

Theatre Royal (Norwich) Trust Limited

Annual Report and Financial Statements

FOR THE 52 WEEKS ENDED 28 MARCH 2021

**A company limited by guarantee.
Registered in England No 00997352
Registered Charity No 262259**

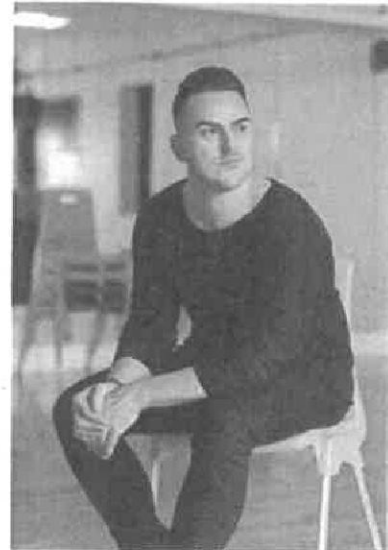
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Introduction by the Chief Executive

Over this year our organisation and our whole sector have weathered a storm like no other that has come before. The rough winds have shaken us and at times it has felt like the waters may overwhelm us. As we emerge into calmer seas, whilst we have without doubt been damaged, we can and will sail on and now we begin to chart a new course.

As I write this, the end of national restrictions seem to be in sight and a route to our full re-opening is beginning to emerge. It is very important that we take stock of the past year in order to celebrate how we have met the challenges of restrictions with creativity and bravery; navigated difficult decisions with honesty and kindness and, at all times and despite the many challenges, continued to reach out to audiences and participants and generate impact for our city, county and region.



In order to move forward, it is important that we now leave what has happened behind us and focus on the journey ahead.

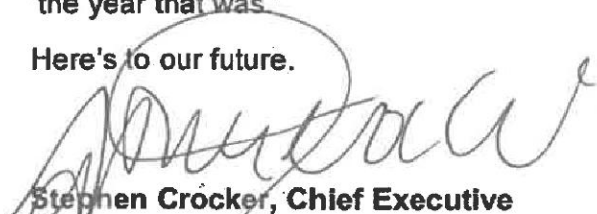
In addition to the major support we have received from funding bodies and through donations, I will forever be grateful for all of the support, encouragement and love we have received over these past 12 months from so many individuals. The overwhelming feeling of friendship and loyalty to our venues has been simply awe-inspiring and, without this, I do not think we could have prevailed. Finally, to the brilliant Norwich Theatre staff and volunteer team, I would say this: "You did this". We have come through this crisis because of your fortitude, ingenuity and downright hard work and I could not be prouder of the whole team.

The thought that is almost constantly on my mind at the moment as we look to the future is, rather appropriately, best expressed in a quote from Shakespeare's *The Tempest*. For me, it speaks of acceptance of what has happened and how we must turn that into optimism for the future.

'What's past is prologue'.

Thank you to every single individual and institution that has supported us throughout 'the year that was'.

Here's to our future.


Stephen Crocker, Chief Executive
30 November 2021

Introduction by the Chair

Among the key responsibilities of a Board of Trustees is ensuring that the charity is fulfilling its purpose and delivering public benefit. When I became Chair of Norwich Theatre I never imagined that my tenure would include a period where our ability to deliver against this would be placed under the kind of extraordinary challenge that it has been since March 2020.



It is also the duty of Trustees to manage the resources of the charity and act with care and skill to ensure the protection of its mission and purpose. Never before have I known a charity to be tested to such an extreme extent as Norwich Theatre has since we were forced to close. It was during this time that, faced with such an uncertain future, we had to undertake a major restructuring. It was with the greatest sadness and regret that we said goodbye to many colleagues and I re-affirm my thanks to them once again for their commitment and dedication to the organisation.

I am hugely grateful to my fellow Trustees for the care and skill they have brought to making important decisions – which have at times been extremely difficult ones – that have resulted in our fulfilling our ultimate duty and goal to protect the future of Norwich Theatre and its ongoing charitable mission.

My thanks must also go to our Chief Executive, the Executive Team and all of our staff and volunteers. As well as supporting the Board in fulfilling its duty to protect the organisation's future, through ingenuity, creativity and determination, they have also kept our mission alive despite huge challenges.

Finally, I would like to record my thanks to all those who have supported us and, in particular, to the DCMS and Arts Council England for their transformative support through the Culture Recovery Fund. With this support and a plan for a new future coming to fruition, we feel confident now that we will not only survive, but also pledge that we will go beyond that and will return to a position where Norwich Theatre can truly thrive again.

Michael Newey, Chair
30 November 2021

Report of the Trustees (incorporating the Strategic Report)

The Trustees' who are also the Directors of Theatre Royal (Norwich) Trust Limited present their report (incorporating the Strategic Report) for the 52 week period ending 28 March 2021.

Achievements and Highlights

Having been forced to cease performances in our venues on 16th March 2020, due to the COVID-19 pandemic, and eventually close them down on 24th March, the past year has undoubtedly been extremely challenging. However as an organisation we are very proud of the way we have tackled those challenges head-on with foresight, bravery and openness.

We have worked tirelessly in the last year to innovate in order to keep our charitable mission alive. Highlights include the invention of the INTERLUDE concept which had two runs in 2020 for 6 weeks in Chapelfield Gardens and a further 2 weeks at the UEA, the ambitious three show A Right Royal Christmas season in Theatre Royal, the extensive ongoing Creative Engagement work delivered both in person and remotely and the reopening and transformation of Playhouse Bar.



Clearly however, the pivotal moment in the year came when we were awarded a £3m grant from the Department for Digital, Culture, Media & Sport as part of the government's Culture Recovery Fund. Our use of the Coronavirus Job Retention Scheme had kept us alive until that point, but the grant was greeted with a huge sense of relief and a realisation that Norwich Theatre would survive. This was followed by a £2.5m loan from the same fund, which brings with it the ability to look ahead with ambition and excitement once again.

Achievements and Highlights

INTERLUDE

Norwich Theatre and Lost in Translation Circus created and presented INTERLUDE – a six-week programme of live performances and participatory activities delivered in a temporary venue in Chapelfield Gardens (Norwich) from Mon 10 Aug – Sun 20 Sep 2020. This was supported by Norwich City Council, Norwich BID and Aspalls.

INTERLUDE took place as part of Norwich Theatre's 'During the Interval' programme, a series of truly unique and different events, programmes and interventions bridging the gap between closing the doors of our venues in March until we are able to properly re-open.

Featuring an exciting mix of comedy, music, circus, cabaret, magic and family shows alongside participatory activities for all to enjoy, INTERLUDE took place within Lost in Translation Circus's large-scale big-top tent.



Following the success of its first run in Norwich City Centre, at the invitation of our partner University of East Anglia (UEA), a second edition was created to run for a further two weeks on the UEA campus. This was not only an additional opportunity for our audiences

to experience live performance but also provided a centre-piece for the UEA to welcome its students that was COVID-safe and compliant.

A Right Royal Christmas

A Right Royal Christmas (ARRC) was a season of three shows running between 16th and 24th December 2020. All three shows were originated, produced or co-produced by our own team working across Pantomime, Circus and Comedy, creating a programme with wide appeal and reach.

In many parts of the country, particularly with the introduction of 'Tier 4' restrictions on 16th December, Christmas seasons were cancelled entirely, so to complete a full run with three separate shows in tandem is a huge achievement, and one which we as an organisation should rightly be proud of.

Without doubt the most pleasing feature of the Christmas season was the audience reaction, with 75% greatly appreciating the overall experience and more than 80% highly rating the COVID-secure measures in place and customer service they received.

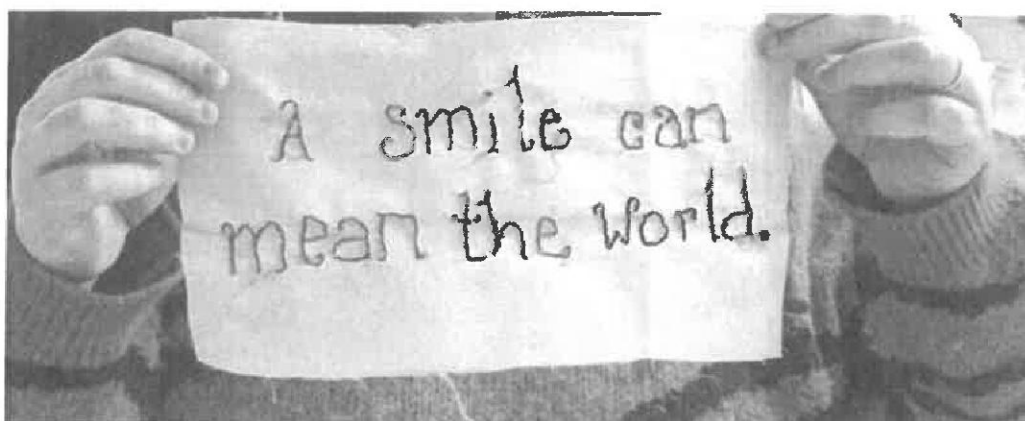
A particularly promising aspect looking to the future is that for just over 30% of respondents this was the first Christmas show they had attended at Theatre Royal.

Equally as pleasing however is the direct feedback that has been received, which again has been almost entirely positive.

Achievements and Highlights

Creative Engagement

As well as being unable, for the large part, to welcome people to see our shows, we have also been unable to hold workshops or classes in person. That prompted us to adapt and re-invent the 'Take Part' programme specifically to meet the needs of the local community in the wake of the COVID-19 pandemic. Through the Creative Community Recovery Programme our work has continued, connecting with those most in need.



Patch from Cloth of Kindness

Reaching far and wide across Norwich and Norfolk, the programme was made up of an eclectic mix of participatory activities in a variety of art forms. The majority of people that took part in the Creative Community Recovery Programme were over 60 years of age. Most people came from Norwich and the surrounding areas, with a few participants coming from further afield.



