

Theatre Royal (Norwich) Trust Limited

Annual Report and Financial Statements

Period Ended

2 April 2023

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

Theatre Royal (Norwich) Trust Limited

Report and financial statements for the period ended 2 April 2023

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Theatre Royal (Norwich) Trust Limited

Reference and administrative details
for the period ended 2 April 2023

Trustees

M Newey (Chairman)
J Baxter (resigned 29 November 2022)
D Fullman
S Jaggard (resigned 1 November 2022)
JN Lloyd
L McGillivray
T Seeley
T Wilson
S Wilson
A Mudeka (appointed 29 November 2022)
J Nicholas (appointed 29 November 2022)
L Rawsthorne (appointed 20 July 2023)

Key management personnel

S Crocker	(Group Chief Executive)
B Johnsen	(Group Finance Director, Planning Director & Company Secretary) (resigned 3 October 2022)
R Winton	(Group Finance Director) (appointed 20 July 2023)
W Ellis	(Creative Programmes Director)
W Hill	(Technical & Buildings Director)
P Pozzi	(Marketing & Communications Director) (resigned 23 September 2022)
S Wright	(Commercial & Visitor Services Director)

Registered office

Theatre Street
Norwich
NR2 1RL

Auditors

BDO LLP
2 City Place
Beehive Ring Road
Gatwick
West Sussex
RH6 0PA

Bankers

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

Theatre Royal (Norwich) Trust Limited

Introduction by the Chief Executive for the period ended 2 April 2023

Introduction from the Chief Executive & Creative Director

I am delighted to introduce our Annual Report & Financial Statements for the financial year 2022-23. I do this with great pride in what Norwich Theatre has achieved in this period and deep gratitude to all those who have, in any and every way, played a part in helping us to continue delivering against our charitable mission during this year.

This year was dominated by a number of 'firsts'. At a general level, this financial year was our first fully operational one since 2018/19 due to the pandemic having seen operations either partially curtailed or completely halted in each of the three years in between. Following the Board of Trustees' approving the new and hugely ambitious four-year Creative Experiences strategy to cover the period April 22 to March 26, this was also our first year of delivering against its objectives and within a new and game-changing framework.

Across our programme of work in the year, there were also a number of hugely exciting individual 'firsts' that all point towards the new future that our new strategy envisages: from gaining a new international presence through undertaking our first ever international tour to hosting our first ever Christmas Party Nights, which kickstart the development of vital new long-term income streams to support and sustain our work.

It is with mixed emotions that I also reflect on the fact that this year similarly saw some significant 'lasts'. At the positive end of things, this twelve months saw us deliver the last of the shows that were rescheduled due to COVID. We could genuinely breathe a sigh of relief that, at last, we had delivered for the many thousands of audience members that patiently endured multiple reschedules, some of whom waited up to 4 years to eventually see the show that they first booked for!

As we entered this year we were fully aware that we would also be navigating shifting sands in relation to the broader economy and ecology in which we exist. I truly believe that we have proved ourselves to be incredibly resilient and adaptable in the face of this changing landscape. We have avoided any blunt 'lasts' where we have had influence, agency and an element of control and this is something of which I am proud.

Unfortunately, it was the changes to the distribution of public funding for the arts, which is something wholly outside of our control, that undermined this resilience and forced unwanted short-term change which could potentially have ongoing lasting impact. The highest profile example of this was Glyndebourne, who we have welcomed to Norwich for more than 50 years. Having had such a triumphant post-COVID return to us in November 2022 and with such exciting plans for the future of the partnership, it was a huge blow to learn that this would be their last visit due to cuts to their public funding.

As we were entering the year that is reviewed in this Annual Report, I recall frequently recording my commitment to ensuring Norwich Theatre not only survived post-Pandemic but thrived like never before. All that I have referenced in this introduction, and is contained in the Strategic Report from the Trustees, I hope points to Norwich Theatre being well on its way to achieving that goal.

This brings me to my final 'last' and I began this introduction by expressing my deep gratitude to everyone that has helped deliver this position. I would like to end by expressing profound thanks on a personal level and on behalf of Norwich Theatre to an individual that has not only helped build this success but has been a lead architect. This Annual Report is the last one that Michael Newey will sign as Chair of the Board of Trustees, as his term of office comes to an end and we plan for finding his successor.

Without any doubt, Norwich Theatre would not be the organisation it is today without Michael's influence as a Chair since 2015. He has been inspirational in his uncompromising commitment to core values, unwavering and fearless in the pursuit of genuine impact and outcomes for people and boundless in his appetite and commitment in fulfilling the role of Chair. I encourage anyone reading the following pages to do so with gratitude to Michael.



Stephen Crocker
Chief Executive & Creative Director
September 2023

Theatre Royal (Norwich) Trust Limited

Creative Experiences Strategy for the period ended 2 April 2023 (*continued*)

Our Core Purpose

We provide **Creative Experiences**

Our Vision

To make all of our **Creative Experiences** have wide reaching positive impact

Our Mission

We provide creative experiences, rooted in the art of **PERFORMANCE** and secure in our sense of **PLACE**, which generate positive impact for all **PEOPLE** and inspire **PROSPERITY** in all its forms.

Our Values

Creativity

We nurture our own creativity, apply our creative skills to everything we do and respect the value of all forms of creative experience.

Impactfulness

We deliver our work focused on achieving positive impacts for the people and places with which we engage.

Honesty

We are open and honest with ourselves and all those with whom we work.

Kindness

We lead with kindness when working together and with others.

Inclusivity

We listen carefully and always strive to co-create to ensure that we hear the most diverse range of voices and actively break down real and perceived barriers.

Bravery

We are not afraid to challenge ourselves and actively embrace experimentation and innovation in pursuit of our vision.

Our Strategy

We have structured our strategy for the period April 22 to March 26 around four key pillars:

Performance, People, Place and Prosperity.

Each of these is subsequently broken down by a set of work strands as shown on the following pages.

Theatre Royal (Norwich) Trust Limited

Creative Experiences Strategy for the period ended 2 April 2023 (*continued*)

Performance

The art of performance in all its forms defines our creative identity and runs across all our output, both audience-targeted and participatory.

We will at all times ensure a balanced programme that is commercially viable, resonates locally with audiences, and comfortably marries together **presented** work alongside the forging of our own artistic ambitions as an **originator** of work. All of our creative partnerships and decisions must be based on our values and quality, with a shared commitment to original storytelling, diverse representation and accessibility. We take the responsibility that comes with being the largest theatre in our region, and our stages being critical to the national touring ecology, very seriously. We always seek to maximise the opportunities presented by our multi-scale stages for both creatives and audiences and will keenly embrace our stage **Norwich Theatre Beyond** as new means to create and connect audiences with performance.

There are three strands to this Strategic Pillar:

Presented Programme

- Ensuring high levels of attendance and financial return through Populist Commercial Programming
- Growing and developing our National Touring Partnerships
- Celebrating Internationalism through Circus, Dance and Music
- Platforming Local & Regional Theatre-Makers
- Reflecting Relevant Themes and Issues of our time

Originated Programme

- Illuminating and amplifying Locally Resonant Stories and Voices
- Fostering East of England Creative Collaboration and Co-Origination
- Generating Commercial Return
- Changing perception through National and International Profile

Norwich Theatre Beyond

- Widening our Reach
- Increasing Inclusion by Tackling Barriers to Engagement
- Forging New and Different Partnerships

Theatre Royal (Norwich) Trust Limited

Creative Experiences Strategy for the period ended 2 April 2023 (*continued*)

People

People are the life-blood of Norwich Theatre and the impact we have on those with whom we engage is critical to our vision and mission.

The fundamental principles of how we work with all of our people are captured in our values: to make equity of opportunity; to value diversity in all its forms; and to maintain our unwavering commitment to inclusivity.

We hugely value all those who give their time voluntarily or who are employed by us to be **co-creators and co-deliverers** of our work and will hold ourselves to account for their good wellbeing, enjoyment and satisfaction in doing so. We also acknowledge that our mission is only viable thanks to the loyalty of **theatre attenders** and those **visitors and customers** who enjoy what our buildings have to offer outside of our shows. We place huge importance on extending our reach and providing open access opportunities for people to explore their own creativity as **participants**. We are hugely grateful for the loyalty we receive and to those who choose to become philanthropic **supporters** of our whole mission.

