure checked. This event is always well attended and this year we invited all staff along including volunteers.

In August 2024, we launched a health insurance policy via Simply Health for our contracted staff for a trial period of 12 months. This policy gives our staff access to financial benefits including money towards eyecare, dentalcare, footcare and physiotherapy as well as access to 24/7 GP's and an EAP.

Equality, Diversity and Inclusion

During 2024/25, we continued developing and driving an anti-racism strategy for the organisation. The Equality & Diversity Action Plan continues to be developed for the organisation with a variety of departments

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contributing to this. Our Board are kept up to date with progress on our equalities work on a regular basis at board meetings. In the Spring of 2025 we bought greater alignment between the Create Music and Brighton Dome Action Plans and strategies.

Equalities data is produced on a quarterly basis for EDAG and we also provide data on our recruitment process to so that the group can review progress with recruiting people from underrepresented groups.

Mandatory equalities training has been put in place for staff and our minimum requirement is for all new staff to complete the unconscious bias and EDI essentials e-learning modules on IHASCO. There are a number of other EDI courses available via IHASCO which staff can complete including disability awareness and gender awareness (which we encourage staff to attend). In Spring 2025 we added antisemitism training and islamophobia training to our staff offer for the year ahead.

Our staff group including casuals and volunteers, is currently made up of 18% ethnically diverse people with the local demographic being 19.6% (using the census data from 2021). We continue to work towards increasing representation in our workforce.

Our staff group is currently made up of 13% who identify as disabled with the local demographic being 8% (using census data from 2021). 13% of our workforce are neurodiverse (no census data exists on this) and 19% of our workforce identify as LGBTQIA+, compared to the census data for 2021, where 10.7% of people living in Brighton & Hove identify as LGBTQIA+.

We remain a Disability Confident Employer under the Disability Confident Scheme and are striving to achieve level 3 of this award, which would be to become a Disability Confident Leader. We are also a member of the Disability Action Alliance Volunteer Charter.

Conferencing & Private Events

2024/25 has been a period of strong recovery and strategic development for conference and private events business at BDBF. Building on the momentum of the reopening of the Corn Exchange and Studio Theatre in 2023, the team has successfully expanded its client base, increased the venue's profile through attendance at industry events, and confirmed several high-profile conferences and events.

Our presence at The Meetings Show (in partnership with The Delegate Wranglers) and the BNC Show (Buyers' Networking Club) proved fruitful, directly generating one confirmed large-scale corporate dinner booking, with two more enquiries currently in active negotiation.

A key event in the year was the successful confirmation of the Arts Marketing Association (AMA) Conference, a prestigious multi-day event using all venues at Brighton Dome. The conference delivered commercial value while also aligning with our role as an arts-led organisation. We also hosted the EECERA Conference, further demonstrating our capacity for complex, multi-day academic and professional events.

Local business and community engagement has continued to be a focus. We were particularly proud to welcome the Brighton Chamber of Commerce for their annual summit, which attracted over 400 delegates. The event received excellent feedback, and we are delighted that the Chamber has decided to return in 2025.

The Corn Exchange, with its Grade I features spectacularly restored, continues to grow in popularity as a venue for large-scale dinners. This year we hosted our largest dinner since reopening, welcoming over 400 guests.

The strength of our returning business was a highlight last year, with several repeat bookings from the digital and education sectors. Notable tech and digital conferences included TEDxBrighton in April, followed by TED Presents: Ideas Change Everything with the head of TED speaking in December. We also hosted a considerable number of graduation ceremonies, reinforcing our reputation as a trusted host for academic institutions.

Demonstrating the versatility and reliability of Brighton Dome as a commercial hire venue, teams have delivered 31 events across 54 event days, spanning conferences, meetings, exhibitions, dinners, and graduation. Enquiry rates continue to build, with 15% year-on-year growth.

With the Corn Exchange and Studio Theatre now firmly established post-refurbishment, our conference and private events business is entering a new phase of stability and ambition. The combination of high-profile,

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large-scale events, regular bookings from valued partners, and a strengthened industry presence all point to a promising future for commercial venue hire at Brighton Dome. All proceeds from this area of the business are donated to BDBF's charitable arm to underpin the artistic and participatory work delivered by the organization and to secure the long-term future of our heritage buildings.

Bars & Catering

Teams have been working throughout the year to provide bars and catering services across all venues, utilizing the new bars and kitchen facilities in the Corn Exchange and Studio Theatre areas. Despite a volatile year due to increased costs of sales and supply chain challenges, the team managed to hit their financial target, with cost management being a key focus. Staff retention rates have remained stable despite challenges within the wider industry.

This year saw changes to key suppliers, and we have established new relationships with local and sustainable brands such as Abyss from Lewes and Ascension Cider, which uses eating apples rejected by supermarkets due to their shape and size. Additionally, there is continued prioritization of working with BCorps suppliers such as Moth, or those like Gypsy Hill, who prioritize carbon reduction.

Efforts to develop sustainable in-house catering operations continue. To reduce delivery impact, two suppliers, Brighton Gin and Murray and Yateman, now deliver in vats instead of glass. In line with Theatre Green Book goals, there is a commitment to further reduce products served in glass, favouring cans that use less water for production and less fuel for transport.

Reusable cups are used extensively, with approximately 78% of items sold over the bars being served in them.

The on-site restaurant offer, provided by catering partners Redroaster, continues to grow, with customers making use of outdoor seating during favourable weather. A BCorp company, Redroaster holds the highest award from the Sustainable Restaurant Association and offers breakfast, lunch, dinner, and pre-theatre bookings.

Appeals and Fundraising

The Development team continued to increase fundraising, from grants and major donations in particular, and closed the 2024/25 financial year just above the original net target, despite the negative impact of the additional VAT costs on memberships and losing some corporate sponsorship income due to the financial climate.

We worked closely with other departments to nurture and steward donor relationships. Our established and recently expanded major giving programme continued to grow. Higher Patron levels, combining support for Brighton Dome & Brighton Festival and Create Music have become popular, especially among long-standing Patrons, many of whom have increased their support. The number of Patrons (from £1000+ per year) increased to 109 (92 in 2024). Lower-level Membership income remained on the same level, with the total number of Members decreased to 2482 (from 2575), due to the increase of the annual fee from £35 to £40 per year from Jan 2025. Campaign plans to grow back numbers are underway for 2025/26. Patrons and Members are also our most loyal ticket buyer groups, significantly contributing to our ticket sales income throughout the year – we are hugely grateful for Patrons' and Members' enthusiasm, commitment and support to our work.

Other ways of asking for individual giving proved effective too, including the second edition of our Cornucopia fundraising dinner and match-funding opportunities through both Cornucopia and national Big Give campaigns. Worth noting that the arts match-funding pot for the latter has become more competitive nationally. We also received a generous legacy gift and continue to encourage legacy giving to BDBF.

We are immensely grateful for all the continued and new support of our major donors, patrons, members, online donors, trusts and foundations, legacy donors and pledgers and corporate sponsors. Together they supported our core operations, as well as specific projects such as the Brighton Festival 2025 artistic programme, Umbrella Club for children with life-shortening conditions, inclusive music education activities and our singing strategy for children and young people in Sussex. Thank you to trusts & foundations, Bagri Foundation, Baily Thomas Charitable Fund, Big Give, Brighton District Nursing Association Trust, The Chalk Cliff Trust, The D'Oyly Carte Charitable Trust, The Lawson Trust, Mrs A Lacy Tate Charitable Trust, The National Lottery Community Fund, The Pebble Trust, The Reed Foundation and Roy Hudson Trust.

In terms of corporate support, Mayo Wynne Baxter continued as our major sponsor, and the University of Sussex as our Higher Education Partner, although no longer at major sponsor level. Graves Son & Pilcher,

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Brighton College, Brighton Girls and Selits Ltd. also remained on board, joined by new sponsor Dishoom Permit Room. Thank you to these local businesses for help fund parts of our programme such as music education, comedy and contemporary music performances, the Children's Parade, Young Readers and our Dome Connect business networking events.

Capital redevelopment

The refurbishment of the Corn Exchange and Studio Theatre marks the initial phase of a regeneration initiative led by Brighton & Hove City Council in collaboration with Brighton Dome & Brighton Festival and Brighton & Hove Museums. This project aims to establish the Royal Pavilion Estate as a prominent UK destination for heritage and the arts. The approximately £38 million project has been achieved with the assistance of Brighton & Hove City Council, Arts Council England, The National Lottery Heritage Fund, Coast to Capital Local Enterprise Partnership, various trusts and foundations, and numerous individual donors.

With the completion of works in May 2023, the 2024/2025 financial year has been the first full year of operation for the Corn Exchange and Studio Theatre, serving as a significant test of the enhancements made to these venues.

The renovations have revitalised and restored the Grade I and II listed spaces, delivering substantial restoration and upgrades to both venues. The Corn Exchange now features an increased capacity of 500 seats, while the Studio Theatre has seen significant improvements to its 250-seat capacity. New bars and front-of-house areas have enhanced the customer experience, and the back-of-house facilities have been upgraded. Vital heritage has been preserved, and new heritage interpretation allows customers to engage with the architectural and social history of the spaces. These works have also improved accessibility, orientation, and legibility.

Feedback from both customers and performers regarding the revamped spaces has been overwhelmingly positive.

Following the administration of the main contractor in September 2023, the in-house team continues to collaborate with the Brighton & Hove City Council to complete any outstanding works during scheduled closure periods.

Heritage Interpretation and Activity

Our Community Engagement Manager (Heritage) has worked with community groups to engage under-represented groups with our heritage and uncover contemporary connections with our past. These include Marlborough Productions, Queer Heritage South, Gladrags, Hangleton and Knoll Women's Writing Group, Writing our Legacy and Chattri Memorial Group amongst others. As we gained momentum throughout the autumn we engaged over 2500 people in Open Days and enhancing existing events in our main programme with heritage displays and activities. We engaged sound artist Helen Anahita Wilson to create intriguing sound collages of oral histories gathered by our Heritage Volunteers. This allowed them to put their specialist training in Oral History gathering into action and share previously unrecorded personal memories connected with our history. We embedded our heritage work in Brighton Festival at the Riwaq, at Festive Fun Day and in libraries, schools and in talks held in Founders Room. Our heritage stories of focus in this phase were Suffragettes, Indian Soldiers, LGBTQIA+ history, Abba's Eurovision win of 1974 and Black heritage.

Environmental Sustainability

In 2024/25 we continued to invest in Climate Literacy training for our staff team, ending the financial year with 53% of permanent staff working within the events arm of the organisation having received training accredited by The Carbon Project.

The overall recorded carbon footprint for the venue using the Julie's Bicycle Creative Climate tools was 915 tonnes CO₂e against the recorded footprint of 837 tonnes in the last financial year (+10%). Over half of this footprint is from Scope 3; the direct impact was just over 400 tonnes and this is our focus for driving carbon reduction.

Energy

2024/25 continued snagging and adjustment works across the new spaces, with M&E systems not yet operating as planned. Ongoing completion issues hindered the functionality and control of the heating, cooling and ventilation so recorded consumption cannot yet be treated as a reliable benchmark. Additionally to this, an agreement was made with the Museum to reduce the assumed portion of electricity and gas being attributed to the Museum, making more of the consumption the liability of the Brighton Dome venue's carbon footprint.

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A project to reintroduce metering on site as part of the redevelopment is nearing completion designed to enable more accurate recharges to the Museum and more accurate calculation of the carbon footprint of the venues.

Electricity

Consumption in the energy centre (shared by Brighton Dome venues, Museum and Red Roaster) was 1,725,283kwh in 2024/25 against 1,672,057kwh the previous year, representing a 3% year-to-year increase overall.

76% of the usage or 1,317,534kwh electricity has been attributed to Brighton Dome in 2024/25 with a very small amount of usage on a separate supply serving the tour buses resulting in an overall recorded electricity consumption for the venues of 1,318,301kwh. This generates within the carbon calculator 297,079kg CO₂e. However, the carbon calculator used disregards that BDBF currently purchase REGOs (Renewable Energy Guarantees of Origin) under the public sector buying scheme which deliver on our commitment to purchase only renewable electricity - a principle which the organisation has held for many years. In the pathway to net zero 2030, electricity use which BDBF cannot eliminate originates from 100% UK renewable sources.

Gas

Consumption in the energy centre (shared by Brighton Dome venues, Museum and Red Roaster) was 1,773,415kwh in 2024/25 against 1,567,317kwh the previous year, representing a 11.6% year-to-year increase overall. Gas is very weather impacted but will also be affected by the snagging and completion of the project areas currently.

49.5% of the usage or 878,834kwh gas has been attributed to Brighton Dome in 2024/25. This generates within the carbon calculator 160,739kg CO₂e.

We continue to participate in a public sector group purchasing scheme for gas and electricity.

Water

Consumption in the energy centre overall (shared by Brighton Dome venues, Museum and Red Roaster) was 6,859m³ in 2024/25 against 8,059m³ the previous year, representing a 15% year-to-year reduction.

As with electricity and gas, a proportion of water consumption recorded coming into the Energy Centre is attributed to the Museum for their usage. An agreement was reached to adjust the percentage passed on to the Museum in 2024/25 following a noticeable increase in consumption after the reopening of the refurbished venues. Red Roaster's cold water consumption was metered and recharged.

55% of the usage, or 4,398m³, was attributed to Brighton Dome venues in 23/24 compared with 74% or 5,060m³ in 24/25.

1,668kg of CO₂e was created in 2024/25 by the water and wastewater treatment of the Brighton Dome's portion.

Waste

The venue recorded 59 tonnes of waste, an increase of 15 tonnes against 2023/24.

The total % recycled of this waste was 71% against our target of 75%. Waste was weighed on the refuse truck to arrive at accurate waste generated figures.

Food waste collections began in the venue along with improved coffee cup and battery recycling facilities.

The venue is entering into a new contract with Recorra in 2025/26, an organisation who recycle up to 38 different waste streams, have a guaranteed zero to landfill policy and transparency around the end destination of collected waste. Recorra will support our ambitions to reduce environmental impact through an increase in recycling and the reduction in waste overall.

The recorded impact from our venue waste was 92,000 kg Co₂ based on Julie's Bicycle calculations. The carbon created by our audiences at the venue would take approximately 3,680 mature trees a year to absorb.

Travel

As has been in the case across 2022-2025 18-19% of the year-round audience chose to travel to the venue with zero carbon footprint via walking or cycling.

As in 2023/24 42% of the audience travelled on public transport.

Overall audiences reporting they travel sustainably to the venues was 60.9% compared against 59.1% last year.

Audience travel is recorded as part of the Julie's Bicycle annual carbon submission, despite sitting outside of BDBFs direct control. 39% of the overall venue carbon footprint was generated from audience travel. Ticket office now routinely asks a question about intended travel to the venue at point of sale of the ticket which

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alongside preshow communications including sustainable travel options contributes to our efforts to encourage sustainable travel to events.

The Brighton Festival audience traditionally travel more sustainably to events in the city with 31% choosing to walk or cycle this year. 9% more people walk to Festival events than travel to the venue year-round. 73.8% of the Festival 2024 audience travelled sustainably, an increase of 5.8% on Festival 2023.

Carbon created by audience travel dropped from 411,515 kg CO₂e in 2023/24 to 359,107 kg CO₂e in 2024/25.

BDBF also recorded a total of 2,918 miles of business travel against the venue operations taking place year-round outside of Brighton Festival contributing an equivalent of 259kg of CO₂e.

Pathway to net zero

BDBF's 2030 commitment is to reach net zero within our own operations. The carbon footprint generator includes areas that BDBF may choose to disregard for the purposes of calculating impact with this goal in mind.

Audience travel is at best within our sphere of influence and certainly not controlled by BDBF.

Electricity purchased at the venue could be disregarded on the basis this is 100% renewable.

Taking this approach reduces the carbon footprint to 259 tonnes CO₂e in 2024/25. An inseting or offsetting value for this carbon might be calculated as in the region of £7,770 based on £30 per tonne of carbon.

BDBF's aspiration is to decarbonise the site by 2030 by removing gas boilers and completing projects to replace non-LED lighting. In contrast to offsetting carbon this represents a meaningful approach to net zero with only residual carbon needing offset or perhaps inset to invest in sustainability projects internally.

BDBF needs to secure funds to carry out feasibility studies and an energy audit to take a step closer to our net zero aims.

Financial Results

Consolidated results are presented for the year ended 31 March 2025 with a recorded deficit excluding capital expenditure and VAT review expenditure of £234k (2024: Surplus £98k). Net outgoing resources for the year from unrestricted funds showed a £443k deficit, primarily due to a planned comprehensive review of our VAT accounting treatment and procedures, consequent to the case of HMRC v Royal Opera House (April 2020). The Charity worked with specialised VAT advisors to undertake a detailed review of the VAT treatment and position over the previous four years. The review focused on several key areas, including:

- Partial exemption calculations and the categorisation of ledger codes
- The recoverability of production costs in light of the Royal Opera House ruling
- The VAT treatment of memberships, patron contributions, and film admissions

This review identified a liability which has resulted in one-off expenditure of £183k being recorded in the 2024/25 financial statements.

2024/25 marked the first full year of operations following the reopening of the refurbished Corn Exchange and Studio Theatre. The expanded artistic and commercial programme—enabled by these revitalised spaces—supported the successful resumption of our Conferencing and Private Events business and allowed us to deliver a broader, more ambitious cultural offer.

Throughout the year, the team has continued to explore the full potential of the new venues, adapting programming in response to evolving audience behaviours and national touring trends. While we encountered some technical and operational challenges typical of newly reconfigured performance spaces, these were effectively managed and have informed future planning and investment.

Charitable income for the year totalled £8,832k (2024: £9,416k). This reflects a strong recovery in core activity levels following the reopening, alongside an expanded schedule of events and a vibrant, inclusive programme of music and participation activities for children and young people.

The Charity earned 60% (2024: 61%) of its normal operating income from ticket sales, sponsorship, catering and the private event income channelled through the trading company (Brighton Dome and Festival (Trading) Limited) and 40% (2024: 39%) of its income through grants and donations. 34% (2024: 35%) of normal operating income came from the Charity's two public funders: Brighton & Hove City Council (BHCC) and Arts

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Council England (ACE) and other donated and funding revenue streams meaning that 66% of income is self-generated.

Voluntary income increased to £6,507k (2024: £6,338k), by leveraging the opportunities provided by the refurbished and new spaces and enhancing fundraising efforts for Create Music activities.

The Brighton & Hove and East Sussex Music Services (now jointly branded as Create Music) had an impressive year, generating income from tuition and workshops of £2,323k (2024: £2,187k), and with total expenditure on educational activities increasing to £4,812k (2024: £3,567k).

The Charity has a long-term agreement (27 years remaining) with BHCC that determines the details of the Lease of Brighton Dome, the Sinking Fund and the Arts Fund which supports the activity of both Brighton Dome and Brighton Festival.

The Trustees would like to thank all our supporters, funders and staff for their continued support, and would also like to offer our thanks to our regular funders BHCC and ACE for their continued financial support and guidance.

In 2024/25 the Arts Council contributed £1,171,080 to income. The Charity is a long-standing National Portfolio Organisation with confirmed funding through to 31 March 2028 as a result of Arts Council England confirming two extension years.

Going Concern

Accounting standards require the Trustees to assess the appropriateness of adopting the going concern basis in preparing the financial statements.

The Trustees have reviewed the Group and the Company's current financial position, including the level of reserves held, expected income and expenditure, and funding streams over a period of at least twelve months from the date of signing these financial statements. Based on this review and after making appropriate enquiries, the Trustees consider it appropriate to adopt the going concern basis in preparing these financial statements.

As at 31 March 2025, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £4,701k (2024: £6,030k) and had positive total unrestricted operational reserves of £377k (2024: £821k). In addition, free reserves – defined as total unrestricted funds (including designated funds) not held in fixed assets – stood at £1,604k (2024: £2,214k).

The Trustees are aware of ongoing economic uncertainty, inflationary pressures, and the risks associated with the reopening of the renovated Corn Exchange building. To manage these risks and safeguard the Group's financial stability, a transfer of £2,364,070 was made in 2021 to funds with specific designations.

Since then, designated funds have been utilised for a number of specific purposes, including community engagement activities and artistic commissioning; costs to support long-term financial sustainability; Corn Exchange and recant project costs; and investment initiatives such as High Priority Minor Capital and office relocation. At the reporting date, designated funds continue to be held. Certain designations represent funds invested in fixed assets and are therefore not readily realisable for general operational purposes.

Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Plans for Future Periods

2024/25 saw the departure of Chief Executive Andrew Comben after a successful sixteen years in post, and the appointment of Lucy Davies, formerly Executive Director of the Young Vic, as Chief Executive from January 2025. Director of Operations Maxine Hort held the role of Interim CEO for September – December 2024, and the Board recognises and celebrates the contribution she made during this leadership transition.

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Lucy is an experienced leader of venues and has worked with world class artists across her career. She will now drive the strategic renewal of the organisation to embed a sustainable business model, and to align and optimise the three core pillars of the organisation's work: Dome, Festival, Create Music.

2025/26 is therefore a year of strategic review, in readiness for the 60th Brighton Festival in May 2026 and for the next Arts Council England NPO application in the summer of 2026. During this year, Lucy will lead strategic work with the senior team and the Board.

Danny Homan, Chair of Trustees for six years, and a Trustee for a decade, will stand down at the end of 2025 alongside Chris Martin, Chair of Finance Committee. Chris is succeeded by Duncan Ross James as Finance Committee Chair. Trustees will lead an open recruitment process for new Trustees and a new Chair over the summer of 2025, with a view to new Trustees joining in September 2025.

The past year has provided an opportunity to test and develop the business model and long-term financial planning for the organisation, and this work continues to take shape. It was a strategic aim of the capital project that the organisation could strive to provide future investment in Brighton Dome Concert Hall repair and maintenance with a more financially and environmentally sustainable operation overall. Embedding this model is the project for Lucy to lead through 2025/26.

Through 2025/26 the artistic programme continues to build upon the highlights and successes of the past year, welcoming audiences back into our spaces and artists into Anita's Room. Given the economic fragility in the wider context, and in order to sustain healthy free reserves, the programme is being carefully controlled to offset financial risk and to ensure subsidy and investment in work is intentional and deliberate.

Brighton Festival 2025 is guest directed by Grammy nominated musician Anoushka Shankar, with a brilliant programme of curated events and artists under the theme New Dawn. Highlights include Anoushka performing her own new album Chapter III, and only the third live performance ever of Passages, the album her father Ravi Shankar composed in partnership with Philip Glass. Artists include Mythili Prakash, Aruna Sairam, Aakash Odedra, Nadine Shah and Arooj Aftab in a line-up that celebrates South Asian diasporic artists, particularly in music and dance. Signature Brighton Festival offerings include dawn walks, outdoor family shows, red chairs migrating across the city, and a percussion parade along the seafront.

Indemnity insurance

During the period the Charity paid £3,274 (2024: £3,424) to provide indemnity cover for the Charity and its Trustees from loss arising from the neglect or defaults of its Trustees and Officers.

Investment policy

The Charity only holds short-term surplus funds, which it invests in deposits with its bankers: Metro Bank, CCLA, and Charity Bank.

Reserves Policy

With the completion of the capital project, trustees agreed that the charity's historic reserves policy ("to ensure that on exiting the project period its reserves are in no worse a financial situation than when it started (£54,953)") should be reviewed and updated. The prior policy and level of reserves has been met (and exceeded), and a new framework for the purpose, level and treatment of reserves is now included in these accounts.

Trustees consider that the purpose of holding reserves is to support the Financial Strategy and the Strategic Plan. A risk-based approach is used to calculate an optimal amount of reserves based on reliability of income, costs for re-organisation, and potential liabilities. We also designate reserves for strategic investments and opportunities, particularly where these will build resilience or achieve greater efficiencies in the long term.

We principally hold reserves to:

- Hold a % of turnover as free working capital as a matter of good practice, for business continuity and financial risk management
- Support volatility in the trading environment by providing a capacity to absorb extreme shocks in any given year
- Allow for strategic investments to build greater resilience or commercial opportunities
- Provide funds to replace assets
- Allow us to respond to unexpected opportunities that can further mission
- Allow us to meet contractual obligations.

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The trustees have set optimal reserves within a range of £1m - £2m. As at 31 March 2025, the level of Free Reserves (defined as total general unrestricted funds, less tangible assets and excluding defined benefit pension obligations and long-term commitments) stands at £1,604k (2024: £2,214k), thereby within the optimal reserves range.

BDBF has designated reserves of £1,988k (2024: £2,462k) and restricted reserves of £9,368k (2024: £9,495k). The designated reserves are held to represent reserves that are not available for other activities since they have been allocated by Trustees for specific projects, investments, or strategic plans. Restricted reserves relate to income to be used in accordance with specific restrictions imposed by funders and therefore do not form part of general reserves.

The Reserves Policy will be reviewed annually as part of our internal financial control systems.

It should also be noted that a portion of the Sinking Fund is held by Brighton & Hove City Council as a reserve for replacing major capital items. The balance on this fund was £195k as at 31 March 2025 (2024: £178k).

Trustee Induction, Training and Remuneration of Key Management Personnel

On appointment, all Trustees receive an induction pack containing the Charity's Articles of Association, Code of Conduct, information for new Board members, the Trustee Responsibilities document, recent financial statements, strategy documents, and relevant Charity Commission guidance. New Trustees are also offered meetings with the Chair, Chief Executive, and members of the senior management team to gain a thorough understanding of the Charity's activities, operations, and governance responsibilities. Training needs are reviewed on an ongoing basis, and Trustees are encouraged to participate in training opportunities when relevant to ensure their knowledge remains current.

The key management personnel of the charity comprise the trustees and the executive team. All Trustees are unremunerated. The remuneration of key management personnel is set and reviewed by the Chief Executive; the remuneration of the Chief Executive is set and reviewed by the Remuneration Committee. Pay proposals are assessed with reference to comparable roles within the charity sector, considering the size, complexity, and financial position of the Charity. Recommendations from the Remuneration Committee are submitted to the Finance Committee for approval. Remuneration is benchmarked using sector data and is intended to ensure fair, competitive compensation that enables the Charity to attract and retain suitably qualified staff.

Statement of Trustees' responsibilities

The charity trustees for the purposes of company law are responsible for preparing a trustees' 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 charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 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 trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the group and hence 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 charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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This Annual Report of the Trustees, under the Charities Act 2011 and the Companies Act 2006, was approved by the Board of Trustees on 24 September 2025 including approving in their capacity as company directors the Strategic Report contained therein, and is signed as authorised on their behalf by:

Danny Homan

Mr Danny Homan (Chair)
24 September 2025

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON DOME AND FESTIVAL LIMITED

Opinion

We have audited the financial statements of Brighton Dome and Festival Limited for the year ended 31 March 2025 which comprise Consolidated Statement of Financial Activities, the group and parent charitable company's Balance Sheets, the Consolidated Cash Flow Statement, and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the parent's charitable company's affairs as at 31 March 2025 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Annual Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

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- the strategic report and the directors' report included within the Trustees' Annual Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 18, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011, Charities SORP (2019), Companies Act 2006 and payroll taxes.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the recognition of grants and donations income. Audit procedures performed by the engagement team included:

- Enquiries of management regarding correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Reviewing the controls and procedures of the charity, particularly in relation to the recording of income and processing of payments and payroll, to ensure these were in place throughout the year;
- Evaluating management's controls designed to prevent and detect irregularities;
- Reviewing and testing journal entries made in the year, particularly those made as part of the year end financial reporting process; and

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- Challenging assumptions and judgements made by management in their critical accounting estimates which comprise depreciation and the bad debt provision.

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

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

Use of our report

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



Jane Askew (Senior Statutory Auditor)
For and on behalf of HaysMac LLP, Statutory Auditor

10 Queen Street Place
London
EC4R 1AG

Date: 26 September 2025

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(including consolidated Income & Expenditure Account)

		Unrestricted funds		Restricted funds		Total 2025	Total 2024 Restated
		Operations	Designated	Projects	The Brighton Dome Venue		
	Note	£000's	£000's	£000's	£000's	£000's	£000's
Income:							
Grants & donations	1, 2	2,327	-	3,996	184	6,507	5,197
Income from trading activities	3	753	-	-	-	753	393
Income from charitable activities	4	8,832	-	-	-	8,832	9,416
Investment Income	5	184	-	-	-	184	154
Total income		<u>12,096</u>	<u>-</u>	<u>3,996</u>	<u>184</u>	<u>16,276</u>	<u>15,160</u>
Expenditure on:							
Raising funds		424	-	-	-	424	1,698
Charitable activities	6	12,486	104	3,715	592	16,897	14,277
Total expenditure		<u>12,910</u>	<u>104</u>	<u>3,715</u>	<u>592</u>	<u>17,321</u>	<u>15,975</u>
Net (expenditure)		(814)	(104)	281	(408)	(1,045)	(815)
Transfers between funds		370	(370)	-	-	-	-
Net movement in funds		<u>(444)</u>	<u>(474)</u>	<u>281</u>	<u>(408)</u>	<u>(1,045)</u>	<u>(815)</u>
Total funds brought forward	19,20	<u>821</u>	<u>2,462</u>	<u>488</u>	<u>9,007</u>	<u>12,778</u>	<u>17,116</u>
Total funds carried forward	19,20	<u>377</u>	<u>1,988</u>	<u>769</u>	<u>8,599</u>	<u>11,733</u>	<u>16,301</u>

Note 29 shows 2024 comparatives for the Statement of Financial Activities

The notes on pages 26 to 48 form part of these financial statements.

CONSOLIDATED BALANCE SHEET
as at 31 March 2025

	Note	2025 £'000	2024 £'000
FIXED ASSETS			
Tangible fixed assets	11	12,467	13,072
CURRENT ASSETS			
Stock	13	31	41
Debtors	14	1,996	1,752
Cash at bank and in hand	15	4,701	6,029
		6,728	7,822
CREDITORS: amounts falling due within one year	16	(4,345)	(4,912)
Net current assets		2,383	2,910
Total assets less current liabilities			
CREDITORS: amounts falling due after one year	18	(3,117)	(3,204)
Total net assets		11,733	12,778
The funds of the group:			
Unrestricted income funds	19	2,365	3,283
Restricted income funds	20	9,368	9,495
Total group funds		11,733	12,778

The financial statements on pages 22 to 48 were approved, and authorised for issue, by the Board of Trustees on 24 September 2025 and are signed on its behalf by:

Danny Homan

Mr Danny Homan (Chair)

The notes on pages 26 to 48 form part of these financial statements.

COMPANY BALANCE SHEET
as at 31 March 2025

	Note	2025 £'000	2024 £'000
FIXED ASSETS			
Tangible fixed assets	11	12,467	13,064
Investments	12	-	-
		<u>12,467</u>	<u>13,064</u>
CURRENT ASSETS			
Stock	13	31	41
Debtors	14	1,970	1,748
Cash at bank and in hand	15	<u>3,757</u>	<u>5,373</u>
		5,758	7,162
CREDITORS: amounts falling due within one year	16	<u>(3,752)</u>	<u>(4,491)</u>
Net current assets		<u>2,006</u>	<u>2,671</u>
Total assets less current liabilities		14,473	15,735
CREDITORS: amounts falling due after one year	18	<u>(3,117)</u>	<u>(3,117)</u>
Total net assets		<u>11,356</u>	<u>12,618</u>
The funds of the charity:			
Unrestricted income funds	19	1,988	3,123
Restricted income funds	20	<u>9,368</u>	<u>9,495</u>
Total charity funds		<u>11,356</u>	<u>12,618</u>

A separate statement of the financial activities of the Brighton Dome and Festival Limited, the Charity, is not presented following the exemptions afforded by section 408 of the Companies Act 2006. For the year ended 31 March 2025, the net movement in funds of the parent charity was a decrease of £1,045K (2024: a decrease of £838k).

The financial statements on pages 22 to 48 were approved, and authorised for issue, by the Board of Directors on 24 September 2025 and are signed on its behalf by:

Danny Homan

Mr Danny Homan (Chair)

The notes on pages 26 to 48 form part of these financial statements.

Consolidated statement of cash flows for the year ending 31 March 2025

	2025 £'000	2024 £'000
Cash provided by operating activities (Note 24)	(1,453)	398
Cash flows from investing activities		
Interest income	184	154
Purchase of tangible fixed assets (Note 11)	(59)	(448)
Disposal of tangible fixed assets (Note 11)	-	762
Cash used in investing activities	125	468
Increase in cash in the year	(1,328)	866
Cash and cash equivalents at the beginning of the year	6,029	5,163
Increase in cash (A)	(1,328)	866
Total cash and cash equivalents at the end of the year	4,701	6,029

A. Analysis of changes in net cash funds

	At 1 April 2024	Cashflows	At 31 March 2025
Cash and cash equivalents	6,029	(1,328)	4,701
Total cash and cash equivalents	6,029	(1,328)	4,701

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Principal Accounting Policies

BASIS OF ACCOUNTING

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice for Charities (SORP: Second Edition, effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102 – issued March 2018), and the Companies Act 2006.

GOING CONCERN

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £4,701k (2024: £6,029k) and had positive total unrestricted operational reserves of £377k (2024: £821k). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the wider economic and inflationary pressures, as well as the uncertainties involved in the reopening of the renovated Corn Exchange building. In order to manage these future risks a transfer of £2,364k was made in the 2021-22 Financial Year to funds with specific designations to manage these risks. Since then, designated funds have been utilised for a number of specific purposes, including community engagement activities and artistic commissioning; costs to support long-term financial sustainability; Corn Exchange and recant project costs; and investment initiatives such as High Priority Minor Capital and office relocation. At the reporting date, designated funds continue to be held. Certain designations represent funds invested in fixed assets and are therefore not readily realisable for general operational purposes.

At 31st March 2025 the Group had positive free reserves, being total unrestricted funds not held in fixed assets, of £1,604k (2024: £2,214k).

PRINCIPAL ACTIVITY

The principal activity of the company during the year was to manage the charitable business of Brighton Dome and Festival Limited (BDBF). This includes the running of the Brighton Dome venues and the annual Brighton Festival each May including the related provision of catering and beverage services.

Brighton Dome and Festival Limited is a private limited company (registered number 00889184) incorporated and domiciled in England and Wales. The charity is a public benefit entity.

The address of the registered office is:

The Dance Space
2 Market Square
Circus Street
Brighton
BN2 9AS

CONSOLIDATION

The Group accounts consolidate the results of the Charity and its subsidiaries, Brighton Dome and Festival (Trading) Limited and Brighton Dome & Museum Development Company Limited on a line-by-line basis.

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No separate statement of financial activities or income and expenditure account or statement of cash flows has been presented for the Charity alone as permitted by the Companies Act 2006.

INCOME

Voluntary Income comprises all incoming resources from sponsorship, donations, membership subscriptions and grants.

All grants and donations receivable are recognised when the conditions for receipt have been met. There is entitlement to income when it can be reliably measured, and it is probable that it will be received. Where grants and donations received are performance related or restricted to future accounting periods they are deferred and accounted for as a liability.

Other government grants are recognised in the financial statements when there is entitlement, the grant is measurable, and receipt is probable.

Goods and services received in kind are included within the accounts where material and are included at the lower of current market value and value to the charity.

Income from charitable activities includes amounts received from tickets and other event sales for productions and educational activities directly promoted by the Group or, where it shares the financial risk for such an event, promoted by other organisations where such events contribute to the artistic programme of the Group.

Investment income comprises interest receivable on cash balances held in appropriate interest-bearing deposits.

EXPENDITURE

All expenditure is accounted for on an accruals basis.

The cost of raising funds includes the costs of securing sponsorship and donations, and also includes the costs of providing membership benefits and other costs incurred in the Group's trading activity.

Expenditure on charitable activities include expenditure associated with staging promoted events, providing education projects and the costs of the artistic programme at Brighton Dome and Brighton Festival. Support costs relating to single activities are allocated directly to that activity. Where support costs relate to several activities they are apportioned accordingly. Governance costs include secretarial, legal and audit fees associated with the constitutional and statutory requirements of the Charity.

INVESTMENTS

Investments in active subsidiary undertakings are included in the balance sheet at cost.

DEPRECIATION AND FIXED ASSETS

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Long-term improvements	Over the life of the lease
Short-term improvements	10% - 20% per annum
Venue fittings and equipment	10% - 20% per annum
Office equipment	20% - 25% per annum
Musical instruments	10% per annum

Fixed assets costing more than £1,000 are capitalised. The Charity does not have a policy to revalue its assets.

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LEASES

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the SOFA as incurred. Rental charges are charged on a straight-line basis over the life of the lease.

STOCK

Stocks of goods for resale are included in the balance sheet at the lower of cost or net realisable value. This includes Bar stock and Front of House consumables.

PENSION COSTS

The Charity offers a stakeholder scheme to its employees and contributes to a defined contribution scheme for certain other employees. Costs are expensed in the Consolidated Statement of Financial Activities.

Certain staff are members of the Teachers' Pension Scheme which is a multi-employer pension scheme. It is not possible to identify the Charity's share of the underlying assets and liabilities of the Teachers' Pension Scheme on a consistent and reasonable basis and therefore, as required by FRS102, accounts for the scheme as if it were a defined contribution scheme. The Charity's contributions, which are in accordance with the recommendations of the Government Actuary, are charged in the period in which the salaries to which they relate are payable.

TAXATION

Brighton Dome and Festival Limited's charitable activities fall within the exemptions afforded by section 505 of the Income Corporation Taxes Act 1988. The trading subsidiary, Brighton Dome and Festival (Trading) Limited donates its profits to the charitable company under the provisions of Gift Aid. Accordingly, there is no Corporation Tax charge in these accounts.

VALUE ADDED TAX

The Group is registered for Value Added Tax (VAT) and income and expenditure is stated net of VAT to the extent that it is recoverable.

FINANCIAL INSTRUMENTS

Financial assets and liabilities are recognised when the Charity becomes a party to the contractual provisions of the instrument. Trade debtors do not carry any interest and are stated at nominal amount less any provision for estimated irrecoverable amount. Trade creditors are not interest bearing and are stated at their nominal value.

JUDGEMENTS IN APPLYING ACCOUNTING POLICIES AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The group makes judgements, estimates and assumptions that affect the application of policies and the carrying values of assets and liabilities, income and expenses. The resulting accounting estimates calculated using these judgements will, by definition, seldom equal the related actual results but are based on the experience of the Directors (or Trustees) and the expectations of future events. The estimates are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is reviewed. Such basis include:

- Expenditure accounted for on an accruals basis
- Costs allocated to charities activities on a time basis.
- Grants and donations receivable are recognised when the conditions for receipt have been met.
- Valuation of musical instruments

The valuation of musical instruments was made independently by Norman's Instruments, a specialist in supplying Musical Education equipment. As of 31 March 2025, the group has reviewed its regularly maintained inventory of instruments across all locations. Instruments are classified as lost if their location has been unknown for more than one year. In such cases, the instruments are written off, as it is unlikely they will be retrieved in a condition that allows for future economic benefit.

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1. GRANTS & DONATIONS – ANALYSIS BY FUND

	Unrestricted funds		Restricted funds		
	Operational funds	Designated funds	Projects	Brighton Dome venue	Total
	2025	2025	2025	2025	2025
	£'000	£'000s	£'000	£'000	£'000
Brighton and Hove City Council	2,016	-	23	183	2,222
Arts Council England, South East	-	-	3,191	-	3,191
Other grants	-	-	541	-	541
Donations, Trusts and Foundations	274	-	241	1	516
Members' subscriptions and events	37	-	-	-	37
	<u>2,327</u>	<u>-</u>	<u>3,996</u>	<u>184</u>	<u>6,507</u>
2025	<u>2,327</u>	<u>-</u>	<u>3,996</u>	<u>184</u>	<u>6,507</u>
	<u>2024</u>	<u>2024</u>	<u>2024</u>	<u>2024</u>	<u>2024</u>
	<u>£'000</u>	<u>£'000s</u>	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>
2024 COMPARATIVES					
RESTATED					
<i>Brighton and Hove City Council</i>	1,977	-	76	156	2,209
<i>Arts Council England, South East</i>	-	-	2,393	-	2,393
<i>Other grants</i>	-	-	64	-	64
<i>Donations, Trusts and Foundations</i>	214	-	224	1	439
<i>Members' subscriptions and events</i>	92	-	-	-	92
	<u>2,283</u>	<u>-</u>	<u>2,757</u>	<u>157</u>	<u>5,197</u>
2024	<u>2,283</u>	<u>-</u>	<u>2,757</u>	<u>157</u>	<u>5,197</u>

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2. GRANTS & DONATIONS - ANALYSIS BY TYPE

	Brighton Dome programme and hires 2025 £'000	Brighton Dome venues 2025 £'000	Creative Learning activity 2025 £'000	Brighton Festival 2025 £'000	2025 Total £'000
Brighton and Hove City Council	2,031	183	8	-	2,222
Arts Council England	1,171	-	2,020	-	3,191
Other grants	6	-	492	43	541
Donations, Trusts and Foundations	278	1	75	162	516
Members' subscriptions and events	37	-	-	-	37
2025	<u>3,523</u>	<u>184</u>	<u>2,595</u>	<u>205</u>	<u>6,507</u>
	<u>2024</u> £'000	<u>2024</u> £'000	<u>2024</u> £'000	<u>2024</u> £'000	<u>2024</u> £'000
2024 COMPARATIVES					
RESTATED					
Brighton and Hove City Council	2,043	156	10	-	2,209
Arts Council England	1,171	-	1,222	-	2,393
Other grants	-	-	23	41	64
Donations, Trusts and Foundations	214	1	99	125	439
Members' subscriptions and events	92	-	-	-	92
2024	<u>3,520</u>	<u>157</u>	<u>1,354</u>	<u>166</u>	<u>5,197</u>

3. INCOME FROM TRADING ACTIVITIES

	Brighton Dome programme and hires £'000	Brighton Festival £'000	2025 Total £'000	2024 Total £'000
Sponsorship	-	56	56	95
Event Hires	624	-	624	223
Consultancy	67	-	67	70
Other Income	6	-	6	5
	<u>697</u>	<u>56</u>	<u>753</u>	<u>393</u>

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4. INCOME FROM CHARITABLE ACTIVITIES BY INCOME TYPE (B)

	Brighton Dome programme and hires 2025 £'000	Creative Learning activity 2025 £'000	Brighton Festival 2025 £'000	Total 2025 £'000
Ticket sales	2,614	101	677	3,392
Performances and Hires	1,220	29	-	1,249
Bar and catering for events	1,140	-	-	1,140
Tuition & workshops	-	2,323	-	2,323
Ticketing fees	553	-	-	553
Programme sales	57	-	-	57
Other Income (Restaurant)	118	-	-	118
2025	5,702	2,453	677	8,832
	2024 £'000	2024 £'000	2024 £'000	2024 £'000
<i>Ticket sales</i>	2,788	75	534	3,397
<i>Performances and Hires</i>	1,914	24	-	1,938
<i>Bar and catering for events</i>	1,143	-	-	1,143
<i>Tuition & workshops</i>	-	2,187	-	2,187
<i>Ticketing fees</i>	696	-	-	696
<i>Programme sales</i>	39	-	-	39
<i>Other Income (Restaurant)</i>	16	-	-	16
2024	6,596	2,286	534	9,416

5. INVESTMENT INCOME

All of the Group's investment income of £184,000 (2024: £154,000) arose from interest bearing deposit accounts.

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6. EXPENDITURE ON CHARITABLE ACTIVITIES

The Charity undertakes direct charitable activities and does not make grant payments.

	Unrestricted funds 2025 £'000	Designated funds 2025 £'000	Restricted funds 2025 £'000	Brighton Dome venue 2025 £'000	Total 2025 £'000
Brighton Dome programme and hires	7,275	-	1,195	46	8,516
Creative Learning activity	2,498	32	2,317	-	4,847
Brighton Festival	1,359	-	168	-	1,527
Support and governance costs	1,247	-	-	-	1,247
	<u>12,379</u>	<u>32</u>	<u>3,680</u>	<u>46</u>	<u>16,137</u>
Brighton Dome venues	-	-	-	137	137
Depreciation (charity)	107	72	35	409	623
	<u>12,486</u>	<u>104</u>	<u>3,715</u>	<u>592</u>	<u>16,897</u>
	<u>2024</u> <u>£'000</u>	<u>2024</u> <u>£'000</u>	<u>2024</u> <u>£'000</u>	<u>2024</u> <u>£'000</u>	<u>2024</u> <u>£'000</u>
<i>2024 COMPARATIVES RESTATED</i>					
Brighton Dome programme and hires	6,238	-	1,230	45	7,513
Creative Learning activity	2,146	34	1,388	-	3,568
Brighton Festival	1,155	-	166	-	1,321
Support and governance costs	1,143	-	-	-	1,143
	<u>10,682</u>	<u>34</u>	<u>2,784</u>	<u>45</u>	<u>13,545</u>
Brighton Dome venues	-	-	-	111	111
Depreciation (charity)	90	79	52	400	621
	<u>10,772</u>	<u>113</u>	<u>2,836</u>	<u>556</u>	<u>14,277</u>

7. ANALYSIS OF SUPPORT AND GOVERNANCE COSTS

	2025 Total £'000	2024 Total £'000
Executive and finance costs	793	719
Lease payments	107	87
Auditor's remuneration	31	22
Information technology	323	315
	<u>1,254</u>	<u>1,143</u>

Costs are allocated to the Charity's activities on a time basis.

8. STAFF COSTS AND NUMBERS

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The average number of permanent staff employed during the period, and as at 31 March 2025, was 201 (2024: 206). Additionally, an average head count of 259 (2024: 311) casual weekly staff worked on an hourly basis to support events and performances.

Permanent staff are allocated to the charity's activities as follows:

	2025 Number	2024 Number
Artistic Planning	13	15
Learning, Access & Participation	79	79
Trading*	3	2
Operations	58	60
Marketing & Sales	13	15
Development	6	6
Support & Governance	29	29
	<u>201</u>	<u>206</u>

*All staff engaged in trading related activities are employed through contracts with Brighton Dome and Festival Limited. Relevant costs are therefore recharged to Brighton Dome and Festival (Trading) Limited.

	2025 Total £'000	2024 Total £'000
Payroll costs		
Wages and salaries	7,212	6,745
Social security	562	515
Other pension costs	674	604
	<u>8,448</u>	<u>7,864</u>

The number of employees who received emoluments greater than £60,000 in the following range was:

	2025 Number	2024 Number
£60,001 - £70,000	3	4
£70,001 - £80,000	1	1
£80,001 - £90,000	-	-
£90,001 - £100,000	1	1
£100,001 - £110,000	1	-
£110,001 - £120,000	-	-
£120,001 - £125,000	-	1

The Key Management Personnel are considered to be the Officers and Executive Management Team. Their employment benefits were £722,567 in 2025 (£627,730 in 2024).

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9. NET TRADING RESULTS OF SUBSIDIARY TRADING COMPANY BRIGHTON DOME AND FESTIVAL (TRADING) LIMITED

	2025 £'000	2024 £'000
Turnover	748	388
Other Income	5	5
Cost of sales	(200)	(144)
Gross profit	553	249
Administration and overheads	(197)	(118)
	356	131
Interest receivable	13	11
	369	142
Donation payable to parent company	(152)	(119)
Net profit/ (loss)	217	23

Cost of sales includes £122,589 (2024: £99,928) charged by the parent company for the provision of services.

The financial results of our Trading Company (as per note 9 above) are reflected within our Consolidated SOFA on Page 21. A yearly recharge is made in March between the Charity and Trading Company apportioning venue running costs on the basis of conference turnover/ total group turnover. This includes insurance, utilities and cleaning costs and is eliminated on consolidation. Inter Company balances as at 31 March 2025 were £130,924 (2024: £245,097).

10. RELATED PARTY TRANSACTIONS

None of the Trustees received any remuneration during the period under review. No Trustee expenses were incurred during the year (2024: £nil).

During the year, aggregate income of £5,583 (2024: £6,043) was received from Trustees and other related parties in respect of patron memberships and donations.

Stewart Drew, Chief Executive of the De La Warr Pavilion Charitable Trust (DLWP), was appointed as a trustee of BDBF during the year in his capacity as Chair of the Sussex Music Hub, for which BDBF acts as the hub lead organisation (HLO)..

During the year, BDBF engaged in the following transactions with DLWP, where Mr Drew is a remunerated executive:

Organisation	Nature of Transaction	Payments to DLWP (£)
De La Warr Pavilion Charitable Trust	One Voice Festival of Singing – programme delivery	(£5,790.17)
	Holiday Food & Fun Club – community delivery funding	(£12,875.24)
Coastal Catalyst	Grant funding received by BDBF	(£176,000.00)

The **Coastal Catalyst** funding arrangement was developed and agreed in principle between the Chief Executives of DLWP and BDBF prior to Mr Drew's appointment as a trustee. The final partnership agreement was signed in February 2025, following an extended negotiation process.

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The **One Voice Festival** and **Holiday Food & Fun Club** transactions were operational in nature and arranged by staff members. Mr Drew had no involvement in approving these transactions in his capacity as a trustee of BDBF. All transactions were conducted at arm's length, under normal terms, and were reviewed and approved in accordance with the Charity's financial procedures.

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11. TANGIBLE FIXED ASSETS

GROUP

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Total
	£'000	£'000	£'000	£'000s	£'000	£'000
COST						
As at 1 April 2024	19,148	6,686	3,165	760	823	30,582
Additions	-	-	25	32	3	60
Disposals	-	-	-	(62)	-	(62)
As at 31 March 2025	19,148	6,686	3,190	730	826	30,580
DEPRECIATION						
As at 1 April 2024	7,154	6,525	2,750	380	701	17,510
Charge for the period	419	18	66	75	55	633
Disposals	-	-	-	(30)	-	(30)
As at 31 March 2024	7,573	6,543	2,816	425	756	18,113
NET BOOK VALUE						
As at 31 March 2025	11,575	143	374	304	70	12,467
As at 31 March 2024	11,994	161	415	380	121	13,072

COMPANY

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Total
	£'000	£'000	£'000	£'000s	£'000	£'000
COST						
As at 1 April 2024	19,148	6,686	3,165	760	783	30,542
Additions	-	-	25	32	3	60
Disposals	-	-	-	(62)	-	(62)
As at 31 March 2025	19,148	6,686	3,190	730	786	30,540
DEPRECIATION						
As at 1 April 2024	7,154	6,525	2,750	380	670	17,479
Charge for the period	419	18	66	75	46	624
Disposals	-	-	-	(29)	-	(29)
As at 31 March 2025	7,573	6,543	2,816	426	716	18,074
NET BOOK VALUE						
As at 31 March 2025	11,575	143	374	304	70	12,467
As at 31 March 2024	11,995	161	415	380	113	13,064

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11. TANGIBLE FIXED ASSETS (continued)

All of the Group's tangible fixed assets are used for activities in furtherance of the Charity's objects. Arts Council England and Brighton & Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The lease of the Brighton Dome was granted to Brighton Dome and Festival Limited in 1999 by Brighton & Hove City Council for a total of 50 years at a peppercorn rent. The leasehold improvements shown above represent the value of the capital refurbishment work carried out by the Group. The lease cannot be assigned or sold.