Creative Care package for residents in Care Homes or Sheltered Housing Schemes

Achievements and Highlights

Shakespeare Nation

Prior to the pandemic, Norwich Theatre had begun working with the Royal Shakespeare Company to create new ways of engaging adults with Shakespeare - and some with theatre for the first time, through a national project called Shakespeare Nation. Brave New World is Norwich Theatre's response for the second year of the three-year project, specifically re-invented to respond to the challenges of COVID-19.

100%
stated they enjoyed
the project
(rating enjoyment 8 or
above out of 10)

In Norwich, Brave New World began in October 2020, when participants were invited to attend a series of workshops in-person at Norwich Theatre Playhouse. Due to the COVID-19 pandemic and lockdown, only one session took place in-person (the first rehearsal for *To Be Or Not To Be*) whilst all other sessions took place online. Other in-person activity included one filming session for *To Be Or Not To Be* (December 2020) and two days of filming for *Doorstep Shakespeare* (end of March 2021).

The activity generated and maintained a sense of connection with people who would not usually connect with one another and friendships have formed outside of the project activity.

This project has really emphasised the fact that organisations can find new ways to engage with communities during such times of change.

only
33%
had taken part in
a Norwich Theatre
project before



Achievements and Highlights

"I discovered I could be funny. I found that writing helped me to express my feelings and thoughts and that my writings could change as my feelings did - and that's ok."

Participant

"The project had helped me immensely to get through lockdown and I am very very grateful. I was able to take ownership of a small chunk of Shakespeare that had emotional significance for me. This helped enormously - to keep me going through the lockdown."

Participant

"I learnt that even though I have a processing disability which undermines my confidence, this should never deter me from being part of theatre or trying new things."

Participant

Norwich Free Market

The closure of our venues also presented us with the opportunity to use our physical spaces in different ways.

One particularly positive way in which this was done was giving up our car parks to Norwich Free Market on several occasions during the year.



The Norwich Free Market was specifically inspired by the model of the Islamic Market in Medina at the time of the early Muslims, a time when the market was most certainly the lifeblood of the community and based on free trade principles.

Despite the pandemic being the prompt for this initiative, it has been a wonderfully happy outcome that we have had the opportunity to collaborate for the first time with our neighbours at the Ihsan Mosque and Islamic Centre.

Audiences

Throughout the pandemic we have maintained an approach of openness and transparency with our audiences, which has undoubtedly paid dividends.

Whilst we knew we had a very loyal and committed customer base, the extent to which our audiences have shown that in ways like continuing their Friends memberships, or happily leaving their ticket money with us when shows have been rescheduled in some cases more than two years into the future, has been truly humbling. So too, it has to be said, is the remarkable generosity shown in response to our Coronavirus Crisis Appeal, which generated over £160k at a time when it was badly needed.

One thing that became very clear was the need to stay connected and stay positive, so we looked for ways in which could continue to engage with our audiences. As well as successful seasons such as INTERLUDE and A Right Royal Christmas, this included an array of digital engagement initiatives.

Ghost Light

Ghost Light was a poetry competition aimed at nurturing mental well-being and an opportunity for our audiences to write about their own experiences. Every week, a literary guest provided a theme or source of inspiration to kick things off. Whether in the form of haiku, sonnet, rhymed poetry or free verse participants were then invited to send us their writing with an expert panel assembled to judge a set of winners whose work will be displayed in the re-opened Norwich Theatre buildings.

Achievements and Highlights #StageAtHomeChallenge

Our social media channels were also awash with opportunities to take part in our #StageAtHomeChallenge, ranging from circus skills, to panto routines, to prop building.

One particularly popular challenge was to re-create posters from famous productions and, as well as our audiences, our teams rose to this challenge too!



Digital Engagement

Throughout the year there were a number of other ways to get involved, from Dance Like No One's Watching, which included the chance to learn a section of choreography from *Lazarus* with Alvin Ailey American Dance Theatre, to enjoying streamed productions from the likes of National Theatre and Breakin' Convention.

Commercial

Our desire to innovate and remain relevant wasn't restricted to our artistic or engagement work.

INTERLUDE included a popular and busy bar and, despite the challenges of social distancing and needing to ensure all of our visitors were safe, we were still able to offer drinks and merchandise during the ARRC season through an innovative multi-entry queuing system.

An incredible example of one of our teams rising to the challenge of closure, and embracing the change that it has forced upon, is our amazing Playhouse Bar team.

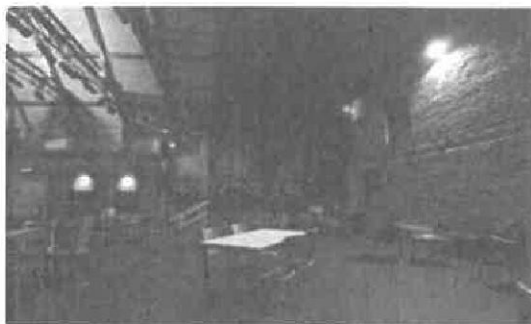


The Playhouse Bar was the first of our spaces to reopen, welcoming customers again on Tuesday 16th July.



Achievements and Highlights

It cannot be underestimated the level of planning and attention to detail that went into creating a safe and welcoming space.



A number of unique changes were introduced including further seating on St Georges Street, table service, a one-way system and on-stage seating inside the Playhouse auditorium.



Although required to close for periods of the year in line with lockdown restrictions, when open, the Playhouse Bar proved to be very popular and successful.

Achievements and Highlights

People

No more so has the effects of the pandemic been felt than by our people. While an extraordinarily difficult and sobering process to have been through, the devastating decision had to be taken to restructure our workforce, leading to the loss of 168 members of our teams.

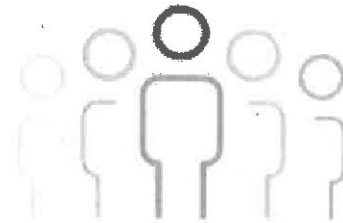
Our staff are the lifeblood of our organisation, however following the immediate loss of 95% of our income, the scale of the financial losses were not sustainable alongside retaining a large staff base. Ultimately, it is the duty of those leading the organisation to protect its charitable mission not only now, but into the future. The decision to restructure our workforce was the only way to protect that future.



We have also worked extremely hard to ensure our remaining staff remain engaged and have focused closely on mental wellbeing. As well as regular updates, weekly quizzes and ice-cream deliveries, this included the organisation's first 'pulse-check' survey, which returned very positive results.

We have seen strong levels of engagement from our volunteers too, particularly around INTERLUDE and A Right Royal Christmas.

As an organisation we have worked closely with freelancers for many years and we are acutely aware of the struggles they are facing during the pandemic. We have worked to engage with the freelancer community as much as we possibly could during this period and have put in place plans for more open and transparent ways of working with freelancers into the future



From the difficult experiences of this year, we believe the open and transparent approach we have taken with our staff has laid the groundwork for a strong re-growth and we look forward with huge excitement to when we can welcome our teams back into our venues.

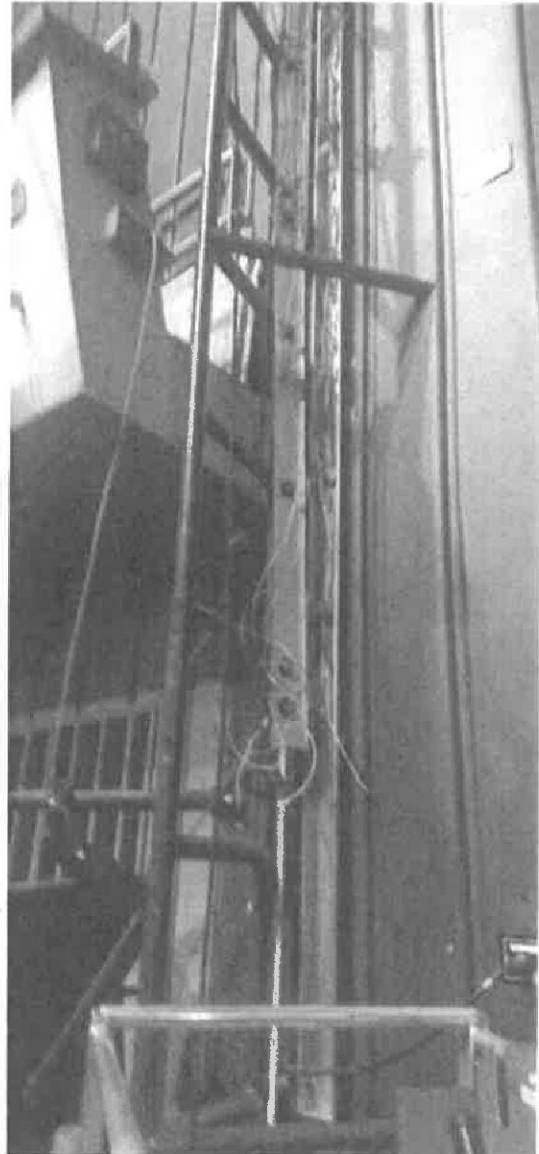
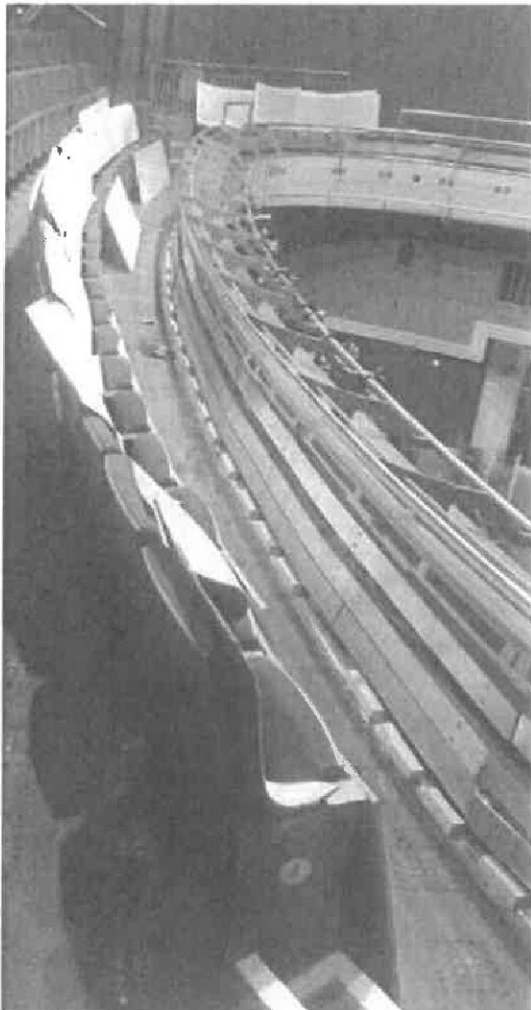
The year concluded with the first stage of our four-stage process for re-growing our staff base which saw the consolidation of a number of roles, some important changes to existing roles and adjustments to our structure to put us in the strongest position for ongoing regrowth towards re-opening.