There are five strands to this Strategic Pillar:

Co-Creators and Co-Deliverers

- Driving Positive Engagement, Wellbeing & Happiness
- Embedding Inclusivity across everything we do
- Being an Outstanding Place to Work or Volunteer
- Striving for the most Diverse Representation in our workforce
- Supporting Personal & Professional Development

Theatre Attendees

- Driving Loyalty & Increasing Frequency of Attendance
- Developing New Audiences
- Increasing the Quality & Depth of Engagement
- Growing our Online Community

Visitors and Customers

- Delivering a consistent High Quality Visitor Experience
- Animating our Buildings
- Driving Digital Efficiency in our Visitor Experience
- Listening and learning to ensure Equity of Access to our Buildings

Participants

- Engaging people of all ages in Exploring our Stage Programmes
- Open access opportunities as Entry Points for Creative Exploration
- Encouraging Creative Togetherness for Families

Supporters

- Embedding a new Culture of Philanthropy
- Increasing levels of Individual Giving
- Ensuring high quality Donor Stewardship

Theatre Royal (Norwich) Trust Limited

Creative Experiences Strategy for the period ended 2 April 2023 (*continued*)

Place

We define our sense of place both by our own places, and the localities in which they exist, as well as our place within a national and international arts ecology.

We are the proud custodians of three theatre **buildings** in the heart of the City of Norwich. Each of our venues works hard for us and has its own set of demands in terms of general maintenance, its own challenges in terms of remaining accessible and its own opportunities for future development. We will keep them in good order and fit for the future.

Whilst the COVID-19 pandemic taught us that we can deliver our charitable mission without our buildings, our return to full financial sustainability is reliant upon the dynamism that comes from actively being more than a theatre; we must fully maximise the opportunities that our buildings present through **commercial** income streams both linked to and separate from theatre shows.

We proudly call Norwich our home and work hard to embed ourselves in the fabric of Norwich, Norfolk and the East of England.

Recognising that a post-pandemic world will see strategies change and need greater stakeholder collaboration, we will renew our efforts to engage in **place-based strategic work**.

Our ambition to renew our purpose, redefine perceptions of Norwich Theatre, and raise our national and international profile underpins our strategy for the coming years. A focus on a handful of **major partnerships** will be critical to achieving this.

There are four strands to this Strategic Pillar:

Buildings & Infrastructure

- Being Good Custodians of our venues
- Reducing Financial and Environmental Cost
- Future-Proofing our buildings
- Working towards the major Playhouse Project

Commercial

- Maximising income and profitability from our Show-Related Activities
- Growing income from our unique Standalone Hospitality Destinations
- Generating new income through Corporate Relations
- Developing New Commercial Income Streams

Place-Based Strategic Work

- Fostering new partnership and projects in support of Levelling Up
- Promoting Norwich, Norfolk & the East of England as Cultural Destinations
- Measuring, Demonstrating & Sharing our Impact

National & International Profile

- Supporting Arts Council England's Let's Create Strategy
- Building and Maximising our partnership with University of East Anglia
- Expanding our commitment to Consortium Working
- Seeking opportunities for Sector & Thought Leadership

Theatre Royal (Norwich) Trust Limited

Creative Experiences Strategy for the period ended 2 April 2023 (*continued*)

Prosperity

We believe we have the ability to support positive change, improve people's wellbeing and generate prosperity for our city, our region, our sector and our world and, in doing so, ensure our own future prosperity.

Our Creative Engagement work has given us a demonstrable track record in generating a broad range of impact and social outcomes with and for people and communities. This will be further developed into an outcomes-focussed programme of creative work directly supporting **social change**.

The period of COVID-19 has highlighted the divide in the cultural sector between freelance artists/newly emerging companies and established organisations. Translating this to a local and regional level, a brighter light has been shone on the lack of structured support in our region for theatre **artist development**. Our own research and pilot-working in this area has underlined and clarified these gaps, opportunities and needs.

Prior to the pandemic, Norwich Theatre had been a sector-leader in championing new approaches to addressing climate change and promoting greater **environmental sustainability**. We wish to re-attain this status and further our contribution to combatting the Climate Crisis.

A careful strand of work will be delivered around **Organisational Recovery**, to map and manage risk, recover our self-sustaining financial model, establish levels of financial future-proofing and achieve a new resilience.

There are four strands to this Strategic Pillar:

Social Change

- Generating Creative Social Capital and Social Mobility with Underrepresented Communities
- Protecting the value of Creative Experience within Educational Settings
- Preventing & tackling Social Isolation in Older Adults
- Promoting Individual Wellbeing & Resilience

Artist Development

- Engineering Partnerships to best grow a more sustainable Local Theatre-Making Ecology
- Providing Targeted Support for Artists & Companies
- Undertaking Selective Activities to Widen our Reach
- Developing our role as a Creative Hub through Open Access Programmes

Environmental Sustainability

- Working proactively towards Carbon Neutral Status
- Lessening our climate impact through Innovation in our Buildings
- Influencing, Educating and Advocating for Climate Prosperity

Organisational Resilience

- Re-attaining Financial Sustainability
- Embedding a new culture of Impact Measurement
- Increasing robustness in our Leadership & Governance

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023

We are pleased to present the Report of the Trustees and Strategic Report for the first year of our four-year Creative Experiences strategy, structured around each of its strategic pillars and sharing highlights from our delivery against each of them in the year.

PERFORMANCE

This strategic pillar is focussed on our being a major UK performing arts organisation and our venues being among the largest and most visited in the East of England.

Key highlights across each of the work strands were:-

Presented Programme

- Populist Commercial Programming

The highlight of the musicals year was undoubtedly **Les Misérables**, which was cut short from its run at Norwich Theatre Royal on 16 March 2020 due to the COVID-19 pandemic. Welcoming it back in August 2022 was a poignant moment for us all at Norwich Theatre. But it was not about *looking* back. It was about *getting* back. As Stephen Crocker said at the time: "At last, our audiences who have been so patient and supportive will 'hear the people sing', and it will be glorious."

In terms of commercial drama, we took a step into Narnia with **The Lion, The Witch and the Wardrobe**. The show was a joyous fantasy production providing an opportunity to escape modern life. Aslan, the impressive lion puppet, ventured out of the Norwich Theatre Royal building for a photo opportunity with onlookers and BBC Look East.

Norfolk's favourite comedy duo, Karl Minns and Owen Evans, aka **The Nimmo Twins**, were on two Norwich Theatre stages in August 2022 – a three week run at the Playhouse and a special one night only at the Theatre Royal – to celebrate their 25th anniversary.

- National Touring Partnerships

We welcomed the National Theatre's **The Curious Incident of the dog in the Night-time** to the Theatre Royal on its 10th-anniversary tour. The show, taken from Mark Haddon's best-selling novel, attempts to get into Christopher's unique mind. This made for a powerful production that throws a spotlight on neurodiversity and the reaction of society.

Christmas arrived early with Northern Ballet's enchanting festive favourite, **The Nutcracker** in November 2022. As a part of Norwich Theatre's partnership with Northern Ballet, there was a fantastic range of extra activities to get involved with, including Northern Ballet Revealed – an insight into touring life – and an over-50s ballet class right on the Theatre Royal stage.

Thomas Shelby and his gang of Peaky Blinders surged onto the Norwich Theatre Royal stage in January 2023 in **Rambert Dance in Peaky Blinders: The Redemption of Thomas Shelby**. Written and adapted for the stage by Peaky Blinders' creator **Steven Knight**, it was a first of its kind dance theatre show, directed and choreographed by Rambert's Artistic Director, Benoit Swan Pouffer.

It was extremely disappointing that, due to changes in their level of funding from Arts Council England during the year, **Glyndebourne** has decided to discontinue all of its touring for the foreseeable future, including their long-standing and very successful annual visit to Norwich. Whilst we are delighted that **English Touring Opera** has re-confirmed its ongoing commitment to Norwich, work began during the year to explore new relationships in this artform in order to satisfy a clear audience demand and maintain balance in our programme at the large-scale.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (continued)

- Local & Regional Theatre Makers

Seven Norfolk-based residents featured alongside world-class opera singers from our partners, **Glyndebourne** for the brand-new chamber opera, *glass human*, which came to Norwich Theatre Stage Two in November 2022. Singers from our Singing Sessions group recorded a new soundscape for the opera that explored themes of connection and loneliness in contemporary society.

We were pleased to welcome once again **Norwich and Norfolk Operatic Society**, this time with their rendition of *Kinky Boots*. With a talented cast and live band it followed in the footsteps of their successful production, *The Sound of Music*, in 2022.

- International Circus, Music & Dance

From ballet and breakdance to physical theatre and everything in between, this year we celebrated all things movement based with the launch of **Norwich Moves**. Shows under this branding provided an opportunity to experience storytelling in a way where words are not the focus. They were selected to feature world class and celebrated choreographers, dancers and artists. It included **Kin by Gecko**, a show created by an Ipswich-based company who are an acclaimed physical theatre company renowned for their stunning movement and choreography.