The main categories of fixed assets are as follows:

Dome leasehold asset: long-term improvements - represents the value of the main construction works to the venues with a useful life extending over the remaining term of the lease.

Dome leasehold asset: short-term improvements - represents the value of improvements to the venues with a useful life of ten years.

Brighton & Hove City Council have made available a Sinking Fund in order to provide for renewals of fixtures and fittings included in this category. The sinking fund reserve is built up from any remaining funds from the annual allocation set aside by Brighton & Hove City Council for the building. This remainder is created from funds not used by Brighton Dome and Festival Ltd in the revenue budgets or used for repair projects to Brighton Dome venues on an annual basis. The value of the reserve at 31 March 2025 stood at £194,650 (2024: £177,833) and is held in a designated account by Brighton & Hove City Council and consequently is not included in these accounts.

Venue fittings and equipment – represents the value of fittings and equipment purchased for the operation of the Dome venues, which have a useful life of five years.

Musical Instruments represents the estimated valuation of musical instruments leased to Brighton Dome and Festival by Brighton and Hove City Council and East Sussex County Council for use by Brighton and Hove Music and Arts Service and East Sussex Music Service.

Office equipment – represents the value of computer hardware and software and similar items which have an expected useful life of four or five years.

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12. FIXED ASSET INVESTMENTS

	2025 Cost £	2024 Cost £
Investment in subsidiaries:	100	100

The investment above represents Brighton Dome and Festival Limited's investment in subsidiary companies. All charitable activities are managed in the registered charity, the Brighton Dome and Festival Limited. All non-charitable activities are managed through Brighton Dome and Festival (Trading) Limited.

Details of the subsidiary as at 31 March 2025 are set out below:

Name	Controlling Interest	Incorporated/Company number
Brighton Dome and Festival (Trading) Limited	100%	UK 5541005

The subsidiary is registered at The Dance Space, Circus Street, Brighton, BN2 9AS

The net assets / (liabilities) of the subsidiary at the end of the financial period were as follows:

	Share capital £	Reserves £'000	Net assets / (liabilities) £'000
Brighton Dome and Festival (Trading) Limited	100	137	137

13. STOCK

Group and Company	2025 £'000	2024 £'000
Bar Stock	31	41
Total	31	41

Stock recognised as an expense in 2025 totalled £338k (2024: 243k).

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14. DEBTORS

	Group		Company	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Trade debtors	1,419	533	1,268	371
Prepayments and accrued income	561	552	554	541
Amounts owed by Brighton Dome and Festival (Trading) Limited	-	-	131	245
Sundry debtors	16	594	17	591
	<u>1,996</u>	<u>1,679</u>	<u>1,970</u>	<u>1,748</u>

15. CASH AT BANK AND IN HAND

Cash at bank and in hand includes petty cash, floats 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 amount.

16. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Company	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Trade creditors	549	592	547	611
Accruals	446	476	436	469
Deferred income	2,831	2,903	2,305	2,589
Other creditors	105	72	105	72
Taxation and social security	155	133	155	133
VAT Payable	259	662	204	616
	<u>4,345</u>	<u>4,838</u>	<u>3,752</u>	<u>4,490</u>

Metro Bank PLC holds a fixed and floating charge over the Charity's assets (excluding certain leasehold property) as security for a BACS Facility. Deferred income includes £2,210k (2024: £2,457k) relating to ticket sales for events taking place beyond the balance sheet date.

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17. DEFERRED INCOME

	Group		Company	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Deferred Income < 1 year				
Balance as at 1 April	2,903	2,951	2,589	2,880
Released in-year	(2,879)	(2,914)	(2,564)	(2,843)
Deferred in-year	2,807	2,866	2,280	2,552
Balance as at 31 March	<u>2,831</u>	<u>2,903</u>	<u>2,305</u>	<u>2,589</u>
	Group		Company	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Deferred Income > 1 year				
Balance as at 1 April	-	87	-	-
Released in-year	-	(87)	-	-
Deferred in-year	-	-	-	-
Balance as at 31 March	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

Deferred Income relates to advance deposits and advance ticket sales for events taking place beyond the balance sheet date.

18. CREDITORS – AMOUNTS FALLING DUE AFTER ONE YEAR

	Group		Company	
	2025	2024	2025	2024
	£'000	£'000	£'000	£'000
Loan from BHCC	2,704	2,704	2,704	2,704
Accrued Interest on BHCC Loan	413	413	413	413
Deferred income	-	87	-	-
	<u>3,117</u>	<u>3,204</u>	<u>3,117</u>	<u>3,117</u>

The loan of £2.7m is secured by a floating charge against the assets of the charity. The loan is repayable in equal instalments commencing in 2027 and ending in 2054. Interest is charged on the loan at 2.85%, with no interest accruing over the period 1 January 2022 and 1 April 2027.

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19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS

	Balance at 1 April	Movement in resources		Transfer from designated funds	Balance at 31 March
	2024 £'000	Income £'000	Expenditure £'000	£'000	2025 £'000
GROUP					
Operational funds	821	12,096	(12,910)	370	377
Designated funds					
Musical Instruments ¹	371	-	(104)	-	267
Dome and Festival investments ²	668	-	-	(30)	604
Corn Exchange redevelopment costs & investments in future sustainability ³	328	-	-	(36)	292
Community engagement & artistic commissioning ⁴	316	-	-	(60)	256
Music Services future investment ⁵	779	-	-	(244)	535
Total designated funds	2,462	-	(104)	(370)	1,988
Total unrestricted funds 2025	3,283	12,096	(13,014)	-	2,365
2024 comparative					
	Balance at 1 April	Movement in resources		Transfer from designated funds	Balance at 31 March
	2023 £'000	Income £'000	Expenditure £'000	£'000	2024 £'000
GROUP					
Operational funds	983	12,246	(12,471)	63	821
Designated funds					
Musical Instruments ¹	484	-	(113)	-	371
Dome and Festival Investments ²	733	-	-	(65)	668
Corn Exchange redevelopment costs & investments in future sustainability ³	413	-	-	(85)	328
Community engagement & artistic commissioning ⁴	346	-	-	(30)	316
Music Services future investment ⁵	785	-	-	(6)	779
Total Designated Funds	2,761	-	(113)	(186)	2,462
Total unrestricted funds 2024	3,744	12,246	(12,584)	(123)	3,283

Designated funds brought forward represent the following purposes:

1. The carrying value of musical instruments, the use of which have been gifted to Brighton Dome and Festival by Brighton and Hove City Council for use by the Music Services.

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2. This fund was previously named “managing future Covid-19 related risks” and has been renamed “Dome and Festival Investments”. The fund is being used for investments in the Dome and Festival that support future sustainability.
3. This fund is being spent on equipment and operational expenditure related to the completion of the Corn Exchange redevelopment, and other future investments that support operational sustainability
4. To create a fund for community engagement projects and commissioning new works of art
5. To designate funds to be used for future investment in the Music Services.

19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS (CONTINUED)

	Balance at 1 April 2024 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2025 £'000
		Income £'000	Expenditure £'000		
COMPANY					
Operational funds	661	11,639	(12,670)	370	-
Designated funds					
Musical Instruments	405	-	(104)	-	301
Dome and Festival investments	634	-	-	(30)	604
Corn Exchange redevelopment costs & investments in future sustainability	328	-	-	(36)	292
Community engagement & artistic commissioning	316	-	-	(60)	256
Music Services future investment	779	-	-	(244)	535
Total designated funds	2,462	-	(104)	(370)	1,988
Total unrestricted funds	3,123	11,639	(12,774)	-	1,988
2024 comparative					
	Balance at 1 April 2023 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2024 £'000
		Income £'000	Expenditure £'000		
COMPANY					
Operational funds	846	12,060	(12,308)	63	661
Designated funds					
Musical Instruments	484	-	(113)	-	371
Dome and Festival investments	733	-	-	(65)	668
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	(85)-	328
Community engagement & artistic commissioning	346	-	-	(30)	316
Music Services future investment	785	-	-	(6)	779
Total designated funds	2,761	-	(113)	(186)	2,462
Total unrestricted funds	3,607	12,060	(12,421)	(123)	3,123

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20. ANALYSIS OF MOVEMENT IN RESTRICTED FUNDS

	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March
	2024	Income	Expenditure		2025
	£'000	£'000	£'000	£'000	£'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	9,007	184	(592)	-	8,599
Brighton Dome Other Projects	488	3,996	(3,715)	-	769
Total 2025	9,495	4,180	(4,307)	-	9,368
2024 comparative					
	<i>Balance at 1 April</i>	<i>Movement in resources</i>		<i>Transfer from unrestricted funds</i>	<i>Balance at 31 March</i>
	2023	Income	Expenditure		2024
	£'000	£'000	£'000	£'000	£'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	9,605	1,298	(1,697)	(199)	9,007
Brighton Dome Other Projects	244	2,757	(2,836)	323	488
Total 2024	9,849	4,055	(4,533)	124	9,495

The Dome Regeneration Project fund represents the capitalised value received in respect of the development and regeneration of the Brighton Dome; it comprises improvements to the leasehold asset and income from fund-raising activities. Arts Council England & Brighton and Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms. This restricted fund includes the Dome Sinking Fund, which represents monies receivable from Brighton & Hove City Council to enable expenditure on certain items of building maintenance and renewals in accordance with the terms of the lease of the Brighton Dome venues. Brighton Dome Other Projects Fund represents monies received from Individuals, Trusts, Foundations and other grant making bodies.

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21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Other net assets/ (Liabilities) £'000	Total £'000
GROUP				
Unrestricted funds	761	4,063	(2,459)	2,365
Restricted funds:				
Brighton Dome Venue	9,044	-	(445)	8,599
Corn Exchange Renovation	2,531	-	(2,531)	-
Other Projects	131	638	-	769
Total funds	12,467	4,701	(5,435)	11,733
2024 Total	13,072	6,029	(6,323)	12,778
COMPANY				
Unrestricted funds	761	3,119	(1,892)	1,988
Restricted funds:				
Brighton Dome Venue	9,044	-	(445)	8,599
Corn Exchange Renovation	2,531	-	(2,531)	-
Other Projects	131	638	-	769
Total funds	12,467	3,757	(4,868)	11,356
2024 Total	13,064	5,373	(5,819)	12,618

22. 2024 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets 2024 £'000	Cash 2024 £'000	Net Assets/ (Liabilities) 2024 £'000	Total 2024 £'000
GROUP				
Unrestricted funds	1,078	5,541	(3,620)	2,999
Restricted funds:				
Brighton Dome Venue	9,290	-	-	9,290
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	489	-	489
Total funds	13,072	6,030	(6,324)	12,778
COMPANY				
Unrestricted funds	1,070	4,884	(2,800)	3,154
Restricted funds:				
Brighton Dome Venue	9,290	-	-	9,290
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	489	-	489
Total funds	13,064	5,373	(5,504)	12,933

23. PENSION COMMITMENTS

Defined contribution schemes

The Group operates defined contribution schemes for certain employees. The assets of the schemes are held separately from those of the Group in independently administered funds. The pension cost charge represents contributions payable by the Group and Charity to the funds and amounted to £342,405 (2024: £305,850). Included in the total are contributions of £30,160 (2024: £26,850) which were owed to the relevant pension funds at 31 March 2025.

Teachers' Pension Scheme

The Charity participates in the Teachers' Pension Scheme (England and Wales) ("the TPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the TPS of £488,778 (2024: £442,843) and at the year-end £38,945 (2024: £37,774) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The TPS is an unfunded multi-employer defined benefits pension scheme governed by The Teachers' Pensions Regulations 2010 (as amended) and The Teachers' Pension Scheme Regulations 2014 (as amended). Members contribute on a "pay as you go" basis with contributions from members and the employer being credited to the Exchequer. Retirement and other pension benefits are paid by public funds provided by Parliament.

The employer contribution rate is set by the Secretary of State following scheme valuations undertaken by the Government Actuary's Department. The most recent actuarial valuation of the TPS was prepared as at 31 March 2020 and the Valuation Report, which was published in October 2023.

Following the McCloud judgement, the remedy proposed that when benefits become payable, eligible members can select to receive them from either the reformed or legacy schemes for the period 1 April 2015 to 31 March 2022. The actuaries have assumed that members are likely to choose the option that provides them with the greater benefits, and in preparing the 2020 valuation have valued the 'greater value' benefits for groups of relevant members.

The valuation confirmed that the employer contribution rate for the TPS would increase from 23.6% to 28.6% from 1 April 2024. Employers are also required to pay a scheme administration levy of 0.08% giving a total employer contribution rate of 28.68%.

Local Government Pension Scheme

The Charity also participate in the East Sussex Local Government Pension Scheme ("LGPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the LGPS of £868 (2024: £1,402) and at the year-end £62 (2024: £75) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The East Sussex Local Government Pension Scheme is administered by the County Council. The scheme provides retirement benefits for County Council employees, but members also include employees of Brighton & Hove City Council, the five borough and district councils, academies, universities, colleges and public authorities.

In accordance with the Local Government Pension Scheme Regulations, associated legislation and the Pensions Committee terms of reference, the East Sussex Pension Fund Pension Committee is responsible for all functions and responsibilities relating to the management of the East Sussex Pension Fund, this includes making arrangements for the investment, administration and management of the Pension Fund, receiving advice as appropriate from the Pension Board. The Pension Committee also agrees Policy Statements, as required under the LGPS regulations, and decides on the admission and cessation of bodies to the Pension Fund.

The employer contribution rate set by the administrators of the scheme was 0% of contributory pay during the 2022/23 and 2021/22 financial years.

24. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Group 2025 £'000	Group 2024 £'000
Net movement in funds	(1,045)	(815)
Add back depreciation charge	633	631
Add back loss on disposal of fixed assets	32	33
Deduct interest income	(184)	(154)
(Increase)/Decrease in stock	10	(25)
(Increase)/Decrease in debtors	(244)	6
Increase/(Decrease) in creditors	(654)	721
Net cash used in operating activities	(1,452)	398

25. AGENCY RELATIONSHIP WITH BHCC (CAPTAL PROJECT)

During the financial year BDBF collected fundraising income and incurred costs on behalf of the Capital Project. Fundraising income is invoiced by BHCC, and costs recharged by BDBF. All balances relating to the funds raised and costs incurred were invoiced for by the balance sheet date.

26. AUDITOR'S REMUNERATION

A fee of £27,610 for the audit of the group of companies has been accrued in the 2024/25 accounts (2023: £26,365), and £4,400 in respect of other services (2024: £1,600)

27. OPERATING LEASES

At 31 March 2025 the Charity had future minimum lease payments due under non-cancellable operating leases for land and buildings as follows:

Period	£
Less than one year (1 April 25 to 31 March 25)	45,000
Between one and five years (1 April 2026 to 13 October 2029)	159,041
More than five years	-
Total	204,041

The contractual term of the lease is seven years from 13 October 2022 to 13 October 2029 at £45,000 per year. The lease provides for annual increases linked to RPI.

28. PRIOR YEAR RESTATEMENT

The comparative figures for the year ended 31 March 2024 have been restated to correct the classification of certain income and expenditure relating to the Charity's capital project, following a VAT review undertaken with specialist VAT advisors.

The review clarified that certain transactions had been incorrectly recognised in the Charity's accounts. Specifically, income received and related expenditure incurred in connection with the capital project were identified as amounts held and spent by the Charity in its capacity as agent on behalf of the local council. In accordance with the Charities SORP and applicable accounting standards, such agency transactions should not be recognised in the Statement of Financial Activities.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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As a result, both the income and expenditure have been derecognised and the comparative figures restated accordingly. This restatement has no impact on the net movement in funds or the total funds carried forward, but does affect the totals for income and expenditure reported for the year.

The impact of the restatement on the 2024 comparative Statement of Financial Activities and notes to the accounts is as follows:

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES	2024 as previously stated £'000	Restatement £'000	2024 restated £'000
Income from grants and donations	6,338	(1,141)	5,197
Expenditure on charitable activities	15,418	(1,141)	14,277

NOTE 1: INCOME FROM GRANTS AND DONATIONS									
	2024 as previously stated				Restatement to: Restricted Brighton Dome Venue £'000	2024 restated			
	Unrestricted £'000	Restricted projects £'000	Restricted Brighton Dome Venue £'000	Total £'000		Unrestricted £'000	Restricted projects £'000	Restricted Brighton Dome Venue £'000	Total £'000
Brighton and Hove City Council	1,977	76	1,297	3,350	(1,141)	1,977	76	156	2,209
NOTE 6: EXPENDITURE ON CHARITABLE ACTIVITIES									
	2024 as previously stated				Restatement to: Restricted Brighton Dome Venue £'000	2024 restated			
	Unrestricted £'000	Restricted projects £'000	Restricted Brighton Dome Venue £'000	Total £'000		Unrestricted £'000	Restricted projects £'000	Restricted Brighton Dome Venue £'000	Total £'000
Brighton Dome programme and hires	6,238	1,230	1,186	8,654	(1,141)	6,238	1,230	45	7,513

There are no changes to the charity or group's net expenditure, net movement in funds or its balance sheet.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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29. 2024 COMPARATIVES FOR SOFA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES RESTATED

(including consolidated Income & Expenditure Account)

	<i>Unrestricted funds</i>		<i>Restricted funds</i>		<i>Total 2024</i>
	<i>Operations</i>	<i>Designated</i>	<i>Projects</i>	<i>The Brighton Dome Venue</i>	
	<i>£000's</i>	<i>£000's</i>	<i>£000's</i>	<i>£000's</i>	<i>£000's</i>
Income:					
<i>Grants & donations</i>	2,283	-	2,757	157	5,197
<i>Income from charitable activities</i>	9,416	-	-	-	9,416
<i>Income from trading activities</i>	393	-	-	-	393
<i>Investment Income</i>	154	-	-	-	154
Total income	12,246	-	2,757	157	15,160
Expenditure on:					
<i>Cost of raising funds</i>	1,698	-	-	-	1,698
<i>Expenditure on charitable activities</i>	10,772	113	2,836	556	14,277
Total expenditure	12,470	113	2,836	556	15,975
<i>Net (expenditure)/ income</i>	(224)	(113)	(79)	(399)	(815)
<i>Transfers between funds</i>	62	(186)	323	(199)	-
<i>Net movement in funds</i>	(162)	(299)	244	(598)	(815)
<i>Total funds brought forward</i>	983	2,761	244	9,605	13,593
Total funds carried forward	821	2,462	488	9,007	12,778

BRIGHTON DOME AND FESTIVAL LTD

England & Wales - Charity number 249748

Accounts

Brighton Dome and Festival Limited

(A company limited by guarantee)

ANNUAL REPORT AND ACCOUNTS

for the year ended 31 March 2024

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TRUSTEES' ANNUAL AND STRATEGIC REPORT

The Trustees are pleased to present their annual report together with the accounts, which includes both the Trustees' Report and Strategic Report for the year ended 31 March 2024.

Reference and administrative details

Charity number: 249748

Company number: 00889184

Principal Office: The Dance Space, 2 Market Square, Circus Street, Brighton, BN2 9AS

Banker: Metro Bank, 79-82 North St, Brighton, BN1 1ZA

Auditors: Haysmacintyre LLP, 10 Queen Street Place London, EC4R 1AG

Directors and Trustees:

The Directors of the charitable company (the Charity) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Trustees.

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

Mr Danny Homan – Chair
Mr Judah Armani
Dr Susan Baxter (appointed 23 January 2024)
Ms Nicola Briggs
Ms Lucy Davies (resigned 20 May 2024)
Mr Duncan James
Mr Nick Juba
Mr Jordan Kensington (resigned 26 September 2023)
Ms Melanie Lewis
Mr Christopher Martin
Mr Peter McCusker
Cllr Phelim MacCafferty (resigned 24 July 2023)
Cllr Jaqueline O'Toole-Quinn
Ms Elizabeth Simpson
Cllr Jill Stevens (resigned 4 July 2024)

Officers and Executive Management

The current officers, and those who served during the period, are as follows:

Mr Andrew Comben – Chief Executive and Company Secretary (resigned 4 July 2024)
Ms Kyla Booth-Lucking – Director of Programming and Participation (job-share)
Ms Carole Britten – Director of Marketing & Audiences
Ms Beth Burgess – Director of Production, Festival Executive Producer
Mr Peter Chivers – Director of Music & Arts
Ms Zoe Curtis – Director of Visitor & Venue Services
Ms Maxine Hort – Director of Operations
Mrs Laura Keogh – Director of Human Resources
Ms Tanya Peters – Director of Programming and Participation (job-share)
Mrs Robyn Rhodes – Company Secretary (appointed 4 July 2024)

Disclosure of Information to Auditor

Insofar as each of the Trustees of the Company at the date of approval of this report is aware there is no relevant audit information (information needed by the Company's auditor in connection with preparing the audit report) of which the Company's auditor is unaware. Each Trustee has taken all of the steps that he/she should

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have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

Appointment of auditors for the financial year ending 31 March 2024 will be proposed and discussed at a future meeting of the Board in accordance with section 485 of the Companies Act 2006.

Principal activities

Artistic Ambition

Brighton Dome

The 2023/24 artistic programme has been a milestone year, marked by the reopening of the Corn Exchange and Studio Theatre following a seven-year restoration and rebuilding project. Despite ongoing delays and challenges that initially prevented a full performance programme, we partnered with Sportactive to present the internationally acclaimed visual arts installation, Van Gogh Alive. This collaboration allowed us to adapt our dates flexibly, resulting in the loss of only nine days of pre-sold performances. The installation launched during the Brighton Festival on May 20, 2023, and ran for 16 weeks, attracting an audience of 78,477.

Although additional work was needed to complete the project fully, we successfully planned and opened our complete performance programme on November 1, 2023. This marked the much-anticipated return of theatre to our lineup, beginning with a four-performance run of “Kin” by Gecko Dance Theatre. Throughout this period, the Concert Hall has continued to drive our wider mixed arts programme, experiencing increased attendance across various genres. These include contemporary and classical music, comedy, talks, live podcasts, circus, dance and a family programme.

Our total ticketed year-round performance attendance in the Concert Hall increased by 15%, returning to pre-pandemic levels with a total of 207,718 attendees (2023: 180,834; 2020: 213,524). This rise was achieved with a record number of 163 events in the Concert Hall, plus an additional 20 during the Brighton Festival (2020: 136; 2020: 159), setting a new all-time high of 224,633 attendees.

Together with our first performance programme in the Corn Exchange and Studio Theatre, running from November 2023 to March 2024, we saw a significant increase in attendance, surpassing both pre-pandemic and pre-capital project levels. Overall ticketed performance attendance in our Brighton Dome venues, including Brighton Festival, reached a new all-time high of 244,955. This includes 20,322 attendees at 89 events in the Corn Exchange and Studio Theatre (2022: 218,247; 2020: 231,204; 2016: 238,188). When incorporating the four-month season of Van Gogh Alive across the new spaces, the overall audience total reached an impressive 323,432.

Our overall paid attendance reached 77%, surpassing our KPI target of 70%. Total occupancy was 83%, including events in the new spaces with lower targets (2022: 78% & 84%; 2020: 82% & 87%; 2019: 77% & 82%, 2016: 71% & 76%).

The total number of events in the Brighton Dome programme, including those during Brighton Festival, significantly increased compared to previous years emerging from the pandemic. We hosted 319 public performances, tours, and workshops (2023: 199; 2022: 127; 2020: 264; 2019: 276; 2018: 294, 2017: 434; 2016: 539). Including the Van Gogh Alive performance days, the total reached 418 events.

Our launch event of the Corn Exchange performance programme on November 1, 2023, featured the highly inventive dance theatre piece “Kin” from Gecko, with four full performances, exemplifying the quality crossover programming we can now present in our new spaces. The much-extended dance programme also featured a new commission, “Until We Sleep”, from Botis Seva’s Far from the Norm, the long-awaited return of Vincent Dance Theatre with “PLAY”, Authur Pitta Dance Company with a special Christmas season of “Little Match Girl”, and a first visit from Sung Im Her with “Nutcrusher”.

The Concert Hall hosted the return of Breakin Convention international hip hop dance showcase, Ballet Theatre UK with an Easter performance of “A Midsummer Night’s Dream”, and a major dance consortium tour by São Paulo Dance Company from Brazil, where we recorded the highest audience numbers on the regional tour.

Theatre returned to the Studio Theatre for the first time in seven years with a week-long run of Tim Crouch’s “Truth’s a Dog Must to Kennel”, China Plate’s international collaboration with Staatstheatre Mainz, “A Family Business”, FlawBored’s blind led theatre company with “It’s a Mother F**king Pleasure”; Frozen Light’s intimate multi-sensory show for audiences with profound learning disabilities “The Bar at the Edge of Time” and the hugely inventive theatre dance cabaret compilation “Tits & Teeth” by Thick & Tight.

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Our contemporary music programme also featured in our opening performance programme in both the Corn Exchange and Studio Theatre with fully booked events, including Penguin Café, visionary saxophonist Camila George, the return of the highly successful African Night Fever, and Camille O'Sullivan with New Regency Orchestra testing the standing format. February 2024 saw the launch of Dome Studio Live in partnership with QM Records, showcasing emerging artists. Highlights included John Grant & Richard Hawley singing Patsy Cline, Ben Folds, The Unthanks in Winter and Kate Rusby in the Concert Hall. Notable artists from the Rock & Pop programme ranged from Scott Bradlee's Postmodern Jukebox, Aldous Harding, the Orchestral Tour of James, Young Fathers, Mahalia, Slowdive, Yar Act and Alison Goldfrapp with her first solo tour. Arlo Parks and Maisie Peters were the sold-out headline artists of The Great Escape.

Our comedy programme hit a new all-time high with 51 performances in the Concert Hall (2023: 36), driven by weeklong runs of Stewart Lee and James Acaster and, over a few weekends in July, Russell Howard, whose performances were recorded for Netflix. Other highlights included three editions of "Live at Brighton Dome", Tom Allen, Bridget Christie, The Fast Show, Fascinating Aida and comedy podcasts "Off Menu: Live" and "Parenting Hell", an expanding genre. Comedy also featured in the new spaces, including performances by John Robbins, Jordan Gray, Cayla AB and Andy Parsons, making a total of 61 co-presented performances with a total attendance of 74,092 (2023:51,000).

Our talks programme, mostly co-presented, featured evenings with Mary Beard, the Reverend Richard Coles, Mirium Margolyes, Professor Brian Cox, Sir Ranulph Fiennes, and Lucy Worsley on Agatha Christie. We also continued our heritage talks in the Founders Room, focusing on historic women in entertainment, and launched a series of spoken word events with In-House Artist AFLO the poet.

Our Christmas programme included regular favourites such as the Christmas Singalong from The Choir with No Name, supporting homeless and marginalized people, the live orchestrated screening of "The Snowman", Brighton Festival Chorus with the Royal Philharmonic Orchestra, plus a special "Live at Brighton Dome Christmas", and a live orchestral "Muppets Christmas Movie" and Singalong Wickerman. Longer runs shifted to the Corn Exchange with "Snowed In" from Anatomical and "The Little Match Girl", plus a commissioned early years' experience "Touch & Glow" across December.

We launched a new family performance programme in the Studio Theatre with associated craft workshop "Playmakes" in Anita's Room, including five events this year, two as part of the Little Big Dance Festival. This included "Grooving with Pirates", "Little Bulb" and "Club Origami". The family programme in the Concert Hall featured Freckle Productions' six performances of "Zog", comedian Stewart Lee, and "Rude Science".

Our major community events for schools, colleges and local groups continued, with highlights this year including GCSE Poetry Live, GCSE Science Live, Streetfunk Straight Up street dance showcase, and the major Let's Dance schools' project. These events support our commitment to community engagement.

We also continued our programme regular free open days, including Heritage Open Day (Sep); Family Day (Nov) in partnership with Black History Month; International Women's Day in partnership with Brighton Women's Centre (Mar) and Access Open Day (Mar) reaching an audience of over 4,500 (+HOD figures), including 729 attending TransPride which we were able to welcome at the last minute when weather cancelled their outdoor event. Our expanded assisted performance programme featured ten BSL, nine captioned, six chilled and three relaxed Performances across the year.

The classical music programme featured four concerts by the London Philharmonic Orchestra and eight from the Brighton Philharmonic Orchestra including a recital in the Corn Exchange. We were delighted to bring the Coffee Concert series of chamber music, in association with Strings Attached back to the newly refurbished Corn Exchange, featuring an exciting and diverse line up from the Adelphi Quartet to the Kleio Quartet.

We continue to support the arts ecology in the Brighton and Hove and the wider South East region with 632 hours of in-kind space or guidance from our team of Producers, two artist-led 'Long Table' meetings, three artist-led script reading and writing workshops, and support for 543 artists through 175 sessions. We opened the new Anita's Room creative space with test users from July to December and launched open call access residencies from January to March, benefiting 20 artists with 428 hours of free space.

Our new cohort of In-House Artists (IHA), announced in March 2023, includes Annie Whilby (aka AFLO. the Poet) and Erin Enfys. Both artists have hosted and curated events with us and been instrumental in creating new connections with disabled, Black and queer audiences and participants through our Poetry Night, Access Open Day and Artist Long Table sessions. We continued to work with our IHA alumni through supporting

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Tanushka Merah to deliver artist workshops and hosting youth theatre workshops, and commissioning Akila Richards to create new poetry and songs in response to our Black musical heritage.

We welcomed in the local community in inclusive fun and creativity-focused Open Days, including Heritage Open Day, Transpride, Black History Family Take Part Day, International Women's Day Celebration and Access Open day with a total audience of 1,600. This was an increase from previous years as we were able to spread events and activities across the new spaces from November onwards. Many artists and creatives showcased their work as part of these days, including Brighton Women's Centre, Gladrags, Carousel, Murmuration Arts, Writing our Legacy, Chattri Memorial Group and African Night Fever amongst many others.

Our Place continues to co-create arts projects with residents in East Brighton, Moulsecoomb and Bevendean, and Hangleton and Knoll. We have welcomed over 300 people to 14 different shows as part of our Brighton Dome and Festival Audience Club, toured to 685 children over eight performances in four primary schools with 'The Zoo that Comes to You', presented a heritage and spoken word performances, and craft workshops in local libraries. We commissioned a local Brighton artist to create a participatory performance project using Silent Disco headphones and co-created Artist in Residence programmes in all three communities as part of the festival. In the 2023 Festival we created a mural on a community centre wall, worked with young people and a professional photographer to create a zine, and developed a beautiful multi-lingual printed postcard project. A total of 650 participants took part in multiple workshops and events as part of Our Place in the Festival 2023, with an additional audience of 350.

Feedback on 'The Zoo that Comes to You.'

"This show was absolutely fantastic. The children were incredibly engaged, and it links perfectly with our science curriculum where we have been learning about animals and their habitats." (Hollie Brown, Year 2 Class Teacher, St Marks Primary School)

Feedback from Audience Club member on 'Muppets Christmas Carol'

"We would never have got a chance to see this without you. A great Christmas treat for the family."

Brighton Festival

Festival 2023 saw the amazing musician, DJ and writer Nabihah Iqbal at the helm. A festival that encouraged people to gather round to celebrate our stories, and experience others' lives.

The festival featured new work by Ceyda Tanc, a wonderful work for young people, by Aakash Odedra, "Gravity and Other Myths", to a stunning concert from Anoushka Shankar. Music, movement and new ideas were prevalent throughout.

The festival opened with "The Sleeping Tree", an immersive work by Invisible Flock, which took us gently into the jungle to experience another world, not through our eyes, but our ears. Visual arts were dominated by young artists, Ruben Bastienne- Lewis, and Mohammed Adel both having their first ever big showings within a festival setting. Providing just some of our classical music were powerhouse works by the London Symphony Orchestra and the incredible Takacs Quartet at Glyndebourne. Our Theatre Programme took us on journeys of the family, heart and pigeons with "I Cognitive maps", Eli Daou's touching invitation into his family home, Victoria Melody's "The Enthusiasts", introducing us to pigeon fanciers and Morticians, and the glorious National Theatre of Scotland's "Kidnapped", giving us a rollicking adventure on how to fall in love.

Our literature programme featured Anita Rani, David Olusoga, Monroe Bergdorf, Jacqueline Wilson, some Horrible Histories, and a fantastic afternoon with Liz Pinchon. Nabihah's music programme encouraged us to explore how we listen to stories through Talvin Singh, Kassem Mosse, Sarathy Korwar, Shirley Collins, Martin Carthy, Holy Tounge, Shabaka Hutchins, Otto Hashi, and so many more, where we all gathered round and spent time listening, dancing, laughing and enjoying each other's company singing along and smiling, which was Nabihah's quest all along.

The total ticketed attendance for the festival was 46,531, a 20% increase on BF23 (38,222). Our major free outdoor participation piece, "Groundswell" by Australian artist Matthias Schack-Arnott attracted an audience of over 24,000. Combined with all the free visual arts/installations and outdoor programme, the total audience reach for the festival was 120,466, up 17% on BF23 (103,042) and closer to pre pandemic levels (2019: 150,581).

Our overall event audience reach for the organisation across Brighton Dome & Brighton Festival for this period was 423,920, exceeding pre-pandemic and pre-capital redevelopment levels. This was due to the significant audience of over 100,000 for our new Corn Exchange and Studio Theatre spaces, along with continued increased attendance for our Concert Hall programme (2023: 329,417; 2022: 224,325; 2020: 391,082; 2017: 412,390).

Create Music

During this period, a national restructure of Music Hubs was led by Arts Council England (ACE) on behalf of the Department for Education. Following extensive consultation, the number of Music Hubs was reduced from 133 to 43, each with predetermined geographies. For our region, this new structure resulted in the formation of the Sussex Music Hub, spanning the local authority areas of Brighton & Hove, East Sussex and West Sussex.

The operation of the new music hub, set to commence in September 2024, was opened to competition. Brighton Dome & Brighton Festival (BDBF) led the application to become the Sussex Music Hub Lead Organisation in partnership with West Sussex Music, and we were successful in our bid. Since then, we have been diligently working to meet ACE requirements and plan for the new Sussex Music Hub delivery.

Create Music Achievements:

Since April 2023, Create Music has been dedicated to developing a diverse and inclusive programme of music activities for children and young people across Brighton & Hove and East Sussex. Our focus has been on enhancing engagement with schools in the region to deliver the Department for Education's 'National Plan for Music Education.'

Key Achievements:

1. **Engagement and Participation:**
 - **Total Engagement:** 48,666 children and young people.
 - **Instrumental/Vocal Lessons:** 8,988 participants.
 - **School Engagement:** 95% of schools participated in our programmes, including whole class and small group tuition, singing projects, performances, teacher networks, and professional development.
 - **Whole Class Ensemble Tuition:** 83 schools participated.
2. **Music Centre Activities and Short Courses:**
 - **Participation:** 1,545 young people took part in various activities, including Rock & Pop/Band workshops.
 - **Diverse Musical Activities:** Expanded offerings across multiple musical genres including composition, music technology and production.
 - **Inclusive Programmes:** 439 young people participated in programmes such as Holiday, Activity & Food (HAF) courses and orchestra360, including 202 with Special Educational Needs/Disabilities (SEND). In total, we offered 720 HAF places across 6 courses.
3. **Orchestra 360:**
 - **Innovative Ensemble Programme:** Significant engagement through our regional network of 6 inclusive ensembles in Brighton, Eastbourne, Hastings & Rother, and Wealden, designed for children with SEND, their parents/carers, and siblings. Working with professional disabled artists and establishing a new paid supported internship for young adults with SEND.
4. **Music Courses:**
 - **Summer Courses (July 2023):** 597 children and young people participated in diverse activities for various ages and learning stages.
 - **Course Venues:** 32 courses held across 4 venues, including the Attenborough Centre for the Creative Arts, Performing Arts Centre Lewes, East Sussex College, and St Andrew's School in Eastbourne.

- **Celebration Performances:** Each course concluded with a performance emphasizing skill development and the joy of large-group music-making.
 - **Work Experience:** established work experience programme offering 15 placements in partnership with local schools.
5. **Vocal Programme:**
- **Autumn Term:** 59 schools participated in the One Voice Festival of Singing produced in partnership with Glyndebourne, with 1,696 primary school children performing at the Brighton Centre, De La Warr Pavilion, and Glyndebourne in December 2023.
6. **Virtual Musical:**
- **Party in the Park:** 2,118 Key Stage 1 pupils engaged in this virtual mini musical, complemented by a development programme for classroom teachers.
7. **Collaborations and Performances:**
- **Partner Collaborations:** Worked with professional venues and musicians to provide high-quality performance experiences in a diverse range of genres and settings.
 - **Performance Venues:** Over 2,204 young people performed at venues including Brighton Dome, De La Warr Pavilion, and Glyndebourne, including collaborations with the London Symphony Orchestra and London Mozart Players.
 - **Sounds from the City:** 142 young musicians performed at Brighton Dome's Corn Exchange and Studio Theatre over three evenings, and 113 young musicians organized a full day of performances at the De La Warr Pavilion outdoor stage.

Future Creators

Future Creators has worked with young people to develop creative, social and emotional skills, shown to build confidence and resilience, through a variety of cultural, creative and strategic programmes. Future Creators is focused on skills development pathways to employability and utilising young people's creativity to enhance their life chances and well-being.

Future Creators is a founder partner of the Cities of Learning (CofL) programme, working with The RSA on this national programme to badge informal learning, create pathways to skills development and build links with local employers and further training and employment opportunities for young people and adults. We have continued to be a strategic partner with the RSA to champion the CofL movement and have become the Strategic Lead for the Southeast.

Future Creators has developed a new strategic partnership with Talent Accelerator as part of the De La Warr Pavilion and Arun District Council to develop a new creative skills programme for young people on the south coastal strip between Bexhill and Bognor. BDBF has recently been successful in a recent application to the ACE, Place Partnership Fund to deliver this programme called Coastal Catalyst (CC).

The CC mission is to nurture the innate creativity of young individuals, provide pathways to meaningful careers, and contribute to the cultural and economic vitality of our communities. Through codesigned initiatives with local stakeholders, innovation, and a commitment to environmental sustainability, we strive to empower the next generation of creative leaders and professionals.

Coastal Catalyst aims to stimulate investment and develop new creative talent along the Sussex Coastal Corridor. The project focuses on creating pathways into employment and training for young people and adults by building cross-sector professional networks involving businesses, educational institutions, and the creative, cultural, and digital sectors.

Good Space

Good Space is a transformative initiative, which emerged from the collaboration of Brighton Dome & Festival Limited (BDBF), Sussex Archaeological Society, Future Creators and Heads On, Sussex Partnership NHS Foundation Trust's official NHS Charity. Funded by the Department for Digital, Culture, Media & Sport (DCMS), this project harnessed cultural engagement to forge pathways for individuals facing mental health challenges, particularly poignant in the wake of the global pandemic. The overall aim of the project was to ensure Volunteering in arts, heritage and sports organisations is a vibrant, accessible and worthwhile experience for participants from a wider diversity of backgrounds.

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Key project outcomes: In Summary

- 16 partner organisations joined the Good Space network
- 1216 volunteers engaged in volunteering opportunities across the Good Space network
- 89 different volunteer roles were offered through the partner organisations
- 43% were new to volunteering, 57% had volunteered previously in the same or a different organisation
- 20+ referral organisations are now using the Good Space website to showcase and signpost local organisations and opportunities
- 17 events were attended to promote inclusive volunteering; these included job fairs and events run by the Department for Work & Pensions. Some were specifically aimed at people who have come out of prison, those who are disabled, those with special learning needs and those who are out of work and claiming Universal Credit
- 205 digital badges awarded

Good Space has achieved a great deal of impact in a short space of time. Not least a firm commitment from a wide range of partner organisations who strongly believe in what Good Space stands for.

The network has the potential to strengthen volunteering opportunities and accessibility in the region by removing barriers to participation and improving volunteer outcomes.

Community Projects and Creative Learning

Our Place is now in its seventh year running co-creating arts activity with residents of Hangleton and Knoll, East Brighton, Moulsecoomb and Bevendean. Activities have included an Audience Club year-round alongside the festival activities. Over 2,500 people have engaged with Our Place in this year.

"We have worked with Brighton Dome & Brighton Festival for the last 5 years and Our Place is THE talked about event within the whole of the Hangleton and Knoll Community. The benefit to our area that Brighton Festival provides is priceless. Our community can experience events and shows that they wouldn't normally experience due to the wide range of different and inclusive activities that Brighton Festival provides. They pride themselves on their inclusivity, always thinking of every need possible when programming, going above and beyond to ensure there is an activity for everyone."

Gemma Powell, Manager, Hangleton Community Centre

We work with many schools across a variety of activities from the Children's Parade to Full of Surprises (Heritage Interpretation taken into schools and libraries), a tour of performed heritage. One new example this year was Full of Surprises, a school project inspired by our heritage work visited six libraries and schools in Brighton and Hove, delivering workshops for primary age children and their teachers and families. The workshops introduced key moments in our historical timeline through a character actor and various artefacts. Children were then able to enjoy creative activities linked to the artefacts. Demand for this project has continued and we have also delivered it within Heritage Open Days and will offer it to schools again in future.

We continued to support schools and community groups to present their work on the Concert Hall stage, bringing in thousands of parents, friends, families and teachers to celebrate the music, dance and theatre made by and with children and young people. Reduced rates for these groups make the events possible and our team provides additional technical support to raise the production value of the show, making every performer have their best possible experience. In this year we welcomed Dorothy Stringer School, Create Music groups, Song for Sussex, Streetfunk and Windmill Young Actors.

Workplace Well-being and Equality, Diversity & Inclusion

Well-being

In the 2023/24 financial year, we ran our annual Well-being Survey in July 2023 and created a well-being action plan which covers feedback received during the annual well-being survey. Many of the actions detailed on here have been implemented including reinstating the monthly staff newsletter, creation of the internal

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communications plan and providing a variety of staff training on topics such as menopause, gender awareness, supervision training and mental health awareness.

Overall staff well-being dipped slightly to 6.2 out of 10 in terms of staff rating how they felt about their own well-being compared to the previous year. As a result of feedback received through this survey, we continued to support staff by running three free NHS checks available for staff aged 40 or over, with 100% take up of these from October 2023 through to February 2024. In January 2024, we launched our mental health and well-being plan which details the commitments we have made to ensure that we can retain the mental health at work award, and we trained more Mental Health First Aiders across the organisation and have advertised who they are on posters on staff noticeboards.

On the 1st February 2024, we ran our annual Time to Talk Day and provided staff with opportunities to book chair massages, chat with our MHFA's at lunchtime, speak to staff from the City Council's Healthy Lifestyles Team and have their blood pressure checked. This event is always well attended and this year we invited all staff along including volunteers.

During 2023/24, we ran workshops on conflict management and demystifying the menopause and we implemented IHASCO an e-learning system in April 2023, which gives our staff access to over 20 courses such as mental health awareness and menopause awareness to name a few.

Equality, Diversity and Inclusion

During 2023/24, we continued with our work on developing an anti-racism strategy for the organisation and reminded staff of this during this financial year. The Equality & Diversity Action Plan continues to be developed for the organisation with a variety of departments contributing to this.

Equalities data is produced on a quarterly basis for EDAG, and we also provide data on our recruitment process to so that the group can review progress with recruiting people from underrepresented groups. Our diversity book club 'Diverse Voices' met in November 2023 following a discussion at EDAG to encourage more staff to participate in this and a further meeting of this group will be scheduled later in 2024.

We produced new recruitment leaflets (including one on staff benefits) to take to careers fairs to promote employment with us and we put on gender awareness training for our staff in March 24 through Gendered Intelligence. In addition, via IHASCO all new staff have to complete the EDI and unconscious bias training courses, which is mandatory. There are also a number of other EDI courses available via IHASCO which staff can complete including disability awareness and gender awareness.

Our staff group including casuals and volunteers, is currently made up of 19% ethnically diverse people with the local demographic being 19.6% (census data from 2021). In addition, our staff group are currently made up of 12% who identify as disabled with the local demographic being 8% (census data 2021). Both of these groups are actively encouraged to apply for our vacancies via positive action statements. 11% of our workforce are neurodiverse (no census data exists on this) and 17% of our workforce identify as LGBTQIA+, compared to census data for 2021, where 10.7% of people living in Brighton & Hove identify as LGBTQIA+.

We remain a Disability Confident Employer under the Disability Confident Scheme and are striving to achieve level 3 of this award, which would be to become a Disability Confident Leader. We are also a member of the Disability Action Alliance Volunteer Charter.

Conferencing & Private Events

2023/24 saw conference and private event business levels begin to increase following the reopening of the Studio Theatre and Corn Exchange. Continued uncertainty around project completion dates resulted in short lead times for several of the events delivered, however many of the initial events were from historic bookers who had been waiting patiently for the venues to reopen. Bookings in the new spaces were contained within the period Sept – March due to the Van Gogh Alive immersive exhibition taking place in the first 4 months of the year.

The reopening marked an exciting time and gave the sales team the opportunity to launch a significant proactive sales strategy, much enhanced by the CRM system that had been developed the previous year. This

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system has improved client engagement and performance reporting. A significant number of site visits and familiarisation events were held to showcase the venues.

We successfully delivered a total of 19 events with 6 taking place in the Corn Exchange and Studio Theatre. Local businesses featured heavily with the first private event in the Corn Exchange being the Sussex Business Show and the Martlet's Charity Auction following a few weeks later. We were delighted to welcome back the Art Fair and to work with several new corporate clients who helped us deliver our first Christmas party and dinner. Feedback on the refurbished venues has been overwhelmingly positive, with clients delighted with the improved facilities.

During the period new enquiries increased by 16% compared to the previous year, a promising start to our efforts to rebuild this aspect of our business.

Bars & Catering

Activities this year included the much-anticipated opening of two new bar spaces in the new build areas of the capital project. Local company BCS worked with the team to complete the heritage themed fit out and to install new bar support and event catering kitchens. The gallery bar designs are based on Drinkall Deans regency musings and celebrate the links to George IV with the names of his horses carved into the bar. The Festival Bar celebrates the inaugural 1967 Brighton Festival with the original 'eye' logo featuring on the front and back bar.

During Van Gogh Alive the bars were used to deliver a small-scale cafe offer, but the artistic activity in the autumn really provided the opportunity for teams to put the spaces to full use.

Redroaster at Brighton Dome, our on-site food offer, launched in May 23 and we are delighted to be working in partnership with this well recognised local independent operator. A BCorp company, Redroaster are now offering breakfast, lunch and dinner as well as pre-theatre booking 7 days a week. The initiative, with its substantial external seating area has helped to signpost the fact that the venues are reopened and has provided opportunities for more people to come into the venues, outside of performances.

During this period the bars and catering department has continued to purchase from local beer and spirit suppliers in line with environmental targets. In a continuing effort to remove glass bottles from the supply chain, two suppliers are now delivering spirits in 10 litre vats for the teams on site to decant for service. We continue to supply canned water and are continuing to review all aspects of the operation to improve sustainability in line with Theatre Green Book objectives. BDBF remains committed to the use of reusable cups with investment in these resulting in 245,000 single use plastic cups being eliminated from use this year.

A busy year for the team with over 120,000 transactions selling amongst other items 36,000 glasses of wine, 28,000 pints of lager and 18,500 serves of local favourite Brighton Gin.

Appeals and Fundraising

In the year of reopening the Corn Exchange and Studio Theatre, including leading up to Brighton Festival being back in the refurbished spaces, the fundraising team capitalised on opportunities provided by the refurbished/new spaces as well as increasing fundraising for Create Music activities. The year-end result exceeded the original 2023/24 fundraising income target, and we are planning to increase it further for 2024/25. All fundraising strands contributed to achieving this position and we continued to work closely with other departments to nurture donor relationships.

Our established individual giving programmes, namely membership (from £35 per year) and patrons (£500+ per year) continued growing and retaining long-standing supporters. Patrons Circle members remain at 92, as per 2023, although several patrons increased their support (see below). The total number of Members increased to 2575 (from 2368). Patrons and Members are also our most loyal ticket buyer groups, significantly contributing to our ticket sales income throughout the year.

We took strategic steps to increase both major donations and lower-level membership and donations. We now offer new Patrons and Member levels that combine support for Brighton Dome & Brighton Festival and Create Music, building on the Create Music supporter base regionally and the strengths of BDBF's established Patron Circle and Membership scheme. This move has already resulted in over £20,000 additional income in major donations - the equivalent of 20 new Patrons at the original giving level, who are also likely to renew year on year. New ways of asking for individual giving proved effective too, including our new Cornucopia fundraising dinner and match-funding opportunities through both Cornucopia and national Big Give campaigns.

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We are immensely grateful for all the continued and new support of our major donors, patrons, members, online donors, trusts and foundations and corporate sponsor supporters. Together they supported our core operations, as well as specific projects such as the Brighton Festival 2024 artistic programme, Umbrella Club for children with life-shortening conditions, Our Place community co-creation programme, inclusive music education activities and new singing strategy for children and young people throughout East Sussex. Thank you to trusts & foundations Mrs A Lacy Tate Charitable Trust, Arnold Clark Community Fund, Baily Thomas Charitable Fund, Brighton District Nursing Association Trust, The Chalk Cliff Trust, The D'Oyly Carte Charitable Trust, The Lawson Trust, National Lottery Awards for All, The Pebble Trust, The Reed Foundation, Roy Hudson Trust and Youth Music.

In terms of corporate support, Mayo Wynne Baxter was a major sponsor for the second year running, and the University of Sussex continued with their major level support, as our Higher Education Partner. We also had two new sponsors, Graves Son & Pilcher, and Southern Housing, both sponsoring free events within the festival, as well as support from Brighton Girls, sponsoring the Children's Parade, Brighton College, and Selits Ltd.