Achievements and Highlights

Buildings

The closure of our venues has given us the unique opportunity to carry out some significant and important works to our buildings.

While many of these fall after the year end and will be discussed in the Future Plans section of this report, during the year we improved safety and access at the Playhouse and significantly enhanced the flexibility of the stage space with a new stage extension system.



A raft of other maintenance projects have been undertaken at both Theatre Royal and Playhouse, including the proscenium lighting position being rewired to better suit current touring equipment, improvements to existing auditorium infrastructure and the commencement of the Urban Greening Project, funded by Theatres Trust.

Future Plans

Whilst the last year has shown our resilience as an organisation, the next 12 months and beyond are set to be enormously exciting, as shown by some of the highlights below:

<p>PERFORMANCE</p> <p>Re-Charge digital season</p> <p>ON BEFORE – our first co-produced tour</p> <p>INTERLUDE in The Close</p> <p>Reopening our buildings, including a themed season to celebrate women in theatre</p>	<p>CREATIVE ENGAGEMENT</p> <p>Teacher Development Programme, funded by Paul Hamlyn Foundation</p> <p>Digital Transformation, funded by Garfield Weston Foundation</p> <p>Artist Development Programme</p> <p>Young Leaders</p>
<p>THE FUTURE IS BRIGHT</p>	<p>COMMERCIAL</p> <p>Café Royal – 7 day a week café operation</p> <p>Hiring our premises to film studios</p>
<p>PEOPLE</p> <p>Rebuilding our teams</p> <p>Returning to our buildings</p> <p>Development of a Freelancer Charter</p>	<p>BUILDINGS</p> <p>Front of House refurbishment at Theatre Royal</p> <p>Installation of FoH LED lighting</p> <p>Replacement of Theatre Royal Air Handling Unit</p>

While all of this is happening, we will be working to develop a new strategy for 2022 and beyond. In doing so we are committing to be inclusive and ensuring that we hear as many diverse voices and perspectives as possible.

Business Review and Key Performance Indicators

The group continues to review the most appropriate key performance indicators (KPIs) by which the development, performance or position of the various elements of its operations can be effectively measured.

The following KPIs have been reviewed for the group:

	2021	2020
<i>Theatre Operations</i>		
Income from Theatre Operations and Education & Community (£)	£854k	£14,240k
Theatre Royal Performances (inc. Panto)	38	402
Theatre Royal Attendance (inc. Panto)	10,180	357,948
Panto Performances	14	56
Panto Attendance	5,299	59,106
INTERLUDE Performances	94	-
INTERLUDE Attendances	16,154	-
<i>Commercial Operations</i>		
Income from Commercial Trading Operations	£209k	£2,729k
Gross margin (%)	4.9%	31.6%
<i>Non-financial</i>		
Average staff numbers	132	203

The total income of the group was £5.8m (2020: £17.1m), of which £3.0m relates to a grant from the Culture Recovery Fund, and £1.1m to grants from the Coronavirus Job Retention Scheme. Whilst we are proud of what we have achieved in the last year, clearly the KPIs above have been skewed significantly by the impact of the pandemic, and without those exceptional sources of income our financial position would be drastically different.

Total expenditure was £4.8m (2020: £17.5m), and was well managed. While a significant element of expenditure relates staffing costs, including £292k of restructuring costs, other expenditure has been well controlled.

Going concern

The financial statements have been prepared on a going concern basis. Forecasts have been prepared for the period to November 2022 which indicate that the Group is expected to continue to retain positive cash flows. This remains the case notwithstanding the significant impact of the COVID-19 pandemic, which has led to our venues being closed since 16th March 2020, and minimal incoming resources being generated since then.

Substantial and far reaching actions have been taken, including a major restructure of our workforce, and cost cutting across all areas of the organisation. The Group has been fortunate to receive considerable support from government, including the

Financial Review

Coronavirus Job Retention Scheme and most notably a grant of £3m from the Culture Recovery Fund. This grant enabled us to continue in operation, not only covering losses until March 2021, but also reflation reserves to a level which enables us to continue as a going concern for the foreseeable future. In addition, a loan of £2.5m from the Culture Recovery Fund enables us to look ahead to reopening our venues in September 2021 with optimism and approach the future with ambition.

While the Trustees view this scenario as extremely unlikely, the measures that have been taken since closure enable the group to be flexible in terms of reopening, meaning if there are further delays, this would not impact the ongoing sustainability of the business.

These factors, coupled with the cash balances held, which are almost entirely unrestricted, enable the Trustees to have a reasonable expectation that the Group has adequate resources to continue to operate for the foreseeable future.

Reserves policy

The trustees consider that ordinarily free reserves of 6-9 months of costs (excluding show related settlements) are required to enable the Theatre to meet its current objectives. This equates to c. £1.5m - £2.0m. For the purposes of this policy, free reserves are considered to be free cash reserves, adjusted for deferred ticket revenues and other known debtors and creditors. While the Group currently has unrestricted reserves of £6,688k, £2,139k of this has been designated to support the continued development of the theatre. As such, the remaining general reserve at 28 March 2021 is £4,549k.

The general reserve therefore exceeds the reserves target stated in the policy. However, following the significant refurbishment of the Theatre in 2007 and the construction of Stage Two, a significant proportion of this is made up of fixed assets, and the net current assets in the general reserve are £3,001k. The nature of the current liabilities (mostly deferred income from advanced box office receipts: £4,505k) means that there will be no significant cash outflow resulting from these liabilities. In view of this and as a result of the significant cash deposits held by the theatre and its trading subsidiary the trustees consider there to be no immediate concern in relation to the level of free reserves.

Forecasts have been prepared for the period to November 2022 which indicate that the Group is expected to continue to maintain sufficient reserves to operate, taking into account the impact of the COVID-19 pandemic as detailed in the going concern policy. When the Group is in a position to reopen, the trustees expect over time to increase the level of free reserves to the level stated in the policy.

Financial Review

Investment policy

Investments are treated as current assets due to the short term nature of the deposits placed on a monthly basis. The trustees invest in this way to allow efficient access to the funds when required. The return on these investments does therefore not amount to a significant sum but due to the demands on the cash flow of a theatre this has been agreed as reasonable by the trustees.

Objectives and Public Benefit

The primary objects of the charity as stated in the Articles are:

- to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts including the arts of drama, mime, dance, singing and music and to formulate, prepare and establish schemes therefor;
- to receive, educate and train students in drama, dancing, music and other arts and to promote the recognition and encouragement of special merit in students by the institution and presentation of scholarships, exhibitions, grants, medals and other prizes or benefactions.

Our ambitions for continuing to develop our audiences, and our Learning and Participation programme are far-reaching. Across our three venues we make an enormous contribution to our region being a fantastic place to live, work, visit and invest. Collectively we are recognised as an important part of the cultural ecology, by making our region more vibrant and attractive, supporting and developing talent, skills and inspiring audiences.

At the core of our organisational values is a profound belief that we should inspire a sense of the magic of theatre in all those who work here or who visit to see our performances, take part in our activities or spend time in our buildings. A commitment to brilliant experiences underpins everything we do and shapes how we work as a team, the partners with whom we work and the way in which we welcome our visitors. Fundamentally, we believe that our work and our buildings should be for everyone.

In shaping our objectives and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'. The theatre relies on the income from fees and charges to cover its operating costs. Affordability and access to our programme is important to us and is reflected in our pricing policy.

Structure, Governance and Management

Members and Board of Trustees

The Board of Trustees comprises the Chair and at least 7 additional trustees. Norfolk County Council and Norwich City Council each have the power to nominate one trustee. The trustees are also the members of the organisation.

The following trustees have served during the period. Also noted where relevant the sub-committees they are members of as at 28 March 2021:

		Nominations & Remuneration	Audit & Risk
M Newey (Chair)		X	
J Baxter		X	
C Crawley	(Res 18.12.20)		
M Dewsbury*			
D Fullman**			
S Jaggard		X	
JN Lloyd			
L McGillivray	(App 09.06.20)		X
T Seeley			X
T Sweeting			X
S Wilson		X	
T Wilson			X
Han Yang Yap			

*Norfolk County Council Nominee

**Norwich City Council Nominee

Subsequent to the year-end, T Sweeting resigned as a trustee on 29 June 2021.

Recruitment and appointment of trustees

Trustees are recruited with the relevant skillset to support the group's activities. Training and induction programmes, including the provision of a Trustee Handbook, are tailored to individual trustees according to their needs. In addition, trustees are in regular contact with the Chief Executive and executive team, and receive updates on areas of key activity.

Charity Code of Governance

The Charity Code of Governance has been reviewed and an action plan developed. The code will be formally adopted once appropriate actions have been taken.

Organisational structure

Theatre Royal (Norwich) Trust Limited (Company Number: 00997352) is limited by guarantee and does not have any share capital. It operates under the name Theatre Royal Norwich. It is governed by its Articles of Association dated 27 November 2018. The company is also a registered charity (Charity Registration Number: 262259).

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

The trustees are required by the Articles of Association to serve for a period of 3 years. At each annual general meeting one third of the members of the board (excluding those appointed from the City or County Council) retire. A retiring member of the board is eligible for reappointment, provided they haven't reached the end of their fixed term of 9 years. The trustees meet approximately six times a year and approve the annual budget and take all major strategic decisions.

A Chief Executive is appointed by the trustees to manage the day to day operations of the group. To facilitate effective operations the Chief Executive and Executive Team have delegated authority, within the terms of delegation approved by the Board, for all operational matters.