- Themes & Issues of Our Time

Norwich Theatre Playhouse has a reputation for being the place to see a show early on before it becomes the next big thing. The beloved and award-winning musical **SIX** began its tour at the venue before eventually making its way to the West End and Broadway. Audiences had a similar opportunity with the chance to see **My Son's a Queer (But What Can You Do?)**. This show about embracing difference and the joy of individuality wowed audiences at this year's Edinburgh Fringe Festival and announced its West End Transfer to the Garrick Theatre in October. But only after audiences saw it at the Playhouse first!

We grew our **Black History Month** programming even further this year and shows during the month included hip-hop choreographer Joseph Toonga and his work, *Born to Exist: The Woman I Know*; the rhythm and blues of the acrobatic tribute of the Black Blues Brothers; Courtney Pine, one of the first black British jazz artists to make a serious mark on the jazz scene in the 80s; and Anoushka Shankar and Manu Delago with Britten Sinfonia.

Originated Programme

- Locally Resonant Stories & Voices

As a Norfolk theatre we are dedicated to highlighting regional talent and amplifying local stories and voices. In September 2022 we partnered with Relish Theatre, who emerged from Norwich, to bring to Norwich a story by Norfolk writer James McDermott, set in Cromer. **Time and Tide** celebrated East Anglian lives, rural LGBTQ+ identity and the importance of intergenerational relationships. This showed at Stage Two before embarking on a regional tour as part of our new Norwich Theatre Beyond programme.

- East of England Creative Collaboration & Co-Origination

On stage in April 2022 at the Playhouse, the **Birds and the Bees** was our first co-production with The New Wolsey Theatre in Ipswich and Theatre Royal Bury St Edmunds. It allowed us to pool expertise and creativity and tell more local stories.

We have also been pleased to help co-found the **East Anglia Producers Network**: a collective of mid-scale Eastern regional theatres and theatre making organisations exploring opportunities to develop place-making dramas to tour in the region (including New Wolsey Ipswich, Theatre Royal Bury St Edmunds, Eastern Angles, High Tide and Key Theatre, Peterborough).

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

- Generating Commercial Return

No festive period would be complete without a trip to the theatre: it is a way of making shared memories at a time of year when togetherness is so important. Pantomime in particular is the perfect festive escapism for every generation and a time to delight in the child-like enchantment of Christmas.

We were delighted to welcome back Joe Tracini, this time to star as the lead in **Jack and the Beanstalk**. Joining him were comedians Rufus Hound and Sally Hodgkiss; TV stars Amanda Henderson and Dayle Hudson; plus Britain's Got Talent's Linda John-Pierre. With the brilliant Junior Cast, Ensemble and our very own legendary dame, Richard Gauntlett, audiences enjoyed a real treat.

At the Playhouse we launched **Tis the Season**, an eclectic mix of fantastic Christmas shows that provide alternatives or additions to our traditional pantomime. These included Yippee Ki-Yay, an unauthorised parody of Die Hard; music from the Easy Rollers and the Puppini Sisters and cabaret from Mat Ricardo, Le Gateau Chocolat and Jonny Woo. **The Heart of Winter** was a magical musical in Stage Two for young children's very first theatre experience, completing our three-stage Christmas offer.

We also co-produced a national tour of Jake Humphrey's **High Performance Live**, which opened at Theatre Royal on Sunday 5 February 2023, before visiting London's iconic Palladium and touring the UK.

- National & International Profile

Carlos Acosta, one of the greatest modern-day stars of the dance world, returned to Norwich Theatre Royal for two nights in July 2022 with **On Before**, a Norwich Theatre and Valid Productions co-production. The deeply personal show pays homage to his late mother and sees Carlos perform as a soloist and alongside Laura Rodriguez, a founding member of his Cuban dance company, Acosta Danza. After its sell-out success in Norwich and on tour around the UK in 2021, we went a step further by taking the show international this summer and to the Perallada Festival in Spain.

With Buxton International Festival we launched an inspiring new co-production of a musical **The Land of Might-Have-Been**, built around the songs of Ivor Novello and inspired by the early life of the pioneering feminist and pacifist, Vera Brittain. It premieres summer 2023.

Norwich Theatre Beyond

In September we launched this new fifth stage, which takes fantastic and enthralling productions to unusual places and community-owned spaces. It recognises the importance of accessing art in the places people live and reaching those who may not be able to access theatre by traditional means. The shows are ones we have either supported, produced or enabled meaning this new stage is a hub for local theatre; supporting local artists and telling stories of the community that surrounds us.

- Widening our Reach

The first show to go Beyond was **Rebel Rabble**, produced by Norwich-based theatre company, Limbik and supported by our artistic development programme. It was a large-scale, immersive event on Mousehold Heath, inspired by the local history of Kett's Rebellion.

Also on Norwich Theatre Beyond was **DARKFIELD: EULOGY** for which a shipping container landed outside The Forum in Norwich. The show took place in complete darkness and used binaural sound – a technique that simulates the hearing cues created by acoustic interaction between our bodies and the environment around us – to create an immersive narrative that was imagined, not seen. It was hugely popular and the social media build up and review content led to impressive sales.

Following the successful launch of James McDermott's **Time & Tide** at Stage Two, through Norwich Theatre Beyond we took the show on our first regional tour. It opened and closed at Norwich Theatre Stage Two, and toured around East Anglia calling at theatres in Colchester, Bury St Edmunds, Lowestoft, Sheringham, Wells, Diss, Great Yarmouth and Thetford. We worked with many of these venues during the pandemic and were thrilled to work in partnership with them again on this key regional play.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

PEOPLE

This strategic pillar is focussed on our being a place of employment, engagement, enjoyment and entertainment for a huge number and range of people.

Norwich Theatre was re-awarded its **Theatre of Sanctuary** status by Norwich City of Sanctuary in recognition of our commitment to being a place of support, safety and hospitality for refugees and asylum seekers in Norwich. We are one of just 34 arts organisations across the UK to be awarded sanctuary status. The panel was impressed by the range of initiatives, including our commitment to platform a diverse range of artists across our stages and our aim for strong representation of artists from the global majority.

Other key highlights across each of the work strands were: -

Co-Creators and Co-Deliverers

- Engagement, Wellbeing & Happiness

We held a wide range of activities for staff and volunteers for **Creativity and Wellbeing Week**. This included Yoga, Tai Chi, Creative Writing, Picnics, Collage and Draw and Explore Norwich. Due to good weather most of the events could be held outside in keeping with the theme for the week – Get Creative, Get Outdoors.

We have significantly expanded our **Mental Health First Aid** provision during the year and we now have 18 Mental Health First Aiders trained by Mental Health First Aid England.

- Inclusivity

We have now become a member of **Inclusive Employers** and have put together a catalogue of nearly 40 learning events on a range of Equity, Diversity and Inclusion topics, such as Inclusive Leadership Conversations, Anti-Racism, Digital inclusion etc. These events have been delivered via 60 – 90 minute webinars, enabling colleagues across Norwich Theatre to fit them into their day.

- Being an Outstanding Workplace

The last part of this year saw us undertake our most comprehensive ever review of **Staff Pay & Benefits** based on national research and benchmarking across peer regional theatres; analysis of macro-economic data and a review of our micro-economic position. This resulted in a series of proposals being put to the Board of Trustees at the end of the year for implementation from the beginning of April 2023. All of these were approved, the most significant of which was an agreed move to becoming a Real Living Wage Employer from the beginning of the financial year 23/24.

Our **Volunteer Team** reached full capacity once again with numbers for regular shifts sitting at over 170. We have made some important improvements to the scheme including greater flexibility, more opportunities for working across all three venues and introducing new types of volunteer roles. A new Volunteer Focus Group has been vital in helping us recruit new members with certain individuals within the group taking the lead on supporting recruitment with a focus on induction, training and 'buddy' support for newcomers.

- Diverse Representation

We undertook another **Diversity Survey** of our whole staff and volunteer base in April 2023 gathering data in relation to gender and sexual identity, age, race and ethnicity, physical and sensory ability, neurodiversity and socio-economic background.

The data showed a predominantly (69%) female-identifying workforce with a broad and well-balanced age range. When compared to ONS data, we compare favourably across the areas, where comparative data is available. The data suggests that we have a greater proportion of LGBTQ+ people (21% v 5%) and people who identify as D/deaf, blind, partially sighted or as having a disability or other long term health condition (16% v 9%), compared to Norfolk as an area in the 2011 census. Our global majority representation is identical to that of Norfolk (3%) and 10% of our people identify as being neurodiverse, an identifier for which no current local data is available.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

- Diverse Representation (*continued*)

This data informed the development of an **Inclusion Action Plan** during the year which has also included improvements in systems for data monitoring in readiness for the release of 2021 census data.

Having previously identified increasing global majority representation as an area for action in terms of our **Governance & Leadership**, we were delighted to successfully recruit two new Trustees who bring this lived experience whilst also filling identified professional skills gaps on our Board.