Capital redevelopment

May 2023 marked a significant milestone for BDBF's major capital refurbishment project as the venues reopened to the public after a 6-year period on site. The project, led by Brighton and Hove City Council working closely with BDBF, aimed to restore and protect the Grade I and II Corn Exchange and Studio Theatre making them a landmark centre for the arts and equipping the buildings for a sustainable future.

The project has delivered substantial restoration and upgrades to both venues, with an increased capacity of 500 seats in the Corn Exchange and significant improvements to the 250 seat Studio Theatre. New bars and front of house spaces offer improved customer experience and back of house facilities have been upgraded. Vital heritage has been conserved and new heritage interpretation, including a digital timeline allows customers to connect with the architectural and social history of the spaces.

The works have helped improve accessibility, orientation and legibility and crucially will help us develop a business model that increases our future resilience by improving commercial performance and aims to reduce running costs.

Anita's Room opened in June 23 and has to date provided 776 hours of residency time to 42 artists. Named in memory of activist, entrepreneur and founder of The Body Shop, Dame Anita Roddick, Anita's Room is a new and dedicated creative space for artists to research, experiment and create bold and courageous new work. Fully equipped with a lighting grid, mixing desk and the latest 5G technology the venue can accommodate up to 40 people within its main space, office and kitchen areas and is suitable for a range of activities, including: research, development, writing, rehearsals, workshops, retreats, experimentation, music making and community group work. Reflecting the importance of arts and culture in Brighton & Hove, Anita's Room is designed to support works in progress, alongside small-scale performances and events. Performers and creatives from across the area can apply for a week-long residency in the space via a simple online process.

Creating ever more inclusive spaces has been a top priority for the project team, with improved access for visitors, staff and performers, including new accessible toilets and modern hearing assistance systems now installed. All the new floors built in the foyers and Anita's Room are accessible for audiences and artists, along with low-level service counters at the bars and crucial backstage improvements to support D/deaf, blind and partially sighted and disabled performers.

Echoing the importance of this valuable historic restoration for the city, the spaces are also now open during the day to visitors wishing to explore the Gallery Bar's heritage displays, with volunteers on hand to answer questions and give greater insight into the history behind Brighton Dome. The new foyer and gallery connect the existing buildings, adding key facilities for audiences and performers to unite the venues and improve the experience for all.

The refurbished spaces were designed with a focus on ensuring the buildings are energy efficient and environmentally sustainable. The architects sought to reduce carbon impact by using responsibly sourced construction materials wherever possible, including 6500 linear metres of sustainable European oak cladding that lines the Corn Exchange walls and dormer roof arches.

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To further reduce energy consumption, parts of the existing fabric of the building has been improved to reduce heat loss and air infiltration. Front of house foyer spaces are naturally ventilated and in the event spaces, where mechanical ventilation provides user comfort, heat recovery systems are in place to reduce the overall energy use.

Lighting energy is also reduced through the use of LED lighting alongside automatic switches to control lighting in spaces when unoccupied. A newly installed glass atrium in the middle of the building also provides a welcome natural light source during the day.

Gas has been removed from kitchen areas, for more efficient and cleaner operations, and water usage and wastage are minimised via low flow sanitaryware fittings and automated controls.

Reactions to the reopened venues have been overwhelmingly positive with people delighted to see the return of these popular spaces.

94% of audience attending events so far have given the venues 4- or 5-star excellence rating

Currently BHCC and BDBF are continuing to work with the design team, led by Feilden Clegg Bradley Studios to complete a series of works which did not get completed ahead of the handover by Westridge, the main contractor. In addition to expected snags and defects a series of mechanical and electrical, plus building condition issues need to be resolved. Due to the fact that Westridge, the second contractor on the project, went into administration in September 23, BHCC are working to instruct works on a case-by-case basis with a variety of sub-contractors.

The refurbishment of the Corn Exchange and Studio Theatre is the first phase of a regeneration project by Brighton & Hove City Council, in partnership with Brighton Dome & Brighton Festival and Brighton & Hove Museums, to cement the Royal Pavilion Estate as a landmark UK destination for heritage and the arts. The circa £38 million project has been realised with support from Brighton & Hove City Council, Arts Council England, The National Lottery Heritage Fund and Coast to Capital Local Enterprise Partnership, alongside trusts and foundations and many individual donors. We are very grateful for everyone's support. Once all phases of the project are complete, the Royal Pavilion Estate is estimated to welcome over 1.5million visitors, support over 1,200 jobs in the city centre and have an economic impact of £68m.

Examples of audience feedback from the first season

'This was my first visit to the 'new' Corn Exchange - it is an amazing transformation - congratulations to everyone concerned!'

'Totally delighted by the refurbished venue, congratulations to everyone involved in bringing this wonderful facility back to life.'

'Absolutely beautiful. Wonderfully adaptable. Comfortable seating. Excellent sight lines for all. Lovely acoustic'

Heritage Interpretation and Activity

Our Community Engagement Manager (Heritage) has worked in depth with several community groups to engage under-represented groups with our heritage and uncover contemporary connections with our stories. These include Marlborough Productions, Queer Heritage South, Gladrags, Hangleton and Knoll Women's Writing Group, Writing our Legacy and Chattri Memorial Group amongst others. As we gained momentum throughout the autumn we engaged over 2500 people in Open Days and enhancing existing events in our main programme with heritage displays and activities. We engaged sound artist Helen Anahita Wilson to create intriguing sound collages of oral histories gathered by our Heritage Volunteers. This allowed them to put their specialist training in Oral History gathering into action and share previously unrecorded personal memories connected with our history. We embedded our heritage work in Brighton Festival at the Riwaq, at Festive Fun Day and in libraries, schools and in talks held in Founders Room. Our heritage stories of focus in this phase were Suffragettes, Indian Soldiers, LGBTQIA+ history, Abba's Eurovision win of 1974 and Black heritage.

Environmental Sustainability

We continued our concerted effort to provide Carbon Literacy training to our staff team and ended 2023/24 with 53% of permanent staff having achieved training accredited by The Carbon Project.

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The overall recorded carbon footprint for the venue based on Julie's Bicycle Creative Climate tools was 837 tonnes CO₂e.

Energy

2023/24 was the first year where we have seen the venues in operation following the redevelopment of the Corn Exchange and Studio Theatre. The VGA exhibition was followed by a period of intermittent completion and snagging works in the Corn Exchange and Studio meaning that the venue did not run events to the extent it will be expected to longer term. Aspects of the M&E systems were not operating as planned this year, for example air handling and heating in some areas of the venue and controls of the systems.

Electricity and gas consumption for the Museum and the redevelopment project are excluded from this data (note the Museum consumption has been estimated.)

1,176,368 kwh of electricity consumption was recorded in 2023/24 against 716,169 kwh in 2022/23. 2022/23 captured the final months of the capital redevelopment project prior to reopening the Corn Exchange and Studio Theatre in mid-May 2023. This represents a 64% increase in consumption year on year because of the reopening where however our total attendance increased by 75%.

The average annual consumption of the venues recorded over a 6-year period (excluding the year of significant closures for Covid 19) is 929,624 kwh. When compared with the 2023/24 financial year this indicates a 34% increase in electricity consumption in 2023/24. Further work is needed to draw comparison with the pre redevelopment model where 3 venues were operating as performance venues as opposed to 2 of the venues being used for construction.

511,277 kwh gas consumption was recorded in 2023/24 against 392,053 kwh in 2022/23. This represents a 30% increase year on year. The average gas consumption over the redevelopment period as a whole (excluding only the year when Covid 19 was being mitigated under operation) was 456,860 kwh. When compared with the 2023/24 financial year this indicates a 12% increase. Gas was not used in the venues under construction over the redevelopment. Again, further work is needed to be able to draw comparison with the pre redevelopment period.

We continue to participate in a public sector group purchasing scheme for gas and electricity. In 2023/24 the venue sat in a variable basket for electricity which meant that prices shown on the initial bill were reconciled in the following month and the price per kwh of gas was liable to regular change. The organisation invests in a REGO which increases the cost of electricity slightly but delivers on our commitment to purchase renewable electricity, a principle which the organisation has held for many years.

The approved electricity budget for the venue was £388,699 at the start of the financial year and we achieved savings to end the year at £331,474.

The approved gas budget for the venue was £89,367 at the start of the financial year and we achieved savings to end the year at £39,718.

The savings achieved in energy were from a number of areas including recharges to external events, a delay to the handover of the Corn Exchange and Studio which reduced consumption and crucially an achievement in lower pence per kwh costs than predicted when the budget was approved (around 6p against 9p budgeted in gas and around 26p against 28p budgeted in electricity).

92,000kg of CO₂e was created from the use of the venue heating and 265,000kg of CO₂e from the use of venue electricity. To remove the carbon created from the venue's energy usage this year would take approximately 14,280 trees in a one-year period.

Water

4,398 m³ consumption was recorded in 23/24 creating 778 kg CO₂e.

The increase in consumption was relatively modest at 38% assuming that the increases in audience/admissions from the VGA exhibition would have impacted on the venue's water use through use of toilets. The toilets and taps installed have water saving measures built into their design.

Waste

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Improvements to the monitoring of waste collections means that BDBF now has access to weighed waste data which provides a more accurate picture than had been available in the past when the number of 'lifts' was recorded.

The venue recorded 44 tonnes of waste against 17 tonnes in 22/23.

The total recycled of this waste dropped slightly from 80% to 75%.

The recorded impact from our venue waste was 62,000 kg Co2 was the based-on Julie's Bicycle calculations.

The carbon created by our audiences at the venue would take approximately 2,480 mature trees a year to absorb.

Travel

As was the case in 2022/23 18% of the year-round audience chose to travel to the venue with zero carbon footprint via walking or cycling in 2023/24.

However, the increase in audience travelling by public transport increased from 35% to 42%.

Therefore 59% of the year-round audience travelled sustainably, up 6%.

Audience travel represents the largest carbon footprint and BDBF continue to try to encourage audiences through communication of incentive schemes such as the BetterPoints app and audience communications ahead of events and through the point of ticket sale.

The Brighton Festival audience traditionally travel more sustainably to events in the city with 30% choosing to walk or cycle this year. People walking increased by 11%.

Those travelling by car to events reduced by 9%.

68% of the audience used sustainable travel to reach Festival events.

We ran our staff sustainable travel competition, rewarding three staff winners who logged the most sustainable journeys over the May period.

Carbon created by audience travel rose from 251,490 kg CO₂e 411,515 kg CO₂e which represents a 63% increase. However, the admissions created by the VGA exhibition more than account for this.

The carbon created by our audiences at the venue would take approximately 16,460 mature trees a year to absorb.

BDBF recorded a total of 4,439 miles of business travel which equates to 845kg CO₂e.

Financial Results

Consolidated results are presented for the year ended 31 March 2024 with a recorded surplus excluding capital expenditure of £98,000 (2023: Surplus £89,000). Net outgoing resources for the year from unrestricted funds showed a £225,000 deficit, primarily due to planned capital expenditure for the final phase of the reopening the Corn Exchange and Studio Theatre for which designated funds had been allocated.

The reopening of the Corn Exchange and Studio Theatre in 2023/24 enabled the resumption of the Conferencing and Private Events business and allowed for an expanded artistic programme within the refurbished spaces. The increased schedule of events, coupled with a diverse and inclusive programme of music activities for children and young people, significantly boosted our charitable income to £9,415,641 for the year (2023: £6,763,089).

The Charity earned 61% (2023: 56%) of its normal operating income from ticket sales, sponsorship, catering and the private event income channelled through the trading company (Brighton Dome and Festival (Trading) Limited) and 39% (2023: 44%) of its income through grants and donations. 35% (2023: 37%) of normal operating income came from the Charity's two public funders: Brighton & Hove City Council (BHCC) and Arts Council England (ACE) meaning that 65% of income is self-generated.

Voluntary income increased to £6,338,409 (2023 £5,576,886), by leveraging the opportunities provided by the refurbished and new spaces and enhancing fundraising efforts for Create Music activities.

The Brighton & Hove and East Sussex Music Services (now jointly branded as Create Music) had an impressive year, generating income from tuition and workshops of £2,186,966 (2023: £2,106,983), and with total expenditure on educational activities increasing to £3,567,464 (2023: £3,416,909).

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The Charity has a long-term agreement (27 years remaining) with BHCC that determines the details of the Lease of Brighton Dome, the Sinking Fund and the Arts Fund which supports the activity of both Brighton Dome and Brighton Festival.

The Trustees would like to thank all our supporters, funders and staff for their continued support, and would also like to offer our thanks to our regular funders BHCC and ACE for their continued financial support and guidance.

In 2023/24 the Arts Fund contributed £1,171,080 to income. The Charity is a long-standing National Portfolio Organisation of ACE with confirmed funding through to 31 March 2026, with confirmation of an extension for a further twelve months to 31 March 2027 expected in Autumn 2024

Going Concern

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £6,029,505 (2023: £5,163,410) and had positive total unrestricted operational reserves of £820,502 (2023: £811,800). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the wider economic and inflationary pressures, as well as the uncertainties involved in the reopening of the renovated Corn Exchange building. In order to manage these future risks a transfer of £2,364,070 was made in 2021 to funds with specific designations to manage these risks. At 31st March 2024 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,213,698 (2023: £2,003,000).

Plans for future periods

Trustees, the Executive Management Team, stakeholders and a range of community and industry participants therefore took the opportunity across 2021 and 2022 to develop together a refocussed vision and purpose for Brighton Dome, Brighton Festival and Create Music which has underpinned the plans for reopening our spaces and our delivery against the strategic priorities of Brighton & Hove City Council and Arts Council England:

who we are	We offer venues, events, tuition and services that add up to a year-round festival of arts, tech and learning: Festival 365
our purpose	Our purpose is to enable extraordinary experiences where people can come together to enjoy, imagine, create and change
our vision	Our vision is a world where artists are exploring their internationalism and a digital/physical hybrid future, where experience and understanding is shared across the globe and where all our actions are planet-positive. Together we can change

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Our vision is for Brighton and Sussex to be a place where creativity is seen as essential to life, a place of creative entrepreneurship, and a place of deep artistic collaboration.

Together we can create

Our vision is for all of us, our visitors and residents to empathise with each other's differences, to be open to new ideas, and to enjoy shared experiences.

Together we can understand

Our vision is an organisation that's instinctively inclusive, with staff, volunteers, artists and supporters united by a shared purpose, and constantly developing.

Together we can grow

Our strategies

- work with artists to support international artistic growth, develop hybrid experiences using 5G and creaTech, and open up new sources of revenue
- develop new artistic partnerships to learn from the creative strength of others and share knowledge globally
- reach net zero in our own operations by 2030
- understand our stakeholders and communities and become seen as a natural and trusted convenor
- become more porous, bring more people into our buildings and offer our services to other organisations
- broker new partnerships in the region with organisations focussed on heritage, health, digital and young people
- make inclusivity instinctive, through recruitment, pay and other policies
- use our purpose to help streamline how we work and empower people at every level
- invest in learning for everyone

The past year has provided an opportunity to test our assumptions and further develop the business model and long-term financial planning for the organisation, with the aim of providing for future investment in Brighton Dome Concert Hall repair and maintenance and a more financially and environmentally sustainable operation overall.

2024 sees the departure of Chief Executive Andrew Comben after a successful sixteen years in post, and the appointment of Lucy Davies, formerly Executive Director of the Young Vic, as Chief Executive from early 2025. The recruitment process was a thorough and international search conducted by Saxton Bampfylde. Although a serving Trustee for the period of these accounts Lucy Davies resigned as Trustee to enable her to take part as a candidate in the recruitment process and her appointment was by unanimous agreements of Trustees, independent panel members and stakeholders. Having successfully delivered the large-scale capital project and significant organisational change over the last decade under Andrew Comben's leadership, Brighton Dome & Brighton Festival is at an exciting point in its development, with ambitious plans for the future. Lucy brings a wealth of experience, knowledge and connections and her collaborative style, energy and drive will catalyse an exciting phase of growth and creative expansion focussed on the audiences and communities that we serve.

Indemnity insurance

During the period the Charity paid £3,424 (2023: £3,125) to provide indemnity cover for the Charity and its Trustees from loss arising from the neglect or defaults of its Trustees and Officers.

Investment policy

The Charity only holds short-term surplus funds which it invests in deposits with its bankers, Metro Bank.

Reserves policy

With the Capital Project having commenced in early 2017 the Charity has been working to increase its unrestricted general reserve to ensure that on exiting the project period its reserves are in no worse a financial situation than when it started (£54,953). The carried forward surplus on the general operations reserve (unrestricted) was £821k as at 31 March 2024. At 31st March 2024 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,214k (2023: £2,003k). £2,462k of unrestricted funds are designated (2023: £2,762k), as described in note 19, leaving a balance on our operational funds of £661k (2023: £846k).

Restricted reserves of £9,007k relate to the carrying value of the Dome Refurbishment project 1999 – 2002 and £488k of restricted funds relate to funds received to be used for projects in future periods.

It should also be noted that a portion of the Sinking Fund is held by Brighton & Hove City Council as a reserve for replacing major capital items. The balance on this fund was £178k as at 31 March 2024 (2023: £210k).

Statement of Trustees' responsibilities

The charity trustees for the purposes of company law are responsible for preparing a trustees' 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 charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 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 trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the group and hence 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 charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This Annual Report of the Trustees, under the Charities Act 2011 and the Companies Act 2006, was approved by the Board of Trustees on 21st September 2024 including approving in their capacity as company directors the Strategic Report contained therein, and is signed as authorised on their behalf by:

Danny Homan

Mr Danny Homan (Chair)
Date: 25/09/2024

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON DOME AND FESTIVAL LIMITED

Opinion

We have audited the financial statements of Brighton Dome and Festival Limited for the year ended 31 March 2024 which comprise Consolidated Statement of Financial Activities, the group and parent charitable company's Balance Sheets, the Consolidated Cash Flow Statement, and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the parent's charitable company's affairs as at 31 March 2024 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 18, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011, Charities SORP (2019), Companies Act 2006 and payroll taxes.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the recognition of grants and donations income. Audit procedures performed by the engagement team included:

- Enquiries of management regarding correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Reviewing the controls and procedures of the charity, particularly in relation to the recording of income and processing of payments and payroll, to ensure these were in place throughout the year;

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- Evaluating management's controls designed to prevent and detect irregularities;
- Reviewing and testing journal entries made in the year, particularly those made as part of the year end financial reporting process; and
- Challenging assumptions and judgements made by management in their critical accounting estimates which comprise depreciation and the bad debt provision.

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

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

Use of our report

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



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor
London
Date: 25 September 2024

10 Queen Street Place

EC4R 1AG

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(including consolidated Income & Expenditure Account)

		Unrestricted funds	Restricted funds		Total 2024	Total 2023
				The Brighton Dome Venue		
	Note	Operations £000's	Designated £000's	Projects £000's	£000's	£000's
Income:						
Grants & donations	1, 2	2,283	-	2,757	1,298	6,338
Income from charitable activities	4	9,416	-	-	-	9,416
Income from trading activities	3	393	-	-	-	393
Investment Income	5	154	-	-	-	154
Total income		12,246	-	2,757	1,298	16,301
Expenditure on:						
Raising funds		1,698	-	-	-	1,698
Charitable activities	6	10,772	113	2,836	1,697	15,418
Total expenditure		12,470	113	2,836	1,697	17,116
Net (expenditure)		(224)	(113)	(79)	(399)	(815)
Transfers between funds		62	(186)	323	(199)	-
Net movement in funds		(162)	(299)	244	(598)	(815)
Total funds brought forward	19,20	983	2,761	244	9,605	13,593
Total funds carried forward	19,20	821	2,462	488	9,007	12,778

Note 28 shows 2023 comparatives for the Statement of Financial Activities

The notes on pages 26 to 47 form part of these financial statements.

CONSOLIDATED BALANCE SHEET
as at 31 March 2024

	Note	2024 £'000	2023 £'000
FIXED ASSETS			
Tangible fixed assets	11	13,072	14,050
CURRENT ASSETS			
Stock	13	41	16
Debtors	14	1,752	1,758
Cash at bank and in hand	15	6,029	5,163
		7,822	6,937
CREDITORS: amounts falling due within one year	16	(4,912)	(4,273)
Net current assets		2,910	2,664
Total assets less current liabilities			
CREDITORS: amounts falling due after one year	18	(3,204)	(3,121)
Total net assets		12,778	13,593
The funds of the group:			
Unrestricted income funds	19	3,283	3,744
Restricted income funds	20	9,495	9,849
Total group funds		12,778	13,593

The financial statements on pages 22 to 47 were approved, and authorised for issue, by the Board of Trustees are signed on its behalf by:

Danny Homan

Mr Danny Homan (Chair)
Date: 25/09/2024

The notes on pages 26 to 47 form part of these financial statements.

COMPANY BALANCE SHEET
as at 31 March 2024

	Note	2024 £'000	2023 £'000
FIXED ASSETS			
Tangible fixed assets	11	13,064	14,032
Investments	12	-	-
		<u>13,064</u>	<u>14,032</u>
CURRENT ASSETS			
Stock	13	41	16
Debtors	14	1,748	1,809
Cash at bank and in hand	15	<u>5,373</u>	<u>4,882</u>
		7,162	6,707
CREDITORS: amounts falling due within one year	16	<u>(4,491)</u>	<u>(4,167)</u>
Net current assets		<u>2,671</u>	<u>2,540</u>
Total assets less current liabilities		15,735	16,572
CREDITORS: amounts falling due after one year	18	<u>(3,117)</u>	<u>(3,117)</u>
Total net assets		<u>12,618</u>	<u>13,456</u>
The funds of the charity:			
Unrestricted income funds	19	3,123	3,607
Restricted income funds	20	<u>9,495</u>	<u>9,849</u>
Total charity funds		<u>12,618</u>	<u>13,456</u>

A separate statement of the financial activities of the Brighton Dome and Festival Limited, the Charity, is not presented following the exemptions afforded by section 408 of the Companies Act 2006. For the year ended 31 March 2024, the net movement in funds of the parent charity was a decrease of £838K (2023: a decrease of £558k).

The financial statements on pages 22 to 47 were approved, and authorised for issue, by the Board of Directors and are signed on its behalf by:

Danny Homan

Mr Danny Homan (Chair)
Date: 25/09/2024

The notes on pages 26 to 47 form part of these financial statements.

Statement of cash flows for the year ending 31 March 2024

	2024 £'000	2023 £'000
Cash provided by operating activities (Note 24)	398	422
Cash flows from investing activities		
Interest income	154	67
Purchase of tangible fixed assets (Note 11)	(448)	(750)
Disposal of tangible fixed assets (Note 11)	762	1
Cash used in investing activities	468	(682)
Increase in cash in the year	866	260
Cash and cash equivalents at the beginning of the year	5,163	5,423
Increase in cash (A)	866	(260)
Total cash and cash equivalents at the end of the year	6,029	5,163

A. Analysis of changes in net cash funds

	At 1 April 2023	Cashflows	At 31 March 2024
Cash and cash equivalents	5,163	866	6,029
Total cash and cash equivalents	5,163	866	6,029

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Principal Accounting Policies

BASIS OF ACCOUNTING

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice for Charities (SORP: Second Edition, effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102 – issued March 2018), and the Companies Act 2006.

GOING CONCERN

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £6,029,000 (2023: £5,163,000) and had positive total unrestricted operational reserves of £821,000 (2023: £812,000). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the wider economic and inflationary pressures, as well as the uncertainties involved in the reopening of the renovated Corn Exchange building. In order to manage these future risks a transfer of £2,364,000 was made in the 2021-22 Financial Year to funds with specific designations to manage these risks. At 31st March 2024 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,214,000 (2023: £2,003,000).

PRINCIPAL ACTIVITY

The principal activity of the company during the year was to manage the charitable business of Brighton Dome and Festival Limited (BDBF). This includes the running of the Brighton Dome venues and the annual Brighton Festival each May including the related provision of catering and beverage services.

Brighton Dome and Festival Limited is a private limited company (registered number 00889184) incorporated and domiciled in England and Wales. The charity is a public benefit entity.

The address of the registered office is:

The Dance Space
2 Market Square
Circus Street
Brighton
BN2 9AS

CONSOLIDATION

The Group accounts consolidate the results of the Charity and its subsidiaries, Brighton Dome and Festival (Trading) Limited and Brighton Dome & Museum Development Company Limited on a line-by-line basis.

No separate statement of financial activities or income and expenditure account or statement of cash flows has been presented for the Charity alone as permitted by the Companies Act 2006.

INCOME

Voluntary Income comprises all incoming resources from sponsorship, donations, membership subscriptions and grants.

All grants and donations receivable are recognised when the conditions for receipt have been met. There is entitlement to income when it can be reliably measured, and it is probable that it will be received. Where grants and donations received are performance related or restricted to future accounting periods they are deferred and accounted for as a liability.

Government grant income paid under the Coronavirus Job Retention Scheme (CJRS) has been recognised in the Statement of Financial Activities in the period to which the underlying furloughed staff costs relate to.

Other government grants are recognised in the financial statements when there is entitlement, the grant is measurable, and receipt is probable.

Goods and services received in kind are included within the accounts where material and are included at the lower of current market value and value to the charity.

Income from charitable activities includes amounts received from tickets and other event sales for productions and educational activities directly promoted by the Group or, where it shares the financial risk for such an event, promoted by other organisations where such events contribute to the artistic programme of the Group.

Investment income comprises interest receivable on cash balances held in appropriate interest-bearing deposits.

EXPENDITURE

All expenditure is accounted for on an accruals basis.

The cost of raising funds includes the costs of securing sponsorship and donations, and also includes the costs of providing membership benefits and other costs incurred in the Group's trading activity.

Expenditure on charitable activities include expenditure associated with staging promoted events, providing education projects and the costs of the artistic programme at Brighton Dome and Brighton Festival. Support costs relating to single activities are allocated directly to that activity. Where support costs relate to several activities they are apportioned accordingly. Governance costs include secretarial, legal and audit fees associated with the constitutional and statutory requirements of the Charity.

INVESTMENTS

Investments in active subsidiary undertakings are included in the balance sheet at cost.

DEPRECIATION AND FIXED ASSETS

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Long-term improvements	Over the life of the lease
Short-term improvements	10% - 20% per annum
Venue fittings and equipment	10% - 20% per annum
Office equipment	20% - 25% per annum
Musical instruments	10% per annum

Fixed assets costing more than £1,000 are capitalised. The Charity does not have a policy to revalue its assets.

LEASES

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the SOFA as incurred. Rental charges are charged on a straight-line basis over the life of the lease.

STOCK

Stocks of goods for resale are included in the balance sheet at the lower of cost or net realisable value. This includes Bar stock and Front of House consumables.

PENSION COSTS

The Charity offers a stakeholder scheme to its employees and contributes to a defined contribution scheme for certain other employees. Costs are expensed in the Consolidated Statement of Financial Activities.

Certain staff are members of the Teachers' Pension Scheme which is a multi-employer pension scheme. It is not possible to identify the Charity's share of the underlying assets and liabilities of the Teachers' Pension Scheme on a consistent and reasonable basis and therefore, as required by FRS102, accounts for the scheme as if it were a defined contribution scheme. The Charity's contributions, which are in accordance with the recommendations of the Government Actuary, are charged in the period in which the salaries to which they relate are payable.

TAXATION

Brighton Dome and Festival Limited's charitable activities fall within the exemptions afforded by section 505 of the Income Corporation Taxes Act 1988. The trading subsidiary, Brighton Dome and Festival (Trading) Limited donates its profits to the charitable company under the provisions of Gift Aid. Accordingly, there is no Corporation Tax charge in these accounts.

VALUE ADDED TAX

The Group is registered for Value Added Tax (VAT) and income and expenditure is stated net of VAT to the extent that it is recoverable.

FINANCIAL INSTRUMENTS

Financial assets and liabilities are recognised when the Charity becomes a party to the contractual provisions of the instrument. Trade debtors do not carry any interest and are stated at nominal amount less any provision for estimated irrecoverable amount. Trade creditors are not interest bearing and are stated at their nominal value.

JUDGEMENTS IN APPLYING ACCOUNTING POLICIES AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The group makes judgements, estimates and assumptions that affect the application of policies and the carrying values of assets and liabilities, income and expenses. The resulting accounting estimates calculated using these judgements will, by definition, seldom equal the related actual results but are based on the experience of the Directors (or Trustees) and the expectations of future events. The estimates are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is reviewed. Such basis include:

- Expenditure accounted for on an accruals basis
- Costs allocated to charities activities on a time basis.
- Grants and donations receivable are recognised when the conditions for receipt have been met.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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- Valuation of musical instruments

The valuation of musical instruments was made independently by Norman's Instruments, a specialist in supplying Musical Education equipment. As of 31 March 2024, the group has reviewed its regularly maintained inventory of instruments across all locations. Instruments are classified as lost if their location has been unknown for more than one year. In such cases, the instruments are written off, as it is unlikely they will be retrieved in a condition that allows for future economic benefit.

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1. GRANTS & DONATIONS – ANALYSIS BY FUND

	Unrestricted funds		Restricted funds		
	Operational funds	Designated funds	Projects	Brighton Dome venue	Total
	2024	2024	2024	2024	2024
	£'000	£'000s	£'000	£'000	£'000
Brighton and Hove City Council	1,977	-	76	1,297	3,350
Arts Council England, South East	-	-	2,393	-	2,393
Other grants	-	-	64	-	64
Donations, Trusts and Foundations	214	-	224	1	439
Members' subscriptions and events	92	-	-	-	92
2024	2,283	-	2,757	1,298	6,338
	2023	2023	2023	2023	2023
	£'000	£'000s	£'000	£'000	£'000
2023 COMPARATIVES					
Brighton and Hove City Council	1,938	-	125	238	2,301
East Sussex County Council	-	-	-	-	-
Arts Council England, South East	-	-	2,421	-	2,421
Other grants	-	-	157	-	157
Donations, Trusts and Foundations	255	-	318	41	614
Members' subscriptions and events	83	-	-	-	83
2023	2,276	-	3,021	279	5,576

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2. GRANTS & DONATIONS - ANALYSIS BY TYPE

	Brighton Dome programme and hires 2024 £'000	Brighton Dome venues 2024 £'000	Creative Learning activity 2024 £'000	Brighton Festival 2024 £'000	2024 Total £'000
Brighton and Hove City Council	2,043	1,297	10	-	3,350
Arts Council England	1,171	-	1,222	-	2,393
Other grants	-	-	23	41	64
Donations, Trusts and Foundations	214	1	99	125	439
Members' subscriptions and events	92	-	-	-	92
2024	<u>3,520</u>	<u>1,298</u>	<u>1,354</u>	<u>166</u>	<u>6,338</u>
	<u>2023</u> £'000	<u>2023</u> £'000	<u>2023</u> £'000	<u>2023</u> £'000	<u>2023</u> £'000
<i>2023 COMPARATIVES</i>					
<i>Brighton and Hove City Council</i>	2,060	279	-	-	2,339
<i>East Sussex County Council</i>	-	-	-	-	-
<i>Arts Council England</i>	1,171	-	1,148	-	2,319
<i>Other grants</i>	35	-	64	61	161
<i>Donations, Trusts and Foundations</i>	274	-	282	119	675
<i>Members' subscriptions and events</i>	83	-	-	-	83
2023	<u>3,623</u>	<u>279</u>	<u>1,494</u>	<u>180</u>	<u>5,576</u>

3. INCOME FROM TRADING ACTIVITIES

	Brighton Dome programme and hires £'000	Brighton Festival £'000	2024 Total £'000	2023 Total £'000
Sponsorship	-	95	95	83
Event Hires	223	-	223	180
Consultancy	70	-	70	70
Other Income	5	-	5	5
	<u>298</u>	<u>95</u>	<u>393</u>	<u>338</u>

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4. INCOME FROM CHARITABLE ACTIVITIES BY INCOME TYPE (B)

	Brighton Dome programme and hires 2024 £'000	Creative Learning activity 2024 £'000	Brighton Festival 2024 £'000	Total 2024 £'000
Ticket sales	2,788	75	534	3,397
Performances and Hires	1,914	24	-	1,938
Bar and catering for events	1,143	-	-	1,143
Tuition & workshops	-	2,187	-	2,187
Ticketing fees	696	-	-	696
Programme sales	39	-	-	39
Other Income (Restaurant)	16	-	-	16
2024	<u>6,596</u>	<u>2,286</u>	<u>534</u>	<u>9,416</u>
	<u>2023</u> <u>£'000</u>	<u>2023</u> <u>£'000</u>	<u>2023</u> <u>£'000</u>	<u>2023</u> <u>£'000</u>
<i>Ticket sales</i>	1,756	6	416	2,178
<i>Performances and Hires</i>	1,052	47	-	1,099
<i>Bar and catering for events</i>	775	-	-	775
<i>Tuition & workshops</i>	-	2,107	-	2,107
<i>Ticketing fees</i>	568	-	-	568
<i>Programme sales</i>	36	-	-	36
2023	<u>4,187</u>	<u>2,160</u>	<u>416</u>	<u>6,763</u>

5. INVESTMENT INCOME

All of the Group's investment income of £154,000 (2023: £67,000) arose from interest bearing deposit accounts.

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6. EXPENDITURE ON CHARITABLE ACTIVITIES

The Charity undertakes direct charitable activities and does not make grant payments.

	Unrestricted funds 2024 £'000	Designated funds 2024 £'000	Restricted funds 2024 £'000	Brighton Dome venue 2024 £'000	Total 2024 £'000
Brighton Dome programme and hires	6,238	-	1,230	1,186	8,654
Creative Learning activity	2,146	34	1,388	-	3,568
Brighton Festival	1,155	-	166	-	1,321
Support and governance costs	1,143	-	-	-	1,143
	<u>10,682</u>	<u>34</u>	<u>2,784</u>	<u>1,186</u>	<u>14,686</u>
Brighton Dome venues	-	-	-	111	111
Depreciation (charity)	90	79	52	400	621
	<u>10,772</u>	<u>113</u>	<u>2,836</u>	<u>1,697</u>	<u>15,418</u>
	<u>2023</u>	<u>2023</u>	<u>2023</u>	<u>2023</u>	<u>2023</u>
	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>
2023 COMPARATIVES					
Brighton Dome programme and hires	4,692	9	1,620	-	6,321
Creative Learning activity	1,972	-	1,445	-	3,417
Brighton Festival	1,154	-	206	-	1,360
Support and governance costs	1,159	-	23	-	1,182
	<u>8,977</u>	<u>9</u>	<u>3,294</u>	<u>-</u>	<u>12,280</u>
Brighton Dome venues	-	-	-	81	81
Depreciation (charity)	55	84	44	318	501
	<u>9,032</u>	<u>93</u>	<u>3,338</u>	<u>399</u>	<u>12,862</u>
2023	<u>9,032</u>	<u>93</u>	<u>3,338</u>	<u>399</u>	<u>12,862</u>

7. ANALYSIS OF SUPPORT AND GOVERNANCE COSTS

	2024 Total £'000	2023 Total £'000
Executive and finance costs	719	802
Lease payments	87	68
Auditors remuneration	22	25
Information technology	315	287
	<u>1,143</u>	<u>1,182</u>

Costs are allocated to the Charity's activities on a time basis.

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8. STAFF COSTS AND NUMBERS

The average number of permanent staff employed during the period, and as at 31 March 2024, was 206 (2023: 246) Additionally an average head count of 311 (2023: 296) casual weekly staff worked on an hourly basis to support events and performances.

Permanent staff are allocated to the charity's activities as follows:

	2024 Number	2023 Number
Artistic Planning	15	16
Learning, Access & Participation	79	135
Trading*	2	2
Operations	60	51
Marketing & Sales	15	14
Development	6	7
Support & Governance	29	21
	<u>206</u>	<u>246</u>

*All staff engaged in trading related activities are employed through contracts with Brighton Dome and Festival Limited. Relevant costs are therefore recharged to Brighton Dome and Festival (Trading) Limited.

	2024 Total £'000	2023 Total £'000
Payroll costs		
Wages and salaries	6,745	5,875
Social security	515	473
Other pension costs	604	553
	<u>7,864</u>	<u>6,901</u>

The number of employees who received emoluments greater than £60,000 in the following range was:

	2024 Number	2023 Number
£60,001 - £70,000	4	2
£70,001 - £80,000	1	1
£80,001 - £90,000	-	1
£90,001 - £110,000	1	-
£110,001 - £115,000	-	-
£120,001 - £125,000	1	1

The Key Management Personnel are considered to be the Officers and Executive Management Team. Their employment benefits were £627,730 in 2024 (£606,350 in 2023).

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9. NET TRADING RESULTS OF SUBSIDIARY TRADING COMPANY BRIGHTON DOME AND FESTIVAL (TRADING) LIMITED

	2024 £'000	2023 £'000
Turnover	388	332
Other Income	5	5
Cost of sales	(144)	(132)
Gross profit	249	205
Administration and overheads	(118)	(97)
	131	108
Interest receivable	11	1
	142	109
Donation payable to parent company	(119)	(70)
Net profit/ (loss)	23	39

Cost of sales includes £99,928 (2023: £68,172) charged by the parent company for the provision of services.

10. RELATED PARTY TRANSACTIONS

None of the Trustees received any remuneration during the period under review. No Trustee expenses were incurred during the year (2023: £nil)

The financial results of our Trading Company (as per note 9 above) are reflected within our Consolidated SOFA on Page 22.

A yearly recharge is made in March between the Charity and Trading Company apportioning venue running costs on the basis of conference turnover/ total group turnover. This includes insurance, utilities and cleaning costs and is eliminated on consolidation. Inter Company balances as at 31 March 2024 were £245,097 (2023: £135,607).

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11. TANGIBLE FIXED ASSETS

GROUP

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Enabling Works	Total
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2023	16,444	6,519	2,898	833	809	3,466	30,969
Additions	-	167	267	-	14	-	448
Disposals	-	-	-	(73)	-	(762)	(835)
Transfers	2,704					(2,704)	-
As at 31 March 2024	19,148	6,686	3,165	760	823	-	30,582
DEPRECIATION							
As at 1 April 2023	6,744	6,509	2,688	338	640	-	16,919
Charge for the period	410	16	62	82	61	-	631
Disposals	-	-	-	(40)	-	-	(40)
As at 31 March 2024	7,154	6,525	2,750	380	701	-	17,510
NET BOOK VALUE							
As at 31 March 2024	11,994	161	415	380	121	-	13,072
As at 31 March 2023	9,700	10	210	495	169	3,466	14,050
COMPANY							
	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Enabling Works	Total
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2023	16,444	6,519	2,898	833	769	3,466	30,929
Additions	-	167	267	-	14	-	448
Disposals	-	-	-	(73)	-	(762)	(835)
Transfers	2,704					(2,704)	-
As at 31 March 2024	19,148	6,686	3,165	760	783	-	30,542
DEPRECIATION							
As at 1 April 2023	6,743	6,509	2,688	338	619	-	16,897
Charge for the period	410	16	62	82	51	-	621
Disposals	-	-	-	(40)	-	-	(40)
As at 31 March 2024	7,153	6,525	2,750	380	670	-	17,478
NET BOOK VALUE							
As at 31 March 2024	11,995	161	415	380	113	-	13,064
As at 31 March 2023	9,700	10	210	495	151	3,466	14,032

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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11. TANGIBLE FIXED ASSETS (continued)

All of the Group's tangible fixed assets are used for activities in furtherance of the Charity's objects. Arts Council England and Brighton & Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The lease of the Brighton Dome was granted to Brighton Dome and Festival Limited in 1999 by Brighton & Hove City Council for a total of 50 years at a peppercorn rent. The leasehold improvements shown above represent the value of the capital refurbishment work carried out by the Group. The lease cannot be assigned or sold.

The main categories of fixed assets are as follows:

Dome leasehold asset: long-term improvements - represents the value of the main construction works to the venues with a useful life extending over the remaining term of the lease.

Dome leasehold asset: short-term improvements - represents the value of improvements to the venues with a useful life of ten years.

Brighton & Hove City Council have made available a Sinking Fund in order to provide for renewals of fixtures and fittings included in this category. The sinking fund reserve is built up from any remaining funds from the annual allocation set aside by Brighton & Hove City Council for the building. This remainder is created from funds not used by Brighton Dome and Festival Ltd in the revenue budgets or used for repair projects to Brighton Dome venues on an annual basis. The value of the reserve at 31 March 2024 the allocation stood at £177,833 (2023: £210,255) and is held in a designated account by Brighton & Hove City Council and consequently is not included in these accounts.

Venue fittings and equipment – represents the value of fittings and equipment purchased for the operation of the Dome venues, which have a useful life of five years.

Musical Instruments represents the estimated valuation of musical instruments leased to Brighton Dome and Festival by Brighton and Hove City Council and East Sussex County Council for use by Brighton and Hove Music and Arts Service and East Sussex Music Service.

Office equipment – represents the value of computer hardware and software and similar items which have an expected useful life of three years.

12. FIXED ASSET INVESTMENTS

	2024 Cost £	2023 Cost £
Investment in subsidiaries:	100	100

The investment above represents Brighton Dome and Festival Limited's investment in subsidiary companies. On 1 September 2005 the Group reorganised its subsidiaries following completion of the Brighton Dome Development. Since that date all charitable activities are managed in the registered charity, the Brighton Dome and Festival Limited. All non-charitable activities are managed through Brighton Dome and Festival (Trading) Limited. The remaining company in the Group was a dormant company from 1 September 2006.

Details of the subsidiaries as at 31 March 2024 are set out below:

Name	Controlling Interest	Incorporated/Company number
Brighton Dome and Festival (Trading) Limited	100%	UK 5541005

Both subsidiaries are registered at The Dance Space, Circus Street, Brighton, BN2 9AS

The net assets / (liabilities) of the subsidiaries at the end of the financial period were as follows:

	Share capital £	Reserves £'000	Net assets / (liabilities) £'000
Brighton Dome and Festival (Trading) Limited	100	137	137

13. STOCK

Group and Company	2024 £'000	2023 £'000
Bar Stock	41	16
Total	41	16

Stock recognised as an expense in 2024 totalled £243k (2023: 220k).

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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14. DEBTORS

	Group		Company	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Trade debtors	533	479	371	395
Prepayments and accrued income	552	1,276	541	1,275
Amounts owed by Brighton Dome and Festival (Trading) Limited	-	-	245	136
Sundry debtors	594	3	591	3
	<u>1,679</u>	<u>1,758</u>	<u>1,748</u>	<u>1,809</u>

15. CASH AT BANK AND IN HAND

Cash at bank and in hand includes petty cash, floats 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 amount.

16. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Company	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Trade creditors	592	380	611	380
Accruals	476	720	469	709
Deferred income	2,903	2,951	2,589	2,880
Other creditors	72	73	72	73
Taxation and social security	133	147	133	147
VAT Payable	662	2	616	(22)
	<u>4,838</u>	<u>4,273</u>	<u>4,490</u>	<u>4,167</u>

Royal Bank of Scotland holds a legal charge over the book debts of the Charity as security against the overdraft facility. Deferred income includes £2,457k (2023: £2,610k) relating to ticket sales for events taking place beyond the balance sheet date.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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17. DEFERRED INCOME

	Group		Company	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Deferred Income < 1 year				
Balance as at 1 April	2,951	1,778	2,880	1,734
Released in-year	(2,914)	(1,743)	(2,843)	(1,710)
Deferred in-year	2,866	2,916	2,552	2,856
Balance as at 31 March	<u>2,903</u>	<u>2,951</u>	<u>2,589</u>	<u>2,880</u>

Deferred Income relates to advance deposits and advance ticket sales for events taking place beyond the balance sheet date.

18. CREDITORS – AMOUNTS FALLING DUE AFTER ONE YEAR

	Group		Company	
	2024	2023	2024	2023
	£'000	£'000	£'000	£'000
Loan from BHCC	2,704	2,704	2,704	2,704
Accrued Interest on BHCC Loan	413	413	413	413
Deferred income	87	4	-	-
	<u>3,204</u>	<u>3,121</u>	<u>3,117</u>	<u>3,117</u>

The loan of £2.7m is secured by a floating charge against the assets of the charity. The loan is repayable in equal instalments commencing in 2027 and ending in 2054. Interest is charged on the loan at 2.85%, with no interest accruing over the period 1 January 2022 and 1 April 2027.

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19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS

	Balance at 1 April 2023 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2024 £'000
		Income £'000	Expenditure £'000		
GROUP					
Operational funds	983	12,246	(12,471)	63	821
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Designated funds					
Musical Instruments	484	-	(79)	-	405
Dome and Festival investments	733	-	(34)	(65)	634
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	(85)	328
Community engagement & artistic commissioning	346	-	-	(30)	316
Music Services future investment	785	-	-	(6)	779
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total designated funds	2,761	-	(113)	(186)	2,462
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total unrestricted funds 2023	3,744	12,246	(12,584)	(123)	3,283
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
2023 comparative					
	Balance at 1 April 2022 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2023 £'000
		Income £'000	Expenditure £'000		
GROUP					
Operational funds	894	9,444	(9,433)	78	983
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Designated funds					
Musical Instruments	568	-	(84)	-	484
Dome and Festival Investments	751	-	(9)	(9)	733
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	-	413
Community engagement & artistic commissioning	400	-	-	(54)	346
Music Services future investment	800	-	-	(15)	785
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Total unrestricted funds	3,826	9,444	(9,526)	-	3,744
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>

Designated funds brought forward represent the following purposes:

1. The carrying value of musical instruments, the use of which have been gifted to Brighton Dome and Festival by Brighton and Hove City Council for use by the Music Services.
2. This fund was previously named "managing future Covid-19 related risks" and has been renamed "Dome and Festival Investments". The fund will be used for investments in the Dome and Festival that support future sustainability.
3. To create a fund to be spent on equipment and operational expenditure related to the completion of the Corn Exchange redevelopment, and other future investments that support operational sustainability
4. To create a fund for community engagement projects and commissioning new works of art
5. To designate funds to be used for future investment in the Music Services.

19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS (CONTINUED)

	Balance at 1 April 2023 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2024 £'000
		Income £'000	Expenditure £'000		
COMPANY					
Operational funds	846	12,060	(12,308)	63	661
	<u>846</u>	<u>12,060</u>	<u>(12,308)</u>	<u>63</u>	<u>661</u>
Designated funds					
Musical Instruments	484	-	(79)	-	405
Dome and Festival investments	733	-	(34)	(65)	634
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	(85)	328
Community engagement & artistic commissioning	346	-	-	(30)	316
Music Services future investment	785	-	-	(6)	779
	<u>2,761</u>	<u>-</u>	<u>(113)</u>	<u>(186)</u>	<u>2,462</u>
Total designated funds	2,761	-	(113)	(186)	2,462
	<u>3,607</u>	<u>12,060</u>	<u>(12,421)</u>	<u>(123)</u>	<u>3,123</u>
Total unrestricted funds	3,607	12,060	(12,421)	(123)	3,123
	<u>3,607</u>	<u>12,060</u>	<u>(12,421)</u>	<u>(123)</u>	<u>3,123</u>
2023 comparative					
	Balance at 1 April 2022 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2023 £'000
		Income £'000	Expenditure £'000		
COMPANY					
Operational funds	796	9,173	(9,201)	78	846
	<u>796</u>	<u>9,173</u>	<u>(9,201)</u>	<u>78</u>	<u>846</u>
Designated funds					
Musical Instruments	568	-	(84)	-	484
Managing future Covid-19 related risks	751	-	(9)	(9)	733
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	-	413
Community engagement & artistic commissioning	400	-	-	(54)	346
Music Services future investment	800	-	-	(15)	785
	<u>3,728</u>	<u>9,173</u>	<u>(9,294)</u>	<u>-</u>	<u>3,607</u>
Total unrestricted funds	3,728	9,173	(9,294)	-	3,607
	<u>3,728</u>	<u>9,173</u>	<u>(9,294)</u>	<u>-</u>	<u>3,607</u>

20. ANALYSIS OF MOVEMENT IN RESTRICTED FUNDS

			Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March 2024
			2023 £'000	Income £'000	Expenditure £'000	£'000	£'000
GROUP AND COMPANY							
Brighton Dome Regeneration Project & Brighton Dome Venue			9,605	1,298	(1,697)	(199)	9,007
Brighton	Dome	Other	244	2,757	(2,836)	324	489
Projects							
Total 2024			9,849	4,055	(4,533)	125	9,496
2023 comparative							
			Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March 2023
			2022 £'000	Income £'000	Expenditure £'000	£'000	£'000
GROUP AND COMPANY							
Brighton Dome Regeneration Project & Brighton Dome Venue			9,725	279	(399)	-	9,605
Brighton	Dome	Other	561	3,021	(3,338)	-	244
Projects							
Total 2023			10,286	3,300	(3,737)	--	9,849

The Dome Regeneration Project fund represents the capitalised value received in respect of the development and regeneration of the Brighton Dome; it comprises improvements to the leasehold asset and income from fund-raising activities. Arts Council England & Brighton and Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The Dome Sinking Fund represents monies receivable from Brighton & Hove City Council to enable expenditure on certain items of building maintenance and renewals in accordance with the terms of the lease of the Brighton Dome venues.

Brighton Dome Other Projects Fund represents monies received from Individuals, Trusts, Foundations and other grant making bodies.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Other net assets/ (Liabilities) £'000	Total £'000
GROUP				
Unrestricted funds	1,078	5,541	(3,620)	2,999
Restricted funds:				
Brighton Dome Venue	9,290	-	-	9,290
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	489	-	489
Total funds	13,072	6,030	(6,324)	12,778
2023 Total	14,050	5,163	(5,620)	13,593
COMPANY				
Unrestricted funds	1,070	4,884	(2,800)	3,154
Restricted funds:				
Brighton Dome Venue	9,290	-	-	9,290
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	489	-	489
Total funds	13,064	5,373	(5,504)	12,933
2023 Total	14,032	4,882	(5,458)	13,456

22. 2023 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets 2023 £'000	Cash 2023 £'000	Net Assets/ (Liabilities) 2023 £'000	Total 2023 £'000
GROUP				
Unrestricted funds	1,741	4,919	(2,916)	3,744
Restricted funds:				
Brighton Dome Venue	9,605	-	-	9,605
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	244	-	244
Total funds	14,050	5,163	(5,620)	13,593
COMPANY				
Unrestricted funds	1,723	4,638	(2,754)	3,607
Restricted funds:				
Brighton Dome Venue	9,605	-	-	9,605
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	244	-	244
Total funds	14,032	4,882	(5,458)	13,456

23. PENSION COMMITMENTS

Defined contribution schemes

The Group operates defined contribution schemes for certain employees. The assets of the schemes are held separately from those of the Group in independently administered funds. The pension cost charge represents contributions payable by the Group and Charity to the funds and amounted to £305,850 (2023: £177,432). Included in the total are contributions of £26,850 (2023: of £23,676) which were owed to the relevant pension funds at 31 March 2024.