The key management personnel comprise the executive team, including:

- Chief Executive
- Group Finance Director
- Marketing Director
- Learning & Participation Director
- Commercial Director
- Technical & Buildings Director
- People & Culture Director

The Nominations and Remuneration Committee consider the pay for key management personnel in the context of the overall pay structure and benchmarking of similar roles within the industry.

Employees

The average number of employees in the period was 132 (2020: 203). A policy of equal opportunity is pursued throughout, including the treatment of applications for employment from people who may be disabled, taking account only of the qualifications and abilities of each individual. Should any employee become disabled during the course of employment every effort would be made to retain that person's services and to provide necessary re-training.

Structure, Governance and Management

Continuing education and training is regarded as vital for the continuance of the group's work, and assistance to this end is provided to a significant number of employees.

Volunteers

Our Volunteers are an integral part of our organisation, delivering our front line customer service as part of the Front of House Team. They support us 'to inspire a sense of the magic of theatre' in anyone who spends time in our buildings.

Being front facing for our customers means that their feedback is invaluable to us and helps to inform and improve our customer service delivery.

Fundraising

Our key principles are that all of our fundraising activity will be legal, open, honest and respectful. We are members of the Institute of Fundraising (IoF) and in the process of joining the Fundraising Regulator. Our principles cover our governance and our fundraising practice alongside our organisational behaviour and procedures in relation to requesting, receiving and management of all donations including benefits and Gift Aid.

As part of this we follow the principles recommended by the IoF:

- A legal principle underpinning fundraising is that all funds raised for a particular cause must be used for that particular cause.
- We will not denigrate other individuals or organisations.
- We will not exaggerate facts relating to the potential beneficiary.
- We will not take advantage of mistakes made by the donor.
- A donation given by someone who lacked capacity at the time of donating will be returned.
- We will not engage in fundraising which is an unreasonable intrusion on a person's privacy, is unreasonably persistent or places undue pressure on a person to donate.
- We will not continue to ask an individual for support if a person clearly indicates – by word or gesture – that they do not wish to continue to engage; or they have reasonable grounds for believing, in the course of their engagement with the individual, that they are in vulnerable circumstances which mean they are unable to make an informed decision to donate.
- We will comply with all relevant Charity Commission requirements and regard to national guidance on our fundraising activity.

We do not as part of our fundraising strategy engage individuals or entities which fundraise on our behalf. We have not received any complaints in relation to our fundraising activity.

Subsidiaries

Theatre Royal (Norwich) Trust Limited has one wholly owned subsidiary, Theatre Royal (Norwich) Services Limited.

Related parties

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager of the charity with a production company, contracted actor or performer must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. In the current year the trustees and connected persons that have related party transactions were as follows:

Norfolk County Council and Norwich City Council are each entitled to nominate 1 trustee of the charity. During the year Norfolk County Council provided grant funding of £Nil (2020: £5,791) and Norwich City Council provided grant funding of £73,943 (2020: £Nil)

None of the trustees entered in to any material transactions, contracts or other arrangement with the group, other than as indicated below:

M Newey is Group Chief Executive of Broadland Housing who purchased sponsorship of £Nil (2020: £5,000). There were no balances outstanding at 28 March 2021 (2020: £Nil).

J Baxter is Chief Operating Officer of University of East Anglia, who purchased infrastructure services relating to the INTERLUDE season of £45,652 (2020: £Nil) and provided ticket subsidies of £12,776 (2020: £Nil). The University of East Anglia facilitated an internship for which the Theatre paid £Nil (2020: £12,088), and purchased workshops for which they paid £Nil (2020: £300). A balance of £Nil was owed to the University of East Anglia at 28 March 2021 (2020: £12,088).

T Wilson is a Partner of Lovewell Blake LLP, who purchased Corporate Membership and advertising of £Nil during the year (2020: £1,740 subsequent to his appointment as a trustee). The theatre also purchased pension advice from Lovewell Blake LLP during the year totaling £1,502 (2020: pension advice was purchased, however no monetary transactions occurred after T Wilson's appointment as a trustee). A balance of £Nil was owed to Lovewell Blake LLP at 28 March 2021 (2020: £960).

M Jarrold is a Director of Theatre Royal (Norwich) Services Limited, and is a Directors of Jarrolds. Jarrolds purchased sponsorship and function services of £960 (2020: £5,644). There were no balances outstanding at 28 March 2021 (2020: £Nil).

Structure, Governance and Management

S Crocker is the Group Chief Executive, and is also a Director of Dance Consortium. The Theatre purchased performances at a rate of £Nil (2020: £55,200). There were no balances outstanding at 28 March 2021 (2020: £Nil). S Crocker is also a South East Area Council Member of Arts Council England, who provided grant funding of £Nil (2020: £53,600). The Arts Council also facilitated the Culture Recovery Fund on behalf of the Department for Culture, Media & Sport, through which Norwich Theatre received £3,000,000 during the year (2020: £Nil). A balance of £300,000 remained outstanding at 28 March 2021 (2020: £Nil).

Risk assessment and management

The Board of Trustees is responsible for ensuring there are effective and adequate risk management and internal control systems in place to manage the major risks to which the group is exposed. The Audit & Risk Committee ordinarily reviews the risk register at each meeting.

The Executive team take oversight of risk management by regular review of the risk register.

Principal Risks and Uncertainties

To a degree the COVID-19 pandemic and its impacts represent the principal risks and uncertainties, notwithstanding that, there remains the risks and uncertainties faced by the underlying organisation.

Risk area	Risk	Management
Strategy	Failure to deliver the Strategic Business Plan	The CEO and Executive team remain focused on the action required to deliver the Strategic Business Plan.
Financial	Over dependence on certain income streams	A varied theatre programme, including the in-house produced Pantomime, and a range of ancillary income streams such as the bar and restaurants ensure there is no over reliance on single income streams.
Financial	Significant cash income increases risks around security and fraud	There are established cash handling procedures and limits of authority. Internal controls and segregation of duties continue to be developed to mitigate against this risk.
Financial	Lack of free cash reserves to cover unexpected liabilities or future investment.	Plans to rebuild cash reserves will be incorporated into the production of the Strategic Business Plan 2022-2026

Statement of Trustees' Responsibilities

The trustees (who are also directors of Theatre Royal (Norwich) Trust Limited for the purposes of company law and trustees for the purposes of charity law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations.

Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law, including FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'). Under company law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and company and of the profit or loss of the company for the period. In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charitable Company will continue in operation.

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

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

Statement of Trustees' Responsibilities

Statement of disclosure to auditor

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

- there is no relevant information, being information needed by the auditors in connection with preparing their report, of which the company's auditors are unaware;
- they have each taken all the steps that they are obliged to take as trustees in order to make themselves aware of any relevant audit information and to establish that the company's auditors are aware of that information.

This report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the Companies Act 2006.

Independent Auditors

A resolution to reappoint BDO LLP, will be put to the members at a General Meeting, in accordance with section 485 of the Companies Act 2006.

The Trustees approve the Trustees' Report (incorporating the Strategic Report) which is signed on behalf of the Board of Trustees' of Theatre Royal (Norwich) Trust Limited.



M Newey, Chairman

Date: 30 November 2021

INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF THEATRE ROYAL (NORWICH) TRUST LIMITED

Opinion on the financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the Group's and of the Parent Charitable Company's affairs as at 28 March 2021 and of the Group's incoming resources and application of resources for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements of Theatre Royal (Norwich) Trust Limited ("the Parent Charitable Company") and its subsidiaries ("the Group") for the period ended 28 March 2021 which comprise the consolidated statement of financial activities, consolidated statement of financial position, the company statement of financial position, the consolidated statement of cash flows 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).

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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We remain independent of the Group and Parent Charitable Company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Conclusions related 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.

INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF THEATRE ROYAL (NORWICH) TRUST LIMITED (CONTINUED)

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 and the Parent Charitable Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the 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 Annual Report, other than the financial statements and our auditor's report thereon. The other information comprises: the Report of the Trustees (incorporating the Strategic 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. 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 course of 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 this gives rise to a material misstatement in the financial statements themselves. 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.

Other Companies Act 2006 reporting

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

- the information given in the Trustees' Report, which includes the Directors' Report and the Strategic report prepared for the purposes of Company Law, for the financial period for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic report and the Directors' Report, which are included in the Trustees' report, have been prepared in accordance with applicable legal requirements.

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 misstatement in the Strategic report or the Trustee's report.

INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF THEATRE ROYAL (NORWICH) TRUST LIMITED (CONTINUED)

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

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities, 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 determines 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

We have been appointed as auditor under the Companies Act 2006 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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.

INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF THEATRE ROYAL (NORWICH) TRUST LIMITED (CONTINUED)

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

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:

- Enquiring of those charged with governance and management, including obtaining and reviewing supporting documentation, concerning the company's internal policies and procedures relating to:
 - Identifying, evaluating and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud; and
 - The internal controls established to mitigate the risks related to fraud or non-compliance with laws and regulations.
- Obtaining an understanding, as gathered from accumulated knowledge of the company and the industry, of the legal and regulatory (including reporting framework) environment that the company operates in, focusing on those laws and regulations that could reasonably be expected to have a direct effect on the financial statements or a fundamental effects on the operations of the company. For Theatre Royal (Norwich) Trust Limited, we consider these to include Companies Act 2006, UK GAAP, Employment Law, Health & Safety Legislation, Data Protection and standard UK tax legislation.
- Where available and provided, reviewing all correspondence with regulatory authorities.
- Undertaking analytical procedures to identify any unusual or unexpected relationships that may indicate risks or material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business.
- Additionally, we reviewed the revenue recognition policy for consistency with prior year and endured the adopted policy was in line with UK GAAP requirements, we tested the application of this policy throughout our substantive audit procedures over revenue.

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we are to become aware of it.

INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF THEATRE ROYAL (NORWICH) TRUST LIMITED (CONTINUED)

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council's ("FRC's") website at: <https://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.

DocuSigned by:

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Aphrodite Lefevre (Senior Statutory Auditor)
For and on behalf of BDO LLP, statutory auditor
Norwich, UK 30 November 2021

BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127).