- Personal & Professional Development

We have delivered a range of general and targeted learning and development opportunities across the year, including a bespoke **Creative Leadership Programme** for 25 Heads of Department and mid-level managers across two cohorts.

We are pleased to be represented in a national peer learning programme, **Creating Transformation**, by two Heads of Departments who are working alongside peers from across the country.

Theatre Attendees

- Loyalty & Frequency

General levels of **Ticket Sales** have, on the whole, returned to pre-COVID levels. Sales for the entirety of 2022/23 are very slightly down on 2019/20, in part due to the continued presence of a new COVID variant at the start of 2022. The average price increase across all tickets has meant an increased revenue and return to pre-COVID income levels as well with an average of 75% capacity across all Theatre Royal performances.

This year's **Pantomime** was a particular success with just under 50,000 people seeing the show, making this year's Norwich Theatre pantomime our highest-grossing pantomime ever. With 31 sell-out performances, we welcomed audiences from far and wide, with audience members spanning from 15 different countries, including Australia, Austria, Canada, Germany, Hong Kong, New Zealand, France, Germany, Netherlands, Malta, Singapore, South Africa, Spain, USA and of course the UK.

- New Audiences

Our focus during the year was, without doubt, encouraging audiences to come back post-COVID. That said, important foundational work began in terms of building new relationships aligned to targeted shows within the overall theatre programme.

One of our key focusses in terms of Audience Development has already been identified as ethnically diverse local communities. In the year our **Encore** community-ticketing scheme distributed 150 free tickets to Juventas Service, New Routes and Norwich International Youth Project for young people and adults they work with, as well as staff and volunteers, to visit the theatre and watch a show. The scheme began in the year and will grow over the next three years.

- Online Community

In July 2022 we ceased our individual venue **Social Media Channels** and merged them into @NorwichTheatre. This was a decision made following analysis of the large-crossover of followers and as part of our brand work to present a unified approach to our Media and Communications rather than being venue specific.

For the first time we established and focussed on growing a new online presence through TikTok and LinkedIn (and Threads as of Summer 23) and across the year we saw very encouraging growth compared to the previous year against a number of measures with a 20% increase in our total fans; a 133% rise in the number of interactions and 62% rise in the number of impressions.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Visitors and Customers

- Visitor Experience

A key element of our new post-COVID structure was the creation of a new **Visitor Services** department, covering all aspects of welcoming visitors front and back of house and across all three buildings. This has proved to be a success and is providing new efficiency, flexibility and consistency whilst allowing a new focus on the whole visitor experience and our venues being open and welcoming public spaces for everyone at the heart of our city.

- Animating our Buildings

We want our buildings to be at the centre of key civic events through active participation and our commercial offer. We also aspire for our buildings to be actively engaged with national celebrations or at moments of local, regional or national significance.

Refugee Week in June 2022 there was a UK-wide festival celebrating creativity and resilience. The week aimed to help people from different backgrounds connect beyond labels and encourage understanding of why people are displaced and their challenges when seeking safety. We ran two free events during Refugee Week at Norwich Theatre Playhouse. We hosted the acclaimed **A Mile in My Shoes** installation, supported by New Routes, and created by the Empathy Museum, an organisation dedicated to helping people see the world through another's eyes. During the interactive experience, participants borrowed a pair of shoes belonging to a refugee or migrant and walked in them whilst listening to a first-hand story of their life. We also screened the feature-length documentary, **Thank you for the Rain**, a poignant film about resilience on the frontlines of climate change.

Norwich Pride was held on Saturday 31 July 2022 and was the perfect occasion to bring Theatre Royal alive with activity. We are an official ally organisation of Pride because it shares so many of our own values: being inclusive of all people; celebrating diversity and bravery; and being kind in all that we do. Our activities were family-friendly and included free performances from singers and DJs. We hosted our first drag-brunch in our Prelude restaurant with Norwich's own The Squirrels, and offered prime parade viewing from the balconies.

It was with profound sadness that we learned of the death of **Her Majesty Queen Elizabeth II** on 8 September 2022. We were pleased to be able to broadcast The State Funeral, which took place on Monday 19 September, live and free-of-charge at Norwich Theatre Royal. We also held Norwich City Council's Books of Condolence for public signing.

The title 'Theatre Royal' was originally granted by the monarch as a license to bring people together and Norwich was among the very first cities in the country to be afforded this status, more than 250 years ago. We knew many people would appreciate the opportunity to be together at a time of national mourning and we were glad to be able to provide a space of sanctuary and togetherness in our city.

Runners from far and wide started the 10k **Run Norwich** race from right outside Norwich Theatre Royal, with our digital screens providing the official countdown clock. We were pleased to partner with the organisers for this key event in the Norwich calendar and to offer the balconies as perfect viewing platforms for spectators to cheer the runners, with one balcony exclusively for accessible viewing. Café Royal was open throughout the day, offering a selection of hot and cold drinks and light bites for racegoers and supporters.

As part of **Black History Month** in October we hosted artwork in the windows of Norwich Theatre Stage Two from artist Tina Doughty – Art by Cocopina. Based on the artist's memories of growing up in Africa, the exhibition represented people of colour in beautiful and positive ways.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Participants

- Open Access Opportunities

It was very special to open the doors to Norwich Theatre for our free annual **Open Day** on 24 July 2022, and particularly momentous as it was the first time we were able to host the Open Day since the COVID-19 pandemic. Hundreds of people came to explore behind the scenes of one of the largest theatres in the region – discovering the technical staging, lighting and costumes, experiencing standing on the stage and learning about our creative and community work. We had a host of activities, storytelling and face painting, plus delicious offerings in Café Royal.

- Creative Togetherness for Families

For a week at the start of the summer holidays, our first ever **Family Festival** offered activities and shows at all three venues to encourage families being creative together. From beatboxing to bubble fun, stitching to stand up for children, we worked really hard to provide something for everyone. A particular highlight was the poetry picnic, which saw families picnic on the Theatre Royal stage whilst the performers were in the auditorium. There were lots of drop-in activities throughout the week in all areas of the buildings, including an explorer trail, cookie decorating and lunchtime café concerts.

We also provided creative and fun activities during the **School Holidays** for families to enjoy together. Over Easter we explored *The Lion*, *The Witch* and *The Wardrobe*, which was on stage at Theatre Royal. In spring half term, events focused around moving, making, acting, and imagining. In October's half term, the theme was Rethink, Recycle, and Reimagine with a range of activities to explore how creativity can be used to help the climate.

Supporters

- Culture of Philanthropy

In November we launched our **Christmas Appeal**, which was to raise money to provide creative opportunities to children who need them most, as part of our Theatre of Possibility work. Fundraising included a wishing well in the Theatre Royal foyer, and contributions from the sale of merchandise. It raised more than £12,000 whilst engaging many staff in fundraising and reminding audiences of our charity status.

- Individual Giving

In June 2022 we re-launched our **Friends Scheme** with three simplified levels: Friend, Best Friend, and Gold Friend. People join the Friends community from just £25 a year, making it the lowest cost scheme in the region and making the scheme affordable to anyone wanting to support the arts in Norfolk. Friends benefit from even better benefits and discounts, which for the first time cover all three Norwich Theatre venues, with priority booking, discounts on shows and in the bar at Norwich Theatre Playhouse, as well as in the café, bar, and restaurant at Norwich Theatre Royal and Stage Two.

- Donor Stewardship

Our dedicated **Supporters** continue to play their part in ensuring our work on stage and in the community is available to wider audiences and future generations, whilst having access to exclusive events and ways to get involved with Norwich Theatre. They enjoyed a number of opportunities throughout the year to learn more about the difference their support is making, as well as going behind the scenes at dress rehearsals, from Acosta Danza's 'On Before' in July 2022 to Northern Ballet's 'The Nutcracker' in November 2022 and enjoying money-can't-buy access to Q&As with the companies we work with, including the cast and crew of *Jack and the Beanstalk*.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

PLACE

This strategic pillar is focussed on our being a creative force rooted locally, regionally, nationally and internationally. Key highlights across each of the work strands were:-

Buildings & Infrastructure

- Being Good Custodians of our Venues

Our year-round programme of small scale **Repair & Replacement** works returned to levels similar to those in the full operating years pre-COVID with only relatively minor unexpected additional or unplanned works being needed outside of the planned programme during the year.

Our major capital investment into the maintenance of our buildings focussed on **Roof Replacement Works**. We fulfilled our previously agreed financial commitment to the long-planned Dencora House roof project (delayed due to COVID) and undertook the next phase of a multi-year roof replacement programme on the Theatre Royal building.

- Reducing Financial and Environmental Cost

We continued to benefit from the capital interventions that we made during our enforced period of closure due to COVID that were driven by longer-term cost saving and lesser environmental impact. These included a new air handling unit at Theatre Royal and installation of digital poster sites.

