

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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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.

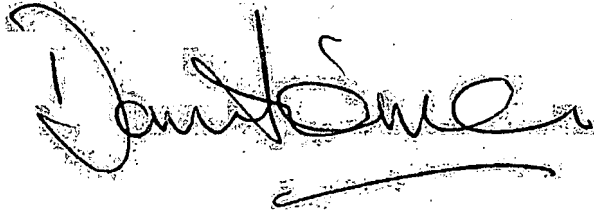
The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets 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.

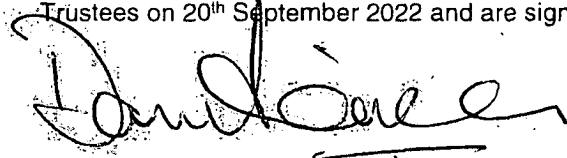
BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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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.

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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.

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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	2,479	-	4,072	120	6,671
	2021 £'000	2021 £'000s	2021 £'000	2021 £'000	2021 £'000
2021 COMPARATIVES					
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	5,180	-	3,196	115	8,491

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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 COMPARATIVES	2021 £'000	2021 £'000	2021 £'000	2021 £'000	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
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)

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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

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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.

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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

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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.

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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 Income £'000	Expenditure £'000	Transfer to designated funds £'000	Balance at 31 March 2022 £'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