Theatre Royal (Norwich) Trust Limited
Consolidated Statement of Financial Activities
(including Consolidated Income and Expenditure account)
For the 52 weeks ending 28 March 2021 (comparatives for the 52 weeks ended
29 March 2020)

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £	Total Funds 2020 £
Income					
Donations and legacies	2	252,178	259,750	511,928	147,357
<i>Income from charitable activities</i>	3				
Theatres / Education & Community		797,581	56,717	854,298	13,885,116
Coronavirus Job Retention Scheme		1,101,375	-	1,101,375	40,976
CRF Grant		3,000,000	-	3,000,000	-
Other Exceptional items		115,348	-	115,348	313,717
Total Income from charitable activities		5,014,304	56,717	5,071,021	14,239,809
<i>Income from other trading activities</i>					
Commercial trading activities		175,127	-	175,127	2,728,883
Investment income		526	-	526	9,431
Total income		5,442,135	316,467	5,758,602	17,125,480
Expenditure					
<i>Cost of raising funds</i>					
Commercial trading operations		714,731	-	714,731	2,229,433
Fundraising		58,329	-	58,329	149,785
Interest payable		1,781	-	1,781	-
<i>Expenditure on charitable activities</i>					
Theatres / Education & Community	4	4,139,578	11,006	4,150,584	15,206,374
Taxation	8	(112,526)	-	(112,526)	(70,996)
Total expenditure		4,801,893	11,006	4,812,899	17,514,595
Net (expenditure)/income before transfers		640,242	305,461	945,703	(389,115)
Transfers between funds	18	372,737	(372,737)	-	-
Net movement in funds for the year		1,012,979	(67,276)	945,703	(389,115)
Reconciliation of funds					
Total funds brought forward	18	5,675,360	3,017,912	8,693,272	9,082,387
Total funds carried forward	17,18	6,688,339	2,950,636	9,638,975	8,693,272

The Statement of Financial Activities includes all gains and losses recognised in year. All income and expenditure derives from continuing activities.

Theatre Royal (Norwich) Trust Limited
Consolidated and Charitable Company Statements of Financial Position
As at 28 March 2021

	Note	Group 28 March 2021 £	Group 29 March 2020 £	Charity 28 March 2021 £	Charity 29 March 2020 £
Fixed assets					
Tangible assets	10	8,523,074	8,946,895	8,523,074	8,946,895
Investments	9	-	-	-	-
Total fixed assets		8,523,074	8,946,895	8,523,074	8,946,895
Current assets					
Stock	11	24,494	47,105	14,878	12,616
Debtors	12	620,870	1,050,074	3,134,603	3,510,730
Cash at bank and in hand		8,550,776	5,246,123	6,025,531	2,350,272
Total current assets		9,196,140	6,343,302	9,175,012	5,873,618
Liabilities					
Creditors falling due within one year	13	(5,578,458)	(6,596,925)	(5,543,086)	(6,529,798)
Net current assets/(liabilities)		3,617,682	(253,623)	3,631,926	(656,180)
Total assets less current liabilities		12,140,756	8,693,272	12,155,000	8,290,715
Creditors falling due in more than one year	13	(2,501,781)	-	(2,501,781)	-
Net assets		9,638,975	8,693,272	9,653,219	8,290,715
The funds of the charity:					
Unrestricted income funds	17,18	6,688,339	5,675,360	6,702,583	5,272,803
Restricted income funds	17,18	2,950,636	3,017,912	2,950,636	3,017,912
Total group/charity funds		9,638,975	8,693,272	9,653,219	8,290,715

The Charity has taken advantage of section 408 of the Companies Act 2006 and has not included an income statement in these financial statements. The Charity's surplus for the year was £1,362,504 (2020: deficit of £302,697).

The notes on pages 31 to 54 form part of these accounts.



M Newey
Chairman

Authorised and approved for issue by the trustees on 28 September 2021.
Company No: 00997352

Theatre Royal (Norwich) Trust Limited
Consolidated Statement of Cash Flows
For the 52 weeks ending 28 March 2021 (comparatives for the 52 weeks ended
29 March 2020)

	2021 £	2020 £
Cash flows from operating activities		
Net income/(expenditure)	945,703	(389,115)
Taxation	(112,526)	(70,996)
Depreciation	666,419	645,893
Profit on disposal of fixed assets	-	3,338
Decrease in stock	22,611	2,063
Decrease in debtors	541,730	383,623
Decrease in creditors	(1,018,467)	(136,505)
Theatre Tax Credit	-	70,996
Interest received	(526)	(9,431)
Interest payable	1,781	-
Cash provided by operating activities	1,046,725	499,866
Cash flows from investing activities		
Interest income	526	9,431
Purchase of tangible fixed assets	(242,598)	(787,572)
Cash used in investing activities	(242,072)	(778,141)
Cash flows from financing activities		
New loans	2,501,781	-
Interest payable	(1,781)	-
Cash provided by financing activities	2,500,000	-
 Increase/(decrease) in cash and cash equivalents in the year	 3,304,653	 (278,275)
Cash and cash equivalents at the beginning of the year	5,246,123	5,524,398
 Total cash and cash equivalents at the end of the year	 8,550,776	 5,246,123

The notes on pages 31 to 54 form part of these accounts.

Notes on the accounts

1 Accounting Policies

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

a) Basis of preparation

Theatre Royal (Norwich) Trust Limited is a private company limited by guarantee incorporated in England and Wales under the Companies Act 2006.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), which includes the amendments as a result of the Triennial Review 2017 – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre Royal (Norwich) Trust meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The functional currency is sterling. Values are rounded to the nearest pound.

b) Going concern

The financial statements have been prepared on a going concern basis. Forecasts have been prepared for the period to November 2022 which indicate that the Group is expected to continue to retain positive cash flows. This remains the case notwithstanding the significant impact of the COVID-19 pandemic, which has led to our venues being closed since 16th March 2020, and minimal incoming resources being generated since then.

Substantial and far reaching actions have been taken, including a major restructure of our workforce, and cost cutting across all areas of the organisation. The Group has been fortunate to receive considerable support from government, including the Coronavirus Job Retention Scheme and most notably a grant of £3m from the Culture Recovery Fund. This grant enabled us to continue in operation, not only covering losses until March 2021, but also reflatting reserves to a level which enables us to continue as a going concern. There are no conditions attached under which the grant could be clawed back. In addition, a loan of £2.5m from the Culture Recovery Fund enables us to look ahead to reopening our venues in September 2021 with optimism and approach the future with ambition.

While the Trustees view this scenario as extremely unlikely, the measures that have been taken since closure enable the group to be flexible in terms of reopening, meaning if there are further delays, this would not impact the ongoing sustainability of the business.

These factors, coupled with the cash balances held, which are almost entirely unrestricted, enable the Trustees to have a reasonable expectation that the Group has adequate resources to continue to operate for the foreseeable future.

c) Basis of accounting and consolidation

The Consolidated Accounts comprise the accounts of the Charitable Company and its subsidiary undertaking, Theatre Royal (Norwich) Services Limited which are made up to the nearest Sunday to 31 March in each year. This accounting period ended on 28 March 2021 and the previous accounting period ended on 29 March 2020.

As permitted by Companies Act 2006, Section 408, the Statement of Financial Activities of the parent company is not presented with these accounts.

d) Income

All income is included in the Statement of Financial Activities (SOFA) when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. No amounts are included in the financial statements for services donated by volunteers.

Voluntary Income

This comprises all income from donations and grants. Voluntary income is recognised on a receivable basis in the appropriate fund.

Where the donor imposes conditions which require that the resource is spent in a later accounting period then the income will be deferred until all of the conditions have been satisfied.

Income from legacies is recognised when both probate has been granted and when there is evidence that the assets exist.

Commercial trading operations

This comprises income generated by Theatre Royal (Norwich) Services Limited and is recognised as unrestricted income on a receivables basis, once the services have been provided to the customers.

Income from charitable activities

This comprises income from box office ticket sales from the Theatre Royal Norwich and The Norwich Playhouse, technical income from productions and membership subscriptions.

Notes to the Financial Statements

Income from ticket sales is recognised at the date of the relevant performance. Income from any show that straddles the two accounting periods is split in accordance with actual sales per performance. The cost of performances is recognised at the date of the performance

The front of house merchandise is recognised on a receivable basis.

The membership subscriptions are paid on an annual basis and are therefore time apportioned so that the income is recognised on a monthly basis over the term of the membership.

Investment income

Investment income relates to gross investment income received from current asset investments and cash on deposit.

Donated services

In accordance with the Charities SORP (FRS 102), the general volunteer time is not recognised: the trustees' annual report provides more information about their contribution.

e) VAT

For VAT purposes the theatre is partially exempt. The Theatre's irrecoverable VAT is treated as an expense and is included under the appropriate cost headings, under commercial trading costs and charitable expenditure.

f) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under the following headings:-

Costs of raising funds

Those costs incurred to attract voluntary income and those incurred in commercial trading activities that raise funds.

Charitable activities

These include expenditure associated with the staging of a range of performances, educational programmes and attracting new members, both personal and corporate. This heading includes both the direct costs and support costs relating to these activities.

Governance costs

These include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements. Governance costs are included within support costs.

Support costs

These include central functions and have been allocated to activity cost

Notes to the Financial Statements

categories on a basis consistent with the use of resources.

g) Fund accounting

The charity's unrestricted reserves are the general fund which is available for use at the discretion of the trustees in furtherance of the general objectives of the charity together with a designated development fund which was earmarked for the future development of the Theatre.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

The charity also has restricted funds in respect of funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes.

See note 17 for details.

h) Fixed assets & depreciation

Depreciation of tangible fixed assets is calculated on the straight line basis at a fixed percentage per annum, in order to write down the cost of each asset to its residual value over its estimated useful economic life.

The principal annual rates used are:	%
Leasehold properties	2
Improvements to leasehold properties	5
Plant and machinery	15
Fixtures and fittings	10
Computer equipment	33
Playhouse fixtures and fittings	40

Assets under the course of construction are not depreciated.

The assets residual values, useful lives and depreciation methods are reviewed and adjusted prospectively if appropriate, or if there is an indication of a significant change since the last reporting date.