Teachers' Pension Scheme

The Charity participates in the Teachers' Pension Scheme (England and Wales) ("the TPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the TPS of £442,843 (2023: £323,587) and at the year-end £37,774 (2023: £36,194) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The TPS is an unfunded multi-employer defined benefits pension scheme governed by The Teachers' Pensions Regulations 2010 (as amended) and The Teachers' Pension Scheme Regulations 2014 (as amended). Members contribute on a "pay as you go" basis with contributions from members and the employer being credited to the Exchequer. Retirement and other pension benefits are paid by public funds provided by Parliament.

The employer contribution rate is set by the Secretary of State following scheme valuations undertaken by the Government Actuary's Department. The most recent actuarial valuation of the TPS was prepared as at 31 March 2020 and the Valuation Report, which was published in October 2023.

Following the McCloud judgement, the remedy proposed that when benefits become payable, eligible members can select to receive them from either the reformed or legacy schemes for the period 1 April 2015 to 31 March 2022. The actuaries have assumed that members are likely to choose the option that provides them with the greater benefits, and in preparing the 2020 valuation have valued the 'greater value' benefits for groups of relevant members.

The valuation confirmed that the employer contribution rate for the TPS would increase from 23.6% to 28.6% from 1 April 2024. Employers are also required to pay a scheme administration levy of 0.08% giving a total employer contribution rate of 28.68%.

23. PENSION COMMITMENTS (continued)

Local Government Pension Scheme

The Charity also participate in the East Sussex Local Government Pension Scheme ("LGPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the LGPS of £1,402 (2023: £2,126) and at the year-end £75 (2023: £447) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The East Sussex Local Government Pension Scheme is administered by the County Council. The scheme provides retirement benefits for County Council employees, but members also include employees of Brighton & Hove City Council, the five borough and district councils, academies, universities, colleges and public authorities.

In accordance with the Local Government Pension Scheme Regulations, associated legislation and the Pensions Committee terms of reference, the East Sussex Pension Fund Pension Committee is responsible for all functions and responsibilities relating to the management of the East Sussex Pension Fund, this includes making arrangements for the investment, administration and management of the Pension Fund, receiving advice as appropriate from the Pension Board. The Pension Committee also agrees Policy Statements, as required under the LGPS regulations, and decides on the admission and cessation of bodies to the Pension Fund.

The employer contribution rate set by the administrators of the scheme was 0% of contributory pay during the 2022/23 and 2021/22 financial years.

24. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Group 2024 £'000	Group 2023 £'000
Net movement in funds	815	519
Add back depreciation charge	631	511
Add back loss on disposal of fixed assets	33	-
Deduct interest income	(154)	67
(Increase)/Decrease in stock	(25)	5
(Increase)/Decrease in debtors	6	(490)
Increase/(Decrease) in creditors	721	1,005
Net cash used in operating activities	398	446

25. AGENCY RELATIONSHIP WITH BHCC (CAPTAL PROJECT)

During the financial year BDBF collected fundraising income and incurred costs on behalf of the Capital Project. Fundraising income is invoiced by BHCC, and costs recharged by BDBF. All balances relating to the funds raised and costs incurred were invoiced for by the balance sheet date.

26. AUDITORS REMUNERATION

A fee of £26,365 for the audit of the group of companies has been accrued in the 2023/24 accounts (2023: £24,000), and £NIL in respect of other services (2023: £3,000).

27. CONTINGENT LIABILITY IN RESPECT OF VAT TREATMENT

Consequent to the case of HMRC v Royal Opera House (April 2020) the charity has been working with specialised VAT advisors to undertake a detailed review of their VAT position. This review has been looking at several areas including but not limited to recoverability of production fees and associated costs; review of categorisation of ledger codes and introduction of new revenue streams to enhance recoverability.

The review is ongoing and although a historical liability to HMRC is possible, an estimate is not sufficiently reliable at this stage until the professional advice is concluded.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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28. 2023 COMPARATIVES FOR SOFA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(including consolidated Income & Expenditure Account)

	<i>Unrestricted funds</i>		<i>Restricted funds</i>		<i>Total 2023</i>
	<i>Operations</i>	<i>Designated</i>	<i>Projects</i>	<i>The Brighton Dome Venue</i>	
	<i>£000's</i>	<i>£000's</i>	<i>£000's</i>	<i>£000's</i>	<i>£000's</i>
<i>Income:</i>					
<i>Grants & donations</i>	2,276	-	3,021	279	5,576
<i>Income from charitable activities</i>	6,763	-	-	-	6,763
<i>Income from trading activities</i>	338	-	-	-	338
<i>Investment Income</i>	67	-	-	-	67
<i>Total income</i>	9,444	-	3,021	279	12,744
<i>Expenditure on:</i>					
<i>Cost of raising funds</i>	401	-	-	-	401
<i>Expenditure on charitable activities</i>	9,032	93	3,338	399	12,862
<i>Total expenditure</i>	9,433	93	3,338	399	13,263
<i>Net (expenditure)/ income</i>	11	(93)	(317)	(120)	(519)
<i>Transfers between funds</i>	78	(78)	-	-	-
<i>Net movement in funds</i>	89	(171)	(317)	(120)	(519)
<i>Total funds brought forward</i>	894	2,932	561	9,725	14,112
<i>Total funds carried forward</i>	983	2,761	244	9,605	13,593

BRIGHTON DOME AND FESTIVAL LTD

England & Wales - Charity number 249748

Accounts

Brighton Dome and Festival Limited

(A company limited by guarantee)

ANNUAL REPORT AND ACCOUNTS

for the year ended 31 March 2023

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TRUSTEES' ANNUAL AND STRATEGIC REPORT

The Trustees are pleased to present their annual report together with the accounts, which includes both the Trustees' Report and Strategic Report for the year ended 31 March 2023.

Reference and administrative details

Charity number: 249748

Company number: 00889184

Principal Office: The Dance Space, 2 Market Square, Circus Street, Brighton, BN2 9AS

Banker: Metro Bank, 79-82 North St, Brighton, BN1 1ZA

Auditors: Haysmacintyre LLP, 10 Queen Street Place London, EC4R 1AG

Directors and Trustees:

The Directors of the charitable company (the Charity) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Trustees.

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

Mr Danny Homan – Chair
Mr Judah Armani
Ms Nicola Briggs (appointed 20 September 2022)
Ms Lucy Davies
Mr Duncan James (appointed 20 September 2022)
Mr Nick Juba
Mr Jordan Kensington
Ms Melanie Lewis
Mr Christopher Martin
Mr Peter McCusker (appointed 20 September 2022)
Cllr Phelim MacCafferty (resigned 24 July 2023)
Ms Marina Norris (resigned 20 September 2022)
Cllr Jaqueline O'Quinn
Ms Elizabeth Simpson (appointed 6 December 2022)
Cllr Jill Stevens (appointed 24 July 2023)

Officers and Executive Management

The current officers, and those who served during the period, are as follows:

Mr Andrew Comben – Chief Executive and Company Secretary (the latter from 27 January 2023)
Mr Andrew Caddy – Director of Finance and Company Secretary (until 27 January 2023)
Ms Kyla Booth-Lucking – Director of Programming and Participation (job-share)
Ms Carole Britten – Director of Marketing & Audiences
Ms Beth Burgess – Director of Production, Festival Executive Producer
Mr Peter Chivers – Director of Music & Arts
Ms Zoe Curtis – Director of Visitor & Venue Services
Ms Maxine Hort – Director of Operations
Mrs Laura Keogh – Director of Human Resources
Ms Tanya Peters – Director of Programming and Participation (job-share)

Disclosure of Information to Auditor

Insofar as each of the Trustees of the Company at the date of approval of this report is aware there is no relevant audit information (information needed by the Company's auditor in connection with preparing the audit report) of which the Company's auditor is unaware. Each Trustee has taken all of the steps that he/she should

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

Appointment of auditors for the financial year ending 31 March 2024 will be proposed and discussed at a future meeting of the Board in accordance with section 485 of the Companies Act 2006.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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Principal activities

Artistic Ambition

Brighton Dome

The year-round programme for 2022-23 has again focused on maximizing use of the Concert Hall, mostly largescale events across music - both contemporary and classical, comedy, circus, talks and dance with just the chamber recital programme being presented at the Attenborough Centre (ACCA).

The total number of events in the Brighton Dome programme (including events during Brighton Festival) was much increased on previous emerging from the pandemic years to 315 public performances, tours and workshops (2022: 127; 2020 264; 2019: 276; 2018: 294, 2017: 434). Our total ticketed year-round performance attendance was up significantly on last year at 180,834 (2022: 140, 642 and much closer to pre pandemic levels (2020: 213, 514, 2019: 195,955, 2018: 191,995 2017: 184,071) and event levels in the Concert Hall- 136 events (2020: 159; 2019: 153, 2018: 151, 2017: 137).

Our overall paid attendance reached a was 78% well above our KPI target of 70% with 84% total occupancy, higher than most pre-pandemic years (2020: 82% 87%; 2019: 77% and 82%, 2018: 76% and 82%, 2017: 77% and 82%). Overall ticketed attendance in our Brighton Dome venues including Brighton Festival was 218,247 our highest since the pandemic and back to previous levels (2020: 231,204;2019: 215,533, 2018: 217,256, 2017: 220,095).

The dance programme featured two international highlights in partnership with Dance Consortium. The return of the joyful Les Ballets Trockadero de Monte Carlo all male pastiche ballet company and the UK premiere of The Sacrifice - Dada Masilo Company from South Africa's re interpretation of the rite of spring achieving the strongest sales on the tour.

The contemporary music own programme was led by Nu Civilization Orchestra revisiting Joni Mitchells's Blue as part of a Music Beyond Mainstream tour. Notable artists from the Rock & Pop programme ranged from a welcome return by 2017 Guest Director Kae Tempest, international artists including Courtney Barnett, Peaches and Beth Hart and award winners Self Esteem, current emerging stars such as Cavetown and Jacob Collier and the draw for younger audiences for hiphop/R&B performers Loyle Carner and Tens, ENNY and Gabriels appearing as part of The Great Escape.

The classical music programme featured four concerts by the London Philharmonic Orchestra and six from the Brighton Philharmonic Orchestra both seeing audiences increasing to almost pre pandemic levels by March; with a similar picture for our six chamber recital series at the Attenborough Centre for Creative Arts and the Brighton Festival Chorus's Christmas Concert was back to a sell out.

Our comedy programme continued to thrive with two hugely successful Live at Brighton Dome nights and a total audience of 51,000 over 36 events back to pre-pandemic levels. There were successful multiple shows from Kevin Bridges, Joe Lycett, Celeste Barber from Australia, Sarah Millican and the finally rescheduled Jon Richardson. Other highlights were visits from Jack Whitehall in a warm-up show for his arena tour, David Sedaris, Sara Pascoe, Sandi Toksvig and Joanne McNally. A third of the programme featured female artists.

The talks programme included a special sold-out international visit from Bernie Sanders interviewed by comedian Frankie Boyle, the acerbic raconteur and fellow American Fran Lebowitz, Richard E Grant and wildlife presenter Steve Backshall, plus a series of heritage talks in the founders room including focusing on our connection to the Suffragettes.

Our Christmas programme continued the combination of international circus and ballet this year in the Concert Hall with eight performances of FIQ! from Groupe Acrobatique de Tanger which although attracting over 8,000 was less successful than anticipated. Ballet Theatre UK however did attract strong family audiences over 4 performances with Beauty and the Beast and the combined audience was just over 13,000. The Choir with No Name, in support of homeless and marginalized people, returned once more and our live orchestrated

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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screening of the Snowman accompanied by a Peter and the Wolf. Our Christmas programme overall achieved audiences of over 20,000 – a new high (2019: 19,605, 2018: 19,678).

Alongside the Christmas offer the family programme also featured Fatt Projects Palaver Party a performance party for kids over Pride weekend and two music events for children and their families Milkshake Live! And Yolanda's Band Jam featuring MOBO award winning musician and CBeebies presenter YolanDa Brown.

We have seen the successful return of many of our community events for schools, colleges and other local groups with highlights this year GCSE Poetry Live, GCSE Science Live, Streetfunk Straight Up showcase, the major Let's Dance schools project and a youth takeover day from Windmill Young Actors, all of which are supported as part of our commitment to community events. We also continued our programme regular free open days - Heritage Open Day (Sep); Family Day (Nov) in partnership with Black History Month); Festive Fun Day (Dec); International Women's Day in partnership with Brighton Women's Centre (Mar) and the pilot of Flarewave Festival (Sep) a new deaf arts-led Festival Disabled Access Day (Feb). Our assisted performance programme included two Audio Described, 5 BSL, four captioned and three relaxed Performances across the programme of year-round events.

We have continued to enable artist-led initiatives to partner with BDBF on opening spaces to diverse artists, for example through the Open Venues scheme with Brighton Artists Network and in hosting safe, free spaces for creative practitioners to meet, support each other and share ideas such as Creative Catch Ups with Iron Clad Creative. We provided in kind space to Puppets with Guts, Producer Top Up (skilling up 10 under-represented producers from the South East), Jean Abreu and Make Amplify.

Our new cohort of In House Artists were announced in March 2023 – Annie Whilby (aka AFLO. the Poet) and Erin Enfys. We were delighted that the first cohort continued their artistic journey in partnership with Emma Frankland working towards realising Galatea as an outdoor production for Brighton Festival 2023, Tanushka Marah in creating heritage pop up events with Windmill Youth Theatre and working towards youth led Bakkai also for Brighton Festival 2023 and supporting Akila Richards to develop her The Rest Experience project with in-kind support.

We delivered our series of Open Days - Heritage Open Day, Festive Fun Days, Black History Family Day, International Women's Day Celebration and Access Open day with a total audience so over 1,600 (1,664). We welcomed many artists and creatives to showcase their work as part of these days include Brighton Women's Centre, Gladrags, Carousel, Murmuration Arts, Writing our Legacy, Chattri Memorial Group, African Night Fever amongst many others. PRIDE family day invited FATT projects to present Palaver Party which attracted families to enjoy a disco, craft and short performances celebrating messages of acceptance and love.

Brighton Festival

Brighton Festival 2022 was co-directed by Marwa Al-Sabouni and Tristan Sharps looking at the theme of Rebuilding. Through a shared love of architecture and its impact on human life they created two new commissions for the Festival, the Riwaq, a unique structure built for the communities of Brighton and a new dreamthinkspeak show 'Unchain Me', inspired by Dostoyevsky's novel The Possessed.

The Riwaq quickly became the beating heart of the festival, for a variety of international and community artists providing workshops and music from around the world. The Riwaq represented a transitional space of exchange, often figuratively used in Arabic traditions as a referential space for culture and knowledge: the Riwaq of poetry, the Riwaq of culture. Working alongside Best Foot Music, Our Place and festival artists we presented an inclusive programme filled with local, international and migrant artists who have immigrated to Brighton from across the world. Mixing cultures, art forms and information about lives across the world, the Riwaq was a stunning success. The total audience reach was 24,000 across over 150 performances.

Unchain Me the much-anticipated work by dreamthinkspeak took us across the city in an intense immersive journey asking the question, are they united by idealism or misguided and led by fanaticism. This sold-out production started a conversation across the festival on the times we are living in and how best to navigate change.

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Other Highlights included the beautiful **Witness Stand** from Australia's Madelyn Flynn and Tim Humphrey's who commissioned a community of writers and sound artists with local connections to respond to each of the five chosen sites that each reverberated with ancient, recent and future stories.

The Music Programme highlight included **The Orchestra of Syrian Musicians** who astounded an audience with a celebration of Syrian Music and traditions, Handels

Unsung Heros, with the amazing Iestyn Davies, the American trumpeter **Ambrose Akinmusire**, and Paraorchestra's rip-roaring music parade **Smooosh**, delighting the East Brighton communities with pop-karaoke classics. Theatre took us from the psychotherapists couch of Gina Moxley's, **The Patient Gloria** to the windswept **Wuthering Heights** directed by Emma Rice. As part of our long-standing partnership with Farnham Maltings, Caravan a bi-annual event that presents new performance made in England, a programme focusing on socially engaged work offered artists and programmers from around the globe to gather for conversations, showings and fully produced works that helped focus how artists are responding to returning to a new landscape after covid.

A new commission with **Hofesh Shechter** and Circus from **Circa** and **Extraordinary Bodies** provided a beautiful insight into the human body and its amazing abilities.

The Festival provided us with a hope of rebuilding our connections after coming out of a pandemic, understanding new questions around our society and how we are all connected in more ways than one can imagine

The total ticketed attendance for the Festival was 38,222, down by 10% on the target but significantly increased from BF21. The visual arts/installations and outdoor programme reached almost 60,000 and the total audience reach for the Festival was 103,042 (2022: 80,271; 2020: 150,581)

Our overall audience reach for the organisation across Brighton Dome & Brighton Festival for this period was 329,417 (2022:224,325; 2021:73,921; 2020: 391,082) which reduced the gap to pre pandemic levels to 20%.

Create Music

Since April 2022 Create Music has been focused on building a diverse programme of music activity for children and young people across Brighton & Hove and East Sussex and growing engagement with schools across the region to deliver the Department for Education's 'National Plan for Music Education.' Between April 2022 and March 2023, Create Music engaged with 7676 children and young people through instrumental/vocal lessons and engaged with 85% of schools through our programme of whole class and small group tuition, singing projects and performances, teacher networks and continuing professional development.

Our programme of Whole Class Ensemble Tuition (WCET) has continued to regrow, with more schools re-engaging following a break in programme delivery during the pandemic. By March 2023 Create Music had worked with 89 schools to deliver WCET programmes, an increase of 20% on the year.

Following a successful return to live music making at our 5 regional Music Centres (Brighton & Hove, Eastbourne, Hastings & Rother, Lewes and Wealden) in summer 2021, Create Music continued to build opportunities for music making outside of school across the past year. Between April 2022 and March 2023, 659 young people took part in Music Centre activities and short courses, such as Rock & Pop/Band workshops. Create Music has focused on further diversifying musical activities, offering experiences in a range of musical genres and pro-actively working to increase engagement with young people who may experience barriers to participation, for example children in receipt of Free School Meals and/or with Special Educational Needs/Disabilities. Across the year 473 young people took part in inclusive programmes, such as Holiday, Activity & Food (HAF) courses and orchestra360, including 223 with SEND, an increase on the previous year.

Orchestra 360, Create Music's innovative ensemble programme for children with SEND, their parents/carers and siblings has contributed significantly to this increased engagement, with 3 successful ensembles running in Brighton and a fourth group now established in Eastbourne. Plans are also in development for new Orchestra360 ensembles to take place in the Hastings & Rother and Wealden areas next year. Create Music has also continued to lead 'Our Future Music', a regional programme for 4 Music Education Hubs in the south east, focused on the development of inclusive practice in music, funded by Youth Music.

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In July 2022, Create Music was able to reinstate a full Summer School programme, for the first time since the pandemic. 650 children and young people took part in music courses, with the programme offering a diverse range of activities for young musicians at different ages and stages of learning, including a range of 'open access' courses for children with no prior experience of learning an instrument. In total 35 courses were offered across 4 venues including the Attenborough Centre for the Creative Arts; Performing Arts Centre Lewes; East Sussex College and St Andrew's School in Eastbourne. All courses culminated on a celebration performance with a strong focus on musical skill development and the joy of returning to large-group music-making.

During the autumn, Create Music worked closely with our strategic partner Glyndebourne to produce a return to group singing activities through the One Voice project. Again, this was the first time that this large-scale performance activity could take place, in person, since the pandemic. Create Music worked with schools across the autumn term to prepare a vocal programme, which saw 1,980 children from local primary schools taking part in a series of performances at Glyndebourne in December 2022. A further 1,102 young people and teachers took part in the One Voice Digital Festival, a series of virtual workshops, training and performance opportunities offered alongside the live performances in December. Our work with schools highlighted a need for ongoing support to rebuild singing in schools, post-Covid and has informed the development of singing support and activity for the coming year.

Across the year, Create Music also worked with a range of partners, including professional venues and professional musicians/orchestra/ensembles to provide unique and high-quality performance experiences for young musicians. During this period over 2,500 young people took part in performances at Brighton Dome, De La Warr Pavilion and Glyndebourne, including collaborations with the London Symphony Orchestra, London Mozart Players and soloist Jeneba Kanneh-Mason. In May 2022 our young musicians also took over the stage for a day, with school bands and Create Music ensembles coming together to programme a full day of performances at The Riwaq as part of Brighton Festival.

Following the launch of the 'Create Music' brand and new website, we have continued to focus on growing brand awareness and establishing our identity and values through targeted marketing campaigns and ongoing communications.

Future Creators

Across the past year, Future Creators (Cultural Education Partnership) has worked with young people to develop creative, social and emotional skills, shown to build confidence and resilience, through a variety of cultural, creative and strategic programmes. Future Creators is focused on skills development pathways to employability and utilising young people's creativity to enhance their life chances and well-being.

Future Creators is a founder partner of the Cities of Learning programme, working with The RSA on this national programme to badge informal learning, create pathways to skills development and build links with local employers and further training and employment opportunities for young people and adults. Through this programme, Future Creators has delivered mentoring for four new regions engaging in the programme for the first time – Belfast, Bradford, Cambridgeshire and Tees Valley.

Future Creators played a significant role as a Kickstart Gateway organisation, supporting young people into work placements in the creative industries across Sussex and North London. During the year we supported 180 placements, 259 participants in our employability programme, 43 creative partner organisations and awarded 134 digital badges to young adults; through the Kickstart programme. A further 55 people took part in Listening Circles, facilitated by Future Creators to help self-employed creative practitioners build sustainable businesses.

Future Creators also facilitated a Jobs and Volunteering Fair which was attended by 203 people. Following the Fair, 83 attendees progressed to at least a second stage interview with a local employer from the creative industries.

Utilising creativity to enhance well-being and building on our 'Be Well' methodology, Future Creators has established a popular model of holiday art clubs, offering much-needed provision for Children in Care during

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the school holidays. The model has been co-designed with young people and the Virtual School for Children in Care offering multiple courses across the year with opportunities for young people to learn new skills, connect with others and work towards achieving an Arts Award. The Future Creators Holiday Art Club for Children in Care supported 74 children and awarded 76 Arts Awards to participants across the year. Future Creators also worked in partnership with the NHS to host an NHS Youth Summit event to host 100 health professionals and 13 young delegates in an event focused on user-led discussion of mental health service provision for young people.

Community Projects and Creative Learning

Miss Rep and Represent

The alumni of Miss Represented community project for disadvantaged young women has continued. Meeting at the Bloom café has given the group a new focal point and enabled them to continue to meet, create and support one another. Represent, a young men's project led by artists and youth workers in the music industry and supported by The Home Office via the Violence Reduction Partnership in Sussex and TDC (Trust for Developing Communities). Two young men from the programme have gone on to create their own music with resources and confidence gained from the project and another is planning to pursue an interest in acting, following encouragement from the mentors.

Our Place is now in its sixth year running co-creating arts activity with residents of Hangleton and Knoll, East Brighton, Moulsecomb and Bevendean. Activities have included an Audience Club year-round alongside the festival activities. Over 2,500 people have engaged with Our Place in this year.

"We have worked with Brighton Dome & Brighton Festival for the last 5 years and Our Place is THE talked about event within the whole of the Hangleton and Knoll Community. The benefit to our area that Brighton Festival provides is priceless. Our community can experience events and shows that they wouldn't normally experience due to the wide range of different and inclusive activities that Brighton Festival provide. They pride themselves on their inclusivity, always thinking of every need possible when programming, going above and beyond to ensure there is an activity for everyone."

Gemma Powell, Manager, Hangleton Community Centre

We work with many schools across a variety of activities. One new example this year was Full of Surprises, a schools project inspired by our heritage work visited six libraries and schools in Brighton and Hove, delivering workshop for primary age children and their teachers and families. The workshops introduced key moments in our historical timeline through a character actor and various artefacts. Children were then able to enjoy creative activities linked to the artefacts. Demand for this project has continued and we have also delivered it within Heritage Open Days and will offer it to schools again in future.

We continued to support schools and community groups to present their work on the Concert Hall stage, bringing in thousands of parents, friends, families and teachers to celebrate the music, dance and theatre made by and with children and young people. Reduced rates for these groups making the events possible and our team provides additional technical support to raise the production values of the show, making every performer have their best possible experience. In this year we welcomed Dorothy Stringer School, Create Music groups, Song for Sussex, Streetfunk and Windmill Young Actors.

Workplace Well-being and Equality, Diversity & Inclusion

Well-being

Following covid, we have been mindful of the impact this and our continued redevelopment have had on our staff and so well-being has continued to be a significant focus for the work of the HR team. In the 2022/23 financial year, we ran our annual Well-being Survey in July 2022 and overall staff well-being stayed at 6.6 out of 10 in terms of staff rating how they felt about their own well-being compared to the previous year. As a result of feedback received through this survey, we supported staff by running regular free NHS checks available for staff aged 40 or over, with 100% take up of these during October 2022. We now have a number of Mental Health First Aiders trained within the organisation and the HR team have facilitated the creation of the Mental

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Health First Aider Group who meet on a regular basis to discuss how they can support our staff in the workplace.

The occupational health contract has been reviewed and we are now using a company based in Brighton so that our staff are able to attend appointments with them in-person rather than on the phone or remotely. On the 8th February 2023, we ran our annual Time to Talk Day and provided staff with opportunities to book alternative therapies, chat with our MHFA's at lunchtime, speak to staff from MIND or attend yoga/meditation sessions. This event is always well attended and we will be considering what we can do differently next year to maintain staff engagement.

During 22/23, we ran an in-house workshop on 'Stress Management' online on the 15th November 2022, ran an in-house and in person 'Sickness Absence Management' workshop for managers on 5th December 2022 and then a lunchtime session for staff on 8th February 2023 on 'Resilient Well-being'. For the new financial year, we have been exploring the use of an e-learning system called IHASCO which will give our staff access to a variety of well-being courses such as mental health awareness and menopause awareness to name a few.

Office Move

In July 2022, we moved our offices from 12a Pavilion Buildings, Castle Square to a brand new accessible and open plan office on the first floor of The Dance Space on Circus Street. The space is leased from South East Dance and we are excited to be sharing this space with them. Our staff are now working in a modern office environment which encourages staff to collaborate as the office is open plan and has a collaboration space as well as a zone for quieter more focused working and two meeting pods for staff to book. This has helped us to embed hybrid working within the organisation for our teams who are able to work in this way. Training has been provided to managers on how to work in a hybrid way and policies amended to incorporate this way of working. Staff feedback has been sought continuously on how the space is working and we will continue to do this as we settle into our new offices.

Equality, Diversity and Inclusion

During 2022/23, we continued with our work on developing an anti-racism strategy for the organisation. This included providing training to all of our staff on allyship and on staff having the confidence to challenge behaviours such as microaggressions. These sessions took place in July 2022 and in September 2022. During December 2022, our anti-racism statement from our CEO and published on our external website, was refreshed in light of the work we had undertaken and new commitments published on there.

The latter part of this programme included our Equality and Diversity Action Group (EDAG) with Trustee involvement, being coached by our external EDI consultant on how we needed to create stretch targets for ourselves. This work led to our Equality & Diversity Action Plan being re-written and shared with staff in January 2023.

Since the plan has been refreshed, we now produce equalities data on a quarterly basis for EDAG and provide data on our recruitment process to so that the group can review progress with recruiting people from underrepresented groups. Our online diversity book club 'Diverse Voices' launched in September 2021 following a discussion at EDAG and our Disabled & Carers Staff Equality Group established in July 2021 are still continuing. These groups are active in supporting the organisation to review current policies and practice to ensure that none are a barrier to any of our staff. We are looking to refresh the Diverse Voices Book Club and will be working on how we can do this during the next financial year following input from EDAG.

Our staff group including casuals and volunteers, is currently made up of 19.3% ethnically diverse people with the local demographic being 19.6% (census data from 2021). In addition, our staff group are currently made up of 14% who identify as disabled with the local demographic being 8% (census data 2021). Both of these groups are actively encouraged to apply for our vacancies via positive action statements. 10% of our workforce are neurodiverse (no census data exists on this) and 18% of our workforce identify as LGBTQIA+, compared to census data for 2021, where 10.7% of people living in Brighton & Hove identify as LGBTQIA+.

We remain a Disability Confident Employer under the Disability Confident Scheme and are looking to achieve level 3 of this award, which would be to become a Disability Confident Leader. We are also a member of the Disability Action Alliance Volunteer Charter.

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Our training programme for 2022/23 has included a variety of equality, diversity and inclusion workshops for staff on the following:

- The Confidence to Challenge
- Allyship
- Unconscious Bias
- Disability Awareness

For the new financial year, staff will have access to the following courses via IHASCO our e-learning platform:

- Gender Identity and expression
- Equality, diversity and inclusion
- Autism awareness
- Disability awareness and inclusion
- Unconscious bias

Conferencing & Private Events

2022-23 saw the meetings and events industry start to slowly recover following the significant impacts of Covid. Associated restrictions and coronavirus variants influenced the decisions of many long-term bookers and clients to postpone or cancel their events in the period 2020-22.

In addition, the ongoing closure of the Corn Exchange and Studio Theatre due to the refurbishment project, plus the fact that dates in the Concert Hall were primarily allocated for shows that needed to be rescheduled due to the pandemic, continued to place limitations on the number and size of conferences and private events that could be secured.

Despite these ongoing challenges, we were able to seize a few opportunities, including delivery of large-scale key celebration events for two significant local corporate organisations. Our efforts were met with resounding praise and excellent feedback, with attendees and participants taking to social media to express their admiration for our team and venue.

Although confirmed dates for the reopening of the Corn Exchange and Studio Theatre remained hard to tie down, we worked to develop comprehensive reopening plans for our refurbished venues, including undertaking site inductions so that tours of the building site for prospective bookers could take place. As part of our commitment to maintaining excellent communications with current and future bookers, we introduced a new Customer Relationship Management (CRM) system to enhance our ability to engage with our clients and to report on key performance indicators.

Bars & Catering

By March 22 any remaining Covid restrictions had been lifted and normal bars operations had resumed. Some initiatives, such as the on-line pre-ordering service for drinks, were retained and continue to be used. After restrictions were eased, we returned to using reusable cups to reduce the use of single use plastics on our bar.

January 22 saw the install of new equipment from Bedlam Brewery, following a tender exercise to find a new supplier to support existing bars operations in the Concert Hall and new bar spaces coming online in the Corn Exchange and Studio Theatre in 2023. Unfortunately, after a successful year trading with Bedlam the company became insolvent and we are grateful for the other suppliers, many of whom who are local who have stepped in to offer support at this challenging time.

The new financial year saw detailed design of the bars and kitchens, which also feature in the refurbished venues, finalised. Coordination was required with the design team responsible for the base build and the Heritage Interpretation designers Drinkall Dean. A milestone was reached when works, undertaken by local

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contractor BCS Robertson, started on site in September 22. Work continued into the spring of 23 and we are delighted with the spaces which are now being used to deliver Van Gogh Alive.

Following a competitive process the previous year, we were also able to announce our chosen restaurant partner. Red Roaster are an independent operator who have a strong track record within the city. Out of a significant number of interested parties, they were able to demonstrate their commitment to delivering a quality offer which would add value to our existing and forthcoming events programme, in line with our values of customer service and sustainability. Their commitment to local sourcing and employing local people, including providing training opportunities for young adults with learning disabilities, sat well with BDBF's strategic aims, making them the obvious choice.

Located next to our Welcome Area, the restaurant forms part of our refreshed offer to visitors and residents to come in, engage with the venue and acts as a window into the artistic activities and events on offer. The new restaurant/ cafe space occupying the area previously used as the Studio Theatre Bar will thereby enable BDBF to connect with audiences, the local community, and visitors to the city in ways which were not previously possible.

Appeals and Fundraising

The fundraising team continued to work closely with other departments to nurture donor relationships and grow fundraising income streams while navigating the final phase of the capital redevelopment project and the impacts of the changing economic climate.

Increased audiences post-pandemic, the anticipation of the Corn Exchange and Studio Theatre reopening and our wide-reaching community participation and Festival programmes have helped us exceed the fundraising income target, including much increased corporate sponsorship income, re-growing membership and online donation total as well as another successful crowdfunder campaign, including major gifts, name-a-seat and special edition art print sales elements.

We are immensely grateful for all the continued and new support of our major donors, patrons, members, online donors, trusts and foundations and corporate sponsor supporters. Together they supported our core operations, as well as specific projects such as new Brighton Festival 2023 artistic commissions, Umbrella Club for children with life-shortening conditions, Our Place community co-creation programme and inclusive music education activities for children and young people throughout East Sussex. Thank you to trusts & foundations Mrs A Lacy Tate Charitable Trust, Andrew Lloyd Webber Foundation, Arnold Clark Community Fund, Awards for All, Baily Thomas Charitable Fund, Brighton District Nursing Association Trust, The Chalk Cliff Trust, The D'Oyly Carte Charitable Trust, National Lottery Community Fund, The Pebble Trust, The Reed Foundation, Roy Hudson Trust, Waitrose: Community Matters and Youth Music.

In terms of corporate support, Moda Living was a major sponsor for the second year running, with Mayo Wynne Baxter coming onboard as a new major sponsor for the year. University of Sussex, also continued with their major level support, as our Higher Education Partner. We also had support from Brighton Girls, sponsoring the Children's Parade, Brighton College, and Selits Ltd.

Our established individual giving programmes, namely membership (from £35 per year) and patrons (£500+ per year) continued growing and retaining long-standing supporters. The Patrons Circle increased from 82 members in 2022 to 92 in 2023. The total number of Members increased to 2368. Pre-pandemic, we had 2699. Patrons and Members are also our most loyal ticket buyer groups, significantly contributing to our ticket sales income throughout the year.

Capital redevelopment

After a significant period on site (works started in 2017) the redevelopment of the Corn Exchange and Studio Theatre finally began the last stages of works and plans for a reopening in spring 23 were able to be developed.

Brighton & Hove City Council, who own the venues continued to lead on the project, working closely with the BDBF to ensure the required outputs are achieved. We are incredibly grateful for the council's continued support in addition to our other key funders Arts Council England and the National Lottery Heritage Fund.

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The redevelopment project is Phase 1 of the Royal Pavilion Estate Masterplan and includes restoration of the Grade I listed, 200-year-old, Corn Exchange to increase the seated capacity to 500 and delivers substantial improvements to the 200-seat Studio Theatre. Venue users will enjoy new bars and front of house areas enhanced by heritage interpretation which showcases the Corn Exchange's unique history as George IV's riding school.

Following significant delays and rising project costs caused by the insolvency of the original contractor, Covid-19, and volatile supply chains, 2022-23 has been a year of significant developments on site with many areas entering into the finishing stage of works. Teams have been able to finalise purchasing of new production equipment and in October 22 we were able to announce that our new dedicated artist creative space would be named after Dame Anita Roddick following a generous grant from the Roddick Foundation, long-time supporters of BDBF. Anita's Room will be a space where local, national, and international artists can research, experiment, and create new works and will offer opportunities for auditees to observe and learn first-hand about artistic practice.

Both Anita's Room and the Corn Exchange will be 5G enabled and work to complete the infrastructure install commenced this year. When works are complete, they will form part of a unique 5G test bed as we are the only cultural venue in the UK hosting this technology.

The project not only aims to provide the city with a revitalised cultural centre but will underpin the organisations' ability to drive self-earned income to invest into the maintenance of these historic spaces and to support increased programme of artistic and participation activities.

Heritage Interpretation and Activity

Our Community Engagement Manager (Heritage) has worked in depth with several community groups to engage under-represented groups with our heritage and uncover contemporary connections with our stories. These include Marlborough Productions, Queer Heritage South, Gladrags, Hangleton and Knoll Women's Writing Group, Writing our Legacy and Chattri Memorial Group amongst others. As we gained momentum throughout the autumn we engaged over 2500 people in Open Days and enhancing existing events in our main programme with heritage displays and activities. We engaged sound artist Helen Anahita Wilson to create intriguing sound collages of oral histories gathered by our Heritage Volunteers. This allowed them to put their specialist training in Oral History gathering into action and share previously unrecorded personal memories connected with our history. We embedded our heritage work in Brighton Festival at the Riwaq, at Festive Fun Day and in libraries, schools and in talks held in Founders Room. Our heritage stories of focus in this phase were Suffragettes, Indian Soldiers, LGBTQIA+ history, Abba's Eurovision win of 1974 and Black heritage.

Environmental Sustainability

BDBF is looking towards 2030 as a milestone when we will aim to have reached net zero in our Scope 1 & 2 green house gas emissions. By 2030 we will also have firmly embedded the expectations we will set for our suppliers and value chain.

Beyond Net Zero, BDBF's environmental policy and action plan are key documents sitting alongside BDBF's investment principles plan for Environmental Responsibility.

Energy

In May 2022 in the face of Covid impacts and the energy crisis BDBF undertook an energy audit which included a review of the building ventilation strategy necessary over the pandemic. Adjustments were made within the venues to reduce ventilation run times and modify CO2 monitoring parameters, meaning that energy required to ventilate and to heat the venues was reduced. Brighton Dome and Brighton Museum worked in tandem to reduce their energy consumption through mechanical and electrical equipment. Examination of an increase in overnight consumption took place, which appeared to connect to the redevelopment where mechanical and electrical services were being adapted.

There were other actions taken to reduce energy consumption including an Energy Saving Workshop where short and long term actions were discussed and agreed by teams with specific emphasis on how individuals might reduce energy.

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Although the delay to the handover of the Corn Exchange and Studio Theatre positively impacted projections in energy consumption, the work carried out to reduce energy consumption in 2022 resulted in significant true reductions.

Electricity consumption reduced year to year by nearly 32% from 1,50,080 kwh to 716,169 kwh. In addition to measures taken to reduce the draw on gas we were helped as the winter was also warmer than typical and consumption was reduced by 77% from 694,445 kwh to 392,053 kwh.

The data submitted to Julie's Bicycle's carbon footprint reporter indicates a CO2 emissions total of 478 tonnes which is the lowest the organization had reported since 2015. If audience travel (which falls into a Scope 3 emissions category) is excluded then the annual carbon footprint is reduced to 227 tonnes.

Comparing with 2021/22 the venue's carbon footprint reduced by 165 tonnes of CO2.

An equivalent of 11,350 trees would absorb the venue's carbon footprint for the past year.

We've set as priority the investment in scoping and installing more energy saving technology in areas that can still benefit, amongst pressing maintenance needs, as there is more than can still be achieved.

The venue's preferential 3 year fixed electricity contract ended on March 31st 2022 and we were facing a bleak picture as new contracts were withdrawn from the market during the height of the energy crisis created by the Russian invasion of Ukraine in late February 2022.

We were able to join an emergency group energy procurement scheme operated by Crown Commercial Services opened for public sector organisations who had contracts coming to a close during the crisis. Despite this, the cost of electricity at the start of the financial year increased by over 200% because the organisation had both been cushioned from natural cost increases and emerged from contract during the energy crisis.

We considered whether financial pressure should cause us to temporarily step back from our 100% renewable energy commitment for cost reasons, however the additional cost to obtain a renewable guarantee was estimated at less than 10k within a much larger budget and so green energy and its role in our overall commitment to Environmental Responsibility, ultimately held priority.

The venue's fixed gas contract came to an end on September 30th and an emergency scheme with CCS was commenced.

The UK Government had initially committed to supporting domestic users with a price cap on wholesale energy costs but had not announced a similar scheme to support businesses through the crisis. However, between 1st October 2022 and 31st March 2023 the EBRs scheme was opened for businesses. BDBF benefitted from this cap over this 6 month period which was applied to the wholesale element of energy to reduce further the rates achieved through the contract with the public sector scheme. With the EBRs discount applied to gas charges the pence per kwh of 8p still represented an increase of 300% compared with September 2022 and the 3 years prior.

We continue to participate in the public sector scheme for gas and electricity purchasing having graduated into standard framework agreements from the emergency arrangements. We are monitoring the markets and changing Government support arrangements carefully.

BDBF vacated the 12a Pavilion Buildings offices in July 2022, leaving behind an energy inefficient building which was particularly costly to heat in the winter and had no comfort cooling in summer. The Dance Space represents a modern and sustainable new home for BDBF's office staff with a smaller footprint to support hybrid working, state of the art construction and mechanical and electrical equipment. An understanding of the carbon footprint created by BDBF at The Dance Space is being developed.

A programme of Carbon Literacy training began in 2022 with an emphasis on members of Management and the Green Team. They attended live training accredited by The Carbon Trust which was tailored to our industry. Attendees were required to make a commitment in order to have their training accredited. Training in the climate crisis is designed to help staff engage with our aims and help these be realized, as well as encouraging them to live more sustainably in their wider lives.

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Water

Consumption of water recorded at the venues was 45% higher than in 2021-22 (at 3,192m³ against 2,205 m³ the previous year), potentially connected to the redevelopment but also likely to have been impacted by lower admissions over Covid-19 as recorded footfall increased by 37% year on year.

Waste

The Green Team and other staff enjoyed participating in an estate wide litter pick with staff from Brighton Museums organised by BHCC in September 2022.

The transition away from disposable plastic cups in the Bars Department represents a significant advancement towards our goal to be free of disposable plastic. Investment in water bottle refill stations across the redeveloped areas and also the Concert Hall is continuing.

Improvements to the monitoring of waste collections means that BDBF now has access to weighed waste data which provides a more accurate picture than had been available in the past when the number of 'lifts' was recorded. In 2022/23 we subsequently recorded 80% of waste being recycled against previous total of 69%.

Travel

In 2022-23 18% of the year round audience chose to travel to the venue with zero carbon footprint via walking or cycling. 35% of the audience chose to travel sustainably by public transport. We reached our target to increase from 49.7% to 53% sustainable audience travel and continue to try to encourage audiences through communication of incentive schemes such as the BetterPoints app, participation in events like Earth Hour and in the development of relationships with local public transport providers.

The Brighton Festival audience traditionally travel more sustainably to events in the city with 60% recording sustainable travel methods.

We ran our staff sustainable travel competition, rewarding three staff winners who logged the most sustainable journeys over the May period with vouchers for wholefood and refill shops locally.

Financial Results

Consolidated results are presented for the year ended 31 March 2023 with a recorded surplus on unrestricted net operations of £89,000 (2022: Surplus £622,267).

2022-23 saw a return to regular operations following the Covid-19 pandemic and subsequent recovery period. A full programme of events in the Dome Concert Hall as well as an increased number of classroom music lessons enabled us to grow our charitable income significantly during the year to £6,763,089 (2022: £5,179,298).

The Charity earned 56% (2022: 44%) of its normal operating income from ticket sales, sponsorship, catering and the private event income channelled through the trading company (Brighton Dome and Festival (Trading) Limited) and 44% (2022: 56% of its income through grants and donations. 37% (2022: 43%) of normal operating income came from the Charity's two public funders: Brighton & Hove City Council (BHCC) and Arts Council England (ACE) meaning that 63% of income is self-generated.

Voluntary income fell to £5,576,886 (2022 £6,671,134), due to the ending of the Cultural Recovery Fund and Coronavirus Job Retention Scheme (Furlough Scheme) grants made available during the Covid-19 pandemic (received in the 21-22 financial year).

The Brighton & Hove and East Sussex Music Services (now jointly branded as Create Music) had an impressive year, generating income from tuition and workshops of £2,106,983 (2022: £1,778,137), and with total expenditure on educational activities reducing to £3,416,909 (2022: £3,482,933).

The Charity has a long-term agreement (27 years remaining) with BHCC that determines the details of the Lease of Brighton Dome, the Sinking Fund and the Arts Fund which supports the activity of both Brighton Dome and Brighton Festival. In 2022-23 the Arts Fund contributed £1,938,146 to income. The Charity is a long-standing National Portfolio Organisation of ACE with confirmed funding through to 31 March 2026.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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for the year ended 31 March 2023

The Trustees would like to thank all our supporters, funders and staff for their continued support, and would also like to offer our thanks to our regular funders BHCC and ACE for their continued financial support and guidance.

Going Concern

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £5,163,410 (2022: £5,423,625) and had positive total unrestricted operational reserves of £811,800 (2022: £894,279). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the wider economic and inflationary pressures, as well as the uncertainties involved in the reopening of the renovated Corn Exchange building. In order to manage these future risks a transfer of £2,364,070 was made in the 2021-22 Financial Year to funds with specific designations to manage these risks. At 31st March 2022 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,003,000 (2022: £2,444,000).

Plans for future periods

We were delighted to be successfully readmitted as an Arts Council England National Portfolio Organisation receiving vital core funding for a further three years. We now look forward to delivering against Arts Council's new strategy *Let's Create* over the funding period from April 2023 to March 2026. The introduction of *Let's Create* coincides with the reopening of our redeveloped spaces, the introduction of Anita's Room for artists and communities to work together, and the further integration of Create Music within the Brighton Dome & Brighton Festival family of activities. Trustees, the Executive Management Team, stakeholders and a range of community and industry participants therefore took the opportunity across 2021 and 2022 to develop together a refocussed vision and purpose for Brighton Dome, Brighton Festival and Create Music:

who we are We offer venues, events, tuition and services that add up to a year-round festival of arts, tech and learning: **Festival 365**

our purpose Our purpose is to enable extraordinary experiences where people can come **together** to enjoy, imagine, create and change

our vision Our vision is a world where artists are exploring their internationalism and a digital/physical hybrid future, where experience and understanding is shared across the globe and where all our actions are planet-positive.
Together we can change

Our vision is for Brighton and Sussex to be a place where creativity is seen as essential to life, a place of creative entrepreneurship, and a place of deep artistic collaboration.

Together we can create

Our vision is for all of us, our visitors and residents to empathise with each other's differences, to be open to new ideas, and to enjoy shared experiences.

Together we can understand

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Our vision is an organisation that's instinctively inclusive, with staff, volunteers, artists and supporters united by a shared purpose, and constantly developing.

Together we can grow

Our strategies

- work with artists to support international artistic growth, develop hybrid experiences using 5G and creaTech, and open up new sources of revenue
- develop new artistic partnerships to learn from the creative strength of others and share knowledge globally
- reach net zero in our own operations by 2030
- understand our stakeholders and communities and become seen as a natural and trusted convenor
- become more porous, bring more people into our buildings and offer our services to other organisations
- broker new partnerships in the region with organisations focussed on heritage, health, digital and young people
- make inclusivity instinctive, through recruitment, pay and other policies
- use our purpose to help streamline how we work and empower people at every level
- invest in learning for everyone

As our extraordinary new spaces reopen to artists, audiences and visitors we look forward to delivering on these ambitions and to putting into action the business model underpinning them, providing for future investment in Brighton Dome Concert Hall repair and maintenance and a more financially and environmentally sustainable operation overall.

Indemnity insurance

During the period the Charity paid £,3125 (2022: £4,855) to provide indemnity cover for the Charity and its Trustees from loss arising from the neglect or defaults of its Trustees and Officers.

Investment policy

The Charity only holds short-term surplus funds which it invests in deposits with its bankers, Metro Bank.

Reserves policy

With the Capital Project having commenced in early 2017 the Charity has been working to increase its unrestricted general reserve to ensure that on exiting the project period its reserves are in no worse a financial situation than when it started (£54,953). The carried forward surplus on the general operations reserve (unrestricted) was £811,800 as at 31 March 2023. At 31st March 2023 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,003,000 (2022: £2,444,000).

Restricted reserves of £9,605,000 relate to the carrying value of the Dome Refurbishment project 1999 – 2002 and £244,000 of restricted funds relate to funds received to be used for projects in future periods.

It should also be noted that a portion of the Sinking Fund is held by Brighton & Hove City Council as a reserve for replacing major capital items. The balance on this fund was £146,731 as at 31 March 2023 (2022: £191,379).

Statement of Trustees' responsibilities

The charity trustees for the purposes of company law are responsible for preparing a trustees' 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 charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the financial statements, the trustees are required to:

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- 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 trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the group and hence 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 charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This Annual Report of the Trustees, under the Charities Act 2011 and the Companies Act 2006, was approved by the Board of Trustees on 1 November 2023 including approving in their capacity as company directors the Strategic Report contained therein, and is signed as authorised on their behalf by:

Danny Homan

Mr Danny Homan (Chair)

Date: 01/11/2023

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON DOME AND FESTIVAL LIMITED

Opinion

We have audited the financial statements of Brighton Dome and Festival Limited for the year ended 31 March 2023 which comprise the Consolidated Statement of Financial Activities, the group and parent charitable company's Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2023 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Annual Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

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- the strategic report and the directors' report included within the Trustees' Annual Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 16-17, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011, Charities SORP (2019), Companies Act 2006 and payroll taxes.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risk is related to the recognition of grants and donations income. Audit procedures performed by the engagement team included:

- Enquiries of management regarding correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Reviewing the controls and procedures of the charity, particularly in relation to the recording of income and processing of payments and payroll, to ensure these were in place throughout the year, including during the Covid-19 remote working period;
- Evaluating management's controls designed to prevent and detect irregularities;
- Reviewing and testing journal entries made in the year, particularly those made as part of the year end financial reporting process; and

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- Challenging assumptions and judgements made by management in their critical accounting estimates which comprise depreciation, bad debt provision and the valuation of musical instruments.

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

Use of our report

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



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditors

10 Queen Street Place
London
EC4R 1AG

Date **1 November 2023**

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(including consolidated Income & Expenditure Account)

		Unrestricted funds	Restricted funds		Total 2023	Total 2022
				The Brighton Dome Venue		
	Note	Operations £000's	Designated £000's	Projects £000's	£000's	£000's
Income:						
Grants & donations	1, 2	2,276	-	3,021	279	5,576
Income from charitable activities	4	6,763	-	-	-	6,763
Income from trading activities	3	338	-	-	-	338
Investment Income	5	67	-	-	-	67
Total income		9,444	-	3,021	279	12,744
Expenditure on:						
Raising funds		401	-	-	-	401
Charitable activities	6	9,032	93	3,338	399	12,862
Total expenditure		9,433	93	3,338	399	13,263
Net income/(expenditure)		11	(93)	(317)	(120)	(519)
Transfers between funds		78	(78)	-	-	-
Net movement in funds		89	(171)	(317)	(120)	(519)
Total funds brought forward	19,20	894	2,932	561	9,725	14,112
Total funds carried forward	19,20	983	2,761	244	9,605	13,593

Note 28 shows 2022 comparatives for the Statement of Financial Activities

The notes on pages 25 to 45 form part of these financial statements.