During the year we delivered a further package of **LED Lighting Replacement** covering front and back of house spaces at Theatre Royal.

- Future-Proofing

In terms of investment into our technical **Theatre Infrastructure and Equipment**, our capital expenditure in this area was both reactive and proactive during the year. This programme of works has ensured we can continue to meet the technical needs of delivering our artistic programme by replacing some key elements of in-house equipment, including a new sound desk for Playhouse, whilst also anticipating how the industry is changing and future opportunities with further investment into digital infrastructure.

Commercial

- Show-Related Activities

Our Theatre Royal restaurant, **Prelude**, had a very strong year in terms of income generation. It finished the year outstripping all financial targets set and with high levels of positive customer feedback. The restaurant served over 18,000 covers and achieves maximum capacity for most performances. Work began during the year to add further tables and increase capacity without compromising the unique dining experience.

Our **Theatre Bars** had equal success to Prelude and also exceeded the ambitious targets that were set.

- Standalone Hospitality Destinations

The **Playhouse Bar** continues to be one of the most popular bars in the city centre welcoming a diverse customer base alongside our theatre audience. This year saw excellent results for us, exceeding the very ambitious targets set with a range of events and creative activities introduced into the day-to-day running of the bar to get new and regular customers coming back again and again.

Café Royal has continued to thrive with growing regular customers visiting which now include several community and partner groups that take advantage of this unique setting.

This first full year for our new **Corporate Events** function was a huge success with over 50 events throughout the year, building new awareness in the market of the potential use of our spaces outside of show times.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

- Corporate Relations

In April we relaunched our **Corporate Membership & Sponsorship** scheme with many more benefits and increased engagement. We also established new corporate sponsor packages, including the opportunity to appear on the safety curtain. The new schemes offer ticket discounts, backstage tours and networking opportunities. Many businesses seized the opportunity to renew or join the scheme and we are proud to work alongside organisations who share similar values to our own.

- New Commercial Income Streams

Norwich Theatre Royal was transformed for two evenings in early December for a festive spectacular full of glitz, glamour and drama. They were our first **Christmas Party Nights** ever and were a way to bring the magic seen on our stages out into the bar, balconies and lounges. Both evenings were well attended, with guests enjoying a festive three-course dinner, drinks and dancing on an LED disco floor.

Place-Based Strategic Work

- Promoting Norwich, Norfolk & the East of England as Cultural Destinations

We were active partners and contributors within a number of **Local and Regional Forums and Consortia** during the year including the Norfolk & Suffolk Culture Board Marketing Consortium (chaired by our Chief Executive); Norwich Business Improvement District's Board of Directors and 'Experience' Working Group and the Head East Campaign Deliver Group, delivered in partnership with Visit East of England.

- Measuring, Demonstrating & Sharing our Impact

A key point in the year was the official launch of our **Creative Experiences Strategy** through an event in September 2022 attended by a large range of stakeholders and streamed live online alongside a local and national media campaign. This launch gave us a platform to demonstrate all that we intend to achieve over the coming four years and make firm and bold commitments to living out our values as we deliver our strategy.

We published a **Review of 2022** in February 2023 and we intend to re-instate our annual **Centre Stage** event, sharing and demonstrating our impact with stakeholders, from October 2023.

National & International Profile

- Building and Maximising our partnership with University of East Anglia

A formal **Memorandum of Understanding (MoU)** was put in place with the University of East Anglia (UEA) in 2019 with broad objectives for partnership working focussed on: Learning & Teaching; Research & Innovation and Targeted Engagement. Through the MoU's Working Group, made up from colleagues across both organisations, conversation and exchange has remained active with a number of joint projects in train or in development.

A major focus for the year was the launch of **Incubate**, an innovative partnership between Norwich Theatre and University of East Anglia (UEA), which will develop new work and retain creative talent in the East of England. Incubate combines the best practice of higher education and professional theatre to enable a supportive transition between UEA and Norwich Theatre for graduates.

The project is open to all creative alumni of UEA. The creatives are chosen from those who apply for their exceptional promise and dedication to developing their craft. Incubate is a new work initiative, designed to support the most talented UEA Alumni to develop their professional practice. Through mentoring, R&D and work-in-progress performances, Incubate artists are able to take a new piece of theatre to the next step in its development. The pilot year for the project began with a staged-reading of a new play from the first Incubate Artist, Madeleine Accalia.

In addition, we were pleased to secure the support of the Tyndall Centre for Climate Change as a lead partner on **Creative Matters: Climate Stories** and to engage with UEA researchers on the evaluation of the **Wise About Words** project.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

- Expanding our commitment to Consortium Working

We continue to be active members of some **National Venues Consortia**, including Dance Consortium (which is co-Chaired by the Chief Executive), Touring Partnership, House Network, Children's Touring Partnership and the Independents' Alliance. In the year we became a member of the newly formed **Mid-Scale Musical Theatre Network** along with The Lowry, Birmingham Hippodrome and MAST Mayflower to support the development and programming of new musicals at the mid-scale across the country. These conversations are in the early stages, but look promising in bringing variety and diversity to future programming, particularly at Norwich Playhouse.

In terms of **Regional and Local Consortia**, Norwich Theatre is represented by colleagues across the organisation in many forums, including Norfolk & Suffolk Culture Board, Norfolk Arts Forum Executive Committee, Norwich Cultural Compact, Norwich BID and Norwich Local Cultural Education Partnership.

We also benefit from important knowledge exchange, peer support and sharing of resources by being part of specific **Peer Networks** of leads in HR, Technical and Finance across other large scale regional theatres.

- Sector & Thought Leadership

The start of this year saw the outbreak of war in Ukraine dominate public conscience and, as a major Norfolk institution, we joined with our peers in making a gesture of recognition and support. Between March and May 2022, we held bucket collections after shows to raise funds to support **the Disasters Emergency Committee Ukraine Humanitarian Appeal**. At the end of Private Peaceful in June, a show from which we also donated 50p from every ticket sold, we donated more than £38,000.

This year we launched our brand-new podcast **Norwich Theatre Talks**. Hosted by Stephen Crocker, each monthly episode focusses on a particular theme and features a star guest plus a member of the Norwich Theatre team. Episodes have featured showman Derren Brown, TV presenter Jake Humphrey, local former MP Sir Norman Lamb and choreographer, Sir Matthew Bourne. In the spring we learned that it had been nominated for the Norfolk Arts Award for best broadcast, with the winner to be announced in Autumn 2023.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

PROSPERITY

This strategic pillar is focussed on our being a cultural organisation committed to dynamism and achieving positive impact in all that we do.

Key highlights across each of the work strands were:-

Social Change

- Creative Social Capital and Social Mobility with Underrepresented Communities

We ran **Theatre of Possibility – Holiday Programme** during the year. Specifically for autistic children, this half term holiday programme guided participants through playful drama games and group exercises, resulting in a final piece of creative work that explored their questions, opinions and hopes for the future.

Creative Play for Disabled and Neurodiverse was an open, sensory creative session, accessible for non-verbal children. They took a journey of imagination and sensory play in a relaxed, supportive environment using an array of recycled sensory materials. **Sensory Stories for SEND** was another creative session, this one designed specifically for disabled and neurodiverse young people aged 7-11 and their parents and carers.

During our engagement work around the musical, *The Color Purple*, which came to Norwich Theatre Royal, we also launched an important **Consultation with Global Majority Communities** to inform strategic actions for the future. This is the start of a long-term conversation to ensure our work is meaningful and relevant to more people.

- Protecting the value of Creative Experience within Educational Settings

Norwich Theatre's **Wise About Words** project embeds drama and storytelling in the classroom to explore the barriers to learning in eight primary schools in urban, rural and coastal locations in Norfolk.

The two-year project, funded by the Paul Hamlyn Foundation and in partnership with the Wensum Trust, started in September 2021. It gives teachers the artistic tools to nurture children's love of stories and build their emotional language skills. This develops children's story-sharing abilities alongside confidence, teamwork, resilience and all of the skills children need to learn in the classroom that might not be formal.

In September we took the next natural step for all of the collaborative work we do with the Royal Shakespeare Company by formalising our partnership to include being the Associate Partner Theatre for the region. As part of the new partnership, we joined the **RSC Associate Schools Programme**, with The Wensum Trust who are the Lead Associate School. It meant we were able to provide resources for teachers, workshops for pupils, and small-scale shows called First Encounters.

- Social Isolation in Older Adults

Theatre Cares – A Life in Music is our participatory programme for people living with mild to moderate dementia and their carers that aims to reduce isolation and support and enhance individual emotional wellbeing and social resilience. The programme is about a positive shared experience between the person living with dementia and their carer or companion. Taking place in our Long Bar, we provide a safe space for people to have fun through music-based activities led by experienced practitioners, with the addition in the autumn term of a guest workshop with Glyndebourne, and another in the spring term with English Touring Opera.