Gains and losses on disposal are determined by comparing the proceeds with the carrying amount and are recognised in the statement of financial activities.

At each reporting date, the Charitable Company assesses whether there is any indication of impairment. If such indication exists, the recoverable amount of the asset is determined which is the higher of its fair value less costs to sell and its value in use. An impairment loss is recognised where the carrying amount exceeds the recoverable amount.

i) Stocks

Stocks are valued at the lower of cost and net realisable value. Cost is based on the cost of purchase on a first in, first out basis. Net realisable value is based on estimated selling price less additional costs of disposal.

j) Scenery, props and costumes

The Theatre possesses substantial amounts of scenery, props, and costumes which for reasons of financial prudence and difficulty of valuation are not included in the Statement of Financial Position, except to the extent that they are unused at the Statement of Financial Position date, in which case they are included in stocks.

k) Leased assets

Annual rentals of operating leases are charged to the Statement of Financial Activities account over the lease term.

l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Payments are valued at the amount prepaid net of any trade discounts due.

m) Cash

Cash and cash equivalents include cash at bank and in hand and highly liquid interest-bearing securities with maturities of three months or less subject to insignificant risk of changes in value.

n) Creditors and Provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

o) Pension scheme

The company contributes to the individual pension schemes of staff members and these amounts are charged to the Statement of Financial Activities on an accruals basis.

p) Legal status of the Trust and members liability

The Trust is a company limited by guarantee and has no share capital. The liability of the members is limited. Every member of the company undertakes to contribute to the assets of the company in the event of the same being wound up while he/she is a member, or within one year after he/she ceases to be a member, for payment of debts and liabilities of the company contracted before he/she ceases to be a member and to the costs, charges and expenses of winding up and for the adjustment of the rights of the contributories among themselves, such amount as may be required not exceeding £1.

q) Estimates and judgements

The preparation of financial statements requires management to exercise its judgement and make estimates in the process of applying the Group's and Charity' accounting policies. Management do not consider there to be any areas where judgements and estimates are significant to the financial statements at present.

2 Income from donations and legacies

Donations	Period ended 28 March 2021 £	Period ended 29 March 2020 £
Gifts	511,928	147,357
	511,928	147,357

Of the total income from donations, £259,750 was restricted (2020: Nil). All other income from donations was unrestricted.

3 Income from charitable activities

	Period ended 28 March 2021 £	Period ended 29 March 2020 £
<i>Theatre operation</i>		
Box Office receipts	452,265	12,038,419
Income from theatre services	46,473	845,287
Support from sponsors and local authorities	23,025	158,541
Friends subscriptions	182,811	216,049
Corporate Club	15,933	33,133
Rental income	(8,100)	126,312
Miscellaneous	46,632	262,119
	759,039	13,679,860
<i>Education and Community</i>		
Courses and activities	95,259	205,256
	95,259	205,256
<i>Exceptional</i>		
Coronavirus Job Retention Scheme	1,101,375	40,976
Culture Recovery Fund	3,000,000	-
Other government Coronavirus support	73,943	-
Insurance proceeds	-	250,000
Other	41,405	63,717
	4,216,723	354,693
Total income from charitable activities	5,071,021	14,239,809

3. Income from charitable activities (continued)

Of the total income from charitable activities, £56,717 relating to Education & Community was restricted (2020: £Nil), and £Nil relating to support from sponsors and local authorities was restricted (2020: £53,600). All other income from charitable activities is unrestricted.

Exceptional items

Coronavirus Job Retention Scheme

Following the closure of our venues and the cessation of operations, a significant proportion of employees were placed on furlough leave from 17 March 2020. Grant income totaling £1,101,375 was received from central government under the Coronavirus Job Retention Scheme in the period ended 28 March 2021 (2020: £40,976).

Culture Recovery Fund

During the year £3,000,000 was received from the Department of Culture, Media & Sport as part of the central government support package for the Arts sector, the Culture Recovery Fund.

Other government Coronavirus support

During the year a number of other grants were received from local government relating to the enforced closure of our venues, totalling £73,943.

Insurance proceeds

In the prior year, the decision of the UK Government to enforce closure of Theatres enabled the group to access insurance proceeds totalling £250,000 under 'Prevention of Access' cover.

Other

It is the policy of the group to recognise gift vouchers and box office credits up to three years of age. This policy has been adopted on the basis of minimal usage of vouchers and credits over that age. In order to adjust the relevant creditors accordingly, £41,405 (2020: £63,917) has been released and recognised within 'other exceptional items.'

4 Analysis of charitable expenditure

	Theatre Operation £	Education and Community £	Period ended 28 March 2021 Total £	Period ended 29 March 2020 Total £
Payments to producers	251,175	-	251,175	8,920,789
Own production costs	35,778	-	35,778	599,695
Backstage & other production costs	607,678	12,791	620,469	1,022,847
Advertising & marketing	289,038	-	289,038	1,019,032
Box office & Front of House	614,641	-	614,641	642,802
Courses and activities	-	172,947	172,947	373,650
Depreciation	666,941	-	666,941	612,703
Profit on disposal of fixed assets	-	-	-	208,835
Friends	14,703	-	14,703	51,878
Corporate Club	-	-	-	-
Support costs (note 5)	1,363,661	121,231	1,484,892	1,754,143
Total	3,843,615	306,969	4,150,584	15,206,374
2020	14,610,262	596,112	15,206,374	

5 Allocation of support costs

	Theatre Operation £	Education and Community £	Period ended 28 March 2021 Total £	Period ended 29 March 2020 Total £
Premises costs	411,282	15,741	427,023	670,253
Office costs	731,397	71,072	802,469	643,000
Transport and travel	4,646	-	4,646	29,009
Insurance	56,286	15,990	72,276	60,476
People & Culture	12,797	-	12,797	54,798
Governance	62,526	-	62,526	64,340
General expenses	925	18,402	19,327	37,387
Irrecoverable VAT	83,802	26	83,828	194,881
Total	1,363,661	121,231	1,484,892	1,754,143
2020	1,591,905	162,239	1,754,143	

All support costs are allocated to Theatre Operation apart from those which can be attributed specifically to Education and Community.

5 Allocation of support costs (continued)

Governance costs are made up of the following:

	Period ended 28 March 2021 £	Period ended 29 March 2020 £
External audit	24,787	16,803
Legal and professional fees	16,344	17,921
Bank charges	12,727	21,559
Other governance costs	8,668	8,057
	62,526	64,340

6 Staff costs

The average number of employees during the period was:

	Period ended 28 March 2021 No.	Period ended 29 March 2020 No.
Theatre staff	66	99
Education and community	7	10
Management and administration	14	17
Catering and bars	45	77
	132	203

The fall in the average number of employees reflects the significant restructuring exercise undertaken during the year. The number of employees at the year-end was 55, compared to 225 prior to the restructuring.

The costs incurred during the period:

	£	£
Wages and salaries	2,768,691	3,572,238
Social Security costs	188,993	271,218
Other pension costs	99,834	140,197
	3,057,518	3,983,653

Included within wages & salaries costs is £292,144 relating to redundancy payments in the year (2020: Nil). There were no outstanding or committed to amounts at the year-end (2020: Nil).

6. Staff costs (continued)

Employees earning more than £60,000 per annum were:

	No.	No.
£110,000 - £120,000	-	1
£100,000 - £110,000	1	-
£60,000 - £70,000	1	1

The number of higher paid staff accruing retirement benefits was 2 (2020: 2). Pension contributions in respect of these employees were £8,188 (2020: £8,847).

The key management personnel of the group comprise the Trustees and those that form the Executive team (Chief Executive, Finance Director, People & Culture Director, Marketing Director, Creative Engagement Director, Commercial Director and Technical & Buildings Director). While not formally constituted, this Executive Team structure has been in place since the start of the financial year, when the Development Director was placed on furlough leave and was therefore no longer considered to form part of the Executive Team, and the Technical & Buildings and People & Culture Directors joined the existing Executive Team. The remuneration of the key management personnel, including wages & salaries, employer's national insurance and pension contributions, was £444,575 (2020: £411,639).

No trustees received any remuneration during the year (2020: Nil). No trustees received reimbursement for expenses during the year (2020: one trustee totaling £649).

7 Net income

	Period ended 28 March 2021 £	Period ended 29 March 2020. £
Net income is stated after charging		
Depreciation of tangible owned assets	666,419	645,893
Profit on disposal of fixed assets	-	208,835
Rents payable on premises	16,727	19,129
Remuneration of group's auditors		
- for the audit of the parent charity	12,654	18,573
- for the audit of subsidiary undertakings	8,611	8,136
- for taxation services	3,159	2,708

8 Taxation

Analysis of tax charge for the year:

	Group		Charity	
	Period ended 28 March 2021 £	Period ended 29 March 2020 £	Period ended 28 March 2021 £	Period ended 29 March 2020 £
UK Corporation tax charge on profit for the year	-	65,101	-	-
Tax relief on gift aid payments	-	(65,101)	-	-
Deferred tax credit (Note 14)	(38,726)	-	-	-
Theatre tax credit	(73,800)	(70,996)	-	-
	(112,526)	(70,996)	-	-

Theatre Royal (Norwich) Trust is a registered charity and is exempt from tax on income and capital gains falling within section 505 of the Income and Corporation Taxes Act 1988 or section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

On the basis that the subsidiary undertakings are expected to make gift aid payments equal to their taxable profits, within 9 months of the period end, no tax liability arises in the current or prior period.

9 Interest in subsidiary undertakings

The following directly owned subsidiary undertakings were 100% owned and controlled by the Charity:

Name	Company No.	Class of share
Theatre Royal (Norwich) Services Limited	01052539	Ordinary

The principal activity of Theatre Royal (Norwich) Services Limited ('Services') is the operation of restaurant and bar facilities, commercial box office services and production of in-house theatre productions.