CONSOLIDATED BALANCE SHEET
as at 31 March 2023

	Note	2023 £'000	2022 £'000
FIXED ASSETS			
Tangible fixed assets	11	14,050	13,811
CURRENT ASSETS			
Stock	13	16	21
Debtors	14	1,758	1,275
Cash at bank and in hand	15	5,163	5,423
		6,937	6,719
CREDITORS: amounts falling due within one year	16	(4,273)	(3,245)
Net current assets/(liabilities)		2,664	3,474
Total assets less current liabilities			17,285
CREDITORS: amounts falling due after one year	18	(3,121)	(3,173)
Total net assets		13,593	14,112
The funds of the group:			
Unrestricted income funds	19	3,744	3,826
Restricted income funds	20	9,849	10,286
Total group funds		13,593	14,112

The financial statements on pages 25 to 45 were approved, and authorised for issue, by the Board of Trustees on 1 November 2023 and are signed on its behalf by:

Danny Homan

Mr Danny Homan (Chair)

The notes on pages 25 to 45 form part of these financial statements.

COMPANY BALANCE SHEET
as at 31 March 2023

	Note	2023 £'000	2022 £'000
FIXED ASSETS			
Tangible fixed assets	11	14,032	13,782
Investments	12	-	-
		<u>14,032</u>	<u>13,782</u>
CURRENT ASSETS			
Stock	13	16	21
Debtors	14	1,809	1,324
Cash at bank and in hand	15	<u>4,882</u>	<u>5,218</u>
		6,707	6,563
CREDITORS: amounts falling due within one year	16	<u>(4,167)</u>	<u>(3,168)</u>
Net current assets/(liabilities)		<u>2,540</u>	<u>3,395</u>
Total assets less current liabilities		-	17,177
CREDITORS: amounts falling due after one year	18	<u>(3,117)</u>	<u>(3,163)</u>
Total net assets		<u>13,456</u>	<u>14,014</u>
The funds of the charity:			
Unrestricted income funds	19	3,607	3,728
Restricted income funds	20	<u>9,849</u>	<u>10,286</u>
Total charity funds		<u>13,456</u>	<u>14,014</u>

A separate statement of the financial activities of the Brighton Dome and Festival Limited, the Charity, is not presented following the exemptions afforded by section 408 of the Companies Act 2006. For the year ended 31 March 2023, the net movement in funds of the parent charity was a decrease of £558k (2022: a increase of £244k).

The financial statements on pages 25 to 45 were approved, and authorised for issue, by the Board of Directors on 1 November 2023 and are signed on its behalf by:

Danny Homan

Mr Danny Homan (Chair)

The notes on pages 25 to 45 form part of these financial statements.

Statement of cash flows for the year ending 31 March 2023

	2023 £'000	2022 £'000
Cash provided by operating activities (Note 24)	422	1,194
Cash flows from investing activities		
Interest income	67	50
Purchase of tangible fixed assets (Note 11)	(750)	(301)
Disposal of tangible fixed assets (Note 11)	1	1
Cash used in investing activities	(682)	(250)
Increase in cash in the year	260	944
Cash and cash equivalents at the beginning of the year	5,423	4,479
Increase in cash (A)	(260)	944
Total cash and cash equivalents at the end of the year	5,163	5,423

A. Analysis of changes in net cash funds

	At 1 April 2022	Cashflows	At 31 March 2023
Cash and cash equivalents	5,423	(260)	5,163
Total cash and cash equivalents	5,423	(260)	5,163

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Principal Accounting Policies

BASIS OF ACCOUNTING

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice for Charities (SORP 2015) (Second Edition, effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015) - (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102 – issued March 2018), and the Companies Act 2006.

GOING CONCERN

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £5,163,410 (2022: £5,423,625) and had positive total unrestricted operational reserves of £811,800 (2022: £894,279). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the wider economic and inflationary pressures, as well as the uncertainties involved in the reopening of the renovated Corn Exchange building. In order to manage these future risks a transfer of £2,364,070 was made in the 2021-22 Financial Year to funds with specific designations to manage these risks. At 31st March 2022 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,003,000 (2022: £2,444,000).

PRINCIPAL ACTIVITY

The principal activity of the company during the year was to manage the charitable business of Brighton Dome and Festival Limited (BDBF). This includes the running of the Brighton Dome venues and the annual Brighton Festival each May including the related provision of catering and beverage services.

Brighton Dome and Festival Limited is a private limited company (registered number 00889184) incorporated and domiciled in England and Wales. The charity is a public benefit entity.

The address of the registered office is:

The Dance Space
2 Market Square
Circus Street
Brighton
BN2 9AS

CONSOLIDATION

The Group accounts consolidate the results of the Charity and its subsidiaries, Brighton Dome and Festival (Trading) Limited and Brighton Dome & Museum Development Company Limited on a line by line basis.

No separate statement of financial activities or income and expenditure account or statement of cash flows has been presented for the Charity alone as permitted by the Companies Act 2006.

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INCOME

Voluntary Income comprises all incoming resources from sponsorship, donations, membership subscriptions and grants.

All grants and donations receivable are recognised when the conditions for receipt have been met. There is entitlement to income when it can be reliably measured and it is probable that it will be received. Where grants and donations received are performance related or restricted to future accounting periods they are deferred and accounted for as a liability.

Government grant income paid under the Coronavirus Job Retention Scheme (CJRS) has been recognised in the Statement of Financial Activities in the period to which the underlying furloughed staff costs relate to.

Other government grants are recognised in the financial statements when there is entitlement, the grant is measurable and receipt is probable.

Goods and services received in kind are included within the accounts where material and are included at the lower of current market value and value to the charity.

Income from charitable activities includes amounts received from tickets and other event sales for productions and educational activities directly promoted by the Group or, where it shares the financial risk for such an event, promoted by other organisations where such events contribute to the artistic programme of the Group.

Investment income comprises interest receivable on cash balances held in appropriate interest bearing deposits.

EXPENDITURE

All expenditure is accounted for on an accruals basis.

The cost of raising funds includes the costs of securing sponsorship and donations, and also includes the costs of providing membership benefits and other costs incurred in the Group's trading activity.

Expenditure on charitable activities include expenditure associated with staging promoted events, providing education projects and the costs of the artistic programme at Brighton Dome and Brighton Festival. Support costs relating to single activities are allocated directly to that activity. Where support costs relate to several activities they are apportioned accordingly. Governance costs include secretarial, legal and audit fees associated with the constitutional and statutory requirements of the Charity.

INVESTMENTS

Investments in active subsidiary undertakings are included in the balance sheet at cost.

DEPRECIATION AND FIXED ASSETS

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Long-term improvements	Over the life of the lease
Short-term improvements	10% - 20% per annum
Venue fittings and equipment	10% - 20% per annum
Office equipment	20% - 25% per annum
Musical instruments	10% per annum

Fixed assets costing more than £1,000 are capitalised. The Charity does not have a policy to revalue its assets.

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LEASES

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the SOFA as incurred. Rental charges are charged on a straight-line basis over the life of the lease.

STOCK

Stocks of goods for resale are included in the balance sheet at the lower of cost or net realisable value. This includes Bar stock and Front of House consumables.

PENSION COSTS

The Charity offers a stakeholder scheme to its employees and contributes to a defined contribution scheme for certain other employees. Costs are expensed in the Consolidated Statement of Financial Activities.

Certain staff are members of the Teachers' Pension Scheme which is a multi-employer pension scheme. It is not possible to identify the Charity's share of the underlying assets and liabilities of the Teachers' Pension Scheme on a consistent and reasonable basis and therefore, as required by FRS102, accounts for the scheme as if it were a defined contribution scheme. The Charity's contributions, which are in accordance with the recommendations of the Government Actuary, are charged in the period in which the salaries to which they relate are payable.

TAXATION

Brighton Dome and Festival Limited's charitable activities fall within the exemptions afforded by section 505 of the Income Corporation Taxes Act 1988. The trading subsidiary, Brighton Dome and Festival (Trading) Limited donates its profits to the charitable company under the provisions of Gift Aid. Accordingly there is no Corporation Tax charge in these accounts.

VALUE ADDED TAX

The Group is registered for Value Added Tax (VAT) and income and expenditure is stated net of VAT to the extent that it is recoverable.

FINANCIAL INSTRUMENTS

Financial assets and liabilities are recognised when the Charity becomes a party to the contractual provisions of the instrument. Trade debtors do not carry any interest and are stated at nominal amount less any provision for estimated irrecoverable amount. Trade creditors are not interest bearing and are stated at their nominal value.

JUDGEMENTS IN APPLYING ACCOUNTING POLICIES AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The group makes judgements, estimates and assumptions that affect the application of policies and the carrying values of assets and liabilities, income and expenses. The resulting accounting estimates calculated using these judgements will, by definition, seldom equal the related actual results but are based on the experience of the Directors (or Trustees) and the expectations of future events. The estimates are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is reviewed. Such basis include:

- Expenditure accounted for on an accruals basis
- Costs allocated to charities activities on a time basis.
- Grants and donations receivable are recognised when the conditions for receipt have been met.
- Valuation of musical instruments

The valuation of musical instruments was made independently by Norman's Instruments, a specialist in supplying Musical Education equipment. The group have reviewed instrument usage and income generated (both actual and expected), and that this assessment has allowed the Trustees to be satisfied that there is no material impairment to the value of musical instruments as at 31 March 2023.

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1. GRANTS & DONATIONS – ANALYSIS BY FUND

	Unrestricted funds		Restricted funds		
	Operational funds	Designated funds	Projects	Brighton Dome venue	Total
	2023	2023	2023	2023	2023
	£'000	£'000s	£'000	£'000	£'000
Brighton and Hove City Council	1,938	-	125	238	2,301
East Sussex County Council	-	-	-	-	-
Arts Council England, South East	-	-	2,421	-	2,421
CJRS Income	-	-	-	-	-
CRF Income	-	-	-	-	-
Other grants	-	-	157	-	157
Donations, Trusts and Foundations	255	-	318	41	614
Members' subscriptions and events	83	-	-	-	83
2023	2,276	9	3,021	279	5,576
	2022	2022	2022	2022	2022
	£'000	£'000s	£'000	£'000	£'000
2022 COMPARATIVES					
Brighton and Hove City Council	1,815	-	-	120	1,935
East Sussex County Council	-	-	-	-	-
Arts Council England, South East	-	-	2,322	-	2,322
CJRS Income	434	-	-	-	434
CRF Income	-	-	917	-	917
Other grants	10	-	572	-	582
Donations, Trusts and Foundations	149	-	261	-	410
Members' subscriptions and events	71	-	-	-	71
2022	2,479	-	4,072	120	6,671

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2. GRANTS & DONATIONS - ANALYSIS BY TYPE

	Brighton Dome programme and hires 2023 £'000	Brighton Dome venues 2023 £'000	Creative Learning activity 2023 £'000	Brighton Festival 2023 £'000	2023 Total £'000
Brighton and Hove City Council	2,060	279	-	-	2,339
East Sussex County Council	-	-	-	-	-
Arts Council England	1,171	-	1,148	-	2,319
Other grants	35	-	64	61	161
Donations, Trusts and Foundations	274	-	282	119	675
Members' subscriptions and events	83	-	-	-	83
2023	<u>3,623</u>	<u>279</u>	<u>1,494</u>	<u>180</u>	<u>5,576</u>
	<u>2022</u> £'000	<u>2022</u> £'000	<u>2022</u> £'000	<u>2022</u> £'000	<u>2022</u> £'000
2022 COMPARATIVES					
Brighton and Hove City Council	1,815	120	-	-	1,935
East Sussex County Council	-	-	-	-	-
Arts Council England	1,914	-	1,325	-	3,239
Other grants	806	-	160	39	1,005
Donations, Trusts and Foundations	164	-	127	130	421
Members' subscriptions and events	71	-	-	-	71
2022	<u>4,770</u>	<u>120</u>	<u>1,612</u>	<u>169</u>	<u>6,671</u>

3. INCOME FROM TRADING ACTIVITIES (B)

	Brighton Dome programme and hires £'000	Brighton Festival £'000	2023 Total £'000	2022 Total £'000
Sponsorship		83	83	60
Event Hires	180	-	180	35
Consultancy	70	-	70	86
Other Income	5	-	5	10
	<u>255</u>	<u>83</u>	<u>338</u>	<u>191</u>

4. INCOME FROM CHARITABLE ACTIVITIES BY INCOME TYPE (B)

	Brighton Dome programme and hires 2023 £'000	Creative Learning activity 2023 £'000	Brighton Festival 2023 £'000	Total 2023 £'000
Ticket sales	1,756	6	416	2,178
Performances and Hires	1,052	47	-	1,099
Bar and catering for events	775	-	-	775
Tuition & workshops	-	2,107	-	2,107
Ticketing fees	568	-	-	568
Programme sales	36	-	-	36
2023	<u>4,187</u>	<u>2,160</u>	<u>416</u>	<u>6,763</u>
	<u>2022</u> <u>£'000</u>	<u>2022</u> <u>£'000</u>	<u>2022</u> <u>£'000</u>	<u>2022</u> <u>£'000</u>
<i>Ticket sales</i>	<i>1361</i>	<i>1</i>	<i>166</i>	<i>1,528</i>
<i>Performances and Hires</i>	<i>759</i>	<i>232</i>	<i>-</i>	<i>991</i>
<i>Bar and catering for events</i>	<i>557</i>	<i>-</i>	<i>-</i>	<i>557</i>
<i>Tuition & workshops</i>	<i>-</i>	<i>1,778</i>	<i>-</i>	<i>1,778</i>
<i>Ticketing fees</i>	<i>312</i>	<i>-</i>	<i>-</i>	<i>312</i>
<i>Programme sales</i>	<i>13</i>	<i>-</i>	<i>-</i>	<i>13</i>
2022	<u>3,002</u>	<u>2,011</u>	<u>166</u>	<u>5,179</u>

5. INVESTMENT INCOME

All of the Group's investment income of £67,000 (2022: £50,000) arose from interest bearing deposit accounts.

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6. EXPENDITURE ON CHARITABLE ACTIVITIES

The Charity undertakes direct charitable activities and does not make grant payments.

	Unrestricted funds 2023 £'000	Designated funds 2023 £'000	Restricted funds 2023 £'000	Brighton Dome venue 2023 £'000	Total 2023 £'000
Brighton Dome programme and hires	4,692	9	1,620	-	6,321
Creative Learning activity	1,972	-	1,445	-	3,417
Brighton Festival	1,154	-	206	-	1,360
Support and governance costs	1,159	-	23	-	1,182
	<u>8,977</u>	<u>-</u>	<u>3,294</u>	<u>-</u>	<u>12,280</u>
Brighton Dome venues	-	-	-	81	81
Depreciation (charity)	55	84	44	318	501
	<u>9,032</u>	<u>93</u>	<u>3,338</u>	<u>399</u>	<u>12,862</u>
	<u>2022</u>	<u>2022</u>	<u>2022</u>	<u>2022</u>	<u>2022</u>
	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>	<u>£'000</u>
2022 COMPARATIVES					
Brighton Dome programme and hires	2,706	-	2,468	28	5,202
Creative Learning activity	2,059	-	1,424	-	3,483
Brighton Festival	944	-	69	-	1,013
Support and governance costs	1,101	-	16	-	1,117
	<u>6,810</u>	<u>-</u>	<u>3,977</u>	<u>28</u>	<u>10,815</u>
Brighton Dome venues	-	-	-	92	92
Depreciation (charity)	106	84	-	319	509
	<u>6,916</u>	<u>84</u>	<u>3,977</u>	<u>439</u>	<u>11,416</u>

7. ANALYSIS OF SUPPORT AND GOVERNANCE COSTS

	2023 Total £'000	2022 Total £'000
Executive and finance costs	802	796
Lease payments	68	71
Auditors remuneration	25	21
Information technology	287	229
Research & development		
	<u>1,182</u>	<u>1,117</u>

Costs are allocated to the Charity's activities on a time basis.

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8. STAFF COSTS AND NUMBERS

The average number of permanent staff employed during the period, and as at 31 March 2023, was 246 (2022: 218). Additionally an average head count of 296 (2022: 186) casual weekly staff worked on an hourly basis to support events and performances.

Permanent staff are allocated to the charity's activities as follows:

	2023 Number	2022 Number
Artistic Planning	16	15
Learning, Access & Participation	135	115
Trading*	2	2
Operations	51	49
Marketing & Sales	14	12
Development	7	6
Support & Governance	21	19
	<u>246</u>	<u>218</u>

*All staff engaged in trading related activities are employed through contracts with Brighton Dome and Festival Limited. Relevant costs are therefore recharged to Brighton Dome and Festival (Trading) Limited.

	2023 Total £'000	2022 Total £'000
Payroll costs		
Wages and salaries	5,875	5,195
Social security	473	397
Other pension costs	553	494
	<u>6,901</u>	<u>6,086</u>

The number of employees who received emoluments greater than £60,000 in the following range was:

	2023 Number	2022 Number
£60,001 - £70,000	2	4
£70,001 - £80,000	1	-
£80,001 - £90,000	1	1
£110,001 - £115,000	-	1
£120,001 - £125,000	1	-

The Key Management Personnel are considered to be the Officers and Executive Management Team. Their employment benefits were £606,350 in 2023 (£585,821 in 2022).

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9. NET TRADING RESULTS OF SUBSIDIARY TRADING COMPANY BRIGHTON DOME AND FESTIVAL (TRADING) LIMITED

	2023 £'000	2022 £'000
Turnover	332	185
Other Income	5	5
Cost of sales	(132)	(82)
Gross profit	205	108
Administration and overheads	(97)	(37)
	108	71
Interest receivable	1	-
	109	71
Donation payable to parent company	(70)	(-)
Net profit/ (loss)	39	71

Cost of sales includes £68,172(2022: £74,713) charged by the parent company for the provision of services.

10. RELATED PARTY TRANSACTIONS

None of the Trustees received any remuneration during the period under review. No Trustee expenses were incurred during the year (2022: £nil)

The financial results of our Trading Company (as per note 9 above) are reflected within our Consolidated SOFA on Page 21.

A yearly recharge is made in March between the Charity and Trading Company apportioning venue running costs on the basis of conference turnover/ total group turnover. This includes insurance, utilities and cleaning costs and is eliminated on consolidation. Inter Company balances as at 31 March 2023 were £67,435 (2022: £87,455).

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11. TANGIBLE FIXED ASSETS

GROUP

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Enabling Works	Total
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2022	16,444	6,510	2,881	830	739	2,814	30,218
Additions	-	9	16	3	70	652	750
Disposals	-	-	-	-	-	-	-
	<u>16,444</u>	<u>6,519</u>	<u>2,897</u>	<u>833</u>	<u>809</u>	<u>3,466</u>	<u>30,968</u>
DEPRECIATION							
As at 1 April 2022	6,415	6,508	2,650	252	582	-	16,407
Charge for the period	329	1	37	86	58	-	511
Disposals	-	-	-	-	-	-	-
	<u>6,744</u>	<u>6,509</u>	<u>2,687</u>	<u>338</u>	<u>640</u>	<u>-</u>	<u>16,918</u>
NET BOOK VALUE							
As at 31 March 2023	9,700	10	210	495	169	3,466	14,050
As at 31 March 2022	10,029	2	230	578	156	2,813	13,810

COMPANY

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Enabling Works	Total
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2022	16,444	6,510	2,881	830	699	2,814	30,178
Additions	-	9	16	3	70	652	750
Disposals	-	-	-	-	-	-	-
	<u>16,444</u>	<u>6,519</u>	<u>2,897</u>	<u>833</u>	<u>769</u>	<u>3,466</u>	<u>30,928</u>
DEPRECIATION							
As at 1 April 2022	6,415	6,508	2,650	252	570	-	16,395
Charge for the period	329	1	37	86	48	-	501
Disposals	-	-	-	-	-	-	-
	<u>6,744</u>	<u>6,509</u>	<u>2,687</u>	<u>338</u>	<u>618</u>	<u>-</u>	<u>16,896</u>
NET BOOK VALUE							
As at 31 March 2023	9,700	10	210	495	151	3,466	14,032
As at 31 March 2022	10,029	2	230	578	156	2,814	13,782

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11. TANGIBLE FIXED ASSETS (continued)

All of the Group's tangible fixed assets are used for activities in furtherance of the Charity's objects. Arts Council England and Brighton & Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The lease of the Brighton Dome was granted to Brighton Dome and Festival Limited in 1999 by Brighton & Hove City Council for a total of 50 years at a peppercorn rent. The leasehold improvements shown above represent the value of the capital refurbishment work carried out by the Group. The lease cannot be assigned or sold.

The main categories of fixed assets are as follows:

Dome leasehold asset: long-term improvements - represents the value of the main construction works to the venues with a useful life extending over the remaining term of the lease.

Dome leasehold asset: short-term improvements - represents the value of improvements to the venues with a useful life of ten years.

Brighton & Hove City Council have made available a Sinking Fund in order to provide for renewals of fixtures and fittings included in this category. The City Council set aside, from the annual Sinking Fund allocation, sums to cover non-recurring major maintenance work at the Brighton Dome Venue. At 31 March 2023 the allocation stood at £146,831 (2022: £191,380) and is held in a designated account by Brighton & Hove City Council and consequently is not included in these accounts.

Venue fittings and equipment – represents the value of fittings and equipment purchased for the operation of the Dome venues, which have a useful life of five years.

Musical Instruments represents the estimated valuation of musical instruments leased to Brighton Dome and Festival by Brighton and Hove City Council and East Sussex County Council for use by Brighton and Hove Music and Arts Service and East Sussex Music Service.

Office equipment – represents the value of computer hardware and software and similar items which have an expected useful life of three years.

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12. FIXED ASSET INVESTMENTS

	2023 Cost £	2022 Cost £
Investment in subsidiaries:	100	100

The investment above represents Brighton Dome and Festival Limited's investment in subsidiary companies. On 1 September 2005 the Group reorganised its subsidiaries following completion of the Brighton Dome Development. Since that date all charitable activities are managed in the registered charity, the Brighton Dome and Festival Limited. All non-charitable activities are managed through Brighton Dome and Festival (Trading) Limited. The remaining company in the Group was a dormant company from 1 September 2006.

Details of the subsidiaries as at 31 March 2023 are set out below:

Name	Controlling Interest	Incorporated/Company number
Brighton Dome and Festival (Trading) Limited	100%	UK 5541005

Both subsidiaries are registered at The Dance Space 2 Market Square, Circus Street, Brighton, England, BN2 9AS

The net assets / (liabilities) of the subsidiaries at the end of the financial period were as follows:

	Share capital £	Reserves £'000	Net assets / (liabilities) £'000
Brighton Dome and Festival (Trading) Limited	100	137	137

13. STOCK

Group and Company	2023 £'000	2022 £'000
Bar Stock	16	15
Front of House Consumables	-	6
Total	16	21

Stock recognised as an expense in 2023 totalled £220k (2022: 156k).

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14. DEBTORS

	Group		Company	
	2023	2022	2023	2022
	£'000	£'000	£'000	£'000
Trade debtors	479	276	395	244
Prepayments and accrued income	1,276	998	1,275	992
Amounts owed by Brighton Dome and Festival (Trading) Limited	-	-	136	87
Sundry debtors	3	1	3	1
	<u>1,758</u>	<u>1,275</u>	<u>1,809</u>	<u>1,324</u>

15. CASH AT BANK AND IN HAND

Cash at bank and in hand includes petty cash, floats 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 amount.

16. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Company	
	2023	2022	2023	2022
	£'000	£'000	£'000	£'000
Trade creditors	380	615	380	609
Accruals	720	624	709	622
Deferred income	2,951	1,778	2,880	1,733
Other creditors	73	70	73	70
Taxation and social security	147	115	147	115
VAT Payable	2	43	(22)	19
	<u>4,273</u>	<u>3,245</u>	<u>4,167</u>	<u>3,168</u>

Royal Bank of Scotland holds a legal charge over the book debts of the Charity as security against the overdraft facility. Deferred income includes £2,610k (2022: £1,496k) relating to ticket sales for events taking place beyond the balance sheet date.

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17. DEFERRED INCOME

	Group		Company	
	2023	2022	2023	2022
	£'000	£'000	£'000	£'000
Deferred Income < 1 year				
Balance as at 1 April	1,778	1,184	1,734	1,173
Released in-year	(1,743)	(1,184)	(1,710)	(1,173)
Deferred in-year	2,916	1,778	2,856	1,734
Balance as at 31 March	<u>2,951</u>	<u>1,778</u>	<u>2,880</u>	<u>1,734</u>

Deferred Income relates to advance deposits and advance ticket sales for events taking place beyond the balance sheet date.

18. CREDITORS – AMOUNTS FALLING DUE AFTER ONE YEAR

	Group		Company	
	2023	2022	2023	2022
	£'000	£'000	£'000	£'000
Loan from BHCC	2,704	2,704	2,704	2,704
Accrued Interest on BHCC Loan	413	435	413	435
Deferred income	4	34	-	24
	<u>3,121</u>	<u>3,173</u>	<u>3,117</u>	<u>3,163</u>

The loan of £2.7m is secured by a floating charge against the assets of the charity. The loan is repayable in equal instalments commencing in 2027 and ending in 2054. Interest is charged on the loan at 2.85%, with no interest accruing over the period 1 January 2022 and 1 April 2027.

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19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS

	Balance at 1 April 2022 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2023 £'000
		Income £'000	Expenditure £'000		
GROUP					
Operational funds	894	9,444	(9,433)	78	983
Designated funds					
Musical Instruments	568	-	(84)	-	484
Dome and Festival investments	751	-	(9)	(9)	733
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	-	413
Community engagement & artistic commissioning	400	-	-	(54)	346
Music Services future investment	800	-	-	(15)	785
Total designated funds	2,932	-	(93)	(78)	2,761
Total unrestricted funds 2023	3,826	9,444	(9,526)	-	3,744
2022 comparative	Balance at 1 April 2021 £'000	Movement in resources Income £'000	Expenditure £'000	Transfer to designated funds £'000	Balance at 31 March 2022 £'000
GROUP					
Operational funds	272	7,899	(7,277)	-	894
Designated funds					
Musical Instruments	652	-	(84)	-	568
Managing future Covid-19 related risks	751	-	-	-	751
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	-	413
Community engagement & artistic commissioning	400	-	-	-	400
Music Services future investment	800	-	-	-	800
Total unrestricted funds	3,288	7,899	(7,361)	-	3,826

Designated funds brought forward represent the following purposes:

1. The carrying value of musical instruments, the use of which have been gifted to Brighton Dome and Festival by Brighton and Hove City Council for use by the Music Services.
2. This fund was previously named "managing future Covid-19 related risks" and has been renamed "Dome and Festival Investments". The fund will be used for investments in the Dome and Festival that support future sustainability.
3. To create a fund to be spent on equipment and operational expenditure related to the completion of the Corn Exchange redevelopment, and other future investments that support operational sustainability
4. To create a fund for community engagement projects and commissioning new works of art
5. To designate funds to be used for future investment in the Music Services.

19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS (CONTINUED)

	Balance at 1 April 2022 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2023 £'000
		Income £'000	Expenditure £'000		
COMPANY					
Operational funds	796	9,173	(9,201)	78	846
Designated funds					
Musical Instruments	568	-	(84)	-	484
Managing future Covid-19 related risks	751	-	(9)	(9)	733
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	-	413
Community engagement & artistic commissioning	400	-	-	(54)	346
Music Services future investment	800	-	-	(15)	785
Total designated funds	2,932	-	(93)	(78)	2,761
Total unrestricted funds	3,728	9,173	(9,294)	-	3,607
<i>2022 comparative</i>	<i>Balance at 1 April 2021 £'000</i>	<i>Movement in resources Income £'000</i>	<i>Expenditure £'000</i>	<i>Transfer to designated funds £'000</i>	<i>Balance at 31 March 2022 £'000</i>
COMPANY					
Operational funds	244	7,783	(7,231)	-	796
Designated funds					
Musical Instruments	652	-	(84)	-	568
Managing future Covid-19 related risks	751	-	-	-	751
Corn Exchange redevelopment costs & investments in future sustainability	417	-	-	-	417
Community engagement & artistic commissioning	400	-	-	-	400
Music Services future investment	800	-	-	-	800
Total unrestricted funds	3,260	7,783	(7,315)	-	3,728

20. ANALYSIS OF MOVEMENT IN RESTRICTED FUNDS

	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March
	2022	Income	Expenditure		2023
	£'000	£'000	£'000	£'000	£'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	9,725	279	(399)	-	9,605
Brighton Dome Other Projects	561	3,021	(3,338)	-	244
Total 2023	10,286	3,300	(3,737)	--	9,849
2022 comparative					
	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March
	2021	Incoming	Outgoing		2022
	£'000	£'000	£'000	£'000	£'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	10,044	120	(439)	-	9,725
Brighton Dome Other Projects	466	4,072	(3,977)	-	561
Total 2022	10,510	4,192	(4,416)	-	10,286

The Dome Regeneration Project fund represents the capitalised value received in respect of the development and regeneration of the Brighton Dome; it comprises improvements to the leasehold asset and income from fund-raising activities. Arts Council England & Brighton and Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The Dome Sinking Fund represents monies receivable from Brighton & Hove City Council to enable expenditure on certain items of building maintenance and renewals in accordance with the terms of the lease of the Brighton Dome venues.

Brighton Dome Other Projects Fund represents monies received from Individuals, Trusts, Foundations and other grant making bodies.

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21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Other net assets/ (Liabilities) £'000	Total £'000
GROUP				
Unrestricted funds	1,741	4,919	(2,916)	3,744
Restricted funds:				
Brighton Dome Venue	9,605	-	-	9,605
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	244	-	244
Total funds	14,050	5,163	(5,620)	13,593
2022 Total	13,811	5,423	(5,122)	14,112
COMPANY				
Unrestricted funds	1,723	4,638	(2,754)	3,607
Restricted funds:				
Brighton Dome Venue	9,605	-	-	9,605
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	244	-	244
Total funds	14,032	4,882	(5,458)	13,456
2022 Total	13,782	5,218	(4,986)	14,014

22. 2022 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets 2022 £'000	Cash 2022 £'000	Net Assets/ (Liabilities) 2022 £'000	Total 2022 £'000
GROUP				
Unrestricted funds	1,382	4,862	(2,418)	3,826
Restricted funds:				
Brighton Dome Venue	9,725	-	-	9,725
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	561	-	561
Total funds	13,811	5,423	(5,122)	14,112
COMPANY				
Unrestricted funds	1,353	4,657	(2,282)	3,728
Restricted funds:				
Brighton Dome Venue	9,725	-	-	9,725
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	561	-	561
Total funds	13,782	5,218	(4,986)	14,014

23. PENSION COMMITMENTS

Defined contribution schemes

The Group operates defined contribution schemes for certain employees. The assets of the schemes are held separately from those of the Group in independently administered funds. The pension cost charge represents contributions payable by the Group and Charity to the funds and amounted to £177,432 (2022: £162,000). Included in the total are contributions of £23,676 (2022: of £22,000) which were owed to the relevant pension funds at 31 March 2023.

Teachers' Pension Scheme

The Charity participates in the Teachers' Pension Scheme (England and Wales) ("the TPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the TPS of £323,587 (2022: £385,000) and at the year-end £36,194 (2022: £39,000) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The TPS is an unfunded multi-employer defined benefits pension scheme governed by The Teachers' Pensions Regulations 2010 (as amended) and The Teachers' Pension Scheme Regulations 2014 (as amended). Members contribute on a "pay as you go" basis with contributions from members and the employer being credited to the Exchequer. Retirement and other pension benefits are paid by public funds provided by Parliament.

The employer contribution rate is set by the Secretary of State following scheme valuations undertaken by the Government Actuary's Department. The most recent actuarial valuation of the TPS was prepared as at 31 March 2016 and the Valuation Report, which was published in March 2019, confirmed that the employer contribution rate for the TPS would increase from 16.4% to 23.6% from 1 September 2019. Employers are also required to pay a scheme administration levy of 0.08% giving a total employer contribution rate of 23.68%.

The 31 March 2016 Valuation Report was prepared in accordance with the benefits set out in the scheme regulations and under the approach specified in the Directions, as they applied at 5 March 2019. However, the assumptions were considered and set by the Department for Education prior to the ruling in the 'McCloud/Sargeant case'. This case has required the courts to consider cases regarding the implementation of the 2015 reforms to Public Service Pensions, including the Teachers' Pensions.

On 27 June 2019, the Supreme Court denied the government permission to appeal the Court of Appeal's judgment that transitional provisions introduced to the reformed pension schemes in 2015 gave rise to unlawful age discrimination. The government is respecting the Court's decision and has said it will engage fully with the Employment Tribunal as well as employer and member representatives to agree how the discriminations will be remedied. The government announced on 4 February 2022 that it intends to proceed with a deferred choice underpin under which members will be able to choose either legacy or reformed scheme benefits in respect of their service during the period between 1 April 2015 and 31 March 2022 at the point they become payable.

The TPS is subject to a cost cap mechanism which was put in place to protect taxpayers against unforeseen changes in scheme costs. The Chief Secretary to the Treasury, having in 2018 announced that there would be a review of this cost cap mechanism, in January 2019 announced a pause to the cost cap mechanism following the Court of Appeal's ruling in the McCloud/Sargeant case and until there is certainty about the value of pensions to employees from April 2015 onwards. The pause was lifted in July 2020, and a consultation was launched on 24 June on proposed changes to the cost control mechanism following a review by the Government Actuary. Following a public consultation, the Government has accepted three key proposals recommended by the Government Actuary and is aiming to implement these changes in time for the 2020 valuations.

The 2016 cost control valuations have since been completed in January 2022, and the results indicated that there would be no changes to benefits or member contributions required. The results of the cost cap valuation are not used to set the employer contribution rate, and HM Treasury has confirmed that any changes to the employer contribution rate resulting from the 2020 valuations will take effect in April 2024.

Until the 2020 valuation is completed it is not possible to conclude on any financial impact or future changes to the contribution rates of the TPS. Accordingly, no provision for any additional past benefit pension costs is included in these financial statements.

23. PENSION COMMITMENTS (continued)

Local Government Pension Scheme

The Charity also participate in the East Sussex Local Government Pension Scheme ("LGPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the LGPS of £2,126 (2022: £8,000) and at the year-end £447 (2022: £1,000) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The East Sussex Local Government Pension Scheme is administered by the County Council. The scheme provides retirement benefits for County Council employees, but members also include employees of Brighton & Hove City Council, the five borough and district councils, academies, universities, colleges and public authorities.

In accordance with the Local Government Pension Scheme Regulations, associated legislation and the Pensions Committee terms of reference, the East Sussex Pension Fund Pension Committee is responsible for all functions and responsibilities relating to the management of the East Sussex Pension Fund, this includes making arrangements for the investment, administration and management of the Pension Fund, receiving advice as appropriate from the Pension Board. The Pension Committee also agrees Policy Statements, as required under the LGPS regulations, and decides on the admission and cessation of bodies to the Pension Fund.

The employer contribution rate set by the administrators of the scheme was 0% of contributory pay during the 22/23 and 21/22 financial years.

24. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Group 2023 £'000	Group 2022 £'000
Net movement in funds	(519)	315
Add back depreciation charge	511	517
Add back loss on disposal of fixed assets	-	158
Deduct interest income	(67)	(51)
(Increase)/Decrease in stock	5	(5)
(Increase)/Decrease in debtors	(483)	(727)
Increase/(Decrease) in creditors	975	987
Net cash used in operating activities	422	1,194

25. AGENCY RELATIONSHIP WITH BHCC (CAPTAL PROJECT)

During the financial year BDBF collected fundraising income and incurred costs on behalf of the Capital Project. Fundraising income is invoiced by BHCC and costs recharged by BDBF. All balances relating to the funds raised and costs incurred were invoiced for by the balance sheet date.

26. AUDITORS REMUNERATION

A fee of £22,000 for the audit of the group of companies has been accrued in the 2022/23 accounts. (2022: £21,000), fees of £2,000 in respect of corporation tax charges (2022: £nil) and £3,000 in respect of other services (2022: £1,000).

27. CONTINGENT LIABILITY IN RESPECT OF VAT TREATMENT

Consequent to the case of HMRC v Royal Opera House (April 2020) the charity has been working with specialised VAT advisors to undertake a detailed review of their VAT position. This review has been looking at several areas including:

This review is ongoing and management have stated that they are currently unable to estimate any historical liability due to HMRC with sufficient reliability, until the professional advice is concluded. As such, no provision has been made in the financial statements although it is acknowledged that a contingent liability in respect of VAT may exist. A contingent liability is either a possible but uncertain obligation, or a present obligation that is not recognised because its settlement is either not probable (more likely than not), or the amount of the obligation cannot be measured reliably.

28. 2022 COMPARATIVES FOR SOFA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(including consolidated Income & Expenditure Account)

	<i>Unrestricted funds</i>		<i>Restricted funds</i>		<i>Total 2022</i>
	<i>Operations £000's</i>	<i>Designated £000's</i>	<i>Projects £000's</i>	<i>The Brighton Dome Venue £000's</i>	<i>£000's</i>
Income:					
<i>Grants & donations</i>	2,479	-	4,072	120	6,671
<i>Income from charitable activities</i>	5,179	-	-	-	5,179
<i>Income from trading activities</i>	191	-	-	-	191
<i>Investment Income</i>	50	-	-	-	50
Total income	7,899	-	4,072	120	12,091
Expenditure on:					
<i>Cost of raising funds</i>	361	-	-	-	361
<i>Expenditure on charitable activities</i>	6,916	84	3,977	439	11,416
Total expenditure	7,277	84	3,977	439	11,777
<i>Net (expenditure)/ income</i>	622	(84)	95	(319)	314
<i>Transfers between funds</i>	-	-	-	-	-
Net movement in funds	622	(84)	95	(319)	314
<i>Total funds brought forward</i>	272	3,016	466	10,044	13,798
Total funds carried forward	894	2,932	561	9,725	14,112

BRIGHTON DOME AND FESTIVAL LTD

England & Wales - Charity number 249748

Accounts

Brighton Dome and Festival Limited

(A company limited by guarantee)

ANNUAL REPORT AND ACCOUNTS

for the year ended 31 March 2022



Registered number: 00889184
Charity number: 249748

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for the year ended 31 March 2022

TRUSTEES' ANNUAL AND STRATEGIC REPORT

The Trustees are pleased to present their annual report together with the accounts, which includes both the Trustees' Report and Strategic Report for the year ended 31 March 2022.

Reference and administrative details

Charity number: 249748

Company number: 00889184

Principal Office: The Dance Space, 2 Market Square, Circus Street, Brighton BN2 9AS

Banker: Metro Bank, 79-82 North St, Brighton BN1 1ZA

Auditors: Haysmacintyre LLP, 10 Queen Street Place London, EC4R 1AG

Directors and Trustees:

The Directors of the charitable company (the Charity) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Trustees.

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

Mr Danny Homan – Chair
Mr Judah Armani
Ms Lucy Davies
Mr Nick Juba
Mr Jordan Kensington
Ms Melanie Lewis
Mr Christopher Martin
Ms Marina Norris
Cllr Phélim McCafferty
Cllr Jaqueline O'Quinn

Officers and Executive Management

The current officers, and those who served during the period, are as follows:

Mr Andrew Comben – Chief Executive
Mrs Amanda Jones – Deputy Chief Executive, Director of Finance
Mr Andrew Caddy – Company Secretary, Director of Finance
Ms Kyla Booth-Lucking – Director of Programming and Participation (job-share)
Ms Carole Britten – Director of Marketing & Audiences
Ms Beth Burgess – Director of Production, Festival Executive Producer
Mr Peter Chivers – Director of Music & Arts
Ms Zoe Curtis – Director of Visitor & Venue Services
Ms Maxine Hört – Director of Operations
Mrs Laura Keogh – Director of Human Resources
Ms Tanya Peters – Director of Programming and Participation (job-share)

Disclosure of Information to Auditor

Insofar as each of the Trustees of the Company at the date of approval of this report is aware there is no relevant audit information (information needed by the Company's auditor in connection with preparing the audit report) of which the Company's auditor is unaware. Each Trustee has taken all of the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

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Auditor

The Trustees were pleased to appoint Haysmacintyre LLP as auditors of Brighton Dome and Festival Limited for the year ending 31 March 2022 and wish to thank them for their professionalism, advice and guidance throughout the period. Appointment of auditors for the financial year ending 31 March 2023 will be proposed and discussed at a future meeting of the Board in accordance with section 485 of the Companies Act 2006.

Principal activities

Artistic Ambition

Brighton Dome

The first half of the 2021-22 financial year was a challenging period with almost no live performances, given the unviability of presenting events in a socially distanced format and the whole year was marked by continually changing Covid-19 regulations and guidance.

Brighton Festival in May 2021 was the first major national event to take place since March 19 and we brought audiences safely back to live performance in a specially-configured, socially-distanced, cabaret-style Concert Hall auditorium. The majority of our year-round programme continued to cancel, postpone and reschedule into Autumn 2021 and beyond. We continued our partnership with Café Dominica until August 2021, keeping our foyer doors open to the public and supporting a social enterprise for young adults with learning difficulties.

After extensive preparations, live audiences at full capacity returned on Fri 10 September 21 with many Covid safety measures in place, including requiring covid status for entry. Determined to remain as inclusive as possible, we accepted negative LFTs and offered them at the venue as a service to audiences. This successfully minimised the risk of infection to our staff, artists and audience. Brighton-based artist Passenger was the first event to appear in the Autumn Season to a delighted, full, standing crowd.

Our 'renewal and reopening' planning through the pandemic had anticipated an Autumn 2021 restart for live performances indoors at full capacity so we were as prepared as possible (in a volatile environment) and teams commendably responded to changing working practices and processes, including implementing e-ticketing and online drinks pre-ordering.

In total we presented 127 full capacity live events, including 7 community events, 3 livestreamed talks and 1 socially-distanced performance outside of Brighton Festival (where we presented an additional 25 socially-distanced events in the Concert Hall). The total ticketed audience was 140,642 (plus 4,889 during Brighton Festival). There were a total of 153 ticketed events and workshops across the period (2021: 80; 2020: 264).

In our Christmas season we returned to presenting a longer run of international circus. The large ensemble of Columbian acrobats and musicians from Circolumbia presented *Acelere* for 10 performances reaching an audience of 8,600 and included working with The Circus Project to support the creation of a community curtain-raiser with talented young people.

In the dance programme, *Paradise Lost* by Lost Dog was presented in a socially-distanced format, and we were delighted to be able to join with Dance Consortium in bringing international performance back to the UK as Canada's 7 Fingers presented the acrobatic dance theatre piece *Passagers* at the end of September, where we saw the highest audience numbers for the UK tour.

Audiences returned enthusiastically to an increased comedy programme of 33 performances with 47,000 total attendance and 88% occupancy including longer runs of Romesh Ranganathan, Stewart Lee, Ditta Von Teese and Hannah Gadsby.

The music programme included sell-out visits from the much-revered and ex-Brighton resident Nick Cave with Warren Eliis, Yungblud (with audiences camping overnight for access), Laura Marling who had been due to appear in Brighton Festival 2020, 2022 BRIT award winner Little Simz, plus a special tribute to Marvin Gaye

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from Nu Civilisation Orchestra presented by Tomorrow's Warriors. In the classical programme both the London Philharmonic Orchestra and Brighton Philharmonic Orchestra brought a reduced number of concerts and saw much reduced audiences by up to 40%. Our chamber recitals (still at the Attenborough Centre of Contemporary Arts ("ACCA")) returned with 6 concerts, including a new partnership with Joanna MacGregor and BPO principal players.

We continued our partnership with Fane for authors talks, still online in April including Tracey Thorn, and then in-person with notable sell-outs for Grayson Perry, Tim Peake and Miriam Margolyes.

We were delighted to be able to dedicate time in Jan 22 for a major commission with our resident company dreamthinkspeak, working in partnership with disability-led Access All Areas to produce *UnReal City* an immersive, interactive, VR and live experience transforming the Founders Room into a futuristic vision of the world and an insight into the lived experience of some in the learning-disabled community.

We hosted the 5G Festival, showcasing the outcome of our pioneering partnership work with this innovative technology. Kojo Samuel music directed as artists performed together live while being miles apart across three venues. Newton Faulkner, Memorial, J Appiah and Sylvia Mwenze appeared live at Brighton Dome while Lola Young and Natalie Lindi were live at O2 Blueroom at The O2 and Sipprell and Pearl Harts were live at Metropolis Studios. Attendees were able to experience what it feels like to be part of an augmented reality band with a demo of the NReal mixed reality glasses; to experience immersive 3D audio and see how this improves the listener experience. At home, audiences could join in remotely with a live music stream via their smartphones.

Following 2020-21 consultation with artists and the development of new partnerships we have continued to enable artist-led initiatives to partner with Brighton Dome and Brighton Festival (BDBF) on opening spaces to diverse artists, for example through the Open Venues scheme with Brighton Artists Network and in hosting safe, free spaces for creative practitioners to meet, support each other and share ideas such as Creative Catch Ups with Iron Clad Creative. We contributed to the Safe and Equal Brighton consultation, championing the safety of female workers in the cultural industry and look forward to taking up any recommendations in the forthcoming year.

Our In House Artists were announced in April 2021 – Tanushka Marah, Akila Richards, Emma Frankland and Victoria Fox-Markiewicz. Each has followed a unique path as this trial project established itself. Emma focused on the creation of a new large-scale, outdoor commission for Brighton Festival 2023, *Galatea*; Akila Richards co-hosted an array of poetry, live art and communal art experiences for public and other artists on her theme 'Rest is my Resistance'; Tanushka brought new artists and young people into the organisation through a 'Place at the Table' event and worked towards a youth-led performance of *Romeo & Juliet* in Brighton Festival 2022; Victoria continued her development of new work *No Sudden Moves*. All the artists contributed to planning and programming ideas for the re-opening in 2022-23 with provocations and new points of view along the way. The scheme was extended to June 2022 to provide more opportunity for post-pandemic closure activity.

We were also delighted to be able to restart our programme of Open Days with the return of Heritage Open Day, including a Chattri Memorial Group talk and a special day focused on the World Wars including dance workshops. The popular Black History Family Day also returned successfully in November. In March we hosted a full programme for International Women's Day Celebration and an Access Open day including Parable Dance workshops.

Brighton Festival

We were the first Festival nationally to commit to going ahead in some form in 2021 with Lemn Sissay as Guest Director, and we were rewarded by the response of the media and the overwhelmingly supportive and positive response of audiences and artists. We launched the full programme later than usual, at the end of March, and extended for the whole month of May in order to be able to present events outdoors, online and from 17 May 2021, safely back on stage.

Given all the changes to restrictions it was a major achievement to be able to present 107 events, including 70 in-person events. There were 18 outdoor events and 52 indoor, including 30 free events and 37 online events, many of them livestreamed. This represented 1,228 performances/visitor slots and 124 visual arts

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installations/outdoor experience days. The in-person ticketed events were all socially-distanced in our Concert Hall in cabaret style with a total capacity of 320 (2019: 1600-1800).

Total ticketed audience was 19,935 including 2,189 for online events, of which just over 1,000 were Pay to View. Overall audience attendance across free events (outdoor, indoor installations and online) reached 60,000 and our total audience reach was 80,271.

We attracted 78% of the achievable capacity (which was variable due to the social distancing format and audience group sizes); 91% for the outdoor events.

The focus was reengaging our existing audiences - building confidence in returning to events, expanding on the digital audiences we had been attracting year-round, and also working with the three Our Place communities and targeting in Festival events locations including Portslade and Worthing.

Some notable successes were *Arrivals + Departures* which had 1,120 submissions, with names for the boards on display in Pavilion Gardens – higher engagement than in London or New York.

Our online Festival commission with Lemn Sissay, *Tell Me Something about Family*, hosted over 1,000 contributions of stories and memories from right across the globe online the bespoke online platform.

HALO at ACCA managed to keep increasing the possible capacity once it opened and had 3,668 attenders, 81% of the final capacity.

Ray Lee's sound and light installation retrospective *Points of Departure* at Shoreham Port was the centre piece Festival experience and most talked about event – selling out due to word of mouth and social post sharing including 3 extra late-night slots and attracting 5,900 attenders - despite losing 3 sold-out evenings due to the weather. This was 98% of the remaining available capacity and is one of the highest attended Festival ticketed events ever.

Other highlights included Olafur Eliasson's *The Forked Forest Path* at Fabrica, which saw over 11,000 visitors and the return of Blast Theory's solo cycling meditation *Rider Spoke*.

We were delighted to be able to present a number of cancelled events from 2020 in our Concert Hall cabaret format including Eliza & Martin Carthy's unique folk celebration of music from the East of England, *East*; Le Gateau Chocolat's *Liminal*; Catrin Finch & Seckou Keita; pianist Paul Lewis and the Chineke! Chamber Ensemble alongside the Strings of the Royal Philharmonic Orchestra and a series of lunchtime recitals, all of which were also livestreamed and available to watch again.

The marketing campaign was predominantly digital without a printed Festival brochure, using a creative multi-image 'Welcome Back' campaign to instil confidence, restore joy and emphasise the well-being of the arts. Our extensive safety messaging emphasised our Covid safety measures.

We relaunched a brand-new Brighton Festival website with much improved capacity for digital media content and the creation of an integrated online events portal. With a reduced campaign timeline, we still attracted 116,307 Visitors and 785,318 Page Views.

The year's media campaign resulted in an impressive 69 pieces of television and radio coverage with 518 pieces of online coverage and 127 pieces of print coverage. Highlights from 14 national TV & radio pieces: Lemn Sissay & Jane Horrocks both appeared on BBC 2's Inside Culture with Mary Beard; Live is Alive! featured on BBC Breakfast; 2 interviews on BBC Radio 4's Front Row and 3 on BBC Radio 3's In Tune and multiple regional TV pieces across BBC South East & ITV Meridian.

Of the 100 National pieces of print and online coverage, highlights were Lemn Sissay interviewed in Financial Times and Guardian Online feature on *HALO*. We generated 39 reviews (including 18 national reviews) with starred reviews averaging 4-stars.