Adult Theatre Makers: Women's Project focussed on creating a space for a community of creative women to come together and develop a new piece of work to voice the unheard stories of anyone who identifies as a woman. Sessions were led by the experiences shared amongst the group, and supported by physical theatre, character analysis and script and vocal techniques.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

- Individual Wellbeing & Resilience

We launched a new series of wellbeing workshops called **Unwind With** dedicated to helping people de-stress from their day. Unwind with Movement connected the mind and body with meditation, gentle dance movements and breathing techniques. Unwind with Words explored different writing techniques to use the power of words to help reduce stress and calm the mind.

The **Creating through Motherhood** programme was designed to encourage mothers at any stage in their journey to dedicate an hour each week to creative activity, expressing themselves and forming a support network with other mothers. The series started with writing, where a female writing practitioner provided ideas on how to express through writing and feel the benefits of putting pen to paper.

Another programme this year has focussed on the wellbeing benefits of music. Moving and dancing to music helps toddlers fine tune their motor skills, develop body and spatial awareness, and improve balance. **Sing, Dance, Play** were sessions for children aged 18 months to four years to connect with their parent or care giver in a creative and supportive space.

In May 2022 was Creative Wellbeing Week, a national festival celebrating the power of creativity and culture to improve our health and wellbeing. During the week we offered free projects to provide a safe space for self-expression and promote positive mental health for our wider community.

Speak Up Theatre, supported by Norwich Theatre's Artistic Development programme, ran a series of **Body Image Workshops** using creativity to improve personal wellbeing and self-perception. This female-led theatre company shone a light on the issues people face behind closed doors and encouraged conversation around issues that are not openly discussed in society. The workshops were free to attend and explored individual and collective experiences of body image. They were the first phase of an ongoing project developing a new show about our relationship with our bodies.

Music on my Mind - Record Club was a monthly group for music. During each session, we played a classic album in full on vinyl before discussing the album together with a group of like-minded aficionados. It was part of the 12th Man Campaign that helps men talk more openly about their mental health.

Artist Development

- Targeted Support for Artists & Companies

In May 2022 we worked with **Orange Skies Theatre**, an engaging young company to develop their show Wild Onion. It blended theatre, dance and circus arts plus more than 100 onions at each show as a metaphor for friendships and identity. The show delighted Stage Two audiences before a run at the Edinburgh Fringe.

Between February and July 22, Stage Two hosted Frozen Light's Sensory Studio. **Frozen Light** create exciting and original multi-sensory theatre for audiences with profound and multiple learning disabilities (PMLD). The Sensory Studio project was a new work development and audience research initiative, aimed at transitioning their practice from making work for PMLD audiences, to making work with PMLD audiences.

Flight of the Escapes, a Suffolk rooted company, was another to benefit from support by our Artistic Development programme. The company is focused on bringing female narratives to the fore. Their show Tamed involved an intergenerational chorus of female performers – who appeared projected into the space – made up of women from the local area. It was a dark comedy, using Shakespeare's Taming of the Shrew as a starting point, that explored how behaviour, thought and agency has been tamed by the societies we live in.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

- Creative Hub through Open Access Programmes

We are committed to helping the arts grow in vibrancy, diversity, accessibility, and resilience. Through open access development activities and tailored support to artists and companies, our aim is to maximise Norfolk's potential as a brilliant place to be an artist and to create new work.

We were delighted to welcome US musical theatre composer and singer/songwriter **Drew Gasparini** to the Playhouse for one night only in October 2022, the only date Drew performed this year in the UK. He ran a masterclass for Norfolk creatives to share his professional skills and knowledge with our community and also performed an intimate evening celebrating his music.

This year, as part of being an **RSC Associate Theatre Partner** we have supporting their quest to find contemporary voices, in the form of **37 Plays**. The project is timed to celebrate the 400th anniversary of Shakespeare's first folio. We provided scriptwriting support throughout the year to communities in Norfolk to help them craft their play and share their untold stories and experiences.

Environmental Sustainability

- Lessening our climate impact through Innovation in our Buildings

As part of a drive to be more conscientious with our **energy usage** several new processes have been instigated to turn systems off when unrequired. In particular the auditorium and stage working light systems have much tighter controls that are now being consistently implemented by Visitor Services and Technical teams.

- Influencing, Educating and Advocating for Climate Prosperity

At the start of 2023 we launched our boldest themed season to date. **Creative Matters: Climate Stories** is a year-long exploration, asking how we can use creativity to explore the climate crisis and presenting ways in which all of us can influence our collective future.

The season has already involved many creatives, thinkers, activists and partners in activities and performances to stimulate discussion and make connections. An early partner was the Tyndall Centre for Climate Change Research who provided scientific expertise and advice. We have also worked with organisations such as Friends of the Earth and The Norwich Climate Commission.

Sessions so far have included Theatre Makers: Valued Voices - a session that explored how we might creatively record climate narrative and be a voice for change and action; Next Act: Climate Stories Scratch Night in which people were invited to share creative responses to the climate crisis; for children aged 7-11 years, The Wish Gatherer was the first instalment in English Touring Opera's trilogy of Climate Change operas; and Shewolves, an uplifting coming-of-age comedy about two girls with a hunger to tackle climate change.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Organisational Resilience

- Leadership & Governance

By the end of the year the **Executive Team** structure had been moved from being transitional to firming-up new responsibilities within new directorates and working towards a stronger and better future-proofed Head of Department structure supporting these.

In anticipation of the current Chair of Trustees' tenure reaching its maximum term limit during 2023-24, during the latter part of this year we also devised, agreed and actioned a recruitment plan for a new **Chair of Trustees** with a Chair Recruitment Taskforce in place and the early stages of this process underway.

We continue our robust **Risk Monitoring and Management** at both Executive and Board levels. Two important pieces of work were completed coming out of our scrutiny and management of risk as a means of supporting management and further mitigation of key organisational risks.

We became Cyber Essentials certified in December 2022, a scheme that is backed by the UK government and overseen by the National Cyber Security Centre and in gaining this certification it demonstrates that we have met at least minimum levels of cyber security required.

We also completed our first Internal Audit, focussed on Financial Controls and, as a result of this, have put in place an accompanying action plan.

Future developments

For each year of the Creative Experiences strategy an Annual Delivery Plan is put in place outlining key priorities in that year against each Strategic Pillar and Work strand. Current future priorities for years 2 and 3 of the strategy are:

Performance

- Development of partnership-working with key national touring partners
- Co-origination of two new mid-scale musicals at Playhouse
- Large-scale co-productions with Buxton International Festival and Acosta Danza

People

- Ongoing action plans to support our people as part of Best Companies Employee Engagement Surveys
- Expansion of My Theatre schemes targeting key groups facing barriers to attending our venues
- Re-launch of Individual Giving programmes

Place

- Growth of conference and events business including new event space at Playhouse
- Development of new income streams through equipment hires
- Re-visiting of Playhouse Capital Feasibility Study

Prosperity

- Development of 'Agents for Change' programme widen our reach and deepen engagement with stakeholder communities
- Internal re-launch of Green Team to co-create and co-deliver new approaches to lessening our climate impact
- Recruitment of new Chair of Trustees

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Financial Review

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. As part of our four year Creative Experiences strategy an annual delivery matrix has been developed focusing on key performance measures at an operational level and this accompanies the budget prepared for each year. However, in terms of overall key performance indicators for the group, the high level indicators referred to below remain appropriate.

The following KPIs have been reviewed for the group:

	2023	2022
<i>Theatre Operations</i>		
Income from Theatre Operations and Education & Community (£)	£15,183k	£7,275k
<i>Commercial Operations</i>		
Income from Commercial Trading Operations	£3,087k	£1,607k
<i>Non-financial</i>		
Average staff numbers	237	146

The total income of the group was £18.4m (2022: £9.3m). We remained closed for almost 6 months in the prior year and this is reflected in the £7,275k balance with the 2023 period end being the first full period of uninterrupted operation post pandemic. The KPIs for 2022 have been skewed significantly by the impact of the pandemic.

The income split for 2023 is consistent with that which was well established pre pandemic and represents a stable supporting mix of theatre operations, commercial and grant funding.

	2023 £000	2022 £000
Donations & Legacies	120	50
Theatre Operations	15,008	7,111
Education & Community	175	164
Exceptional	-	368
Commercial Trading Operations	3,087	1,607
Total Income	18,390	9,300

The focus of future growth relates to non-production related commercial income and the re-growth of fundraising to support our charitable objectives.