A summary of the subsidiary companies' performance and assets is shown below:

	Period ended 28 March 2021	Period ended 29 March 2020
	£	£
Income	209,976	3,315,769
Expenditure	(301,272)	(2,919,268)
Profit / (Loss)	<u>(91,296)</u>	<u>396,501</u>
Net (liabilities)/assets	<u>(14,243)</u>	<u>402,557</u>

10 Tangible fixed assets**Group and Charitable Company**

	Playhouse Theatre & Bar £	Theatre Leasehold premises improve- ments £	2007 Theatre Refurbish- ment £	Education Centre Develop- ment £	Fixtures And fittings £	Assets in the course of construct- ion £	Total £
Cost							
29 March 2020	635,000	1,770,432	6,315,692	3,570,655	1,595,734	19,724	13,907,237
Additions	-	-	-	-	242,598	-	242,598
Disposals	-	-	-	-	-	-	-
Transfer between classes	-	-	-	-	-	-	-
At 28 March 2021	635,000	1,770,432	6,315,692	3,570,655	1,838,332	19,724	14,149,835
Depreciation							
29 March 2020	21,167	237,291	3,628,651	249,006	824,227	-	4,960,342
Charge for the period	12,700	59,216	311,180	71,413	211,910	-	666,419
Eliminated on disposal	-	-	-	-	-	-	-
At 28 March 2021	33,867	296,507	3,939,831	320,419	1,036,137	-	5,626,761
Net book value							
28 March 2021	601,133	1,473,925	2,375,861	3,250,236	802,195	19,724	8,523,074
29 March 2020	613,833	1,533,141	2,687,041	3,321,649	771,507	19,724	8,946,895

The Theatre premises are held on a lease, for 125 years from 2006 (refer to note 15).

"2007 Theatre Refurbishment" contains leasehold premises improvements, plant and machinery and fixtures and fittings relating to the refurbishment of The Theatre Royal and Dencora House. Because of the mixed nature of many of these costs, the Trustees consider it would be impractical to analyse them further into these separate categories. The 2007 refurbishment is depreciated over 20 years.

The "Education Centre development" was officially opened on 14 September 2016; depreciation started from that date.

During the prior year, initial feasibility work was carried out in respect of the redevelopment of the Playhouse. These costs remain in Assets Under Construction at the year end.

Notes to the Financial Statements

11 Stocks

	Group		Charity	
	28 March 2021	29 March 2020	28 March 2021	29 March 2020
	£	£	£	£
Stocks comprise:				
Raw materials and consumables	14,878	12,616	14,878	12,616
Goods for resale	9,616	34,489	-	-
	<u>24,494</u>	<u>47,105</u>	<u>14,878</u>	<u>12,616</u>

12 Debtors

	Group		Charity	
	28 March 2021	29 March 2020	28 March 2021	29 March 2020
	£	£	£	£
Amounts falling due within one year				
Trade debtors	25,676	292,165	25,663	287,086
Other debtors	438,261	548,658	364,460	547,530
Prepayments & accrued income	118,207	209,251	118,207	209,251
Deferred tax asset (Note 14)	38,726	-	-	-
Amounts owed by subsidiary undertakings	-	-	2,626,273	2,466,863
	<u>620,870</u>	<u>1,050,074</u>	<u>3,134,603</u>	<u>3,510,730</u>

13 Creditors

	Group		Charity	
	28 March 2021	29 March 2020	28 March 2021	29 March 2020
	£	£	£	£
Amounts falling due within one year:				
Trade creditors	58,504	758,175	58,351	735,397
Other creditors	604,627	613,914	604,626	613,914
Accruals and deferred income	4,770,023	5,121,181	4,759,724	5,101,310
Taxation and social security payable	145,304	103,655	120,385	79,176
	<u>5,578,458</u>	<u>6,596,925</u>	<u>5,543,086</u>	<u>6,529,798</u>

13. Creditors (continued)

Amounts falling due after one year:

	Group		Charity	
	28 March 2021	29 March 2020	28 March 2021	29 March 2020
	£	£	£	£
Loans	2,501,781	-	2,501,781	-
	<u>2,501,781</u>	<u>-</u>	<u>2,501,781</u>	<u>-</u>

Analysis of the maturity of loans:

	Group		Charity	
	28 March 2021	29 March 2020	28 March 2021	29 March 2020
	£	£	£	£
Amounts falling due:				
Within one year	-	-	-	-
Within 2 to 5 years	286,386	-	286,386	-
After 5 years	2,215,395	-	2,215,395	-
	<u>2,501,781</u>	<u>-</u>	<u>2,501,781</u>	<u>-</u>

During the year the group obtained a loan of £2,500,000 from the Department of Culture, Media and Sport via the Arts Council of England. Interest is payable at 2%, and no repayments are due until the fourth anniversary of the draw down of the loan, being 15 March 2025. The loan has a term of 20 years from the draw down date with the final repayment date being 15 March 2041. In addition to which there are a number of non-financial covenants against which we are required to report regularly.

Net Debt Note

	29 March 2020	Cash flows	Other Non- cash changes	28 March 2021
	£	£	£	£
Cash at bank and in hand	5,246,123	3,304,653	-	8,550,776
Debt due > 1 year	-	(2,500,000)	(1,781)	(2,501,781)
	<u>5,246,123</u>	<u>804,653</u>	<u>(1,781)</u>	<u>6,048,995</u>

13. Creditors (continued)**Deferred Income**

	28 March 2021 £	29 March 2020 £	28 March 2021 £	29 March 2020 £
Deferred income brought forward	4,865,168	4,798,298	4,865,168	4,798,298
Released during the year	(2,062,641)	(4,789,203)	(2,062,641)	(4,789,203)
Deferred during the year	1,702,351	4,856,073	1,702,351	4,856,073
	<u>4,504,878</u>	<u>4,865,168</u>	<u>4,504,878</u>	<u>4,865,168</u>

Deferred income for the group relates to ticket sales in advance and annual Friends and Corporate Club subscriptions paid in advance.

14 Deferred tax

Deferred tax included in the Group Statement of Financial Position is as follows:

	28 March 2021 £	29 March 2020 £
Included in debtors (Note 12)	38,726	-

The deferred tax account consists of the tax effect of timing differences in respect of:

	28 March 2021 £	29 March 2020 £
Tax losses carried forward	38,726	-

	28 March 2021 £	29 March 2020 £
At the beginning of the year	-	-
Credited to the Statement of Financial Activities	38,726	-
	<u>38,726</u>	<u>-</u>

15 Commitments under operating leases

Norwich City Council (which owns the Theatre) funds the rent of £15,000 payable under the terms of the lease dated 1 April 1989 in respect of the Theatre. During 2007 a new 125 year lease was signed with Norwich City Council which provides for an annual peppercorn rent to be paid providing the Theatre continues to operate within the terms of the lease.

Other commitments under operating leases:

	Group		Charity	
	28	29	28	29
	March	March	March	March
	2021	2020	2021	2020
	£	£	£	£
Land and buildings expiring:				
Within one year	15,950	15,950	15,950	15,950
Within 2 to 5 years	1,329	17,279	1,329	17,279
After 5 years	-	-	-	-
	<u>17,279</u>	<u>33,229</u>	<u>17,279</u>	<u>33,229</u>

16 Pension arrangements

The group operates a defined contribution pension scheme. Contributions are charged to the Statement of Financial Activities in the period in which they accrue, and amounted to £99,834 in the current year (2020: £140,197). There were no outstanding contributions at the year-end (2020: Nil).

17 Analysis of net assets between funds

Group	Period ended 28 March 2021			
	Fixed assets £	Net current assets/ (liabilities) £	Non-current liabilities £	Total £
<i>Unrestricted:</i>				
General Reserve	4,049,777	3,000,724	(2,501,781)	4,548,720
Buildings Improvement Levy Fund	-	299,619	-	299,619
Designated Education Centre Fund	1,840,000	-	-	1,840,000
	5,889,777	3,300,343	(2,501,781)	6,688,339
<i>Restricted:</i>				
250 Refurbishment Fund	1,280,549	-	-	1,280,549
Education Centre Appeal	1,352,748	-	-	1,352,748
Catalyst	-	43,265	-	43,265
Green infrastructure	-	19,750	-	19,750
Digital infrastructure	-	240,000	-	240,000
Wise About Words	-	6,786	-	6,786
Community Recovery	-	7,538	-	7,538
	2,633,297	317,339	-	2,950,636
Total at 28 March 2021	8,523,074	3,617,682	(2,501,781)	9,638,975

Charitable company

	Fixed assets £	Net current assets/ (liabilities) £	Non-current liabilities £	Total £
<i>Unrestricted:</i>				
General Reserve	4,049,777	3,014,968	(2,501,781)	4,562,964
Buildings Improvement Levy Fund	-	299,619	-	299,619
Designated Education Centre Fund	1,840,000	-	-	1,840,000
	5,889,777	3,314,587	(2,501,781)	6,702,583
<i>Restricted:</i>				
250 Refurbishment Fund	1,280,549	-	-	1,280,549
Education Centre Appeal	1,352,748	-	-	1,352,748
Catalyst	-	43,265	-	43,265
Green infrastructure	-	19,750	-	19,750
Digital infrastructure	-	240,000	-	240,000
Wise About Words	-	6,786	-	6,786
Community Recovery	-	7,538	-	7,538
	2,633,297	317,339	-	2,950,636
Total at 28 March 2021	8,523,074	3,631,926	(2,501,781)	9,653,219

17 Analysis of net assets between funds (continued)

Group	Period ended 29 March 2020		
	Fixed assets £	Net current assets/ (liabilities) £	Total £
<i>Unrestricted:</i>			
General Reserve	4,092,248	(2,226,507)	1,865,741
Buildings Improvement Levy Fund	-	299,619	299,619
Designated Future Refurbishment Fund	-	1,630,000	1,630,000
Designated Education Centre Fund	1,880,000	-	1,880,000
	5,972,248	(296,888)	5,675,360
<i>Restricted:</i>			
250 Refurbishment Fund	1,591,729	-	1,591,729
Education Centre Appeal	1,382,918	-	1,382,918
Catalyst	-	43,265	43,265
	2,974,647	43,265	3,017,912
Total at 29 March 2020	8,946,895	(253,623)	8,693,272