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Our media partners Radio Reverb produced 13 hour-long Brighton Festival shows and nearly 40 hours of repeats and podcasts with more than 30 Brighton Festival artists and producers interviewed. BBC Radio Sussex ran a live broadcast from Pavilion Gardens on the opening weekend of Brighton Festival.

All our social media channels saw growth doubling our impact from 2019. Instagram gained 2.6k followers in 1.5 months and reached 10k in the first week of the Festival. Audience feedback was extremely positive with many commenting on the safety of the events and care and attention of the staff. We had Audience Surveys from over 1,500 ticket bookers at paid events 86% gave a high-quality rating (50% would give the Festival 5 stars, 36% 4 stars); 23% walked to their event 58% by sustainable transport, 10% identified as having a disability.

Our overall audience reach for the organisation across Brighton Dome & Brighton Festival for this period was 224,325 (2021:73,921; 2020: 391,082) which was still just 55% of our pre pandemic target.

Create Music

Since April 2021 Create Music (the Music Hub for Brighton & Hove and East Sussex) has been focused on returning to face-to-face music-making in range of settings, both in and outside of school and determinedly rebuilding numbers of children and young people engaging in tuition and activities. By February 2022, the number of learners in instrumental tuition had reached 4,800, 87% of pre-Covid levels.

Regrowing Whole Class Ensemble Tuition programmes in schools has been slower to recover following the pandemic. By March 2022, 71 schools were engaging in WCET programmes, and we will continue to support schools to re-engage in this programme over the coming year.

During the summer term, we piloted a return to live music-making in ensembles via short courses at each of our five regional music centres (Brighton, Eastbourne, Hastings, Lewes and Wealden). Following the success of these courses, our Music Centres reopened with full programmes of activity taking place on Saturday mornings and weekday evenings, from September. An associated programme of public performances has also been reintroduced since September, with a blend of online and in-person performance events building across the year.

A new development for Create Music in the past year has been our involvement in the Department for Education-funded 'Holiday Activity and Food' programme, offering music activities alongside a programme of physical activity and lunch for children in receipt of Free School Meals. During the Easter and Summer holidays in 2021, Create Music delivered HAF courses in Bexhill, Heathfield and Lewes; in partnership with Bexhill Museum and De La Warr Pavilion; with plans to expand the programme in the coming year.

During July-August 2021 Create Music also developed a new digital summer school offer which included online courses designed to help young people develop skills in drum kit, ukulele, guitar, Garageband and song-writing.

Following a successful joint course in the summer term, Create Music brought together two youth orchestras: Brighton Youth Orchestra and South Downs Youth Orchestra, to form one new group 'Brighton & East Sussex Youth Orchestra' a 90-strong ensemble of young people from across the region. During the spring BESYO began working towards their first public performance that will take place as part of Brighton Festival in May 2022.

In October 2021, Create Music relocated to new premises called Sound Rooms on the Lewes Road, Brighton. This new partnership had been in development for several years and provided our young musicians with purpose-built music rooms in which to rehearse and create music. The building was designed as an accessible music space with our inclusive orchestra 'o360' starting rehearsals in the space during the autumn term. Initial feedback was very positive from young musicians, parents/carers and staff. Create Music provision at Sound Rooms developed across the year to include music production, composition, and creative music workshops, co-designed with young people.

Supporting schools to reintroduce singing has been a significant focus, beginning with 'Mr Bubbles has lost his Smile' a new work for children in Key Stage 1 that was premiered in June 2021. Create Music commissioned this collection of songs and accompanying learning resources and supported 46 infant and specials schools to take part in a digital performance.

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Building on the success of 'Mr Bubbles' Create Music worked with our partners, Glyndebourne, to co-develop a digital singing programme that was delivered during the autumn term, culminating in a digital premiere that was broadcast on 15 December. Singing groups from primary, secondary and special schools from across the region learnt the songs during the autumn term, supported by a programme of Continuing Professional Development workshops for school singing leaders. 116 schools took part in the project with an estimated 3,500 young people singing simultaneously in the premiere performance. The Big Sing 2021 was also viewed over 12,000 times on YouTube during the week of the first performance.

Create Music is the lead organisation for the regional, youth-music funded programme 'Our Future Music' which focuses on the development of inclusive practice in music. The programme has now entered its fourth year and continues to facilitate youth-led music spaces in East Brighton and Hangleton (offered as a blend of online and in-person activities), delivered in partnership with AudioActive; inclusive ensembles for young people with Special Educational Needs/Disabilities through o360 in Brighton and PIER:1 in Eastbourne; and a programme of professional development for music leaders. In December 2021, Create Music gave a presentation about this work and specifically the impact on taking part in inclusive music ensembles on the well-being of participants, at the Music Mark national conference, led by PhD researcher Marusa Levstek from University of Sussex. A fifth year of funding has just been confirmed, extending this programme until March 2023.

Supported by the Cultural Recovery Fund ("CRF") grant, we launched our new identity 'Create Music' in January 2022, bringing together Brighton & Hove Music & Arts and East Sussex Music under one, new name. A new website was also created, with a focus on increasing accessibility to the multiple progression pathways and opportunities in music offered for children and young people across the region. The new website also has improved facility for parents/carers to book activities and courses online, driving up applications for our instrumental tuition scheme, music centre activities and short courses.

Future Creators

Over the year Future Creators (Cultural Education Partnership) has focused on skills development, pathways to employability and utilising young people's creativity to enhance their life chances and well-being. We have developed four strategic work streams that link to the Future Creators goals:

1. Creative Learning, Skills and Talent
2. Creative Enterprise
3. Creative Well-being
4. Creative Connections

Within these work-streams, our areas of focus have been the Kickstart, Cities of Learning and Well-being programmes.

The work of Future Creators continues to grow, especially around skills development. Our Kickstart Gateway offered over 190 placements across over 35 organisations in the region. Our programme Kickstart 4 Creatives, funded by the Department of Work and Pensions, was designed to offer training and support for young people when applying for a Kickstart placement. The courses ran online, and 160 young people took part across the South East and North London. Digital Badges underpin all our work with the DWP and we issued over 300 Kickstart Digital Badges to Kickstart Champions and participants. We also hosted a Kickstart Jobs Fair at Brighton Dome with 180 attendees and 40 employers offering job opportunities of the day. Further projects are in development with DWP to support both employability and wellbeing.

Mims Davies, the former Minister for Employment, officially opened the new Brighton Jobcentreplus in October, and Future Creators were asked to deliver a workshop for the creative freelancers of Brighton and Hove who need support to build their skills and their businesses. Over 50 people attended the 'Listening Circle,' including Mims Davies, and as a result, we have been invited to propose a package of support to enable creative self-employed and the freelancer community to build sustainable incomes and reduce their dependency on Universal Credit contributions.

We continue to work nationally with the Royal Society of Arts to grow and develop our Cities of Learning programme, and the RSA has made a commitment to developing the Cities of Learning model into all regions

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of the UK. Future Creators have been in discussion with the RSA regarding a contract to deliver mentoring support to new places nationally, including Tees Valley, Bradford and Cambridgeshire. Future Creators is well placed to continue to support growth in new places that come on board.

During the past year Future Creators developed a proposal and applied to the UK Communities Renewal Fund, which focused on skills development and employability. The model proposed was based on Cities of Learning and brought together key partners, including East Sussex College, Talent Accelerator and the De La Warr Pavilion. The outcome of the bid was unsuccessful but the process of developing the proposal has strengthened partnerships and informed the development of future work focused on employability.

In February, Sussex Chamber of Commerce ran a stakeholder event regarding the Local Skills Improvement Plan funded by the Department for Education, which Future Creators attended and was able to demonstrate how digital badges and Cities of Learning might support some of the proposed activity. Future Creators continues to be invited to discussions and to help find solutions to skills gaps and a need for a different more flexible approach to skills development, meeting employers' needs.

During this period discussions commenced with Artswork to become a significant partner in Cities of Learning. It is hoped that their involvement will help support a wide range of arts and cultural organisations in the region, to be able to support employability skills, wellbeing and creativity, through digital credentials.

Utilising creativity to enhance well-being and building on our 'Be Well' methodology, Future Creators has established a popular model of holiday art clubs, offering much-needed provision for Children in Care during the school holidays. The model has been co-designed with young people and the Virtual School for Children in Care offering multiple courses across the year with opportunities for young people to learn new skills, connect with others and work towards achieving an Arts Award.

The Future Creators 'Be Well' schools programme has also continued, with a successful zine project and one secondary school in Brighton and culmination of the 'Write Sounds' project with a cluster of 10 schools in the city, both focused on developing and embedding creative approaches to supporting literacy, working with teachers and pupils from Key Stages 1, 2 and 3.

Community Projects and Creative Learning

We faced continued challenges with inviting people into our building or safely accessing other spaces due to changing pandemic restrictions and the majority of the Programming and Participation team were furloughed until September 2021. We were able to deliver an exciting curtain raiser project for our Christmas circus show working with Brighton-based Circus Project to rapturous reception. We also participated in and facilitated *A Song for East Sussex* with Normington Street and Afro the Poet.

We have used this time of reduced capacity to make plans for the refurbished Studio Theatre and Corn Exchange new offer for participation and engagement, with plans to take our successful community engagement Festival project, Our Place, into year-round activity.

Both 'Forward Facing' and 'Umbrella Club' activities were postponed again to Autumn 2022 as live activities were deemed unsafe for vulnerable children and their families. We extended live stream and Concert Hall event tickets to the families in Umbrella Club so they could continue to access the arts. The first event we supported was our Dance Consortium show, *Passagers* from 7 Fingers and many of the families were able to attend safely and delighted to be back experiencing live theatre.

Whilst it has been challenging to go into schools for our flagship, award-winning 'Miss Represented' project we took an opportunity to add an all-male group REPRESENT to our programme of activity. The young men were in the criminal justice system and had supported opportunities to make their own music alongside excellent male artists. Two men from the project have made some exceptional music which is featured in a short documentary film of the project.

Workforce Wellbeing, Equality & Diversity

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The global pandemic has undoubtedly affected our staff and there is a continuing need to support our staff with mental health issues that may have developed over this time or become more acute over this period.

We ran our annual Well-being Survey in September 2021 and following this we have supported staff by running regular NHS checks available for staff aged 40 or over, with 100% take up of these. We also trained new Mental Health First Aiders in Create Music and are planning to train more staff in the future to support our staff at work.

On 4th November 2021, we ran an online workshop for managers on mental health and how to support someone, run by MIND. We have also continued our regular all staff meetings online and our staff newsletter, we have promoted the use of our Employee Assistance Programme and ran an in-person well-being event on 'Time to Talk day' (on 7th February 2022), which aims to reduce the stigma associated with mental ill health.

We have continued to hold our Equality & Diversity Action Group meetings online each quarter and in January 2022 we started work on producing an anti-racism strategy for the organisation. Before the end of March, we had conducted two surveys with our staff and held a listening circle for our ethnically diverse staff to share their thoughts in a confidential environment. The results from this work were made available in April 2022 and this work will continue during 2022.

The Programming and Participation team have continued to identify opportunities for a diverse programme despite the shift in timeline on the Corn Exchange and Studio Theatre reopening. We hosted a week of activities dedicated to black and brown people hosted by poet and writer Akila Richards and staff, trustees and patrons were invited to join this as part of connecting EDAG conversations to our programme. Working with the In House Artists we have identified a number of exciting artists we will programme in the reopening season, reflecting the diversity of contemporary England.

Our online diversity book club 'Diverse Voices' was launched in September 2021 following a discussion at EDAG and our Disabled & Carers Staff Equality Group was established in July 2021 and has met on a quarterly basis since then. The group is active in supporting the organisation to review current policies and practice to ensure that none are a barrier to either disabled staff or staff with caring responsibilities.

We launched Staff Savvy our new HR & rotaing system in July 2021, which allows candidates to complete online recruitment applications which are anonymised during short-listing and as part of the onboarding process all new staff are required to provide us with their equalities data before they are added to payroll. We hope that this will encourage staff to provide us with this information to help improve the quality of the data we hold. The system is also helping us to collate recruitment monitoring data, which will help us to identify the groups that we need to target and whether there are any barriers during the recruitment process.

In September 2021, the DWP held a kickstart recruitment fair in the Dome Concert Hall and we recruited a number of kickstart placements for BDBF at this event. In addition, we have had recruitment stands at our Disabled Access and BHM open days, where we have actively promoted working or volunteering for our organisation. All of our jobs are advertised on Communitybase, Community works, Artsjobs, Disability Arts online and on the DWP websites as well as on our own social media sites and external website.

Since September 2021, we have monitored the number of job applications we receive from particular groups when advertising jobs (i.e. Disabled people and ethnically diverse people). The equalities targets we set during early 2020 (prior to the pandemic) have been carried through to 2021/22 so that we can work towards reaching these, they are 20% of our workforce being ethnically diverse and 10% of our workforce being disabled.

Our staff group is currently made up of 14% ethnically diverse people with the local demographic being 20%. In addition, our staff group are currently made up of 6% who identify as disabled with the local demographic being 16% (we set our target as 10% to be realistic coming out of the pandemic). Both of these groups are groups we actively encourage to apply for our posts via positive action statements. We remain a Disability Confident Employer under the Disability Confident Scheme and are looking to achieve level 3 of this award, which would be to become a Disability Confident Leader. We are also a member of the Disability Action Alliance Volunteer Charter.

Our training programme for 2021-22 has included a variety of equalities workshops for staff on the following:

- Neurodiversity
- Disability Awareness

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- Trans Awareness

Our current anti-racism programme will provide staff with training in July 2022.

Conferencing & Private Events

The number and scale of conference and private events continued to be restricted in 2021-22 due to the ongoing closure of the Corn Exchange and Studio Theatre and the effect of the pandemic on the events industry. Free dates in the Concert Hall continued to be prioritised for rescheduled shows and commercial hires.

Despite the ongoing challenges, we were able to respond to a few opportunities, including hosting a well-known retail brand to complete high profile filming for several days. Other events included two rescheduled events for repeat bookers.

Ongoing uncertainty in relation to restrictions and variants continued to pose challenges in the period with most long-term bookers and clients deciding to postpone their events until 2022-23 when the Corn Exchange and Studio Theatre reopen.

During this period, we continued to use the furlough scheme and worked to develop reopening plans for the refurbished venues, including the procurement of a new CRM system to help maintain excellent communications with current and future bookers.

Bars & Catering

With most events within 2021-22 subject to some Covid restrictions, the focus of the bars team was on how to deliver a safe and effective bar service to audiences.

The first programmed events of 2021 in Brighton Festival gave the team the opportunity to continue to provide pre-ordering and in-seat sales service, albeit for a reduced programme of socially-distanced events. We also continued our partnership with Team Domenica and the easing of restrictions meant that they could reopen the café and offer food and coffee to Festival audiences in our Foyer in May. The café offer ran until the summer when Team Domenica decided to return to their core operations at other sites.

The bars remained closed until the autumn of 2021, allowing continued use of the furlough scheme by the team and the completion of delayed projects, such as the installation of a new till system in the Concert Hall in time for September's events.

The team also successfully tendered for a new brewery partner to supply the Concert Hall and new Gallery Bars when they open to service the refurbished Corn Exchange and Studio Theatre. The tender focussed on product range and value for money, but also the environmental and social impacts of the various suppliers. Through the process we were lucky to meet with many impressive local breweries, some national companies and were delighted to award the tender to Bedlam Brewery. Bedlam are a Sussex-based brewer whose ethos and aims align very much with BDFL's and their award-winning beers offer the perfect range of traditional and craft to meet the needs of our diverse customers.

Although the Concert Hall was able to fully reopen in September the team still had to navigate a multitude of Covid mitigations to ensure the safety of staff and customers. Perspex screens were installed in front of every sales point, masks worn by staff and a new queuing system put in place to avoid overcrowding at the bar. We were also able to continue using the online pre-ordering service, and set up separate collection points across the foyer, catering to the different confidence levels of the returning audience and enabling customers to safely enjoy drinks while avoiding crowds if they wished. These measures have adapted and flexed with the gradual easing of restrictions, allowing the bars to eventually return to the speed of service and levels of income seen prior to Covid.

Appeals and Fundraising

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During 2021-22, the fundraising team continued to work closely with other departments to nurture donor relationships and maintain fundraising income streams while still navigating the impact and the unpredictable nature of the pandemic.

The fuller artistic programme this year helped us exceed the reforecast fundraising income target slightly, including additional project grant funding, an unrestricted major donation, new major corporate sponsorships as well as our membership and patron schemes growing again.

We are immensely grateful for all the continued and new support of our major donors, patrons, members, online donors, trusts and foundations and corporate sponsor supporters. Together they supported our core operations, as well as specific projects such as new Brighton Festival 2022 artistic commissions, Umbrella Club for children with life-shortening conditions, Our Place community co-creation programme and inclusive music education activities for children and young people. Thank you to trusts & foundations Andrew Lloyd Webber Foundation, The Chalk Cliff Trust, The D'Oyly Carte Charitable Trust, The Pebble Trust, The Rayne Foundation and Youth Music.

In terms of corporate support, the University of Sussex continued as our major sponsor and MODA Living came on board as a new major sponsor, as well as sponsors Southern Water, Brighton Girls GDST, Selits Ltd, Brighton College Nursery, Pre-Prep & Prep School and Lilo.

Our established individual giving programmes, namely membership (from £35 per year) and patrons (£500+ per year) started growing again following the impact of Covid-19. The Patrons Circle increased from 72 members in 2021 to 82 in 2022. Pre-pandemic, in early 2020 we had 74 patrons (including two at the £500 entry level). The total number of Members increased to 2,314. Pre-pandemic, we had 2,699. Patrons and Members are also our most loyal ticket buyer groups, significantly contributing to our ticket sales income throughout the year.

Capital redevelopment.

The redevelopment project, which started on site in 2017, is Phase 1 of the Royal Pavilion Estate Masterplan and includes restoration of the Grade I listed, 200-year-old, Corn Exchange to increase the seated capacity to 500 and deliver substantial improvements to the 200-seat Studio Theatre. The refurbishment also provides a new street-facing restaurant on New Road plus new bars and front of house areas to improve the visitor experience. Production and back-of-house facilities will be upgraded, and a new heritage interpretation will help people to understand more about the history of these important buildings. A new rehearsal and development space, dedicated for artistic use, will enable more effective partnerships with a wider range of community groups and arts practitioners.

The project aims to decrease running costs and enable a more efficient operation of the building. The new spaces offer BDBF the opportunity to generate more self-earned income, to invest into the upkeep of the heritage spaces and an increased programme of artistic and participation activities.

The ongoing pandemic and volatility of supply chains created by the war in Ukraine have provided a continuing background of challenges to the project with rising costs, fundraising pressures, and ongoing delays to the project programme apparent in 2021-22. We continue to work closely with Brighton & Hove City Council, who own the venues and lead on the project and very much appreciate the council's continued support. We are also grateful for funding secured from Arts Council England's Cultural Capital Kickstart Fund and from National Lottery Heritage Fund's Heritage Capital Kickstart fund, both part of the Department for Culture Media and Sport's £1.57bn Cultural Recovery Fund package, which has helped to fund some of the shortfall created by the pandemic.

Despite another challenging period for the build, work on site has continued and we have seen great progress on what is a complex project. Major milestones include;

- installation of the Corn Exchange's oak flooring and new retractable seating unit
- replacement of the Studio Theatre's copper roof and decorative fibrous plaster ceiling
- commencement of second fix mechanical and electrical services
- installation of staircases to the central Gallery area and Studio Theatre

Work to progress heritage interpretation, wayfinding, catering fit out and digital signage schemes has been further developed in the period and tenders completed for production loose equipment. Following public

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advertising and a commercial call-out we successfully placed the restaurant opportunity and plan to announce this exciting partnership in the coming months.

Plans for reopening the venues are starting to take shape with the team now targeting spring 2023 for test events.

We continue to fundraise from private giving for the project and £2.5 million has been secured to date. This fundraising will continue through to reopening and includes our name-a-seat appeal, as we continue to reach across our audiences and engage the wider public. We are very grateful to the individual donors and trusts and foundations, Ernest Kleinwort Charitable Trust and The Lawson Trust, for their support this year.

Heritage Interpretation and Activity

With much of the team furloughed we continued our committed group of volunteers with mostly online meetings and activities. We were delighted to be able to hold an in-person Heritage Open Day in September 2021 with 40's themed activities bringing the 'Joan Nash' story to life. We worked with heritage consultant Clare Adler to revise our Heritage Activity Plan for the remaining 18 months of the project which will lead to nine activities bringing our heritage stories to life ahead of reopening in 2022-23. Our oral history project continued with volunteers learning interview skills and then conducting oral history interviews to bring the memories of real people centre stage. At the end of the year, we were able to bring a new Community Engagement Manager (Heritage) on board to deliver the revised activity plan.

Environmental Sustainability

Energy

In 2021-22 we carried out work to reframe our Environmental Policy and action plan from 2022 onwards, looking towards 2030 as a milestone when we will aim to have minimised our own Scope 1 & 2 greenhouse gas emissions and offset carbon that cannot be eliminated from the operation. By 2030 We will also have firmly embedded the expectations we will set for our suppliers and value chain, setting us on the road to Net Zero.

The trend recognised in 2020-21 around increased energy use continued, owing in part to the recommendations of specialist organisations such as CIBSE, HSE et al in respect of maximum ventilation rates. As ventilation was increased in spaces this resulted in harder working cooling and heating systems. Actual costs to run the systems in these modes will be infinitely variable due to changes in outside and inside air temperatures, so we can only put a notional figure on the extra cost of heating or chilling the air. Analysis also suggests that the 'base load' outside of event periods, for example overnight, has increased and this is thought potentially to connect to the redevelopment. Improved metering of gas and electricity serving the Museum and new restaurant is one expected outcome from the redevelopment.

The venue consumed 1,050,080 kwh of electricity and 694,445 kwh of gas in 2021-22. In 2019-20 when the venue completed almost a full year of operation before closure for the pandemic consumption was 773,409 kwh electricity (-26%) and 452,460 gas (-35%). Now that requirements around Covid-19 have reduced we have sought support to create a revised strategy to manage ventilation. The savings in energy and costs created by that are expected to be recognised in 2022-23.

100% of the electricity purchased in 2021-22 was verified independently as renewable. Unprecedented increases in energy costs were seen in the second half of the financial year, exacerbated by the Russian invasion of Ukraine. Our 3-year fixed electricity contract ended on March 31 2022 and, ahead of this, detailed work took place to explore the options best able to protect from rising prices and the volatility at that time. We considered whether this pressure should cause us to temporarily step back from our 100% renewable energy commitment for cost reasons, however the additional cost to obtain a renewable guarantee was estimated at less than 10k within a much larger budget and so green energy and its role in our overall commitment to Environmental Responsibility, ultimately held priority. Ahead of the switch to the higher tariff in April 2022 we carried out a staff energy-saving workshop, engaging staff on the actions that they can contribute to in order to save energy. We've also set as high priority the investment in scoping and installing more energy-saving technology in areas that can still benefit.

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12a Pavilion Buildings, still the main office premises for the organisation in 2021-22, was opened in April and May and from September onwards with reduced capacity. Electricity consumption was 71,496 against 81,842 kwh in 2019-20 representing a 14.5% decrease. We have made plans to move to a smaller premises in Summer 2022 with staff encouraged to adopt a hybrid working style.

Water

Consumption of water in the Concert Hall was 2,205 m³, 54% lower against the 2019-20 total of 3,401m³. Consumption at 12a (80m³) reduced by 70% compared to 2019-20 levels (272m³).

Waste

The pandemic generated new requirements for consumables which would not otherwise be a feature in our operation, most notably face coverings. However, we introduced a PPE recycling bin at the venue for staff use.

The move from printed tickets to print at home/paperless ticketing over the pandemic means we look to make a saving of 242,000 paper tickets and associated envelopes and postage emissions.

In 2021-22 the venue produced 222 tonnes of waste against 269 tonnes in 2019-20. The proportion of waste recycled was also the highest ever at 69% of overall waste. The clearance of the 12a offices contributed to this as staff were encouraged to digitise records or dispose of those no longer required and most of this was securely recycled.

Other

BDBF's Environmental agenda benefitted from a successful 6-month Kickstarter placement from January 2022. As the first dedicated member of staff employed in an Environmental Sustainability role, progress was made to support teams to refresh signage, organise an energy saving staff workshop and a Green Team Environmental action planning session, research carbon offsetting options for audience travel, run a staff sustainable travel incentive scheme over Festival and develop BDBF's sustainable travel plan. Audience travel to our events created nearly 60% of our carbon footprint in 2019-20 and is a high priority in reducing Scope 3 greenhouse gas emissions. We're encouraging our audiences to reduce car usage and where they cannot walk or cycle readily to us, to use public transport. We target to increase to 53% of our audience travelling sustainably from the current 49.7%.

Financial Results

Consolidated results are presented for the year ended 31 March 2022 with a recorded gain on unrestricted net operations of £622,267 (2021: Gain £2,418,679).

Financially, 2021-22 was a year of recovery following the Covid-19 pandemic. The resumption of full capacity events in the Dome Concert Hall as well as delivering in classroom music lessons enabled us to grow our earned income during the year to £5,369,999 (2021: £1,843,983). Our income was still heavily impacted by the pandemic, particularly during the first half of the financial year, and we were reliant on the assistance offered by the government's furlough scheme and Culture Recovery Fund as well as continued support from our regular funders and extremely generous donations from our patrons, members, and audiences.

The Charity earned 44% (2021: 18%) of its normal operating income from ticket sales, sponsorship, catering and the private event income channelled through the trading company (Brighton Dome and Festival (Trading) Limited) and 56% (2021: 82%) of its income through grants and donations. 43% (2021: 52%) of normal operating income came from the Charity's two public funders: Brighton & Hove City Council (BHCC) and Arts Council England (ACE).

The Charity has a long-term agreement (27 years remaining) with BHCC that determines the details of the Lease of Brighton Dome, the Sinking Fund and the Arts Fund which supports the activity of both Brighton Dome and Brighton Festival. In 2020-21 the Arts Fund contributed £1,791,263 (2021: £1,766,531) to income. The Charity is a long-standing National Portfolio Organisation of ACE with confirmed funding through to 31 March 2023.

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Create Music generated income from tuition and workshops totalling £1,778,137 (2021: £1,617,107). As a result, total expenditure on Creative Learning activities also increased year on year to £3,482,933 (2021: £3,134,932).

Research and development costs for the year were £3,947 (2020: £11,122).

The Trustees would like to thank all of our supporters, funders and staff for the continued support throughout the Covid-19 pandemic, without whom we would have had to drastically cut our charitable services and output and endanger our long-term future. In particular, the government's Coronavirus Job Retention Scheme, and Cultural Recovery Fund has provided a lifeline for our employees and ensured that we did not make any staff members compulsory redundant. Finally, the Trustees would also like to offer their thanks to our regular funders BHCC and ACE for their continued financial support and guidance.

Going Concern

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. These considerations take into account the expected continued impact of the Covid-19 pandemic. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £5,423,625 (2021: £4,478,971) and had positive total unrestricted operational reserves of £894,279 (2021: £272,012) (see note 19). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until normal trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the future impact of the Covid-19 pandemic and inflationary pressures, as well as the imminent completion of the Corn-Exchange renovation project. In order to manage these future risks a transfer of £2,364,070 was made in 2021 to funds with specific designations to manage these risks. At 31st March 2022 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,444,000 (2021: £2,197,000).

Plans for future periods

Brighton Dome & Brighton Festival is at a pivotal moment. Our inspiring redeveloped spaces are now scheduled to open in 2023, allowing us to reimagine how, together, we can work with communities and artists to reflect and connect this 'city on the edge'. A redesigned business model enables new programming, active development of local and national talent, and the repurposing of our buildings to be open and accessible to all. After Brighton Festival 2022's successful return to scale, in 2023 and beyond, full advantage can be taken of the Festival's international partnerships, co-commissioning installation & mid-scale performance. CreaTech & our 5G testbed will help us, our artists and partners across the world learn about new forms of creative collaboration and our Festival 365 programme will act as a bridge for audiences between our Festival and year-round programmes. We will showcase children and young people's work at all stages and enable greater community ownership of our venues, making a dynamic and sustainable organisation also porous and engaging.

Alongside our ambitious artistic plans, careful financial management will continue to be a leading priority for the organisation over the next year as we adjust and respond to the long-term impact that Covid-19 has on our audiences, artists, partners and staff, alongside the increasing concerns at rising inflation and debilitating energy costs. Having returned to full capacity events, the charity's revenues have recovered to nearly pre-Covid levels, however Trustees and the executive management team are mindful of the volatile and complex environment in which we operate. Planned investment from designated funds in strategic initiatives to improve financial performance and protecting our unrestricted reserves position to weather unforeseen circumstances must remain key objectives.

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We recognise that there are still areas for investment which would help to reduce our energy consumption and we will be exploring these along with options to fund (and fundraise for) the investment in renewables. Working with the Royal Pavilion & Museums Trust we will explore Estate-wide opportunities as well as looking to complete the phased installation of LEDs in the foyer and auditorium, the replacement of toilets with water-efficient units, and upgrade of the venue chillers.

Indemnity insurance

During the period the Charity paid £4,855 (2021: £1,079) to provide indemnity cover for the Charity and its Trustees from loss arising from the neglect or defaults of its Trustees and Officers.

Investment policy

The Charity only holds short-term surplus funds which it invests in deposits with its bankers, Metro Bank.

Reserves policy

With the Capital Project having commenced in early 2017 the Charity has been working to increase its unrestricted general reserve to ensure that on exiting the project period its reserves are in no worse a financial situation than when it started (£54,953). The carried forward surplus on the general operations reserve (unrestricted) was £894,279 as at 31 March 2022. At 31st March 2021 the Group had positive free reserves, being unrestricted funds not held in fixed assets, of £2,444,000 (2021: £2,197,000).

Restricted reserves of £10,044k relate to the carrying value of the Dome Refurbishment project 1999 – 2002 and £561k of restricted funds relate to funds received to be used for projects in future periods.

It should also be noted that a portion of the Sinking Fund is held by Brighton & Hove City Council as a reserve for replacing major capital items. The balance on this fund was £191,379 as at 31 March 2022 (2021: £167,682).

Statement of Trustees' responsibilities

The charity trustees for the purposes of company law are responsible for preparing a trustees' 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 charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 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.

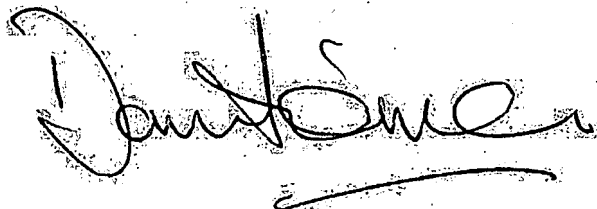
The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the group and hence 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 charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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This Annual Report of the Trustees, under the Charities Act 2011 and the Companies Act 2006, was approved by the Board of Trustees on 20th September 2022 including approving in their capacity as company directors the Strategic Report contained therein, and is signed as authorised on their behalf by:

A handwritten signature in black ink, appearing to read 'Danny Homan', with a horizontal line underneath.

Mr Danny Homan (Chair)
20th September 2022

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON DOME AND FESTIVAL LIMITED

Opinion

We have audited the financial statements of Brighton Dome and Festival Limited for the year ended 31 March 2022 which comprise Consolidated Statement of Financial Activities, the group and parent charitable company's Balance Sheets, the Consolidated Cash Flow Statement, and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the parent's charitable company's affairs as at 31 March 2022 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

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Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 15, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011, Charities SORP (2019), Companies Act 2006 and payroll taxes.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the recognition of grants and donations income. Audit procedures performed by the engagement team included:

- Enquiries of management regarding correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;

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- Reviewing the controls and procedures of the charity, particularly in relation to the recording of income and processing of payments and payroll, to ensure these were in place throughout the year, including during the Covid-19 remote-working period;
- Evaluating management's controls designed to prevent and detect irregularities;
- Reviewing and testing journal entries made in the year, particularly those made as part of the year end financial reporting process; and
- Challenging assumptions and judgements made by management in their critical accounting estimates which comprise depreciation, bad debt provision and the valuation of musical instruments.

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

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

Use of our report

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



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor

10 Queen Street Place
London
EC4R 1AG

Date: 6 December 2022

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CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(including consolidated Income & Expenditure Account)

		Unrestricted funds		Restricted funds		Total 2022	Total 2021
		Operations	Designated	Projects	The Brighton Dome Venue		
	Note	£000's	£000's	£000's	£000's	£000's	£000's
Income:							
Grants & donations	1, 2	2,479	-	4,072	120	6,671	8,491
Income from charitable activities	4	5,179	-	-	-	5,179	1,752
Income from trading activities	3	191	-	-	-	191	91
Investment income	5	50	-	-	-	50	1
Total income		7,899	-	4,072	120	12,091	10,335
Expenditure on:							
Raising funds		361	-	-	-	361	192
Charitable activities	6	6,916	84	3,977	439	11,416	7,794
Total expenditure		7,277	84	3,977	439	11,777	7,986
Net income/(expenditure)		622	(84)	95	(319)	314	2,349
Transfers between funds		-	-	-	-	-	-
Net movement in funds		622	(84)	95	(319)	314	2,349
Total funds brought forward	19,20	272	3,016	466	10,044	13,798	11,449
Total funds carried forward	19,20	894	2,932	561	9,725	14,112	13,798

Note 27 shows 2021 comparatives for the Statement of Financial Activities

The notes on pages 24 to 43 form part of these financial statements.

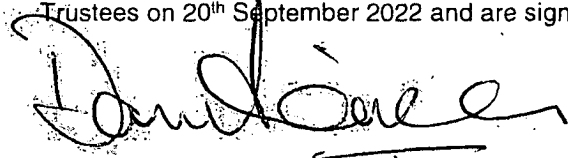
BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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CONSOLIDATED BALANCE SHEET
as at 31 March 2022

	Note	2022 £'000	2021 £'000
FIXED ASSETS			
Tangible fixed assets	11	13,811	14,186
CURRENT ASSETS			
Stock	13	21	15
Debtors	14	1,275	548
Cash at bank and in hand	15	5,423	4,479
		6,719	5,042
CREDITORS: amounts falling due within one year	16	(3,245)	(2,048)
Net current assets		3,474	2,994
Total assets less current liabilities		17,285	17,180
CREDITORS: amounts falling due after one year	18	(3,173)	(3,383)
Total net assets		14,112	13,798
The funds of the group:			
Unrestricted income funds	19	3,826	3,288
Restricted income funds	20	10,286	10,510
Total group funds		14,112	13,798

The financial statements on pages 20 to 43 were approved, and authorised for issue, by the Board of Trustees on 20th September 2022 and are signed on its behalf by:



Mr Danny Homan (Chair)

The notes on pages 24 to 43 form part of these financial statements.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

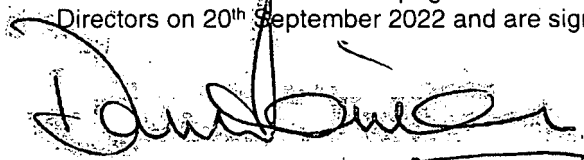
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COMPANY BALANCE SHEET
as at 31 March 2022

	Note	2022 £'000	2021 £'000
FIXED ASSETS			
Tangible fixed assets	11	13,782	14,148
Investments	12		
		<u>13,782</u>	<u>14,148</u>
CURRENT ASSETS			
Stock	13	21	15
Debtors	14	1,324	585
Cash at bank and in hand	15	<u>5,218</u>	<u>4,413</u>
		6,563	5,013
CREDITORS: amounts falling due within one year	16	<u>(3,168)</u>	<u>(2,026)</u>
Net current assets		<u>3,395</u>	<u>2,988</u>
Total assets less current liabilities		17,177	17,136
CREDITORS: amounts falling due after one year	18	<u>(3,163)</u>	<u>(3,366)</u>
Total net assets		<u>14,014</u>	<u>13,770</u>
The funds of the charity:			
Unrestricted income funds	19	3,728	3,260
Restricted income funds	20	<u>10,286</u>	<u>10,510</u>
Total charity funds		<u>14,014</u>	<u>13,770</u>

A separate statement of the financial activities of the Brighton Dome and Festival Limited, the Charity, is not presented following the exemptions afforded by section 408 of the Companies Act 2006.

The financial statements on pages 19 to 42 were approved, and authorised for issue, by the Board of Directors on 20th September 2022 and are signed on its behalf by:



Mr Danny Homan (Chair)

The notes on pages 24 to 43 form part of these financial statements.

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Statement of cash flows for the year ending 31 March 2022

	2022 £'000	2021 £'000
Cash provided by operating activities (Note 24)	1,194	2,594
Cash flows from investing activities		
Interest income	50	1
Purchase of tangible fixed assets (Note 11)	(301)	(132)
Disposal of tangible fixed assets (Note 11)	1	-
Cash used in investing activities	(250)	(131)
Increase in cash in the year	944	2,463
Cash and cash equivalents at the beginning of the year	4,479	2,017
Increase in cash (A)	944	2,462
Total cash and cash equivalents at the end of the year	5,423	4,479

A. Analysis of changes in net cash funds

	At 1 April 2021	Cashflows	At 31 March 2022
Cash and cash equivalents	4,479	944	5,423
Total cash and cash equivalents	4,479	944	5,423

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Principal Accounting Policies

BASIS OF ACCOUNTING

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice for Charities (SORP 2015) (Second Edition, effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015) - (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102 – issued March 2018), and the Companies Act 2006.

GOING CONCERN

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements. The Trustees consider that the going concern basis is appropriate as the Group had a surplus on unrestricted funds of £3,826,888 at the balance sheet date and the Charity had a surplus on unrestricted funds of £3,728,219. The financing of the Group and Charity is supported through future funding commitments from Brighton & Hove City Council and Arts Council England.

PRINCIPAL ACTIVITY

The principal activity of the company during the year was to manage the charitable business of Brighton Dome and Festival Limited (BDBF). This includes the running of the Brighton Dome venues and the annual Brighton Festival each May including the related provision of catering and beverage services.

Brighton Dome and Festival Limited is a private limited company (registered number 00889184) incorporated and domiciled in England and Wales. The charity is a public benefit entity.

The address of the registered office is:

The Dance Space,
2 Market Square,
Circus Street,
Brighton
BN2 9AS

CONSOLIDATION

The Group accounts consolidate the results of the Charity and its subsidiaries, Brighton Dome and Festival (Trading) Limited and Brighton Dome & Museum Development Company Limited on a line by line basis.

INCOME

Voluntary Income comprises all incoming resources from sponsorship, donations, membership subscriptions and grants.

All grants and donations receivable are recognised when the conditions for receipt have been met. There is entitlement to income when it can be reliably measured and it is probable that it will be received. Where grants and donations received are performance related or restricted to future accounting periods they are deferred and accounted for as a liability.

Government grant income paid under the Coronavirus Job Retention Scheme (CJRS) has been recognised in the Statement of Financial Activities in the period to which the underlying furloughed staff costs relate to.

Other government grants are recognised in the financial statements when there is entitlement, the grant is measurable and receipt is probable.

Goods and services received in kind are included within the accounts where material and are included at the lower of current market value and value to the charity.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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Income from charitable activities includes amounts received from tickets and other event sales for productions and educational activities directly promoted by the Group or, where it shares the financial risk for such an event, promoted by other organisations where such events contribute to the artistic programme of the Group.

Investment income comprises interest receivable on cash balances held in appropriate interest bearing deposits.

EXPENDITURE

All expenditure is accounted for on an accruals basis.

The cost of raising funds includes the costs of securing sponsorship and donations, and also includes the costs of providing membership benefits and other costs incurred in the Group's trading activity.

Expenditure on charitable activities include expenditure associated with staging promoted events, providing education projects and the costs of the artistic programme at Brighton Dome and Brighton Festival. Support costs relating to single activities are allocated directly to that activity. Where support costs relate to several activities they are apportioned accordingly. Governance costs include secretarial, legal and audit fees associated with the constitutional and statutory requirements of the Charity.

INVESTMENTS

Investments in active subsidiary undertakings are included in the balance sheet at cost.

DEPRECIATION AND FIXED ASSETS

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Long-term improvements	Over the life of the lease
Short-term improvements	10% - 20% per annum
Venue fittings and equipment	10% - 20% per annum
Office equipment	20% - 25% per annum
Musical instruments	10% per annum

Fixed assets costing more than £1,000 are capitalised. The Charity does not have a policy to revalue its assets.

LEASES

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the SOFA as incurred. Rental charges are charged on a straight-line basis over the life of the lease.

STOCK

Stocks of goods for resale are included in the balance sheet at the lower of cost or net realisable value. This includes Bar stock and Front of House consumables.

PENSION COSTS

The Charity offers a stakeholder scheme to its employees and contributes to a defined contribution scheme for certain other employees. Costs are expensed in the Consolidated Statement of Financial Activities.

Certain staff are members of the Teachers' Pension Scheme which is a multi-employer pension scheme. It is not possible to identify the Charity's share of the underlying assets and liabilities of the Teachers' Pension Scheme on a

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consistent and reasonable basis and therefore, as required by FRS102, accounts for the scheme as if it were a defined contribution scheme. The Charity's contributions, which are in accordance with the recommendations of the Government Actuary, are charged in the period in which the salaries to which they relate are payable.

TAXATION

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by part 11, chapter 3 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

The trading subsidiary, Brighton Dome and Festival (Trading) Limited donates its profits to the charitable company under the provisions of Gift Aid. Accordingly there is no Corporation Tax charge in these accounts.

VALUE ADDED TAX

The Group is registered for Value Added Tax (VAT) and income and expenditure is stated net of VAT to the extent that it is recoverable.

FINANCIAL INSTRUMENTS

Financial assets and liabilities are recognised when the Charity becomes a party to the contractual provisions of the instrument. Trade debtors do not carry any interest and are stated at nominal amount less any provision for estimated irrecoverable amount. Trade creditors are not interest bearing and are stated at their nominal value.

JUDGEMENTS IN APPLYING ACCOUNTING POLICIES AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The group makes judgements, estimates and assumptions that affect the application of policies and the carrying values of assets and liabilities, income and expenses. The resulting accounting estimates calculated using these judgements will, by definition, seldom equal the related actual results but are based on the experience of the Directors (or Trustees) and the expectations of future events. The estimates are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is reviewed. Such basis include:

- Expenditure accounted for on an accruals basis
- Costs allocated to charities activities on a time basis.
- Grants and donations receivable are recognised when the conditions for receipt have been met.
- Valuation of musical instruments

Musical instruments are measured initially at their historic cost, or deemed cost in the case of donated instruments, and are depreciated at a rate of 10% per annum straight line. They are reviewed annually for impairment. The valuation of donated musical instruments was made independently by Norman's Instruments, a specialist in supplying Musical Education equipment in March 2020. The group have reviewed instrument usage and income generated (both actual and expected), and that this assessment has allowed the Trustees to be satisfied that there is no material impairment to the value of musical instruments as at 31 March 2022.

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1. GRANTS & DONATIONS – ANALYSIS BY FUND

	Unrestricted funds		Restricted funds		Total 2022 £'000
	Operational funds 2022 £'000	Designated funds 2022 £'000s	Projects 2022 £'000	Brighton Dome venue 2022 £'000	
Brighton and Hove City Council	1,815	-	-	120	1,935
East Sussex County Council	-	-	-	-	-
Arts Council England, South East	-	-	2,322	-	2,322
CJRS Income	434	-	-	-	434
Culture Recovery Fund Income	-	-	917	-	917
Other grants	10	-	572	-	582
Donations, Trusts and Foundations	149	-	261	-	410
Members' subscriptions and events	71	-	-	-	71
2022	<u>2,479</u>	<u>-</u>	<u>4,072</u>	<u>120</u>	<u>6,671</u>
2021 COMPARATIVES					
	2021 £'000	2021 £'000s	2021 £'000	2021 £'000	2021 £'000
Brighton and Hove City Council	1,792	-	-	115	1,907
East Sussex County Council	-	-	-	-	-
Arts Council England, South East	445	-	2,130	-	2,575
CJRS Income	2,317	-	-	-	2,317
Culture Recovery Fund Income	287	-	555	-	842
Other grants	15	-	271	-	286
Donations, Trusts and Foundations	274	-	240	-	514
Members' subscriptions and events	50	-	-	-	50
2021	<u>5,180</u>	<u>-</u>	<u>3,196</u>	<u>115</u>	<u>8,491</u>

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2. GRANTS & DONATIONS - ANALYSIS BY TYPE

	Brighton Dome programme and hires 2022 £'000	Brighton Dome venues 2022 £'000	Creative Learning activity 2022 £'000	Brighton Festival 2022 £'000	2022 Total £'000
Brighton and Hove City Council	1,815	120	-	-	1,935
East Sussex County Council	-	-	-	-	-
Arts Council England	1,914	-	1,325	-	3,239
Other grants	806	-	160	39	1,005
Donations, Trusts and Foundations	164	-	127	130	421
Members' subscriptions and events	71	-	-	-	71
2022	<u>4,770</u>	<u>120</u>	<u>1,612</u>	<u>169</u>	<u>6,671</u>

	2021 £'000	2021 £'000	2021 £'000	2021 £'000	2021 £'000
2021 COMPARATIVES					
Brighton and Hove City Council	1,793	115	-	-	1,908
East Sussex County Council	-	-	-	-	-
Arts Council England	2,144	-	1,272	-	3,416
Other grants	2,437	-	97	66	2,600
Donations, Trusts and Foundations	274	-	213	30	517
Members' subscriptions and events	50	-	-	-	50
2021	<u>6,698</u>	<u>115</u>	<u>1,582</u>	<u>96</u>	<u>8,491</u>

3. INCOME FROM TRADING ACTIVITIES (B)

	Brighton Dome programme and hires £'000	Brighton Festival £'000	2022 Total £'000	2021 Total £'000
Sponsorship	-	60	60	32
Event hires	35	-	35	3
Consultancy	86	-	86	52
Other income	10	-	10	4
	<u>131</u>	<u>60</u>	<u>191</u>	<u>91</u>

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4. INCOME FROM CHARITABLE ACTIVITIES BY INCOME TYPE (B)

	Brighton Dome programme and hires 2022 £'000	Creative Learning activity 2022 £'000	Brighton Festival 2022 £'000	Total 2022 £'000
Ticket sales	1361	1	166	1,528
Performances and Hires	759	232	-	991
Bar and catering for events	557	-	-	557
Tuition & workshops	-	1,778	-	1,778
Ticketing fees	312	-	-	312
Programme sales	13	-	-	13
2022	<u>3,002</u>	<u>2,011</u>	<u>166</u>	<u>5,179</u>
	2021 £'000	2021 £'000	2021 £'000	2021 £'000
Ticket sales	27	6	-	33
Performances and Hires	27	23	-	50
Bar and catering for events	14	-	-	14
Tuition & workshops	-	1,617	-	1,617
Ticketing fees	38	-	-	38
Programme sales	-	-	-	-
2021	<u>106</u>	<u>1,646</u>	<u>-</u>	<u>1,752</u>

B. INCOME FROM TRADING ACTIVITIES AND CHARITABLE ACTIVITIES

There was a significant drop in income in the year 2020/21 for both Trading and Charitable Activities due to the pandemic. Minimal events and conferencing events were put on in the year as well as school closures, which had accounted for the drop in income.

Income from charitable activities has recovered in the financial year 2021/22 due to the return of live events from the Autumn season and the re-opening of schools allowing for the return of tuition and workshops.

5. INVESTMENT INCOME

All of the Group's investment income of £50,400 (2021: £911) arose from interest bearing deposit accounts.

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6. EXPENDITURE ON CHARITABLE ACTIVITIES

The Charity undertakes direct charitable activities and does not make grant payments.

	Unrestricted funds 2022 £'000	Designated funds 2022 £'000	Restricted funds 2022 £'000	Brighton Dome venue 2022 £'000	Total 2022 £'000
Brighton Dome programme and hires	2,706	-	2,468	28	5,202
Creative Learning activity	2,059	-	1,424	-	3,483
Brighton Festival	944	-	69	-	1,013
Support and governance costs	1,101	-	16	-	1,117
	<u>6,810</u>	<u>-</u>	<u>3,977</u>	<u>28</u>	<u>10,815</u>
Brighton Dome venues	-	-	-	92	92
Depreciation	106	84	-	319	509
	<u>6,916</u>	<u>84</u>	<u>3,977</u>	<u>439</u>	<u>11,416</u>
	2021 £'000	2021 £'000	2021 £'000	2021 £'000	2021 £'000
2021 COMPARATIVES					
Brighton Dome programme and hires	1,519	-	1,168	42	2,729
Creative Learning activity	1,718	-	1,417	-	3,135
Brighton Festival	79	-	85	-	164
Support and governance costs	884	-	277	-	1,161
	<u>4,200</u>	<u>-</u>	<u>2,947</u>	<u>42</u>	<u>7,189</u>
Brighton Dome venues	-	-	-	73	73
Depreciation	129	84	-	319	532
2021	<u>4,329</u>	<u>84</u>	<u>2,947</u>	<u>434</u>	<u>7,794</u>

7. ANALYSIS OF SUPPORT AND GOVERNANCE COSTS

	2022 Total £'000	2021 Total £'000
Executive and finance costs	796	931
Lease payments	71	21
Auditors remuneration	21	21
Information technology	229	188
Research & development		
	<u>1,117</u>	<u>1,161</u>

Costs are allocated to the Charity's activities on a time basis.

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8. STAFF COSTS AND NUMBERS

The average number of permanent staff employed during the period, and as at 31 March 2022, was 218 (2021: 209). Additionally, an average head count of 186 (2021: 136) casual weekly staff worked on an hourly basis to support events and performances.

Permanent staff are allocated to the charity's activities as follows:

	2022 Number	2021 Number
Artistic Planning	15	12
Learning, Access & Participation	115	120
Trading*	2	3
Operations	49	44
Marketing & Sales	12	10
Development	6	6
Support & Governance	19	14
	<u>218</u>	<u>209</u>

*All staff engaged in trading related activities are employed through contracts with Brighton Dome and Festival Limited. Relevant costs are therefore recharged to Brighton Dome and Festival (Trading) Limited.

	2022 Total £'000	2021 Total £'000
Payroll costs		
Wages and salaries	5,195	4,657
Social security	397	353
Other pension costs	494	475
	<u>6,086</u>	<u>5,485</u>

The number of employees who received emoluments greater than £60,000 in the following range was:

	2022 Number	2021 Number
£60,001 - £70,000	4	1
£70,001 - £80,000	0	1
£80,001 - £90,000	1	1
£100,001 - £105,000	0	0
£110,001 - £115,000	1	0

The Key Management Personnel are considered to be the Officers and Executive Management Team. Their employment benefits were £585,821 in 2022 (£482,913 in 2021).