Total expenditure was £19.3m (2022: £10.8m) and was well controlled, especially in the context of the economic climate post pandemic. There is significant and rigorous focus on the projection and control of expenditure through monthly budget reviews, a reforecasting process, supplier review and ongoing green initiatives to counter increased expenditure on utilities.

Capital expenditure was £203k in 2023 (2022: £882k). The majority of this related to a roof replacement (£46k), LED lights for the main Theatre building (£24k) and the purchase of LED screens to be used in own productions (£57k). Most capital expenditure is funded through unrestricted reserves, with some items covered wholly or in part by significant restricted grants.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Going concern

The financial statements have been prepared on a going concern basis. Forecasts have been prepared for the period to March 2025 which indicate that the group is expected to continue to retain a strong cash positive position. The forecasts are reviewed and agreed by the Board twice a year.

Substantial and far reaching actions were taken after the pandemic hit, including a major restructure of our workforce, and cost cutting across all areas of the organisation. The cost savings from this flowed into the 2021/22 financial year and enabled a rebuild of establishment and overheads from the bottom up once our venues were able to reopen in September 2021. This has continued into the 2022/23 financial year. The government support received throughout the course of the pandemic, alongside the loan of £2.5m received from the Culture Recovery Fund enabled us to reopen in September 2021 from an increased position of strength and financial resilience.

Audience levels in the 2022/23 financial year have seen a return to pre pandemic levels and we have re-established the income mix seen consistently pre pandemic. Whilst the current economic conditions present challenges, notably around maintaining audience numbers and rigorous control of costs, the current four year Creative Experiences strategy offers plenty of opportunities for the organisation to strengthen its offering and improve its financial position.

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. The Trustees have not identified any material uncertainty relating to going concern.

Reserves policy

Norwich Theatre adopts a risk-based approach to seeking to set a minimum level of free general reserves which the Trustees consider to be appropriate to maintain at any time. Factors taken into account include working-capital requirements, budget, cash-flow forecasts, long-term financial plans and projections and key risks.

As at 02 April 2023, Norwich Theatre held a total of £5,461k in unrestricted reserves (2022 - £5,694k) with £2,441k (2022 - £2,290k) of this having being designated to support the continued development of Norwich Theatre. As such, the remaining general reserves as at 02 April 2023 are £3,021k (2022 - £3,404k). Restricted reserves as at 02 April 2023 total £2,136k (2022 - £2,549k).

The trustees consider that ordinarily general reserves of 6-9 months of costs (excluding show related settlements) are required to enable Norwich Theatre to meet its current objectives. This equates to c.£1.5m - £2m. 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 £1,311k. The nature of the current liabilities being mostly deferred income from advance box office receipts 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 Norwich Theatre the trustees consider there to be no immediate concern in relation to the level of free reserves, being general reserves adjusted for deferred income from advance box office sales.

The trustees are satisfied that sufficient reserves were held as at 02 April 2023. The trustees intend to review the reserve designations prior to the next period end. Forecasts have been prepared for the period to March 2025 which indicate that Norwich Theatre is expected to have positive cashflows and continue to maintain sufficient reserves to operate.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Investment policy

Norwich Theatre aims to manage its cash balances to provide for the day-to-day working capital requirements of its operations, whilst protecting the real long-term value of any surplus cash balances against inflation. In addition, Norwich Theatre aims to invest surplus cash funds to maximise the return on invested assets commensurate with acceptable risk levels. This is to be achieved through prudent investment and planning, together with the maintenance of a diversified portfolio.

Investments are treated as current assets due to the short term nature of the deposits placed on a 6 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.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 *(continued)*

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 Creative Engagement 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.

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.

Our Core Purpose

We provide **Creative Experiences**.

Our Vision

To make all of our **Creative Experiences** have wide reaching positive Impact.

Our Mission

We provide creative experiences, rooted in the art of **Performance** and secure in our sense of **Place**, which generate positive impact for all **People** and inspire **Prosperity** in all its forms.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (continued)

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 02 April 2023:

		Nominations & Remuneration	Audit & Risk
M Newey (Chair)		X	
J Baxter	Resigned 29/11/22	X	
D Fullman**			
S Jaggard	Resigned 01/11/22	X	
JN Lloyd			X
L McGillivray			X
T Seeley			X
S Wilson		X	
T Wilson			X
J Nicholas	Appointed 29/11/22	X	
A Mudeka	Appointed 29/11/22		
L Rawsthorne**	Appointed 20/7/23		

**Norwich City Council Nominee

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. This is monitored via the Nominations & Remunerations Committee.

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 2019).

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 maximum total term of 9 years. The trustees meet approximately six times a year and approve the annual budget and take all major strategic decisions.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 *(continued)*

Organisational structure *(continued)*

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 & Creative Director
- Finance Director
- Creative Programs & Audiences Director
- Commercial & Visitor Services Director
- Technical & Buildings 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.

Our Workforce

The average number of employees in the period was 237 (2022: 146). We are also supported by a number of outstanding volunteers and freelance colleagues.

We are committed to developing a workforce with diverse backgrounds and abilities, who feel valued, included and able to bring their unique selves to work. Reflecting our position as a Theatre of Sanctuary, we constantly review our people policies and practices to ensure that we offer an inclusive culture, with a focus on equity of opportunity that ensures our people feel empowered and enabled to express their needs, ideas and concerns and be confident that diverse voices will be heard.

Having a workforce that is empowered and equipped to deliver outstanding work is essential to our success and to support this, we offer personal and professional development ensuring that people who work and volunteer for us have both a clear understanding of how their role helps Norwich Theatre implement its strategy and achieve its objectives, and have the skills they need to do their current work adapt to future changes.

Volunteers

Our Volunteer Stewards are an integral part of our organization and the support from this team is been vital to ensuring we deliver an excellent Visitor Experience. 2023 saw the number of stewards continue to grow to over 170.

The Volunteer team are a key part of our Front of House welcome and their feedback is invaluable to us and helps us shape our high standards and service delivery. Their work is also vital support to us providing 'Creative Experiences' and we are immensely proud of the contribution that they make.

Fundraising

Our key principles are that all of our fundraising activity will be legal, open, honest and respectful. We are members of 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 Institute of Fundraising:

- 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.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

Fundraising (*continued*)

- 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 in the current or prior period.

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. Trustees were reimbursed for expenses amounting to £1,045 (2022: £Nil) during the period. 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 £5,791 (2022: £5,791) and purchased workshops for £Nil (2022: £3,840). There were no balances outstanding as at either period end. Norwich City Council provided grant funding of £Nil (2022: £37,325). There were no balances outstanding as at either period end.

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

T Wilson is a Partner of Lovewell Blake LLP. During the year, pension advice was purchased from Lovewell Blake LLP totaling £350 (2022: £650). Sales for Theatre membership and events catering were made to Lovewell Blake LLP during the period totaling £1,115 (2022: £800) There were no balances outstanding at either period end.

S Crocker is the group chief executive and creative director and is also a director of Dance Consortium. He is not remunerated for this role. The Theatre purchased performances and an annual membership totalling £46,400 (2022: £24,000) from Dance Consortium during the period. Sales were made to Dance Consortium amounting to £545 (2022: £Nil). There were no balances outstanding at either period end.

S Crocker is also chair of Curious Directive. He is not remunerated for this role. The Theatre sold consumables for £Nil (2022: £36) to Curious Directive during the period and made purchases of £35 (2022: £Nil). There were no balances outstanding at either period end.

S Crocker is also a director of Norwich Business Improvement District Limited. He is not remunerated for this role. The Theatre purchased advertising amounting to £750 (2022: £Nil) from Norwich Business Improvement District Limited during the period. There were no balances outstanding at either period end.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (continued)

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 Executive team take oversight of risk management by regular review of the risk register and this is reported on by the Chief Executive and Finance Director at least bi-annually at the Audit and Risk Committee meeting.

