

Brighton Dome and Festival Limited

(A company limited by guarantee)

ANNUAL REPORT AND ACCOUNTS

for the year ended 31 March 2025

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BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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TRUSTEES' ANNUAL AND STRATEGIC REPORT

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

Reference and administrative details

Charity number: 249748

Company number: 00889184

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

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

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

Directors and Trustees:

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

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

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

Officers and Executive Management

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

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

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Disclosure of Information to Auditor

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

Auditor

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

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

Principal activities

Artistic Ambition

Brighton Dome

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

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

Programme Highlights

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

Music & Comedy

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

Theatre, Dance, Circus

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

Spoken Word & Experimental

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

Literature

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

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Immersive & Digital

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

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

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

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

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

Participation & Community Engagement

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

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

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

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

Artist Support

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

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

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

Brighton Festival - May 2024

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

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

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

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

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

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

Create Music (Sussex Music Hub)

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

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

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

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

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

Create Music Achievements:

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

Key Achievements:

1. Engagement and Participation:

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

2. Music Centre Activities and Short Courses:

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

3. Orchestra 360:

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

4. Music Courses:

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

5. Vocal Programme:

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

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

6. Collaborations and Performances:

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

Future Creators

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

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

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

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

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

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

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Community Projects and Creative Learning

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

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

Gemma Powell, Manager, Hangleton Community Centre

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

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

Workplace Well-being and Equality, Diversity & Inclusion

Well-being

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

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

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

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

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

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

Equality, Diversity and Inclusion

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

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

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

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

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

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

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

Conferencing & Private Events

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

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

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

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

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

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

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

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

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

Bars & Catering

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

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

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

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

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

Appeals and Fundraising

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

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

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

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

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

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

Capital redevelopment

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

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

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

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

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

Heritage Interpretation and Activity

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

Environmental Sustainability

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

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

Energy

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

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

Electricity

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

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

Gas

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

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

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

Water

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

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

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

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

Waste

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

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

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

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

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

Travel

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

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

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

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

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

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

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

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

Pathway to net zero

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

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

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

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

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

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

Financial Results

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

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

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

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

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

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

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

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

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

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

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

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

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

Going Concern

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

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

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

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

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

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

Plans for Future Periods

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

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

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

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

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

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

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

Indemnity insurance

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

Investment policy

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

Reserves Policy

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

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

We principally hold reserves to:

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

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

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

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

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

Trustee Induction, Training and Remuneration of Key Management Personnel

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

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

Statement of Trustees' responsibilities

The charity trustees for the purposes of company law are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

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

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

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

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

Danny Homan

Mr Danny Homan (Chair)
24 September 2025

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

Opinion

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

In our opinion, the financial statements:

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

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees for the financial statements

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

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

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

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

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

Use of our report

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



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

10 Queen Street Place
London
EC4R 1AG

Date: 26 September 2025

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

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

Note 29 shows 2024 comparatives for the Statement of Financial Activities

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

CONSOLIDATED BALANCE SHEET
as at 31 March 2025

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

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

Danny Homan

Mr Danny Homan (Chair)

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

COMPANY BALANCE SHEET
as at 31 March 2025

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

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

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

Danny Homan

Mr Danny Homan (Chair)

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

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

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

A. Analysis of changes in net cash funds

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

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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Principal Accounting Policies

BASIS OF ACCOUNTING

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

GOING CONCERN

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

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

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

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

PRINCIPAL ACTIVITY

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

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

The address of the registered office is:

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

CONSOLIDATION

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

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

INCOME

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

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

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

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

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

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

EXPENDITURE

All expenditure is accounted for on an accruals basis.

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

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

INVESTMENTS

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

DEPRECIATION AND FIXED ASSETS

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

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

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

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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LEASES

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

STOCK

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

PENSION COSTS

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

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

TAXATION

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

VALUE ADDED TAX

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

FINANCIAL INSTRUMENTS

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

JUDGEMENTS IN APPLYING ACCOUNTING POLICIES AND KEY SOURCES OF ESTIMATION UNCERTAINTY

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

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

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

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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1. GRANTS & DONATIONS – ANALYSIS BY FUND

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

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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2. GRANTS & DONATIONS - ANALYSIS BY TYPE

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

3. INCOME FROM TRADING ACTIVITIES

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

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

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

5. INVESTMENT INCOME

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

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6. EXPENDITURE ON CHARITABLE ACTIVITIES

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

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

7. ANALYSIS OF SUPPORT AND GOVERNANCE COSTS

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

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

8. STAFF COSTS AND NUMBERS

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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

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

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

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

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

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

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

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

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

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

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

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

10. RELATED PARTY TRANSACTIONS

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

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

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

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

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

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

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

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11. TANGIBLE FIXED ASSETS

GROUP

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

COMPANY

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

BRIGHTON DOME AND FESTIVAL LIMITED (Company Number: 00889184)

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11. TANGIBLE FIXED ASSETS (continued)

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

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

The main categories of fixed assets are as follows:

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

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

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

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

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

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

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12. FIXED ASSET INVESTMENTS

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

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

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

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

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

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

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

13. STOCK

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

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

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14. DEBTORS

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

15. CASH AT BANK AND IN HAND

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

16. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

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

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

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17. DEFERRED INCOME

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

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

18. CREDITORS – AMOUNTS FALLING DUE AFTER ONE YEAR

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

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

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19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS

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

Designated funds brought forward represent the following purposes:

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

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

19. ANALYSIS OF MOVEMENTS IN UNRESTRICTED FUNDS (CONTINUED)

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

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20. ANALYSIS OF MOVEMENT IN RESTRICTED FUNDS

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

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

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21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

22. 2024 ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

23. PENSION COMMITMENTS

Defined contribution schemes

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

Teachers' Pension Scheme

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

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

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

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

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

Local Government Pension Scheme

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

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

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

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

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

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

25. AGENCY RELATIONSHIP WITH BHCC (CAPTAL PROJECT)

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

26. AUDITOR'S REMUNERATION

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

27. OPERATING LEASES

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

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

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

28. PRIOR YEAR RESTATEMENT

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

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

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

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

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

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

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

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29. 2024 COMPARATIVES FOR SOFA

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES RESTATED

(including consolidated Income & Expenditure Account)

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