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9. NET TRADING RESULTS OF SUBSIDIARY TRADING COMPANY BRIGHTON DOME AND FESTIVAL (TRADING) LIMITED

	2022 £'000	2021 £'000
Turnover	185	87
Other Income	5	4
Cost of sales	(82)	(23)
Gross profit	108	68
Administration and overheads	(37)	(41)
Interest receivable	71	27
Donation payable to parent company	(0)	(61)
Net profit/ (loss)	71	(34)

Cost of sales includes £74,713 (2021: £21,903) charged by the parent company for the provision of services.

10. RELATED PARTY TRANSACTIONS

None of the Trustees received any remuneration during the period under review. Trustee expenses of £2,037 (2021: £31) were recorded for meeting catering for 14 trustees.

The financial results of our Trading Company (as per note 9 above) are reflected within our Consolidated SOFA on Page 21.

A yearly recharge is made in March between the Charity and Trading Company apportioning venue running costs on the basis of conference turnover/ total group turnover. This includes insurance, utilities and cleaning costs and is eliminated on consolidation. Inter Company balances as at 31 March 2022 were £87,455. (2021: £70,080)

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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11. TANGIBLE FIXED ASSETS

GROUP

	Dome leasehold asset:		Venue	Musical	Office	Enabling	Total
	Long-term	Short-term	Fittings	Instruments	Equip	Works	
	Improve	Improve	and equip				
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2021	16,444	6,508	2,767	821	665	2,871	30,076
Additions	-	2	115	9	74	101	301
Disposals	-	-	(1)	-	-	(158)	(159)
As at 31 March 2022	16,444	6,510	2,881	830	739	2,814	30,218
DEPRECIATION							
As at 1 April 2021	6,086	6,505	2,603	169	527	-	15,890
Charge for the period	329	3	48	83	55	-	518
Disposals	-	-	(1)	-	-	-	(1)
As at 31 March 2022	6,415	6,508	2,650	252	582	-	16,407
NET BOOK VALUE							
As at 31 March 2022	10,029	2	231	578	157	2,814	13,811
As at 31 March 2021	10,358	3	164	652	138	2,871	14,186

COMPANY

	Dome leasehold asset:		Venue	Musical	Office	Enabling	Total
	Long-term	Short-term	Fittings	Instruments	Equip	Works	
	Improve	Improve	and equip				
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2021	16,444	6,508	2,744	821	569	2,858	29,944
Additions	-	-	24	-	96	13	133
Disposals	-	-	-	-	-	-	-
As at 31 March 2022	16,444	6,508	2,768	821	665	2,871	30,077
DEPRECIATION							
As at 1 April 2021	5,757	6,502	2,515	85	499	-	15,358
Charge for the period	329	3	89	84	28	-	533
Disposals	-	-	-	-	-	-	-
As at 31 March 2022	6,086	6,505	2,604	169	527	-	15,891
NET BOOK VALUE							
As at 31 March 2022	10,029	2	231	578	157	2,814	13,782
As at 31 March 2021	10,358	3	164	652	70	2,871	14,148

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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TANGIBLE FIXED ASSETS (continued)

All of the Group's tangible fixed assets are used for activities in furtherance of the Charity's objects. Arts Council England and Brighton & Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The lease of the Brighton Dome was granted to Brighton Dome and Festival Limited in 1999 by Brighton & Hove City Council for a total of 50 years at a peppercorn rent. The leasehold improvements shown above represent the value of the capital refurbishment work carried out by the Group. The lease cannot be assigned or sold.

The main categories of fixed assets are as follows:

Dome leasehold asset: long-term improvements - represents the value of the main construction works to the venues with a useful life extending over the remaining term of the lease.

Dome leasehold asset: short-term improvements - represents the value of improvements to the venues with a useful life of ten years.

Brighton & Hove City Council have made available a Sinking Fund in order to provide for renewals of fixtures and fittings included in this category. The City Council set aside, from the annual Sinking Fund allocation, sums to cover non-recurring major maintenance work at the Brighton Dome Venue. At 31 March 2022 the allocation stood at £191,380 (2021: £167,682) and is held in a designated account by Brighton & Hove City Council and consequently is not included in these accounts.

Venue fittings and equipment – represents the value of fittings and equipment purchased for the operation of the Dome venues, which have a useful life of five years.

Musical Instruments represents the estimated valuation of musical instruments leased to Brighton Dome and Festival by Brighton and Hove City Council and East Sussex County Council for use by Brighton and Hove Music and Arts Service and East Sussex Music Service.

Office equipment – represents the value of computer hardware and software and similar items which have an expected useful life of three years.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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12. FIXED ASSET INVESTMENTS

	2022 Cost £	2021 Cost £
Investment in subsidiaries:	100	100

The investment above represents Brighton Dome and Festival Limited's investment in subsidiary companies. On 1 September 2005 the Group reorganised its subsidiaries following completion of the Brighton Dome Development. Since that date all charitable activities are managed in the registered charity, the Brighton Dome and Festival Limited. All non-charitable activities are managed through Brighton Dome and Festival (Trading) Limited. The remaining company in the Group was a dormant company from 1 September 2006.

Details of the subsidiaries as at 31 March 2022 are set out below:

Name	Controlling Interest	Incorporated/Company number
Brighton Dome and Festival (Trading) Limited	100%	UK 5541005

Both subsidiaries are registered at The Dance Space, 2 Market Square, Circus Street, Brighton BN2 9AS

The net assets / (liabilities) of the subsidiaries at the end of the financial period were as follows:

	Share capital £	Reserves £	Net assets / (liabilities) £
Brighton Dome and Festival (Trading) Limited	100	27,153	27,253

13. STOCK

Group and Company	2022 £'000	2021 £'000
Bar Stock	15	9
Front of House Consumables	6	6
Total	21	15

Stock recognised as an expense in 2022 totalled £156k (2021: £8k).

14. DEBTORS

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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	Group		Company	
	2022	2021	2022	2021
	£'000	£'000	£'000	£'000
Trade debtors	276	112	244	82
Prepayments and accrued income	998	435	992	433
Amounts owed by Brighton Dome and Festival (Trading) Limited	-	-	87	69
Sundry debtors	1	1	1	1
	<u>1,275</u>	<u>548</u>	<u>1,324</u>	<u>585</u>

15. CASH AT BANK AND IN HAND

Cash at bank and in hand includes petty cash, floats 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 amount.

16. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Company	
	2022	2021	2022	2021
	£'000	£'000	£'000	£'000
Trade creditors	615	118	609	110
Bank overdraft	0	11	0	11
Accruals	624	374	622	372
Deferred income	1,778	1,184	1,733	1,173
Other creditors	70	92	70	92
Taxation and social security	115	90	115	90
VAT Payable	43	179	19	178
	<u>3,245</u>	<u>2,048</u>	<u>3,168</u>	<u>2,026</u>

Royal Bank of Scotland holds a legal charge over the book debts of the Charity as security against the overdraft facility. Deferred income includes £1,520,789 (2021: £1,320,728) relating to ticket sales for events taking place beyond the balance sheet date.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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17. DEFERRED INCOME

	Group		Company	
	2022	2021	2022	2021
	£'000	£'000	£'000	£'000
Deferred Income < 1 year				
Balance as at 1 April 2020	1,184	1,075	1,173	1,065
Released in-year	(1,184)	(1,075)	(1,173)	(1,065)
Deferred in-year	1,778	1,184	1,734	1,173
Balance as at 31 March 2021	<u>1,778</u>	<u>1,184</u>	<u>1,734</u>	<u>1,173</u>

Deferred Income relates to advance deposits and advance ticket sales for events taking place beyond the balance sheet date.

18. CREDITORS – AMOUNTS FALLING DUE AFTER ONE YEAR

	Group		Company	
	2022	2021	2022	2021
	£'000	£'000	£'000	£'000
Loan from BHCC	2,704	2,704	2,704	2,704
Accrued Interest on BHCC Loan	435	347	435	347
Deferred income	34	332	24	315
	<u>3,173</u>	<u>3,383</u>	<u>3,163</u>	<u>3,366</u>

The loan of £2.7m is secured by a floating charge against the assets of the charity. The loan is repayable in equal instalments commencing in 2022 and ending in 2050. Interest is charged on the loan at 2.85%.

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19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS

	Balance at 1 April 2021 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2022 £'000
		Income £'000	Expenditure £'000		
GROUP AND COMPANY					
Operational funds	272	7,899	(7,277)	-	894
Designated funds					
Musical Instruments	652	-	(84)	-	564
Managing future Covid-19 related risks	751	-	-	-	751
Corn Exchange redevelopment costs & investments in future sustainability	413	-	-	-	413
Community engagement & artistic commissioning	400	-	-	-	400
Music Services future investment	800	-	-	-	800
Total designated funds					
Total unrestricted funds	3,288	7,899	(7,361)	-	3,826
2021 Total	869	7,024	(4,605)	-	3,288

Designated funds brought forward represent the following purposes:

1. The carrying value of musical instruments, the use of which have been gifted to Brighton Dome and Festival by Brighton and Hove City Council for use by the Music Services.
2. Supporting the Dome and Festival activity with future risks that may arise due to Covid-19
3. To create a fund to be spent on equipment and operational expenditure related to the completion of the Corn Exchange redevelopment, and other future investments that support operational sustainability
4. To create a fund for community engagement projects and commissioning new works of art
5. To designate funds to be used for future investment in the Music Services.

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20.. ANALYSIS OF MOVEMENT IN RESTRICTED FUNDS

	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March 2022
	2021 £'000	Income £'000	Expenditure £'000	£'000	£'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	10,044	120	(439)	-	9,725
Brighton Dome Other Projects	466	4,072	(3,977)	-	561
Total 2022	10,510	4,192	(4,416)	-	10,286

	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March 2021
	2020 £'000	Incoming £'000	Outgoing £'000	£'000	£'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	10,363	115	(434)	-	10,044
Brighton Dome Other Projects	217	3,196	(2,947)	-	466
Total 2021	10,580	3,311	(3,381)	-	10,510

The Dome Regeneration Project fund represents the capitalised value received in respect of the development and regeneration of the Brighton Dome; it comprises improvements to the leasehold asset and income from fund-raising activities. Arts Council England & Brighton and Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The Dome Sinking Fund represents monies receivable from Brighton & Hove City Council to enable expenditure on certain items of building maintenance and renewals in accordance with the terms of the lease of the Brighton Dome venues.

Brighton Dome Other Projects Fund represents monies received from Individuals, Trusts, Foundations and other grant making bodies.

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21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Net Assets/ (Liabilities) £'000	Total £'000
GROUP				
Unrestricted funds	1,382	4,862	(2,418)	3,826
Restricted funds:				
Brighton Dome Venue	9,725	-	-	9,725
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	561	-	561
Total funds	13,811	5,423	(5,122)	14,112
2021 Total	14,186	4,479	(4,867)	13,798
COMPANY				
Unrestricted funds	1,353	4,657	(2,282)	3,728
Restricted funds:				
Brighton Dome Venue	9,725	-	-	9,725
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	561	-	561
Total funds	13,782	5,218	(4,986)	14,014
2021 Total	14,148	4,413	(4,791)	13,770

UNRESTRICTED FUNDS

	Group		Company	
	2022 £'000	2021 £'000	2022 £'000	2021 £'000
Balance as at 1 April	3,288	869	3,261	809
Surplus / (deficit) for the year	538	2,419	467	2,452
Transfer from restricted funds	-	-	-	-
Balance as at 31 March	3,826	3,288	3,728	3,261

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22. 2021 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Net Assets/ (Liabilities) £'000	Total £'000
GROUP				
Unrestricted funds	1,438	4,098	(2,248)	3,288
Restricted funds:				
Brighton Dome Venue	10,044	-	-	10,044
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	381	85	466
Total funds	14,186	4,479	(4,867)	13,798
COMPANY				
Unrestricted funds	1,400	4,032	(2,172)	3,260
Restricted funds:				
Brighton Dome Venue	10,044	-	-	10,044
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	381	85	466
Total funds	14,148	4,413	(4,791)	13,770

23. PENSION COMMITMENTS**Defined contribution schemes**

The Group operates defined contribution schemes for certain employees. The assets of the schemes are held separately from those of the Group in independently administered funds. The pension cost charge represents contributions payable by the Group and Charity to the funds and amounted to £161,565 (2021: £118,112). Included in the total are contributions of £21,602 (2021: of £34,572) which were owed to the relevant pension funds at 31 March 2022.

Teachers' Pension Scheme

The Charity participates in the Teachers' Pension Scheme (England and Wales) ("the TPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the TPS of £335,485 (2021: £381,355) and at the year-end £39,417 (2021: £41,179) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The TPS is an unfunded multi-employer defined benefits pension scheme governed by The Teachers' Pensions Regulations 2010 (as amended) and The Teachers' Pension Scheme Regulations 2014 (as amended). Members contribute on a "pay as you go" basis with contributions from members and the employer being credited to the Exchequer. Retirement and other pension benefits are paid by public funds provided by Parliament.

The Government Actuary, using normal actuarial principles, conducts a formal actuarial review of the TPS in accordance with the Public Service Pensions (Valuations and Employer Cost Cap) Directions 2014 published by HM Treasury every 4 years. The aim of the review is to specify the level of future contributions. Actuarial scheme valuations are dependent on assumptions about the value of future costs, design of benefits and many other factors.

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The latest actuarial valuation of the TPS was carried out as at 31 March 2016. The valuation report was published by the Department for Education on 5 March 2019. The key elements of the valuation and subsequent consultation are:

- employer contribution rates set at 23.68% of pensionable pay (including a 0.08% administration levy)
- total scheme liabilities (pensions currently in payment and the estimated cost of future benefits) for service to the effective date of £218,100 million and notional assets (estimated future contributions together with the notional investments held at the valuation date) of £196,100 million, giving a notional past service deficit of £22,000 million
- the SCAPE rate, set by HMT, is used to determine the notional investment return. The current SCAPE rate is 2.4% above the rate of CPI. assumed real rate of return is 2.4% in excess of prices and 2% in excess of earnings. The rate of real earnings growth is assumed to be 2.2%. The assumed nominal rate of return including earnings growth is 4.45%. The next valuation result is due to be implemented from 1 April 2024.

Local Government Pension Scheme

The Charity also participate in the East Sussex Local Government Pension Scheme ("LGPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the LGPS of £7,678 (2021: £8,263) and at the year-end £831 (2021: £93) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The East Sussex Local Government Pension Scheme is administered by the County Council. The scheme provides retirement benefits for County Council employees, but members also include employees of Brighton & Hove City Council, the five borough and district councils, academies, universities, colleges and public authorities.

In accordance with the Local Government Pension Scheme Regulations, associated legislation and the Pensions Committee terms of reference, the East Sussex Pension Fund Pension Committee is responsible for all functions and responsibilities relating to the management of the East Sussex Pension Fund, this includes making arrangements for the investment, administration and management of the Pension Fund, receiving advice as appropriate from the Pension Board. The Pension Committee also agrees Policy Statements, as required under the LGPS regulations, and decides on the admission and cessation of bodies to the Pension Fund.

The employer contribution rate set by the administrators of the scheme was 0% of contributory pay during the 20/21 financial year. It was determined that the employer contribution rate for the financial years 2021/22 to 2022/23 will be 0% also.

24. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Group 2022 £'000	Group 2021 £'000
Net movement in funds	315	2,349
Add back depreciation charge	517	533
Add back loss on disposal of fixed assets	158	-
Deduct interest income	(51)	(1)
(Increase)/Decrease in stock	(5)	3
(Increase)/Decrease in debtors	(727)	408
Increase/(Decrease) in creditors	<u>987</u>	<u>(698)</u>
Net cash used in operating activities	1,194	2,594

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25. AGENCY RELATIONSHIP WITH BHCC (CAPITAL PROJECT)

During the financial year BDBF collected fundraising income and incurred costs on behalf of the Capital Project. Fundraising income is invoiced by BHCC and costs recharged by BDBF. All balances relating to the funds raised and costs incurred were invoiced for by the balance sheet date.

26. AUDITORS REMUNERATION

A fee of £20,830 for the audit of the group of companies has been accrued in the 2021/22 accounts. (2021: £20,830)

27. 2021 COMPARATIVES FOR SOFA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(including consolidated Income & Expenditure Account)

	Unrestricted funds		Restricted funds		Total 2021
	Operations	Designated	Projects	The Brighton Dome Venue	
	£000's	£000's	£000's	£000's	£000's
Income:					
Grants & donations	5,180	-	3,196	115	8,491
Income from charitable activities	1,752	-	-	-	1,752
Income from trading activities	91	-	-	-	91
Investment Income	1	-	-	-	1
Total income	7,024	-	3,196	115	10,335
Expenditure on:					
Cost of raising funds	192	-	-	-	192
Expenditure on charitable activities	4,329	84	2,947	434	7,794
Total expenditure	4,521	84	2,947	434	7,986
Net (expenditure)/ income	2,503	(84)	249	(319)	2,349
Transfers between funds	(2,364)	2,364	-	-	-
Net movement in funds	139	2,280	249	(319)	2,349
Total funds brought forward	133	736	217	10,363	11,449
Total funds carried forward	272	3,016	466	10,044	13,798

BRIGHTON DOME AND FESTIVAL LTD

England & Wales - Charity number 249748

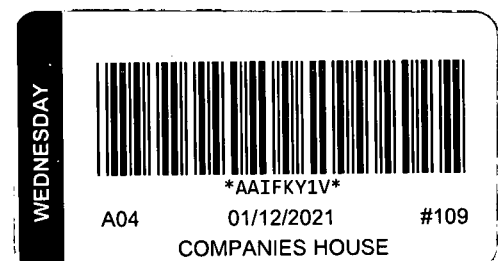
Accounts

Brighton Dome and Festival Limited

(A company limited by guarantee)

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for the year ended 31 March 2021



Registered number: 00889184
Charity number: 249748

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TRUSTEES' ANNUAL AND STRATEGIC REPORT

The Trustees are pleased to present their annual report together with the accounts, which includes both the Trustees' Report and Strategic Report for the year ended 31 March 2021.

Reference and administrative details

Charity number: 249748

Company number: 00889184

Principal Office: 12a Pavilion Buildings, Castle Square, Brighton BN1 1EE

Banker: Royal Bank of Scotland, PO Box 300, Brighton, BN1 9TE

Auditors: Haysmacintyre LLP, 10 Queen Street Place London, EC4R 1AG

Directors and Trustees:

The Directors of the charitable company (the Charity) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Trustees.

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

Mr Danny Homan – Chair
Mr Judah Armani
Mr Tim Aspinall (resigned 15th December 2020)
Ms Lucy Davies
Prof. David Gann (resigned 22nd September 2020)
Mr David Jordan (resigned 22nd September 2020)
Mr Nick Juba
Mr Jordan Kensington
Ms Melanie Lewis
Mr Christopher Martin
Ms Marina Norris

Cllr Phélim Mac Cafferty
Cllr Amanda Grimshaw (resigned 7th July 2020)
Cllr Jaqueline O'Quinn

Officers and Executive Management

The current officers, and those who served during the period, are as follows:

Mr Andrew Comben – Chief Executive
Mrs Amanda Jones – Deputy Chief Executive, Director of Finance & Company Secretary (resigned as Company Secretary on 20th March 2021)
Mr Andrew Caddy – Company Secretary (appointed 20th March 2021)
Ms Kyla Booth-Lucking – Director of Programming and Participation (job-share)
Ms Carole Britten – Director of Marketing & Audiences
Ms Beth Burgess – Director of Production, Festival Executive Producer
Mr Peter Chivers – Director of Music & Arts
Ms Zoe Curtis – Director of Visitor & Venue Services
Ms Maxine Hort – Director of Operations
Mrs Laura Keogh – Director of Human Resources
Ms Tanya Peters – Director of Programming and Participation (job-share)

Disclosure of Information to Auditor

Insofar as each of the Trustees of the Company at the date of approval of this report is aware there is no relevant audit information (information needed by the Company's auditor in connection with preparing the

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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audit report) of which the Company's auditor is unaware. Each Trustee has taken all of the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

The Trustees were pleased to appoint Haysmacintyre LLP as auditors of Brighton Dome and Festival Limited for the year ending 31 March 2021 and wish to thank them for their professionalism, advice and guidance throughout the period. Appointment of auditors for the financial year ending 31 March 2022 will be proposed and discussed at a future meeting of the Board in accordance with section 485 of the Companies Act 2006.

Principal activities

Artistic Ambition

Brighton Dome

The start of the 2020/2021 financial year came just a week after the first national lockdown for Covid-19. We ultimately had to cancel, postpone or reschedule hundreds of live events originally programmed across 2020 and 2021.

We had to quickly learn and adapt to lockdown requirements, turning many events into online or live stream experiences and transitioning others into outdoor experiences. Although very few live events were possible in 2020/2021 we still managed to deliver significant audience engagement, mostly through our online activity.

We also took the pragmatic decision to plan for a longer-term recovery business model that would link to the re-opening of our Corn Exchange and Studio Theatre venues in 2022. This plan takes a three-phase approach to the period June 2020 to April 2022, as follows:

Recovery: June – October 2020

Renewal: October 2020 – October 2021

Reopening: October 2021 – April 2022

Every arts organisation continues to face an uncertain future, particularly those like us reliant on venues generating commercial income. Our current business model, generating 67% of its income from commercial or philanthropic sources, relies on audience attendance capacities of over 70% year-round which will be harder to achieve in the medium term due to audience confidence and is interdependent on hundreds of promoters and producers with whom we share risk or receive hire fees some of whom may not survive the pandemic.

In managing our 2020/2021 programme we were acutely aware of the risk and impact of both supply and demand for arts events and as was borne out, the likely possibility of only socially distanced performances being permitted, the majority of which proving unviable for our promoters. We worked with our promoters and artists to reschedule dates – often several times, which has meant our Concert Hall has been primarily closed. We are looking instead to re-open in Autumn 2021 with the first return in 18 months of live performance events indoors at full capacity.

Initially focused on minimising cancellations and enabling the rescheduling of as many events as possible we then worked with partners and promoters able to offer events online. This year we were able to present 7 live events (3 of which were also livestreamed) with a total audience of 1,463. In addition, we presented 3 livestream-only events from our Concert Hall, each with watch again versions and co-presented 61 online events and livestreams. There was a total of 80 events across the period (2020: 264).

Recovery:

With so much performance activity unable to take place we instead invested much time and resource into artist development alongside further development of our role as a civic venue.

We continued our leading role in the Brighton arts ecology. Alongside other key partners in the city, we developed the ABCD Recovery Plan, supporting widespread and in-depth consultation and engagement with organisations, venues, independent artists, practitioners and our city council. This research and the resulting plan have enabled fresh thinking on solving some old and some new, pandemic-exposed, challenges to sustaining arts and creativity in the city.

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Additional consultation with artists and the development of new partnerships has enabled artist-led initiatives to partner with BDBF on opening spaces to diverse artists, for example through the Open Venues scheme with Brighton Artists Network and in hosting safe, free spaces for creative practitioners to meet, support each other and share ideas such as Creative Catch Ups with Iron Clad Creative.

The launch of our In-House Artist scheme is bringing artist voices into the centre of our work. The scheme provided £10,000 each to 4 artists to pursue creative endeavours and contribute time as advisors and provocateurs whilst also informing our developing Business Plan for our newly refurbished spaces.

We reopened our foyer doors to the public in September 2020 by welcoming Café Domenica, a social enterprise supporting young adults with learning difficulties, to manage both a daytime café (Tues- Fri) and offer their programme of enrichment activities in our Founders Room.

In July 2020 we partnered with one of our regular talks and books event promoters FANE to launch a series of live stream talks with authors and celebrities linked to new book launches. These were pay-to-view online experiences offering a book plus livestream or live stream only and with a limited 'watch again' of 48 hours. All unique, new events these helped to maintain our online presence and enabled us to trial moving into the territory of paid for digital experiences.

With several partner venues and promoters across the UK and internationally these one-off filmed experiences have been successful in generating large audiences overall. Between August 2020 and March 2021, we co-presented 51 such events featuring a wide range of high profile and diverse artists including Margaret Atwood, Sir Ranulph Fiennes, Armistead Maupin, Stephanie Yeboah and Kiley Ried. 1,500 bookers/households were reached through this initiative - a modest total despite proactive marketing campaigns. We learned a lot regarding the viability of such events, particularly with respect to price (60% of our surveyed audience would expect to pay significantly less than for a live experience) and audiences' equipment limitations.

We co-hosted Wise Children's new musical Romantics Anonymous in September 2020 directed by Emma Rice which was performed live at Bristol Old Vic and required the company to live in quarantine. We were part of a London & Southeast venues night, comparing very highly with the other participating venues by selling 402 household tickets (most venues selling less than 100).

Other free online events experiences that we made available via our website platforms either replaced cancelled performances or presented past events remade for a digital audience. These included: User Not Found (3,338 viewers), SESSION from Brighton Festival 2019 (614 viewers), Jazz Re:Fest (3,400 viewers for the live event plus 2,100 for the watch again).

We also engaged with this year's online Heritage Open Day programme producing a series of heritage blogs via our heritage volunteers and significantly increasing the narrative and heritage content available via our website. For International Women's Day in March 2021 we replaced our usual multi-event format with seven free online events including debates, mindful yoga, films and a play performed to individuals over the phone.

In support of our children and families programme we promoted a Brighton special streaming of Julia Donaldson's The Snail and The Whale production. We also supported independent companies to experiment with different formats by bringing choose-your-own-adventure The Mobile Anarchist's Library digital experience to families in half term and dance-on-your-doorstep with GOGGLEDANCE.

Renewal:

To support the city's devastated arts communities we collaborated with 11 grass roots music venues once restrictions were temporarily lifted to co-produce a series of socially distanced, live performances across four Saturdays in October and November 2020 under the banner Live Is Alive! The series showcased local music talent, with all ticket income and fundraising distributed amongst the hard-pressed independent venues. Creating a new, cabaret-seated, socially distanced format for our Concert Hall (at a maximum 300 capacity), these fully booked events were also streamed live using a pay-to-view service for the first time. For these events we introduced both paperless ticketing and pre and in-seat ordering via an app – just two of the many innovations and changes implemented to enable live events to be safely presented in our venue. The final event in this series was sadly unable to go ahead due to the second national lockdown being imposed.

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We had hoped to follow this initiative with a mini-series of chamber recital Coffee Concerts – and initially sold the first of these for a live audience. These sadly were not possible with a live audience however was moved online and we livestreamed three such classical chamber recitals curated with pianist Joanna MacGregor from our Concert Hall, each with a month-long Watch Again option to increase paid views.

With restrictions temporarily lifted again, we were able to present four live events in December 2020 to help our audience embrace the festive spirit with two special music theatre performances of A Christmas Carol read by Harriet Walter accompanied by the Brass section of the BPO with Joanna MacGregor and we hosted two Christmas editions of our Live at Brighton Dome comedy nights, again experiencing the cancellation of a third final live line-up due to a third national lock-down being imposed.

For the year our total paid ticketed live event audiences were just 1,463 with an additional new pay-to-view audience for our online ticketed events totaling 2,066.

Brighton Festival

On 17 March 2020 we took the heart-breaking decision to cancel Brighton Festival due to the outbreak of Covid-19.

The 54th festival, due to take place in May 2020 was to have had Lemn Sissay at the helm as Guest Director. Our programme, budgets, and contracts were all in place and we were at the stage of finalising our logistical plans. Overnight our mission changed into winding-up these arrangements and ensuring all participants, audiences and staff were clearly aware of our next steps. Within 24 hours all artists, suppliers, partners, and staff were aware the festival had been cancelled at which point we began rescheduling events where possible for online presentation and finalising actual costs.

The budget prior to cancellation projected an overall subsidy requirement of £485,336 and after collaborative discussions with artists and suppliers we managed to reduce this to £203,210.

After a lot of hard work and revised planning, we were able to present Brighton Festival @ Home - a free, online offering with a varied programme hinting at what the originally planned festival would have offered. Though a very difficult period for the organisation, we received an enormous amount of support from our audiences, artists and partners and for that we owe huge gratitude.

This online programme secured a reach of 44,000 via Facebook and over 5,000 You Tube views across 15 events during May including an oversubscribed livestream talk with our Guest Director Lemn Sissay which attracted a total audience of 1,600. A number of these events were made available to watch again, including Sam Lee's Nightingale Walk in Sussex which secured a further 3,200 views. Our major co-commission A Simple Act of Wonder, Walter & Zoniell's art installation, exhibition, social intervention & public art trail, inspired homes, community centres and even the parks of Bevendean & Moulsecoomb to be colourfully transformed. The artists were able to work with local communities in addition to installing a brand-new, art exhibition at Fabrica to create an exclusively online gallery experience which attracted 1,300 visits. Visitors to the public art trail were estimated at 7,440 based on observations over the exhibition period.

Our overall audience reach for the organisation across Brighton Dome & Brighton Festival for this most unusual year was 73,921 (2020: 391,082) which was under 20% of our target reach set prior to the pandemic.

Brighton & Hove Music & Arts and East Sussex Music

Since the closure of schools at the end of March 2020 we pivoted our music offer and moved to providing online tuition to our young musicians. All staff were actively supported in using the necessary technology and our safeguarding policy updated accordingly and issued to all staff returning to teaching.

By May 2020, 3,000 parents and carers had confirmed that they wished to continue with tuition, which represented 60% of the total pupils we would expect in the summer term. Although this was a significant drop, the total was higher than initially projected. We were also able to contact pupils on our waiting list to ask if they would like to start tuition as the online offer provided more flexibility.

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To support this new model of learning we set up the process of developing learning resources via our new Virtual Learning Environment (VLE). This work utilised Microsoft Team and Flipgrid as an interface for the pupils. We also began to explore moving to Microsoft Teams Education.

To support the young musicians that previously attended one of our 5 Music Centres and played in an ensemble, we designed and launched a new Virtual Music Centre (VMC). The VMC offered activities ranging from Jazz and Funk, Orchestral and Rock & Pop (<https://www.bhma.org.uk/virtual-music-centre>).

We also launched a fundraising campaign to help young musicians whose parents or carers were facing hardship. Our target was to raise £10,000 across both services and this was exceeded thanks to the many supporters who kindly donated.

Since the start of the new academic year (September 2020), tuition continued both online and increasingly in schools within the requirements of lockdown restrictions. By working in partnership with schools, parents and carers we made rapid progress to ensure that instrumental tuition could continue either online or in school. We worked with colleagues in schools to understand their local policies and arrangements for instrumental lessons. In line with government guidance and where appropriate mitigations could be made, our teachers returned to face-to-face teaching. We continued to offer the option of online lessons for pupils, delivered at school and during the school day where this was possible and offered evening and weekend lesson times as an alternative.

Take up from schools varied across the different regional areas and as of November 2020 we were offering lessons in 75% of schools in Brighton & Hove, 55% in Eastbourne, 85% in Hastings, 92% in Lewes, 84% in Hastings & 78% in Wealden. However, the overall number of pupils did decrease with 2,100 pupils learning with East Sussex Music and 1,550 learning with Brighton & Hove Music & Arts (approximately 30% down on pupil numbers pre-Covid-19, of 5200 pupils).

In the autumn term we engaged with primary schools regarding adaptations to our WCET (whole class ensemble tuition) in response to government guidance, outlining options for face-to-face delivery. This included Soundmakers (Brighton & Hove) and First Access (East Sussex) programmes, alongside a menu of wider schools' support in East Sussex – curriculum music cover, Ready4School (nursery to KS1 transition) and Let's Make Music (KS1).

During the autumn term we continued to offer our Virtual Music Centre provision and expanded the classes to include Virtual Voices and Beginner Theory alongside the existing programme of Online Orchestra, Jazz & Funk Improvisation, Rock & Pop sessions and classes for string players at different ages and stages of learning. Alongside Virtual Music Centre provision we began preparing for a phased return to face-to-face Music Centre activities over the spring term.

The Our Future Music programme (generously funded by Youth Music) offered sessions virtually through the East Brighton Music Space with a return to face-to-face delivery at Hangleton & Knoll. Orchestra 360 continued to provide online resources for young musicians with Special educational needs and disability (SEND) and in November began a series of 5 weekly workshops delivered online in real time.

Since September we have brought music leaders from o360 (Brighton & Hove) and PIER:ONE (East Sussex) together to develop plans for ensemble sessions and create digital content to support session delivery. In East Sussex we began to schedule a series of online workshops with the Lindfield School (Eastbourne) and live online PIER:ONE sessions for the spring term; sharing resources across both inclusive ensembles where appropriate.

For Christmas 2020 we developed an online Christmas concert and event series titled 'A not so silent Christmas'. Please find more information: <https://www.bhma.org.uk/christmas-festival-2020>

The return to lockdown in January 2021 had a significant impact on the delivery of planned activities by both BHMA and ESM. As in-school lessons needed to cease for a second time, online lessons were reintroduced and rescheduled. The return to online lessons affected numbers of pupils learning and in January were 50% down to approximately 2600 compared to the previous year. With the announcement that schools would be fully reopening from 8 March 2021 we began again preparing for a phased return to face-to-face teaching in classrooms. We updated protocols and risk assessments in line with government guidance and worked determinedly to rebuild learner numbers. We also had to put-back the planned reopening of Music Centre activities to after Easter.

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Working in partnership with East Sussex County Council's School Improvement Partnership we launched a new Music Education Network for teachers. Facilitated through a new VLE (virtual learning environment) the network has offered online CPD events including a popular TeachMeet, which was attended by 175 teachers from schools across Brighton & Hove, East Sussex, West Sussex and Newham. The event was hosted by our partners from University of Sussex and featured a keynote speech from HMI Mark Phillips, Ofsted's National Lead for Music.

Delivery of our Cultural Recovery Fund programme continued during this year. Notably significant work is underway on the rebranding of BHMA and ESM working as one service, as part of BDBF. A new suite of products for adults including specialist instrumental online tuition, online courses in music production and song writing and downloadable courses for adults wanting to learn drum kit, ukulele and guitar were developed and launched in February.

Future Creators

BDBF is the lead partner in Future Creators (formerly known as 'Our Future City'), a Cultural Education Partnership that aims to enhance the city's long-term future through the development of all children and young people's creative talent through arts and cultural learning and creative skills development.

In the past year Future Creators has focused on the development of four strategic workstreams:

1. Creative Learning, Skills and Talent
2. Creative Enterprise
3. Creative Well-being
4. Creative Connections

This has included the development of programmes that support young people to develop pathways to skills development and employment through programmes such as Badge Nation and Kickstart, alongside an ongoing commitment to co-developing and delivering well-being-focused creative programmes and launching the new identity. A governance review is also underway.

Kickstart Programme

BDBF is an approved Kickstart Gateway Organisation. The Kickstart Scheme provides funding to create new job placements for 16- to 24-year-olds on Universal Credit who are at risk of long-term unemployment.

Employers of all sizes can apply for funding which covers 100% of the National Minimum Wage for 25 hours per week for a total of 6 months.

As a Gateway Organisation we represent Creative and Cultural organisations across the South-East that offer job placements, with options for additional wraparound support provided by ourselves. As a Gateway organisation we receive £300 per placement from the Department for Work and Pensions, along with additional fees for our wraparound service ranging from £395 to £1,090 per placement paid from the employer's grant.

To date we have successfully represented 20 organisations, in securing 100 Kickstart Job placements, providing opportunities for young people to secure work experience and build their confidence and resilience to move on to sustainable work. 12 of these placements are to be hosted by Brighton & Hove Music & Arts and East Sussex Music in the coming year. Organisations represented include a media production company for positive social change, a dance charity, music management and promotion, an acting group, a theatre and museum, a radio broadcaster and video production services. Examples of the amazing job opportunities include Music Creative and Digital Assistant, Editorial Assistant, Development Technical Assistant, Dance Project Administrator, Junior Venue Assistant, Trainee Curatorial Technician (Art), Radio & Digital Producer, Creative Assistant, Production Assistant, Enrichment Technician and Artist Management Assistant.

Pre-employment support for the Cultural and Creative Sector (Kickstart)

The Flexible Support Fund (FSF) is intended to help Jobcentre Plus Service Leaders deliver elements of their support services in the way they see fit for their Districts. Currently there is no tailored provision available to support employability within the Creative and Cultural sector for JCP customers in Brighton and Hove.

Future Creators has developed a sector specific provision programme called Kickstart 4 Creatives, to help address this gap, and is designed to enable JCP customers aged 18 to 24, receiving Universal Credit, (including those furthest from opportunities) and with an interest in the Cultural and Creative industries, to explore and prepare for the opportunity to secure employment within this sector, including applications for Kickstart placements that have been secured through BDBF Gateway provision detailed above.

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Following an application process, we have been successful in securing a contract to support 180 young people over a six-month period, with a maximum contract value of £108,000. The first cohort start the training programme on 1st March 2021.

Creative Well-being

Our established wellbeing programme continued to support young children during the pandemic by offering a range of well-being focused, creative activities online during the past year. Projects included Exploring the Familiar, Be Well and Holiday Art Clubs and saw 228 children and young people from 8 different schools (including the Virtual School for Children in Care) engaging. Exploring the Familiar is a significant partnership project involving Future Creators and University of Brighton that utilises creativity and psychogeography to explore well-being issues around transition. In the past year a bid was submitted to AHRC to further extend and embed this work but was unsuccessful.

Badge Nation

Building from the Cities of Learning pilot programme with the RSA, Badge Nation is a collective of employers, schools, colleges and training providers who are using digital badges to recognise accomplishments outside of formal accredited qualifications. Led by Future Creators and Real Ideas, all badges issued by Badge Nation are endorsed by City & Guilds and the RSA; and are designed to motivate learning and ambition. Organisations can join Badge Nation through a membership fee of £240 per year to create up to 6 badges.

Community Projects and Creative Learning

With lockdown in force at the start of the year, most staff on furlough and our buildings closed, Creative Learning activity was limited. With a priority to support those families at risk of digital poverty we repurposed Heritage activity packs to 'Build Your Own Dome' and distributed via schools to children considered in most need of offline, hard copy activities.

We took time to review our objective to extend and enrich our Creative Learning offer for local and regional artists through 'continued professional development' opportunities. With the refurbished capital spaces on the horizon for 2022 we have undertaken significant consultation with the artistic and arts practitioner community to gauge need and gather ideas and requests. This is being drawn into a Re-opening in 2022 plan for the year-round activity focusing space for local and regional artists to extend their practice and connect with us and each other. Wherever possible we signposted people to activities being delivered by others to amplify activities in the wider arts sector.

Both 'Forward Facing' and 'Umbrella Club' activities were postponed to 2021 as live activities were deemed unsafe for the vulnerable children and their families. We extended live stream tickets to the families in Umbrella Club so they could continue to access arts via BDBF.

Our flagship, award-winning 'Miss Represented' project continued providing a safe space online for exploration by vulnerable young women (aged 13-24) with particularly complex needs from within the social care and criminal justice systems. These young women, often disengaged from other services available, engage in order to feel they can exist without judgement and where they have autonomy. Referrals for participation come from the Youth Offending Team, schools, Pupil Referral Units, The Connected Hub, Leaving Care Team, individual social workers, Fostering Service and CAMHS. Despite challenges of online engagement, the young women worked with Brighton based film maker Rosie Powell to create a music video 'I See Red'. The film has enjoyed a good reception from the public and went on to be presented online as part of the Brighton Festival 2021.

Workforce Wellbeing, Equality & Diversity

In 2020/2021 we spent much of the year dealing with the impact the global pandemic was having on our staff particularly those who were furloughed, with the need for greater emphasis on supporting staff with any mental health issues that may have developed or became more acute over the period.

We developed a staff newsletter (which had 23 editions) including video messages from the Chief Executive and for which contributions from staff were actively encouraged. We promoted the use of our

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Employee Assistance Programme and ran an online well-being event on 'Time to Talk day' (11th February 2021), which aims to reduce the stigma associated with mental ill health. We also ran an online workshop for managers to support them to manage staff with mental health issues and ran resilient well-being workshops for staff (in March 2021), which looked at what staff could do to support their own well-being. Our senior management team also led all-staff meetings at least once a month to ensure that staff were kept informed throughout the 12 months, which staff themselves have greatly appreciated.

As a result of the pandemic, we had to adapt our Equality & Diversity Action Group meetings to be held online each quarter, one of which focussed specifically on 'Black Lives Matter'. This was a facilitated group discussion where staff contributed their own thoughts, reflections and ideas for how BDBF could become a more inclusive organisation.

Our Equality Action Plan was updated with actions set together as a senior management team. Our main focus has been to improve the number of applications during recruitment from ethnically diverse people and from people with disabilities (by 10%), which proved difficult over the past year as we have not recruited any new staff for some time. We will be ensuring this target is carried through to 2021/2022 and will continue to post positive action statements in our adverts to encourage people from these under-represented groups to join us and set ourselves challenging targets to improve representation.

We planned for and procured a new HR system (launching in July 2021) which will enable online recruitment applications which will be anonymised during short-listing and will require all new staff to provide us with their equalities data before they are added to payroll. We hope that this will encourage staff to provide us with this information, therefore, improving the quality of the data we hold.

Our staff group in 2020/2021 consisted of 13.6% ethnically diverse people with the local demographic being 20%. 11.7% of our staff group identified as LGBTQIA+ against a local demographic of 13%. In addition, our staff group are currently made up of 6.1% who identify as disabled with the local demographic being 16%. In March 2021, we renewed our self-assessment evaluation for Level 2 of the Disability Confident Scheme for employers and we remain a Disability Confident Employer. We are aiming to achieve level 3 of this award, to become a Disability Confident Leader. We are also a member of the Disability Action Alliance Volunteer Charter.

Prior to the pandemic, a number of staff were involved in promoting jobs in the community including at the BMECP volunteer fair, job fairs across the city (e.g., at the AMEX, BMECP etc) and Disabled Access and BHM open days. We hope the opportunities to promote working for us will increase over the new financial year for 2021/22. All of our jobs are advertised on Communitybase, Disability Arts Online, Community works, artsjobs and on the DWP websites as well as on our own social media sites and external website. We have also recently advertised some manager roles in The Voice and will continue to do so in order to promote our job vacancies to a more diverse audience.

A rolling programme of unconscious bias / equality & diversity training continued and online learning has taken place where possible e.g. Equality Champions training held in March 2021.

Despite the restrictions imposed by the pandemic we strived to offer the most diverse artistic programme. Our programme of events and other projects delivered against our objectives to target 4 specific groups which are LGBTQIA+, Ethnically diverse people, People with disabilities and people from Socio-Economic deprived backgrounds. We also launched our 'In-House Artist scheme' in September 2020 and held an inclusive recruitment process which saw 69% of the applicants identifying as diverse against one or more protected characteristic. 33% were ethnically diverse, 30% were LGBTQIA+, 15% were disabled or neurodiverse and 4% were trans, non-binary or gender fluid. Applicants were given the opportunity to apply via video (which is the first time we have done this) and a diverse panel supported the selection process.

Conferencing & Private Events

Prior to the pandemic we were planning to host a total of 14 events (worth £84,900) within the 2020/2021 financial year, with the number and scale of events continuing to be restricted by the ongoing closure of the Corn Exchange and Studio Theatre.

After the initial lockdown commenced in March 21, it became evident that clients would be unable to deliver their events and that we would be unable to provide the venue. Most bookers decided to postpone their

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events until late 2021 and into 2022 and the excellent relationships we have built stood BDBF in good stead when needing to discuss contractual terms and arrangements under such challenging circumstances.

Given that business levels dropped so significantly, all of our staffing team in this area were initially furloughed, but plans were soon made to redeploy some staff to other areas of the business to support ongoing fundraising and marketing initiatives.

Despite the challenges of the last year, we have been able to take advantage of some opportunities. We were successful in applying for £40k funding from the Coast to Capital LEP Growth Hub which has enabled the installation of new Wi-Fi infrastructure in the Concert Hall, Foyer and Founders Room strengthening our digital capability. In addition, this funding enabled us to develop a new virtual tour of the Concert Hall. The tour enabled us to show the many Covid-19 secure measures in place at the venue, plus responds to the move away from in-person site visits and show rounds.

Bars & Catering

The closure of our venues and cancellation of shows meant that that all bar activities were effectively suspended for much of 2020/2021. Initially, we concentrated on closing the bars safely and organising for stock to be re-distributed, in some cases to support NHS workers with snacks and soft drinks. Strategic projects such as the installation of a new till system and roll-out of our re-useable cups scheme were put on hold with plans made to revisit both when the venues could fully re-open.

Once it became clear that the venues were going to closed for some time, thoughts turned to how we could best use our iconic city centre venues to support others in the community. We were delighted to be approached by Team Domenica, a local social enterprise charity which works with young people with learning disabilities, offering training opportunities to break down barriers to employment. Team Domenica were keen to find a large space which would enable them to continue to operate a socially distanced training café for candidates and together we developed plans to open a Covid-19 secure Cafe in our Foyer. Candidates would also benefit from 'enrichment' session (yoga, art, workshops) run daily in the Founders Room. This initiative would be the first time the venue had been open to the public since its closure in March 2020.

We supported the initiative by providing the space and helping Team Domenica develop Covid-19 safety mitigations. Members of the Bars management team worked brilliantly to support candidates and were redeployed to work in the café which opened in September. The café ran successfully, attracting a wide range of users until the 2nd lockdown in November. When restrictions were lifted it opened again in December until the Christmas break, but then had to stay closed from January 21 until restrictions were eased in May 21.

The café delivered 80 hours of café training per week for candidates and was vital to Team Domenica being able to continue to provide the support that the young people and their families are looking for.

'I think it is an absolutely amazing opportunity to have another work experience in Team Domenica and the Dome Café.' Charles Finch, Team Domenica candidate

'I'm so happy making coffee, seeing my friends, being busy working in a team at the Dome café. Issis Venables Team Domenica candidate.

Our bars activity also played a key role in delivering the socially distanced programme of events programmed in the autumn season. Hospitality guidelines required an innovative approach and within a matter of weeks we had set up a new pre-ordering and in seat sales service. Revisions were made to the product range to minimise touch points. The new service style enabled customers to safely enjoy drinks, whilst maintaining distancing requirements and minimising risk of transmission. All products sold were still able to be recycled, in line with our sustainability principals.

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Appeals and Fundraising

During 2020/2021, the fundraising team worked even harder and very closely with ticketing, marketing and press teams to nurture donor relationships and develop new fundraising income streams to support the organisation during Covid-19 closures and disruptions.

The result exceeded the reforecast target by 10%, including almost £100,000 in ticket donations, following the cancellation of Brighton Festival 2020, and over £50,000 net income through the #BringBackBrightonDome Crowdfunder campaign that we ran in September and October 2020 as part of the national #SaveOurTheatres initiative led by the Theatres Trust.

We are immensely grateful for all the heartfelt support our patrons, members, audience member donors, trusts and foundations and corporate sponsor supporters showed. Together they supported our core operations, as well as specific projects such as: inclusive music and Young Musician Bursaries for children and young people; our creative and social learning programme Miss Represented and community co-creation programme Our Place. Thank you to the Andrew Lloyd Webber Foundation, BBC Children in Need, The Chalk Cliff Trust, John Thaw Foundation, The Rayne Foundation, Sussex Police, Youth Endowment Fund and Youth Music.

In terms of corporate support, the University of Sussex continued as our Major Sponsor and other supporters included: Southern Water, Infinity Foods, Arka Original Funerals, Brighton College Nursery, Pre-Prep & Prep School and Selits.

Trustees are pleased with the ongoing strength of the fundraising operation and building the 'case for support' for the whole organisation's activities and pursuing new ways of income generation, such as commissioning exclusive art prints for fundraising purposes.

Our established individual giving programmes, namely membership (from £30 per year) and patrons (£1,000+ per year) had a stronger year than we had anticipated at the time of the first lockdown. Despite the series of venue closures and programme cancellations, our patron circle in April retained a similar level of membership as the previous year with 72 Patrons.

Capital redevelopment

BDBF's redevelopment of the 200-year-old Corn Exchange and Studio Theatre is at the heart of the organisation's strategic vision for the future and is Phase 1 of a longer-term plan to revitalise the Royal Pavilion Estate. The project includes significant restoration work to the Grade 1 listed Corn Exchange, historically built by George VI as a riding room, including installation of a 500-seat demountable seating block and new production infrastructure. The refurbishment will also deliver substantial improvements to the 200-seat Studio Theatre and a modern Gallery space offering new front of house areas which will improve the visitor experience. Tired back of house facilities will be upgraded, and new heritage interpretation will be available for people to understand more about the history of the site. For the first time we will have a dedicated rehearsal and development space on site, which will enable more effective partnerships with a wider range of community groups and arts practitioners.

The project aims to decrease running costs and enable a more efficient operation of the building. The new spaces offer BDBF the opportunity to generate more self-earned income, to invest into the upkeep of the heritage spaces and an increased programme of artistic and participation activities.

The pandemic has created additional challenges for the project in terms of increased costs, fundraising pressures, and extensions to the programme with completion now planned for Spring 2022. On a practical level, restricted access to site, social distancing, remote working by the design team and sub-contractors, plus inevitable issues with supply chains including materials, equipment and labour have all made the project more difficult. We are thankful that work on site has continued in line with government guidelines and with the introduction of strict safety protocols.

Trustees recognise the commitment of Brighton and Hove City Council (BHCC), who are leading the project as owners of the building, in ensuring the continuation of the project despite the huge challenges it faced locally. Together BHCC and BDBF successfully secured £458,920 from Arts Council England's Cultural Capital Kickstart Fund and £1m from National Lottery Heritage Fund's Heritage Capital Kickstart fund, both part of the Department for Culture Media and Sport's £1.57bn Cultural Recovery Fund package, designed to tackle the crisis facing cultural and heritage sites as a result of Covid-19. The funding recognises the

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importance of the project to the cultural and economic life of the city and was available to organisations who could demonstrate capital funding shortfall due to the pandemic.

Despite the many issues resulting in the last 12 months, Westridge, who were brought on board in 2019 to complete the works (following the departure of main contractors R Durnell & Sons), have managed to progress works to a high standard and are working well with lead architects FCB Studios. Together these organisations bring a wealth of experience to the project having both heritage and performing arts spaces in their portfolios.