Charitable company

	Fixed assets £	Net current assets/ (liabilities) £	Total £
<i>Unrestricted:</i>			
General Reserve	4,092,248	(2,629,064)	1,463,184
Buildings Improvement Levy Fund	-	299,619	299,619
Designated Future Refurbishment Fund	-	1,630,000	1,630,000
Designated Education Centre Fund	1,880,000	-	1,880,000
	5,972,248	(699,445)	5,272,803
<i>Restricted:</i>			
250 Refurbishment Fund	1,591,729		1,591,729
Education Centre Appeal	1,382,918		1,382,918
Catalyst		43,265	43,265
	2,974,647	43,265	3,017,912
Total at 29 March 2020	8,946,895	(656,180)	8,290,715

18 Analysis of funds movements**Group**

	At 29 March 2020 £	Net surplus/ (deficit) £	Transfers £	At 28 March 2021 £
<i>Unrestricted:</i>				
General Fund	1,865,741	640,242	2,042,737	4,548,720
Buildings Improvement Levy Fund	299,619	-	-	299,619
Designated Future Refurbishment Fund	1,630,000	-	(1,630,000)	-
Designated Education Centre Fund	1,880,000	-	(40,000)	1,840,000
	3,809,619	-	(1,670,000)	2,139,619
<i>Total unrestricted funds</i>	5,675,360	640,242	372,737	6,688,339
<i>Restricted:</i>				
250 Refurbishment Appeal Fund	1,591,729	-	(311,180)	1,280,549
Education Centre Appeal Fund	1,382,918	-	(30,170)	1,352,748
Catalyst	43,265	-	-	43,265
Green infrastructure	-	19,750	-	19,750
Digital infrastructure	-	240,000	-	240,000
Wise About Words	-	16,389	(9,603)	6,786
Community Recovery	-	29,322	(21,784)	7,538
<i>Total restricted funds</i>	3,017,912	305,461	(372,737)	2,950,636
<i>Total reserves</i>	8,693,272	945,703	-	9,638,975

Charitable company

	At 29 March 2020 £	Net surplus/ (deficit) £	Transfers £	At 28 March 2021 £
<i>Unrestricted:</i>				
General Fund	1,463,184	1,057,043	2,042,737	4,562,964
Buildings Improvement Levy Fund	299,619	-	-	299,619
Designated Future Refurbishment Fund	1,630,000	-	(1,630,000)	-
Designated Education Centre Fund	1,880,000	-	(40,000)	1,840,000
	3,809,619	-	(1,670,000)	2,139,619
<i>Total unrestricted funds</i>	5,272,803	1,057,043	372,737	6,702,583
<i>Restricted:</i>				
250 Refurbishment Appeal Fund	1,591,729	-	(311,180)	1,280,549
Education Centre Appeal Fund	1,382,918	-	(30,170)	1,352,748
Catalyst	43,265	-	-	43,265
Green infrastructure	-	19,750	-	19,750
Digital infrastructure	-	240,000	-	240,000
Wise About Words	-	16,389	(9,603)	6,786
Community Recovery	-	29,322	(21,784)	7,538
<i>Total restricted funds</i>	3,017,912	305,461	(372,737)	2,950,636

Total reserves

8,290,715

1,3

Notes to the Financial Statements

18 Analysis of funds movements (continued)

Group

	At 1 April 2019 £	Net surplus/ (deficit) £	Transfers £	At 29 March 2020 £
<i>Unrestricted:</i>				
General Fund	1,999,163	(630,280)	496,858	1,865,741
Buildings Improvement Levy Fund	127,065	268,525	(95,971)	299,619
Designated Future Refurbishment Fund	1,630,000	-	-	1,630,000
Designated Education Centre Fund	1,920,000	-	(40,000)	1,880,000
	3,677,065	268,525	(135,971)	3,809,619
<i>Total unrestricted funds</i>	5,676,228	(361,755)	360,887	5,675,360
<i>Restricted:</i>				
250 Refurbishment Appeal Fund	1,922,445		(330,716)	1,591,729
Education Centre Appeal Fund	1,413,088		(30,170)	1,382,918
Catalyst	70,626	(27,361)		43,265
<i>Total restricted funds</i>	3,406,159	(27,361)	(360,887)	3,017,912
<i>Total reserves</i>	9,082,387	(389,115)	-	8,693,272

Charitable company

	At 1 April 2019 £	Net surplus/ (deficit) £	Transfers £	At 29 March 2020 £
<i>Unrestricted:</i>				
General Fund	1,510,148	(543,822)	496,858	1,463,184
Buildings Improvement Levy Fund	127,065	268,525	(95,971)	299,619
Designated Future Refurbishment Fund	1,630,000	-	-	1,630,000
Designated Education Centre Fund	1,920,000	-	(40,000)	1,880,000
	3,677,065	268,525	(135,971)	3,809,619
<i>Total unrestricted funds</i>	5,187,213	(275,297)	360,887	5,272,803
<i>Restricted:</i>				
250 Refurbishment Appeal Fund	1,922,445		(330,716)	1,591,729
Education Centre Appeal Fund	1,413,088		(30,170)	1,382,918
Catalyst	70,626	(27,361)		43,265
<i>Total restricted funds</i>	3,406,159	(27,361)	(360,887)	3,017,912
<i>Total reserves</i>	8,593,372	(302,657)	-	8,290,715

18 Analysis of funds movements (continued)

The Buildings Improvement Levy Fund contains designated funds generated from the charging of a levy on tickets sold, in order to fund future buildings improvements. Costs charged to this fund occur when the fund is used in relation to repairs and maintenance. Transfers out of this fund occur when it is used for capital expenditure, at which point the value is recognised within the general fund.

The Designated Future Refurbishment Fund contains funds designated for future capital refurbishments. During the year the trustees passed a resolution to transfer this fund back to general reserves.

The Designated Education Centre Fund reflects the Trustees decision to support the completion of the Stage Two building in 2016. The remaining £2,000,000 funding required was funded from the Trust's reserves and a designated fund established against which an element of the depreciation charges for the building have been transferred.

The Restricted 250 Refurbishment Appeal reflects funds raised to finance the modernisation of the Theatre in 2007. The depreciation of the refurbishment has been transferred to be charged against this reserve.

The Restricted Education Centre Appeal Fund reflects funds raised to finance the building of Stage Two. An element of the depreciation of Stage Two has been transferred to be charged against this reserve.

The Digital Infrastructure Fund relates to a grant received from the Garfield Weston Foundation to support a major digital transformation project.

Other funds relate to specific grant funding received, for which expenditure must be spent on either capital or revenue projects in accordance with the terms of the grant.

19 Related party transactions

The Charitable Company and Group have taken advantage of the exemptions available under FRS 102 whereby wholly owned subsidiary undertakings do not have to disclose transactions with other wholly owned members of that group.

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager of the charity with a production company, contracted actor or performer must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. In the current year the trustees and connected persons that have related party transactions were:

19 Related party transactions (continued)

Norfolk County Council and Norwich City Council are each entitled to nominate 1 trustee of the charity. During the year Norfolk County Council provided grant funding of £Nil (2020: £5,791) and Norwich City Council provided grant funding of £73,943 (2020: £Nil)

None of the trustees entered in to any material transactions, contracts or other arrangement with the group, other than as indicated below:

M Newey is Group Chief Executive of Broadland Housing who purchased sponsorship of £Nil (2020: £5,000). There were no balances outstanding at 28 March 2021 (2020: £Nil).

J Baxter is Chief Operating Officer of University of East Anglia, who purchased infrastructure services relating to the INTERLUDE season of £45,652 (2020: £Nil) and provided ticket subsidies of £12,776 (2020: £Nil). The University of East Anglia facilitated an internship for which the Theatre paid £Nil (2020: £12,088), and purchased workshops for which they paid £Nil (2020: £300). A balance of £Nil was owed to the University of East Anglia at 28 March 2021 (2020: £12,088).

T Wilson is a Partner of Lovewell Blake LLP, who purchased Corporate Membership and advertising of £Nil during the year (2020: £1,740 subsequent to his appointment as a trustee). The theatre also purchased pension advice from Lovewell Blake LLP during the year totaling £1,502 (2020: pension advice was purchased, however no monetary transactions occurred after T Wilson's appointment as a trustee). A balance of £Nil was owed to Lovewell Blake LLP at 28 March 2021 (2020: £960).

M Jarrold is a Director of Theatre Royal (Norwich) Services Limited, and is a Directors of Jarrolds. Jarrolds purchased sponsorship and function services of £960 (2020: £5,644). There were no balances outstanding at 28 March 2021 (2020: £Nil).

S Crocker is the Group Chief Executive, and is also a Director of Dance Consortium. The Theatre purchased performances at a rate of £Nil (2020: £55,200). There were no balances outstanding at 28 March 2021 (2020: £Nil). S Crocker is also a South East Area Council Member of Arts Council England, who provided grant funding of £Nil (2020: £53,600). The Arts Council also facilitated the Culture Recovery Fund on behalf of the Department for Culture, Media & Sport, through which Norwich Theatre received £3,000,000 during the year (2020: £Nil). A balance of £300,000 remained outstanding at 28 March 2021 (2020: £Nil).

20 Capital commitments

There were no Capital Commitments as at 28 March 2021.

REFERENCE AND ADMINISTRATIVE DETAILS

Trustees

M Newey (Chairman)
J Baxter
M Dewsbury
D Fullman
S Jaggard
JN Lloyd
L McGillivray
T Seeley
T Sweeting*
S Wilson
T Wilson
H Y Yap

* resigned 29 June 2021

Key management personnel

S Crocker (Group Chief Executive)
Tom Burdett** (Group Finance Director)
W Ellis (Creative Programmes Director)
W Hill (Technical & Buildings Director)
C Meades (People & Culture Director)
P Pozzi (Marketing & Communications Director)
S Wright (Commercial & Visitor Services Director)

** resigned 20 August 2021

Registered office

Theatre Street
Norwich
NR2 1RL

Auditors

BDO LLP
2nd Floor
Yare House
62-64 Thorpe Road
Norwich
NR1 1RY

Bankers

Lloyds TSB Plc
16 Gentleman's walk
Norwich
Norfolk
NR2 1LZ