In the last year we have seen the completion of a range of remedial works to ensure that the building is watertight, and major structural works completed. Over 16,000 slate tiles, weighing 55 tonnes have been replaced on the Corn Exchange roof and work began to install 6,500 linear metres of oak cladding along the walls in this space. In addition, 34 oak pilaster columns have been recreated from archive drawings to match designs from 200 years ago.

In the Gallery the new bar and toilet areas have been formed and, in the Studio Theatre, additional works to deal with a leaking roof and strengthen that structure have been identified and will be dealt with in the coming year.

Considerable progress has also been made with a variety of mechanical and electrical services and equipment such as the new front of house lifts, which will ensure the new Gallery space is fully accessible, have been installed.

Heritage Interpretation and Activity

The pandemic understandably also caused disruption to our heritage interpretation activity in the 2020/2021 year. Work with Drinkall Dean on our heritage interpretation designs was paused and our Participatory Interpretation Manager returned to Brighton Museum at the end of her secondment.

In the year, we took the opportunity to review and revise the Activity Plan for the final phase of our capital redevelopment project. This has been in-depth work, engaging with consultants and with much-valued support from the National Lottery Heritage Fund. We kept the staff heritage knowledge alive with heritage questions incorporated into our Staff Lockdown weekly quizzes. We continued to meet with the Oral History volunteers and undertook some training to prepare to gather stories from members of the public in 2021/2022.

We prioritised connecting with those who may face barriers to access and inclusive activity for people, especially children and young people. Whilst this was challenging in 2020, we were able to extend activity from 2019/2020 – distributing more widely a heritage film created by 14-25 year olds on the autism spectrum, with the organisation 'Carousel'. We also disseminated an activity pack and make-your-own-film tutorial videos to children and their families to give a wider audience to the film and inspire families in the city to make their own film in response. Research volunteers explored a number of stories that specifically relate to the experience of Black and minority ethnic people e.g. Queen Charlotte, Treatment of the Indian Soldiers during WW1, Brighton's relationship with the slave trade and artists of colour who have performed at Brighton Dome.

Environmental Sustainability

Energy

As we closed our buildings for the first lockdown in late March 2020 we made predictions that we may be expecting a saving of at least 50% in electricity. Over the early lockdowns the venues were occupied by maintenance staff and contractors necessary to care for the buildings and works continued on the redevelopment site. By the end of the summer as restrictions began to lift we were preparing to open a public café in the Concert Hall foyer prior to then running a limited amount of socially distanced events over the Autumn. Artists had opportunities to rehearse and perform behind closed doors for portions of the year but where public events were prohibited. Between April and July 2020 this predicted reduction was shown to be accurate as consumption of electricity fell on average 54% across these months compared to the equivalent period in 2019. However, from then on, we saw the reductions slow and eventually cease with the additional consumption of electricity caused by the harder running of the mechanical ventilation system required as a Covid 19 mitigation. We were able to use cultural recovery funds to invest in a further air

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handling unit, picking up areas of the Dome Concert Hall basement which were not covered by investments made in 2019. Improvements to M&E equipment will create efficiencies in consumption against the same older unit.

BDBF's main office at 12a Pavilion Buildings was kept closed across the financial year. In the winter months consumption of electricity reduced by an average of 90% year on year and in the summer months by 66%. Across the year this represented a reduction of 86% to 11,788kwh (2020: 81,842kwh). The building is inefficient as it is not equipped with energy saving lighting and is heated by outdated night storage heaters. We recognise the opportunity to be more sustainable if we are able to relocate to more modern premises or upgrade the office accommodation. The reliance on offices has been tested this year with office staff not on furlough moving exclusively to home working. The pandemic has deeply embedded paper free into the administration processes of BDBF.

We continued in 2020/2021 under our renewable electricity contract which comes to an end in 2022. 100% of the electricity purchased was verified independently as renewable.

This was the first full 12 month period using 100% green gas. More sustainable than natural gas, biomethane, or 'green gas', comes from several renewable sources. These include domestic waste water treatment plants, food waste, residues such as straw and unusable vegetables, or a combination of these. Usage fluctuated across the year with some reductions in usage achieved and other months impacted by very cold weather.

Water

Consumption of water in the Concert Hall was 1753m3, half that of the 2019/2020 usage levels (2020: 3401m3).

Waste

A trial of returnable and reusable drinks cups was very successful in 2019/2020 and the response from audience overwhelmingly positive. Our plans to proceed with the scheme on a permanent basis was stalled by the Covid-19 pandemic but remains a significant aim within our environmental action plan for the near future, albeit with necessary Covid Secure mitigation in mind. It also remains our target to remove single use plastic entirely alongside the re-opening of the redeveloped venues and new catering operation in New Road. Planning for the new catering outlet includes a focus on local and sustainable food, and a composting scheme.

Sadly the pandemic has generated new requirements for consumables which would not otherwise be a feature in our operation, most notably face coverings.

However the Covid-19 pandemic expedited planned changes to the operations which have helped us towards our sustainability aims. In particular the move from printed tickets to print at home/paperless ticketing over the pandemic means 1,463 tickets were not printed nor posted out in envelopes, saving on paper, ink, electricity and indirect travel impacts created by the post office collection and delivery. In a typical year of Concert Hall and Festival activity (example used 2019/2020) and based on an estimated 80% of tickets not being printed in future by ourselves or our customers, we look to make a saving of 242,000 paper tickets and associated envelopes and postage.

The uncertainty of the pandemic encouraged us to trial relying almost completely on digital marketing for Brighton Festival 2021 which both helped us to respond to changes and save on paper and production impacts.

Financial Results

Consolidated results are presented for the year ended 31 March 2021 with a recorded gain on unrestricted net operations of £2,418,679 (2020: Loss £121,371).

During the year the Charity's ability to trade as normal was severely impacted by government social-distancing and lockdown restrictions to manage the spread of Covid-19. In response, we moved rapidly to

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offer charitable services digitally in the form of live-streamed events, and online music lessons. Despite these challenges, we were still able to generate £1,843,983 in earned income during the year (2020: £7,650,037). In order to fund the operational shortfall however, we have been reliant on the assistance offered by the government's furlough scheme and Culture Recovery Fund (CRF) as well as continued support from our regular funders and extremely generous donations from our patrons, members, and audiences.

The Charity earned 18% (2020: 63%) of its normal operating income from ticket sales, sponsorship, catering and the private event income channelled through the trading company (Brighton Dome and Festival (Trading) Limited) and 82% (2020: 37%) of its income through grants and donations. 52% (2020: 31%) of normal operating income came from the Charity's two public funders: Brighton & Hove City Council (BHCC) and Arts Council England (ACE). The increase in the proportion of income provided by these funders in 2020 was in large part due to support of £841,257 given by the Department for Culture, Media, and Sport, via ACE, through the CRF.

The Charity has a long-term agreement (28 years remaining) with BHCC that determines the details of the Lease of Brighton Dome, the Sinking Fund and the Arts Fund which supports the activity of both Brighton Dome and Brighton Festival. In 2020/21 the Arts Fund contributed £1,907,617 (2020: £1,885,445) to income. The Charity is a long-standing National Portfolio Organisation of ACE with confirmed funding through to 31 March 2022.

Despite only being able offer limited in classroom teaching during the year, the Brighton & Hove and East Sussex Music Services generated income from tuition and workshops totalling £1,617,107 (2020: £1,919,166). Total expenditure on Creative Learning activities increased year on year to £3,134,932 (2020: £2,817,673) as we were able to invest funds made available through the CRF.

Research and development costs for the year were £11,122 (2020: £27,816).

The Trustees would like to thank all of our supporters, funders and staff who have contributed to our sustainability over this immensely challenging year, without whom we would have had to drastically cut our charitable services and output and endanger our long-term future. In particular, the government's coronavirus job retention scheme has provided a lifeline for our employees. In total we were able to successfully claim for £2,316,854 from the scheme, which was paid in full to our staff. As a result of this scheme, and the voluntary reductions in salaries offered by many of our employees we didn't make any compulsory redundancies in the year. The Trustees would also like to offer our thanks to our regular funders BHCC and ACE for their continued financial support and guidance over the last year. And finally, we would like to thank all of our patrons and audience members for their contributions, and particularly to who donated their tickets for cancelled events or gave to our "Bring Back Brighton Dome" crowdfunding campaign.

Going Concern

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements.

Trustees have considered the level of funds currently held by the Group and the Company and the expected level of income and expenditure for a period of twelve months from the date of signature of these financial statements. These considerations take into account the expected continues impact of the COVID-19 pandemic. After reviewing the funding streams available to it and making appropriate enquiries, Trustees consider that the going concern basis is appropriate. Additionally, the Group had a carried forward balance of cash at bank and in hand at the reporting date of £4,478,971 (2020: £2,016,767) and have positive total unrestricted operational reserves of £272,012 (2020: £132,950). Trustees have a reasonable expectation that the Group and the Company have adequate resources to continue in operational existence for the foreseeable future and until full trading has resumed. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

The Trustees are aware of the significant uncertainties around the future impact of the COVID-19 pandemic, as well as the imminent completion of the Corn-Exchange renovation project. In order to manage these future risks a transfer of £2,364,070 has been made to designated funds, with specific designations to manage these risks. At 31st March 2021 the Group had positive reserves, being unrestricted funds not held in fixed assets, of £2,197k (2020: Negative £651k).

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After the balance sheet date, we were successful in further funding of £470,500 being awarded from the second round of the Culture Recovery Fund to support cost pressures in the first quarter of the 2021-22 financial year. This, in addition to an extension the furlough scheme until the end of September 2021, will enable to maintain our reserves to mitigate future risks even further.

Plans for future periods

After a challenging 12 months for the Charity and for society as a whole, we are cautiously optimistic about the coming year.

Brighton Festival made a triumphant return in 2021 as the first multi-arts festival in the UK to open after the coronavirus pandemic caused cancellations throughout 2020. Guest Director Lemn Sissay's inspired and resonant theme of 'care' brought thousands of people back to live art and performance across May and into June.

With highly restricted in-person event capacity, artists adapted and invented new ways to share their stories, creating intimate and powerful experiences that spoke to the radical shifts in everyone's lives. Over 100 events were delivered safely and successfully navigating two steps of the lockdown roadmap to the delight of both audiences and artists, including installations, performances at locations in Brighton & Hove, across Sussex and online.

Following the relaxing of all social distancing restrictions, we are excited to welcome our audiences back for events in the Dome Concert Hall from September 2021. Through significant work with artists and promoters we will present a full programme of multi-disciplinary artistic events, including many performances which were rescheduled due to the Covid-19 pandemic. Significant work is being undertaken to ensure that we can open the venue in a way which is as safe as possible for all staff and audience members.

The resumption of our regular programme of in person live events will gain a further boost from the reopening of the Corn Exchange and Studio Theatre in Spring 2022 following a five-year refurbishment programme. Planning is underway to continue to develop our artistic offer alongside the efficient operational delivery of these newly refurbished spaces. A key part of this planning will be the focus on the delivery of our Commercial Strategy including the use of new commercial spaces that will be available once the renovation is complete.

Historically, periods of great disruption and change have been met by flowerings of artistic creativity and invention and festivals provide the opportunity to reflect, consider and reimagine. With renewed optimism and confidence, the festival now looks forward to 2022. To address this powerfully changed moment in time, next year's festival will be led jointly by Syrian architect and author, Marwa al-Sabouni and Brighton-based theatre artist Tristan Sharps, as the first Guest Co-Directors to be invited to collaborate together on the programme.

We are also playing an integral role as one of the participating venues of the 5G Festival in March 2022. This will be the world's first 5G powered, internationally accessible hybrid immersive festival experience. The festival, which is led by Digital Catapult and is being developed in partnership with a range of leading industry players, will create new opportunities for artists to experiment and collaborate, new business models for festivals and live performance venue and enhance the audience and conference delegate experience wherever they choose to join in – either remotely or in a physical space.

Alongside our ambitious artistic plans, careful financial management will continue to be a leading priority for the organisation over the next year as we adjust and respond to the long-term impact that Covid-19 will likely have on our audiences, artists, partners and staff.

We recognise that there are still areas for investment which would help to reduce our energy consumption and we will be exploring these in the context of our hopes to use designated funds laid down at the year end to make the organisation more sustainable. Examples include completion of the phased installation of LEDs in the foyer and auditorium, the replacement of toilets with water efficient units, and upgrade of the venue chillers (a project which has been fully scoped in 2020).

We are also exploring our office accommodation needs in the run up to the reopening of the redeveloped areas, recognising the valuable role of home working in reducing the costs and environmental

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impacts associated with running office buildings, from office supplies and from the staff themselves travelling into work.

We are at the point of signing off the new Heritage Activity Plan and undertaking a new phase with 9 focus activities (some from the old plan and some new) which focus on engaging a range of target audiences – people from African Diaspora backgrounds, people of South Asian heritage, people with physical and/or learning disabilities, young people from primary and secondary schools and young adults. This will require close working relationships with partners to attract and successfully engage these target audiences and we have spent time in 2020/2021 preparing and developing these further. We continue to plan for the legacy of this work by embedding heritage into the work of the Programming and Participation team through shared project responsibility and activities across the year-round and festival programme that are heritage focused.

Indemnity insurance

During the period the Charity paid £1,079 (2020: £1,029) to provide indemnity cover for the Charity and its Trustees from loss arising from the neglect or defaults of its Trustees and Officers.

Investment policy

The Charity only holds short-term surplus funds which it invests in deposits with its bankers, the Royal Bank of Scotland.

Reserves policy

With the Capital Project having commenced in early 2017 the Charity has been working to increase its unrestricted general reserve to ensure that on exiting the project period its reserves are in no worse a financial situation than when it started (£54,953). The carried forward surplus on the general operations reserve (unrestricted) was £272,012 as at 31 March 2021. At 31st March 2021 the Group had negative free reserves, being unrestricted funds not held in fixed assets, of £2,197k (2020: negative £651k).

Restricted reserves of £10,044k relate to the carrying value of the Dome Refurbishment project 1999 – 2002 and £465k of restricted funds relate to funds received to be used for projects in future periods.

It should also be noted that a portion of the Sinking Fund is held by Brighton & Hove City Council as a reserve for replacing major capital items. The balance on this fund was £167,682 as at 31 March 2021 (2020: £242,500).

Statement of Trustees' responsibilities

The charity trustees for the purposes of company law are responsible for preparing a trustees' 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 charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing the 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 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.

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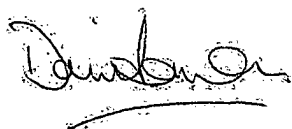
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The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and the group and hence 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 charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This Annual Report of the Trustees, under the Charities Act 2011 and the Companies Act 2006, was approved by the Board of Trustees on 21st September 2021 including approving in their capacity as company directors the Strategic Report contained therein, and is signed as authorised on their behalf by:

A handwritten signature in black ink, appearing to read 'Danny Homan', with a horizontal line underneath.

Mr Danny Homan (Chair)

21 September 2021

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BRIGHTON DOME AND FESTIVAL LIMITED

Opinion

We have audited the financial statements of Brighton Dome and Festival Limited for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities, the group and parent charitable company's Balance Sheets, the Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2021 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 16, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011, Charities SORP (2019), Companies Act 2006 and payroll taxes.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risk is related to the recognition of grants and donations income. Audit procedures performed by the engagement team included:

- Enquiries of management regarding correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;

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- Reviewing the controls and procedures of the charity, particularly in relation to the recording of income and processing of payments and payroll, to ensure these were in place throughout the year, including during the Covid-19 remote working period;
- Evaluating management's controls designed to prevent and detect irregularities;
- Reviewing and testing journal entries made in the year, particularly those made as part of the year end financial reporting process; and
- Challenging assumptions and judgements made by management in their critical accounting estimates which comprise depreciation, bad debt provision and the valuation of musical instruments.

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

Use of our report

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



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditors
Date: 23 November 2021

10 Queen Street Place
London
EC4R 1AG

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(including consolidated Income & Expenditure Account)

		Unrestricted funds		Restricted funds		Total 2021	Total 2020
					The Brighton Dome Venue		
	Note	Operations £000's	Designated £000's	Projects £000's	£000's	£000's	£000's
Income:							
Grants & donations	1, 2	5,180	-	3,196	115	8,491	5,046
Income from charitable activities	4	1,752	-	-	-	1,752	7,429
Income from trading activities	3	91	-	-	-	91	217
Investment Income	5	1	-	-	-	1	4
Total income		7,024	-	3,196	115	10,335	12,696
Expenditure on:							
Raising funds		192	-	-	-	192	373
Charitable activities	6	4,329	84	2,947	434	7,794	12,078
Total expenditure		4,521	84	2,947	434	7,986	12,451
Net income/(expenditure)		2,503	(84)	249	(319)	2,349	245
Transfers between funds		(2,364)	2,364	-	-	-	-
Net movement in funds		139	2,280	249	(319)	2,349	245
Total funds brought forward	19,20	133	736	217	10,363	11,449	11,204
Total funds carried forward	19,20	272	3,016	466	10,044	13,798	11,449

Note 27 shows 2020 comparatives for the Statement of Financial Activities

The notes on pages 25 to 44 form part of these financial statements.

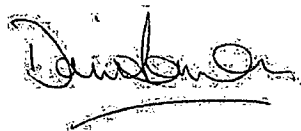
BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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for the year ended 31 March 2021

**CONSOLIDATED BALANCE SHEET
as at 31 March 2021**

	Note	2021 £'000	2020 £'000
FIXED ASSETS			
Tangible fixed assets	11	14,186	14,587
CURRENT ASSETS			
Stock	13	15	18
Debtors	14	548	956
Cash at bank and in hand	15	4,479	2,017
		5,042	2,991
CREDITORS: amounts falling due within one year	16	(2,048)	(3,391)
Net current assets/(liabilities)		2,994	(400)
Total assets less current liabilities		17,180	14,187
CREDITORS: amounts falling due after one year	18	(3,382)	(2,738)
Total net assets		13,798	11,449
The funds of the group:			
Unrestricted income funds	19	3,288	869
Restricted income funds	20	10,510	10,580
Total group funds		13,798	11,449

The financial statements on pages 21 to 44 were approved, and authorised for issue, by the Board of Trustees on 21st September and are signed on its behalf by:



Mr Danny Homan (Chair)

The notes on pages 25 to 44 form part of these financial statements.

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

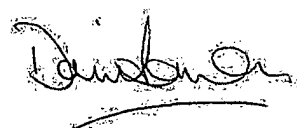
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COMPANY BALANCE SHEET
as at 31 March 2021

	Note	2021 £'000	2020 £'000
FIXED ASSETS			
Tangible fixed assets	11	14,148	14,587
Investments	12	-	-
		<u>14,148</u>	<u>14,587</u>
CURRENT ASSETS			
Stock	13	15	18
Debtors	14	585	950
Cash at bank and in hand	15	<u>4,413</u>	<u>1,860</u>
		5,013	2,828
CREDITORS: amounts falling due within one year	16	<u>(2,026)</u>	<u>(3,323)</u>
Net current assets/(liabilities)		<u>2,988</u>	<u>(495)</u>
Total assets less current liabilities		17,136	14,092
CREDITORS: amounts falling due after one year	18	<u>(3,366)</u>	<u>(2,704)</u>
Total net assets		<u>13,770</u>	<u>11,388</u>
The funds of the charity:			
Unrestricted income funds	19	3,261	809
Restricted income funds	20	<u>10,509</u>	<u>10,579</u>
Total charity funds		<u>13,770</u>	<u>11,388</u>

A separate statement of the financial activities of the Brighton Dome and Festival Limited, the Charity, is not presented following the exemptions afforded by section 408 of the Companies Act 2006.

The financial statements on pages 21 to 44 were approved, and authorised for issue, by the Board of Directors on 21st September and are signed on its behalf by:



Mr Danny Homan (Chair)

The notes on pages 25 to 44 form part of these financial statements.

Statement of cash flows for the year ending 31 March 2021

	2021 £'000	2020 £'000
Cash provided by operating activities (Note 24)	2,594	1,127
Cash flows from investing activities		
Interest income	1	4
Purchase of tangible fixed assets (Note 11)	(132)	(706)
Disposal of tangible fixed assets (Note 11)	-	4
Cash used in investing activities	(131)	(698)
Increase in cash in the year	2,463	429
Cash and cash equivalents at the beginning of the year	2,017	1,588
Increase in cash (A)	2,462	429
Total cash and cash equivalents at the end of the year	4,479	2,017

A. Analysis of changes in net cash funds

	At 1 April 2020	Cashflows	At 31 March 2021
Cash and cash equivalents	2,017	2,462	4,479
Total cash and cash equivalents	2,017	2,462	4,479

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Principal Accounting Policies

BASIS OF ACCOUNTING

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice for Charities (SORP 2015) (Second Edition, effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015) - (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102 – issued March 2018), and the Companies Act 2006.

GOING CONCERN

Accounting standards require the Trustees to consider the appropriateness of the going concern basis when preparing the financial statements. The Trustees consider that the going concern basis is appropriate as the Group had a surplus on unrestricted funds of £3,288,281 at the balance sheet date and the Charity had a surplus on unrestricted funds of £3,261,028. The financing of the Group and Charity is supported through future funding commitments from Brighton & Hove City Council and Arts Council England.

PRINCIPAL ACTIVITY

The principal activity of the company during the year was to manage the charitable business of Brighton Dome and Festival Limited (BDBF). This includes the running of the Brighton Dome venues and the annual Brighton Festival each May including the related provision of catering and beverage services.

Brighton Dome and Festival Limited is a private limited company (registered number 00889184) incorporated and domiciled in England and Wales. The charity is a public benefit entity.

The address of the registered office is:

12a Pavilion Buildings
Castle Square
Brighton
East Sussex
BN1 1EE

CONSOLIDATION

The Group accounts consolidate the results of the Charity and its subsidiaries, Brighton Dome and Festival (Trading) Limited and Brighton Dome & Museum Development Company Limited on a line by line basis.

INCOME

Voluntary Income comprises all incoming resources from sponsorship, donations, membership subscriptions and grants.

All grants and donations receivable are recognised when the conditions for receipt have been met. There is entitlement to income when it can be reliably measured and it is probable that it will be received. Where grants and donations received are performance related or restricted to future accounting periods they are deferred and accounted for as a liability.

Government grant income paid under the Coronavirus Job Retention Scheme (CJRS) has been recognised in the Statement of Financial Activities in the period to which the underlying furloughed staff costs relate to.

Other government grants are recognised in the financial statements when there is entitlement, the grant is measurable and receipt is probable.

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Goods and services received in kind are included within the accounts where material and are included at the lower of current market value and value to the charity.

Income from charitable activities includes amounts received from tickets and other event sales for productions and educational activities directly promoted by the Group or, where it shares the financial risk for such an event, promoted by other organisations where such events contribute to the artistic programme of the Group.

Investment income comprises interest receivable on cash balances held in appropriate interest bearing deposits.

EXPENDITURE

All expenditure is accounted for on an accruals basis.

The cost of raising funds includes the costs of securing sponsorship and donations, and also includes the costs of providing membership benefits and other costs incurred in the Group's trading activity.

Expenditure on charitable activities include expenditure associated with staging promoted events, providing education projects and the costs of the artistic programme at Brighton Dome and Brighton Festival. Support costs relating to single activities are allocated directly to that activity. Where support costs relate to several activities they are apportioned accordingly. Governance costs include secretarial, legal and audit fees associated with the constitutional and statutory requirements of the Charity.

INVESTMENTS

Investments in active subsidiary undertakings are included in the balance sheet at cost.

DEPRECIATION AND FIXED ASSETS

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Long-term improvements	Over the life of the lease
Short-term improvements	10% - 20% per annum
Venue fittings and equipment	10% - 20% per annum
Office equipment	20% - 25% per annum
Musical instruments	10% per annum

Fixed assets costing more than £1,000 are capitalised. The Charity does not have a policy to revalue its assets.

LEASES

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the SOFA as incurred. Rental charges are charged on a straight-line basis over the life of the lease.

STOCK

Stocks of goods for resale are included in the balance sheet at the lower of cost or net realisable value. This includes Bar stock and Front of House consumables.

PENSION COSTS

The Charity offers a stakeholder scheme to its employees and contributes to a defined contribution scheme for certain other employees. Costs are expensed in the Consolidated Statement of Financial Activities.

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Certain staff are members of the Teachers' Pension Scheme which is a multi-employer pension scheme. It is not possible to identify the Charity's share of the underlying assets and liabilities of the Teachers' Pension Scheme on a consistent and reasonable basis and therefore, as required by FRS102, accounts for the scheme as if it were a defined contribution scheme. The Charity's contributions, which are in accordance with the recommendations of the Government Actuary, are charged in the period in which the salaries to which they relate are payable.

TAXATION

Brighton Dome and Festival Limited's charitable activities fall within the exemptions afforded by section 505 of the Income Corporation Taxes Act 1988. The trading subsidiary, Brighton Dome and Festival (Trading) Limited donates its profits to the charitable company under the provisions of Gift Aid. Accordingly there is no Corporation Tax charge in these accounts.

VALUE ADDED TAX

The Group is registered for Value Added Tax (VAT) and income and expenditure is stated net of VAT to the extent that it is recoverable.

FINANCIAL INSTRUMENTS

Financial assets and liabilities are recognised when the Charity becomes a party to the contractual provisions of the instrument. Trade debtors do not carry any interest and are stated at nominal amount less any provision for estimated irrecoverable amount. Trade creditors are not interest bearing and are stated at their nominal value.

JUDGEMENTS IN APPLYING ACCOUNTING POLICIES AND KEY SOURCES OF ESTIMATION UNCERTAINTY

The group makes judgements, estimates and assumptions that affect the application of policies and the carrying values of assets and liabilities, income and expenses. The resulting accounting estimates calculated using these judgements will, by definition, seldom equal the related actual results but are based on the experience of the Directors (or Trustees) and the expectations of future events. The estimates are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is reviewed. Such basis include:

- Expenditure accounted for on an accruals basis
- Costs allocated to charities activities on a time basis.
- Grants and donations receivable are recognised when the conditions for receipt have been met.
- Valuation of musical instruments
The valuation of musical instruments was made independently by Norman's Instruments, a specialist in supplying Musical Education equipment. The group have reviewed instrument usage and income generated (both actual and expected), and that this assessment has allowed the Trustees to be satisfied that there is no material impairment to the value of the musical instruments as at 31 March 2021

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1. GRANTS & DONATIONS – ANALYSIS BY FUND

	Unrestricted funds		Restricted funds		
	Operational funds	Designated funds	Projects	Brighton Dome venue	Total
	2021	2021	2021	2021	2021
	£'000	£'000s	£'000	£'000	£'000
Brighton and Hove City Council	1,792	-	-	115	1,907
East Sussex County Council	-	-	-	-	-
Arts Council England, South East	445	-	2,130	-	2,575
CJRS Income	2,317	-	-	-	2,317
CRF Income	287	-	555	-	842
Other grants	15	-	271	-	286
Donations, Trusts and Foundations	274	-	240	-	514
Members' subscriptions and events	50	-	-	-	50
2021	5,180	-	3,196	115	8,491
	2020	2020	2020	2020	2020
	£'000	£'000s	£'000	£'000	£'000
2020 COMPARATIVES					
Brighton and Hove City Council	1,723	-	15	147	1,885
East Sussex County Council	-	600	-	-	600
Arts Council England, South East	-	-	1,870	-	1,870
Other grants	6	-	187	-	193
Donations, Trusts and Foundations	122	-	292	-	414
Members' subscriptions and events	84	-	-	-	84
2020	1,935	600	2,364	147	5,046

2. GRANTS & DONATIONS - ANALYSIS BY TYPE

	Brighton Dome programme and hires	Brighton Dome venues	Creative Learning activity	Brighton Festival	2021 Total
	2021	2021	2021	2021	2021
	£'000	£'000	£'000	£'000	£'000
Brighton and Hove City Council	1,793	115	-	-	1,908
East Sussex County Council	-	-	-	-	-
Arts Council England	2,144	-	1,272	-	3,416
Other grants	2,437	-	97	66	2,600
Donations, Trusts and Foundations	274	-	213	30	517
Members' subscriptions and events	50	-	-	-	50
2021	6,698	115	1,582	96	8,491

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	2020 £'000	2020 £'000	2020 £'000	2020 £'000	2020 £'000
2020 COMPARATIVES					
Brighton and Hove City Council	1,723	147	15	-	1,885
East Sussex County Council	-	-	600	-	600
Arts Council England	1,150	-	720	-	1,870
Other grants	5	-	150	38	193
Donations, Trusts and Foundations	122	-	247	45	414
Members' subscriptions and events	84	-	-	-	84
2020	<u>3,084</u>	<u>147</u>	<u>1,732</u>	<u>83</u>	<u>5,046</u>

3. INCOME FROM TRADING ACTIVITIES (B)

	Brighton Dome programme and hires £'000	Brighton Festival £'000	2021 Total £'000	2020 Total £'000
Sponsorship	-	32	32	43
Event Hires	3	-	3	133
Consultancy	52	-	52	41
Other Income	4	-	4	-
	<u>59</u>	<u>32</u>	<u>91</u>	<u>217</u>

4. INCOME FROM CHARITABLE ACTIVITIES BY INCOME TYPE (B)

	Brighton Dome programme and hires 2021 £'000	Creative Learning activity 2021 £'000	Brighton Festival 2021 £'000	Total 2021 £'000
Ticket sales	27	6	-	33
Performances and Hires	27	23	-	50
Bar and catering for events	14	-	-	14
Tuition & workshops	-	1,617	-	1,617
Ticketing fees	38	-	-	38
Programme sales	-	-	-	-
2021	<u>106</u>	<u>1,646</u>	<u>-</u>	<u>1,752</u>

	2020 £'000	2020 £'000	2020 £'000	2020 £'000
Ticket sales	2,503	59	632	3,194
Performances and Hires	974	21	-	995
Bar and catering for events	861	-	-	861
Tuition & workshops	-	1,919	-	1,919
Ticketing fees	423	-	-	423
Programme sales	37	-	-	37

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2020	<u>4,798</u>	<u>1,999</u>	<u>632</u>	<u>7,429</u>
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B. INCOME FROM TRADING ACTIVITIES AND CHARITABLE ACTIVITIES

There has been a significant drop in income in the year for both Trading and Charitable Activities due to the ongoing pandemic. Minimal events and conferencing events were put on in the year as well as school closures, which has all accounted for the drop in income.

5. INVESTMENT INCOME

All of the Group's investment income of £911 (2020: £3,692) arose from interest bearing deposit accounts.

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6. EXPENDITURE ON CHARITABLE ACTIVITIES

The Charity undertakes direct charitable activities and does not make grant payments.

	Unrestricted funds 2021 £'000	Designated funds 2021 £'000	Restricted funds 2021 £'000	Brighton Dome venue 2021 £'000	Total 2021 £'000
Brighton Dome programme and hires	1,519	-	1,168	42	2,729
Creative Learning activity	1,718	-	1,417	-	3,135
Brighton Festival	79	-	85	-	164
Support and governance costs	884	-	277	-	1,161
	<u>4,200</u>	<u>-</u>	<u>2,947</u>	<u>42</u>	<u>7,189</u>
Brighton Dome venues	-	-	-	73	73
Depreciation	129	84	-	319	532
	<u>4,329</u>	<u>84</u>	<u>2,947</u>	<u>434</u>	<u>7,794</u>
	2020 £'000	2020 £'000	2020 £'000	2020 £'000	2020 £'000
2020 COMPARATIVES					
Brighton Dome programme and hires	4,836	-	1,188	59	6,082
Creative Learning activity	1,856	-	962	-	2,818
Brighton Festival	1,650	-	69	-	1,719
Support and governance costs	845	-	-	-	845
	<u>9,187</u>	<u>-</u>	<u>2,219</u>	<u>59</u>	<u>11,465</u>
Brighton Dome venues	-	-	-	88	88
Depreciation	146	25	-	319	489
2020	<u>9,333</u>	<u>25</u>	<u>2,219</u>	<u>466</u>	<u>12,042</u>

7. ANALYSIS OF SUPPORT AND GOVERNANCE COSTS

	2021 Total £'000	2020 Total £'000
Executive and finance costs	931	634
Lease payments	21	22
Auditors remuneration	21	16
Information technology	188	173
Research & development		
	<u>1,161</u>	<u>845</u>

Costs are allocated to the Charity's activities on a time basis.

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8. STAFF COSTS AND NUMBERS

The average number of permanent staff employed during the period, and as at 31 March 2021, was 209 (2020: 149). Additionally an average head count of 136 (2020: 183) casual weekly staff worked on an hourly basis to support events and performances.

Permanent staff are allocated to the charity's activities as follows:

	2021 Number	2020 Number
Artistic Planning	12	14
Learning, Access & Participation	120	55
Trading*	3	3
Operations	44	47
Marketing & Sales	10	10
Development	6	6
Support & Governance	14	14
	<u>209</u>	<u>149</u>

*All staff engaged in trading related activities are employed through contracts with Brighton Dome and Festival Limited. Relevant costs are therefore recharged to Brighton Dome and Festival (Trading) Limited.

	2021 Total £'000	2020 Total £'000
Payroll costs		
Wages and salaries	4,657	4,583
Social security	353	363
Other pension costs	475	451
	<u>5,485</u>	<u>5,397</u>

The number of employees who received emoluments greater than £60,000 in the following range was:

	2021 Number	2020 Number
£60,001 - £70,000	1	0
£70,001 - £80,000	1	1
£80,001 - £90,000	1	0
£100,001 - £105,000	0	0
£110,001 - £115,000	0	1

The Key Management Personnel are considered to be the Officers and Executive Management Team. Their employment benefits were £482,913 in 2021 (£553,291 in 2020).

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9. NET TRADING RESULTS OF SUBSIDIARY TRADING COMPANY BRIGHTON DOME AND FESTIVAL (TRADING) LIMITED

	2021 £'000	2020 £'000
Turnover	87	217
Other Income	4	
Cost of sales	(23)	(64)
Gross profit	68	153
Administration and overheads	(41)	(92)
Interest receivable	27	61
	-	-
	27	61
Donation payable to parent company	(61)	(43)
Net (loss)/ profit	(34)	18

Cost of sales includes £21,903 (2020: £25,406) charged by the parent company for the provision of services.

10. RELATED PARTY TRANSACTIONS

None of the Trustees received any remuneration during the period under review. Trustee expenses of £31 (2020: £1,255) were recorded for meeting catering for 14 trustees.

The financial results of our Trading Company (as per note 9 above) are reflected within our Consolidated SOFA on Page 21.

A yearly recharge is made in March between the Charity and Trading Company apportioning venue running costs on the basis of conference turnover/ total group turnover. This includes insurance, utilities and cleaning costs and is eliminated on consolidation. Inter Company balances as at 31 March 2021 were £70,080. (2020: £22,246)

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11. TANGIBLE FIXED ASSETS

GROUP AND COMPANY

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Enabling Works	Total
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2020	16,444	6,508	2,744	821	569	2,858	29,944
Additions	-	-	24	-	96	13	133
Disposals	-	-	-	-	-	-	-
As at 31 March 2021	16,444	6,508	2,768	821	665	2,871	30,077
DEPRECIATION							
As at 1 April 2020	5,757	6,502	2,515	85	499	-	15,358
Charge for the period	329	3	89	84	28	-	533
Disposals	-	-	-	-	-	-	-
As at 31 March 2021	6,086	6,505	2,604	169	527	-	15,891
NET BOOK VALUE							
As at 31 March 2021	10,358	3	164	652	138	2,871	14,186
As at 31 March 2020	10,687	7	229	736	70	2,858	14,587

2020

GROUP AND COMPANY

	Dome leasehold asset: Long-term Improve	Short-term Improve	Venue Fittings and equip	Musical Instruments	Office Equip	Enabling Works	Total
	£'000	£'000	£'000	£'000s	£'000	£'000	£'000
COST							
As at 1 April 2019	16,444	6,508	2,728	221	542	2,797	29,240
Additions	-	-	19	600	27	61	707
Disposals	-	-	(4)	-	-	0	(4)
As at 31 March 2020	16,444	6,508	2,744	821	569	2,858	29,944
DEPRECIATION							
As at 1 April 2019	5,427	6,497	2,410	25	474	-	14,833
Charge for the period	329	4	107	60	25	-	525
Disposals	-	0	(2)	-	0	-	(2)
As at 31 March 2020	5,757	6,501	2,515	85	499	-	15,357
NET BOOK VALUE							
As at 31 March 2020	10,687	7	229	736	70	2,858	14,587
As at 31 March 2019	11,017	11	318	196	68	2,797	14,407

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TANGIBLE FIXED ASSETS (continued)

All of the Group's tangible fixed assets are used for activities in furtherance of the Charity's objects. Arts Council England and Brighton & Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The lease of the Brighton Dome was granted to Brighton Dome and Festival Limited in 1999 by Brighton & Hove City Council for a total of 50 years at a peppercorn rent. The leasehold improvements shown above represent the value of the capital refurbishment work carried out by the Group. The lease cannot be assigned or sold.

The main categories of fixed assets are as follows:

Dome leasehold asset: long-term improvements - represents the value of the main construction works to the venues with a useful life extending over the remaining term of the lease.

Dome leasehold asset: short-term improvements - represents the value of improvements to the venues with a useful life of ten years.

Brighton & Hove City Council have made available a Sinking Fund in order to provide for renewals of fixtures and fittings included in this category. The City Council set aside, from the annual Sinking Fund allocation, sums to cover non-recurring major maintenance work at the Brighton Dome Venue. At 31 March 2021 the allocation stood at £167,682 (2020: £242,500) and is held in a designated account by Brighton & Hove City Council and consequently is not included in these accounts.

Venue fittings and equipment – represents the value of fittings and equipment purchased for the operation of the Dome venues, which have a useful life of five years.

Musical Instruments represents the estimated valuation of musical instruments leased to Brighton Dome and Festival by Brighton and Hove City Council and East Sussex County Council for use by Brighton and Hove Music and Arts Service and East Sussex Music Service.

Office equipment – represents the value of computer hardware and software and similar items which have an expected useful life of three years.

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12. FIXED ASSET INVESTMENTS

	2021 Cost £	2020 Cost £
Investment in subsidiaries:	100	181

The investment above represents Brighton Dome and Festival Limited's investment in subsidiary companies. On 1 September 2005 the Group reorganised its subsidiaries following completion of the Brighton Dome Development. Since that date all charitable activities are managed in the registered charity, the Brighton Dome and Festival Limited. All non-charitable activities are managed through Brighton Dome and Festival (Trading) Limited. The remaining company in the Group was a dormant company from 1 September 2006.

Details of the subsidiaries as at 31 March 2021 are set out below:

Name	Controlling Interest	Incorporated/Company number
Brighton Dome and Festival (Trading) Limited	100%	UK 5541005

Both subsidiaries are registered at 12a Pavilion Buildings, Castle Square, Brighton, BN1 1EE

The net assets / (liabilities) of the subsidiaries at the end of the financial period were as follows:

	Share capital £	Reserves £	Net assets / (liabilities) £
Brighton Dome and Festival (Trading) Limited	100	60,932	61,032

13. STOCK

Group and Company	2021 £'000	2020 £'000
Bar Stock	9	12
Front of House Consumables	6	6
Total	15	18

Stock recognised as an expense in 2021 totalled £8k (2020: £220k).

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14. DEBTORS

	Group		Company	
	2021	2020	2021	2020
	£'000	£'000	£'000	£'000
Trade debtors	112	802	82	774
Prepayments and accrued income	435	152	433	152
Amounts owed by Brighton Dome and Festival (Trading) Limited	-	-	69	22
Sundry debtors	1	2	1	2
	<u>548</u>	<u>956</u>	<u>585</u>	<u>950</u>

15. CASH AT BANK AND IN HAND

Cash at bank and in hand includes petty cash, floats 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 amount.

16. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Company	
	2021	2020	2021	2020
	£'000	£'000	£'000	£'000
Trade creditors	118	604	110	601
Bank overdraft	11	5	11	5
Accruals	374	396	372	391
Deferred income	1,184	1,075	1,173	1,065
Other creditors	92	1,027	92	987
Taxation and social security	90	112	90	112
VAT Payable	179	172	178	162
	<u>2,048</u>	<u>3,391</u>	<u>2,026</u>	<u>3,323</u>

Royal Bank of Scotland holds a legal charge over the book debts of the Charity as security against the overdraft facility. Deferred income includes £1,320,728 (2020: £964,666) relating to ticket sales for events taking place beyond the balance sheet date.

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17. DEFERRED INCOME

	Group		Company	
	2021	2020	2021	2020
	£'000	£'000	£'000	£'000
Deferred Income < 1 year				
Balance as at 1 April 2020	1,075	2,302	1,065	2,269
Released in-year	(1,075)	(2,302)	(1,065)	(2,302)
Deferred in-year	1,184	1,075	1,173	1,065
Balance as at 31 March 2021	<u>1,184</u>	<u>1,075</u>	<u>1,173</u>	<u>1,065</u>

Deferred Income relates to advance deposits and advance ticket sales for events taking place beyond the balance sheet date.

18. CREDITORS – AMOUNTS FALLING DUE AFTER ONE YEAR

	Group		Company	
	2021	2020	2021	2020
	£'000	£'000	£'000	£'000
Loan from BHCC	2,704	2,704	2,704	2,704
Accrued Interest on BHCC Loan	347	-	347	-
Deferred income	332	34	315	-
	<u>3,383</u>	<u>2,738</u>	<u>3,366</u>	<u>2,704</u>

The loan of £2.7m is secured by a floating charge against the assets of the charity. The loan is repayable in equal instalments commencing in 2022 and ending in 2050. Interest is charged on the loan at 2.85%.

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19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS

	Balance at 1 April 2020 £'000	Movement in resources		Transfer to designated funds £'000	Balance at 31 March 2021 £'000
		Income £'000	Expenditure £'000		
GROUP AND COMPANY					
Operational funds	133	7,024	(4,521)	(2,364)	272
Designated funds					
Musical Instruments	736	-	(84)	-	652
Managing future Covid-19 related risks	-	-	-	751	751
Corn Exchange redevelopment costs & investments in future sustainability	-	-	-	413	413
Community engagement & artistic commissioning	-	-	-	400	400
Music Services future investment	-	-	-	800	800
Total	869	7,024	(4,605)	-	3,288
2020 Total	450	9,585	(9,731)	-	304

Designated funds brought forward represent the carrying value of musical instruments, the use of which have been gifted to Brighton Dome and Festival by Brighton and Hove City Council for use by the Music Services.

Transfers to designated funds were made during the year for the following purposes:

1. Supporting the Dome and Festival activity with future risks that may arise due to Covid-19
2. To create a fund to be spent on equipment and operational expenditure related to the completion of the Corn Exchange redevelopment, and other future investments that support operational sustainability
3. To create a fund for community engagement projects and commissioning new works of art
4. To designate funds to be used for future investment in the Music Services.

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20. ANALYSIS OF MOVEMENT IN RESTRICTED FUNDS

	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March
	2020 £'000	Income £'000	Expenditure £'000	£'000	2021 £'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	10,363	115	(434)	-	10,044
Brighton Dome Other Projects	217	3,195	(2,947)	-	465
Total 2021	10,580	3,310	(3,381)	-	10,509

	Balance at 1 April	Movement in resources		Transfer from unrestricted funds	Balance at 31 March
	2019 £'000	Incoming £'000	Outgoing £'000	£'000	2020 £'000
GROUP AND COMPANY					
Brighton Dome Regeneration Project & Brighton Dome Venue	10,682	147	(466)	-	10,363
Brighton Dome Other Projects	72	2,364	(2,219)	-	217
Total 2020	10,754	2,511	(2,685)	-	10,580

The Dome Regeneration Project fund represents the capitalised value received in respect of the development and regeneration of the Brighton Dome; it comprises improvements to the leasehold asset and income from fund-raising activities. Arts Council England & Brighton and Hove City Council hold legal charges over the value of the leasehold asset in accordance with their standard funding terms.

The Dome Sinking Fund represents monies receivable from Brighton & Hove City Council to enable expenditure on certain items of building maintenance and renewals in accordance with the terms of the lease of the Brighton Dome venues.

Brighton Dome Other Projects Fund represents monies received from Individuals, Trusts, Foundations and other grant making bodies.

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21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Net Assets/ (Liabilities) £'000	Total £'000
GROUP				
Unrestricted funds	1,438	4,098	(1,901)	3,635
Restricted funds:				
Brighton Dome Venue	10,044	-	-	10,044
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	381	84	465
Total funds	14,186	4,479	(4,521)	14,144
2020 Total	14,587	2,017	(5,155)	11,449
COMPANY				
Unrestricted funds	1,400	4,032	(1,740)	3,692
Restricted funds:				
Brighton Dome Venue	10,044	-	-	10,044
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	381	-	381
Total funds	14,148	4,413	(4,444)	14,117
2020 Total	14,022	1,859	(5,057)	10,824

UNRESTRICTED FUNDS

	Group		Company	
	2021 £'000	2020 £'000	2021 £'000	2020 £'000
Balance as at 1 April	869	450	809	408
Surplus / (deficit) for the year	2,419	419	2,452	401
Transfer from restricted funds	-	-	-	-
Balance as at 31 March	3,288	869	3,261	809

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22. 2020 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed Assets £'000	Cash £'000	Net Liabilities £'000	Total £'000
GROUP				
Unrestricted funds	1,520	1,800	(2,451)	869
Restricted funds:				
Brighton Dome Venue	10,363	-	-	10,363
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	217	-	217
Total funds	14,587	2,017	(5,155)	11,449
2019 Total	14,407	1,588	(4,791)	11,204
COMPANY				
Unrestricted funds	955	1,642	(2,353)	244
Restricted funds:				
Brighton Dome Venue	10,363	-	-	10,363
Corn Exchange Renovation	2,704	-	(2,704)	-
Other Projects	-	217	-	217
Total funds	14,022	1,859	(5,057)	10,824
2019 Total	14,407	1,360	(4,605)	11,162

23. PENSION COMMITMENTS

Defined contribution schemes

The Group operates defined contribution schemes for certain employees. The assets of the schemes are held separately from those of the Group in independently administered funds. The pension cost charge represents contributions payable by the Group and Charity to the funds and amounted to £118,112 (2020: £177,899). Included in the total are contributions of £34,572 (2020: of £38,767) which were owed to the relevant pension funds at 31 March 2021.

Teachers' Pension Scheme

The Charity participates in the Teachers' Pension Scheme (England and Wales) ("the TPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the TPS of £381,355 (2020: £274,192) and at the year-end £41,179 (2020: £50,801) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The TPS is an unfunded multi-employer defined benefits pension scheme governed by The Teachers' Pensions Regulations 2010 (as amended) and The Teachers' Pension Scheme Regulations 2014 (as amended). Members contribute on a "pay as you go" basis with contributions from members and the employer being credited to the Exchequer. Retirement and other pension benefits are paid by public funds provided by Parliament.

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The employer contribution rate is set by the Secretary of State following scheme valuations undertaken by the Government Actuary's Department. The most recent actuarial valuation of the TPS was prepared as at 31 March 2016. Employers are also currently required to pay a scheme administration levy of 0.08% giving a total employer contribution rate of 16.48%.

As a result of the 31 March 2016 valuation of the Teachers' Pension Scheme, the Government has determined that the employer contribution rate should increase to 23.68% of contributory pay with effect from 1 September 2020 (this includes the administration levy of 0.08%).

The Department for Education has launched a consultation seeking views on their proposal to support certain education institutions with the increase to the Teachers' Pension Scheme. The consultation closed on 12 February 2020 and we received the additional percentage difference for TPS and are in receipt of funding up until the end of 31.03.2022.

Local Government Pension Scheme

The Charity also participate in the East Sussex Local Government Pension Scheme ("LGPS") for relevant staff in the Music Services. The pension charge for the year includes contributions payable to the LGPS of £8,263 (2020: £9,009) and at the year-end £93 (2020: £432) was accrued in respect of contributions to this scheme. The scheme is closed to new members.

The East Sussex Local Government Pension Scheme is administered by the County Council. The scheme provides retirement benefits for County Council employees, but members also include employees of Brighton & Hove City Council, the five borough and district councils, academies, universities, colleges and public authorities.

In accordance with the Local Government Pension Scheme Regulations, associated legislation and the Pensions Committee terms of reference, the East Sussex Pension Fund Pension Committee is responsible for all functions and responsibilities relating to the management of the East Sussex Pension Fund, this includes making arrangements for the investment, administration and management of the Pension Fund, receiving advice as appropriate from the Pension Board. The Pension Committee also agrees Policy Statements, as required under the LGPS regulations, and decides on the admission and cessation of bodies to the Pension Fund.

The employer contribution rate set by the administrators of the scheme was 0% of contributory pay during the 20/21 financial year. It was determined that the employer contribution rate for the financial years 2021/22 to 2022/23 will be 0% also.

24. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Group 2021 £'000	Group 2020 £'000
Net movement in funds	2,349	245
Add back depreciation charge	533	522
Deduct interest income	(1)	(4)
Decrease in stock	3	1
Decrease in debtors	408	211
(Decrease)/ increase in creditors	(698)	152
Net cash used in operating activities	2,594	1,127

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25. AGENCY RELATIONSHIP WITH BHCC (CAPITAL PROJECT)

During the financial year BDBF collected fundraising income and incurred costs on behalf of the Capital Project. Fundraising income is invoiced by BHCC and costs recharged by BDBF. All balances relating to the funds raised and costs incurred were invoiced for by the balance sheet date.

26. AUDITORS REMUNERATION

A fee of £20,830 for the audit of the group of companies has been accrued in the 2020/21 accounts. (2020: £18,750)

27. 2020 COMPARATIVES FOR SOFA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(including consolidated Income & Expenditure Account)

	Unrestricted funds		Restricted funds		Total 2020
	Operations £000's	Designated £000's	Projects £000's	The Brighton Dome Venue £000's	£000's
Income:					
Grants & donations	1,935	600	2,364	147	5,046
Income from charitable activities	7,429	-	-	-	7,429
Income from trading activities	217	-	-	-	217
Investment Income	4	-	-	-	4
Total income	9,585	600	2,364	147	12,696
Expenditure on:					
Cost of raising funds	373	-	-	-	373
Expenditure on charitable activities	9,333	60	2,219	466	12,078
Total expenditure	9,706	60	2,219	466	12,451
Net (expenditure)/ income	(121)	540	145	(319)	245
Transfers between funds	-	-	-	-	-
Net movement in funds	(121)	540	145	(319)	245
Total funds brought forward	254	196	72	10,682	11,204
Total funds carried forward	133	736	217	10,363	11,449