Principal Risks and Uncertainties

As per risk register – last reviewed by the Trustees on 20 July 2023

Risk area	Risk	Management
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 and fundraising will help reduce reliance on ticket income. A bid has also been made for Arts Council NPO funds.
Operational	Out of date facilities or equipment	Annual capital budget allocated to replacement. A regular maintenance program is in place for property, equipment and systems and the surplus is invested in the fabric of the buildings. Capital requirements are reviewed over a 3 year period and a longer-term multi-year buildings plan is to be developed.
Financial	Fraud or misappropriation of funds	Established financial procedures and controls. Full annual external audit carried out and presented to the Audit & Risk Committee. Internal Audit program in place with resulting action plans produced and monitored by the Executive team and Trustees.
Financial	Dependency on limited customer base	A varied theatre programme with widespread marketing. Audience Development Strategy agreed by the board in May 2022 with detailed operational delivery plans. Delivery matrices in place for each year of strategy delivery.
Financial	Reserves policy	Clear oversight of cash and reserves position in budget and cash flow forecasting information provided to Trustees. Formal reserves policy is included in the financial statements and is reviewed and approved by the Audit & Risk Committee.
Financial	Insufficient insurance cover	Annual review in place and completed with input from the Audit & Risk Committee. Claims register developed and presented to the Executive team quarterly.
Operational	Non performance of conditions set out in lease, license or any funding agreement	Regular review of conditions on licenses, leases or funding agreements. Information is cascaded and reviewed with relevant managers.
Operational	Security of IT systems	Additional measures to combat cyber crime have been introduced. Cyber Essential compliant status achieved. Increased levels of insurance cover in this area.
Operational	Fire or flood resulting in inability to use the main Theatre building	Rigorous risk assessments, safe working procedures, good housekeeping and maintenance program. Appropriate insurance cover.
Operational	Inability to attract and retain key staff	Major strategy rollout through briefing sessions for all staff, volunteers and freelancers. New and revised appraisal process. Implementation of the Real Living Wage. Best Companies B Heard survey undertaken. Employee engagement survey action plan.

Theatre Royal (Norwich) Trust Limited

Report of the Trustees (incorporating the Strategic Report) the period ended 2 April 2023 (*continued*)

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 Annual 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 charitable company and of the incoming resources and application of resources including the income and expenditure of the group and charitable 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 that are sufficient to show and explain the Charitable Company's transactions and 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.

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.

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: 27 SEPTEMBER 2023

Theatre Royal (Norwich) Trust Limited

Independent auditor's report to the 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 2 April 2023 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 subsidiary ("the group") for the period ended 2 April 2023 which comprise the consolidated statement of financial activities, the consolidated and charitable company statements 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 the 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.

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.

Theatre Royal (Norwich) Trust Limited

Independent auditor's report to the members of Theatre Royal (Norwich) Trust Limited (*continued*)

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. 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 Trustees' report.

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

- adequate accounting records have not been kept by the parent charitable company, or 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 Trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Theatre Royal (Norwich) Trust Limited

Independent auditor's report to the members of Theatre Royal (Norwich) Trust Limited (*continued*)

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.

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 group's and the charitable 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 group and charitable company and the industry, of the legal and regulatory (including reporting framework) environment that the group and charitable 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 group and charitable company. For Theatre Royal (Norwich) Trust Limited, we consider these to include Companies Act 2006, Charities SORP, 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.

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.

Theatre Royal (Norwich) Trust Limited

Independent auditor's report to the members of Theatre Royal (Norwich) Trust Limited (*continued*)

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:

Fiona Condron

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Fiona Condron (Senior Statutory Auditor)

For and on behalf of BDO LLP, Statutory Auditor

Gatwick, UK

Date: 4 October 2023

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 ended 2 April 2023 (comparatives for the 53 weeks ended 3 April 2022)

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £	Total Funds 2022 £
Income					
Donations and legacies	2	119,554	-	119,554	50,559
<i>Income from charitable activities</i>					
Theatres Operation	3	15,008,557	-	15,008,557	7,110,901
Education and community	3	99,856	75,000	174,856	163,843
Coronavirus Job Retention Scheme	3	-	-	-	14,259
Other exceptional items	3	-	-	-	353,689
<i>Income from other trading activities</i>					
Commercial trading activities	6	3,086,980	-	3,086,980	1,607,189
Total income		18,314,947	75,000	18,389,947	9,300,440
Expenditure					
<i>Cost of raising funds</i>					
Commercial trading operations	6	(2,467,816)	-	(2,467,816)	(1,579,596)
Fundraising		(436)	-	(436)	(7,148)
Interest payable		(53,316)	-	(53,316)	(50,497)
<i>Expenditure on charitable activities</i>					
Theatres operation	4	(16,233,880)	(94,294)	(16,328,174)	(8,920,367)
Education and Community	4	(430,087)	-	(430,087)	(245,719)
Total expenditure		(19,185,535)	(94,294)	(19,279,829)	(10,803,327)
Net expenditure before transfers and taxation		(870,588)	(19,294)	(889,882)	(1,502,887)
Taxation	9	243,396	-	243,396	107,429
Transfers between funds	21	394,481	(394,481)	-	-
Net (expenditure) movement in funds for the year		(232,711)	(413,775)	(646,486)	(1,395,458)
Reconciliation of funds					
Total funds brought forward	20,21	5,694,059	2,549,458	8,243,517	9,638,975
Total funds carried forward	20,21	5,461,348	2,135,683	7,597,031	8,243,517

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

The notes on pages 37 to 59 form part of these accounts.

Theatre Royal (Norwich) Trust Limited

Consolidated and Charitable Company Statements of Financial Position as at 2 April 2023

	Note	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Fixed assets					
Tangible assets	10	8,019,623	8,622,951	8,019,623	8,622,951
Interest in subsidiary undertaking	11	-	-	-	-
Total fixed assets		8,019,623	8,622,951	8,019,623	8,622,951
Current assets					
Stock	12	61,909	64,824	12,750	14,876
Debtors	14	797,735	434,240	1,474,056	3,907,368
Current asset investment	13	5,000,000	-	5,000,000	-
Cash at bank and in hand		4,033,009	9,226,296	2,824,458	5,632,437
Total current assets		9,892,653	9,725,360	9,311,264	9,554,681
Liabilities					
Creditors falling due within one year	15	(7,711,451)	(7,552,516)	(7,367,364)	(7,350,066)
Net current assets		2,181,202	2,172,844	1,943,900	2,204,615
Total assets less current liabilities		10,200,825	10,795,795	9,963,523	10,827,566
Creditors falling due in more than one year	15	(2,603,794)	(2,552,278)	(2,603,794)	(2,552,278)
Net assets		7,597,031	8,243,517	7,359,729	8,275,288
The funds of the charity:					
Unrestricted income funds	20,21	5,461,348	5,694,059	5,224,046	5,725,830
Restricted income funds	20,21	2,135,683	2,549,458	2,135,683	2,549,458
Total group/charity funds		7,597,031	8,243,517	7,359,729	8,275,288

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 deficit for the year was £915,559 (2022 – deficit of £1,389,428).

The financial statements were approved and authorised for issue by the Trustees on 27/9/2023 and signed on their behalf by:



M Newey
Chairman

The notes on pages 37 to 59 form part of these accounts.

Theatre Royal (Norwich) Trust Limited

Consolidated Statement Of Cash Flows for the 52 weeks ended 2 April 2023 (comparatives for the 53 weeks ended 3 April 2022)

	Note	2023 £	2022 £
Cash flows from operating activities			
Net (expenditure)		(646,486)	(1,395,458)
Taxation	9	(243,396)	(37,035)
Depreciation	10	806,080	782,561
Decrease/(increase) in stock	12	2,915	(40,330)
(Increase)/decrease in debtors	14	(120,099)	223,665
Increase in creditors	15	157,135	1,974,058
Interest payable		53,316	50,497
		<hr/>	<hr/>
Cash provided by operating activities		9,465	1,557,958
		<hr/>	<hr/>
Cash flows from investing activities			
Purchase of tangible fixed assets	10	(202,752)	(882,438)
Increase in current asset investment	13	(5,000,000)	-
		<hr/>	<hr/>
Cash used in investing activities		(5,202,752)	(882,438)
		<hr/>	<hr/>
(Decrease)/increase in cash and cash equivalents in the year		(5,193,287)	675,520
Cash and cash equivalents at the beginning of the year		9,226,296	8,550,776
		<hr/>	<hr/>
Total cash and cash equivalents at the end of the year		4,033,009	9,226,296
		<hr/>	<hr/>

The statement of net debt is shown in note 16.

The notes on pages 37 to 59 form part of these accounts.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023

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 Statement of Recommended Practice: "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland" (The Charities SORP 2nd Edition) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006 and the Charities Act 2011.

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 March 2025 which indicate that the group is expected to continue to retain a strong cash positive position. The forecasts are reviewed and agreed by the Board twice a year.

Substantial and far reaching actions were taken after the pandemic hit, including a major restructure of our workforce, and cost cutting across all areas of the organisation. The cost savings from this flowed into the 2021/22 financial year and enabled a rebuild of establishment and overheads from the bottom up once our venues were able to reopen in September 2021. This has continued into the 2022/23 financial year. The government support received throughout the course of the pandemic, alongside the loan of £2.5m received from the Culture Recovery Fund enabled us to reopen in September 2021 from an increased position of strength and financial resilience.

Audience levels in the 2022/23 financial year have seen a return to pre pandemic levels and we have re-established the income mix seen consistently pre pandemic. Whilst the current economic conditions present challenges, notable around maintaining audience numbers and rigorous control of costs, the current four year Creative Experiences strategy offers plenty of opportunities for the organisation to strengthen its offering and improve its financial position.

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. The Trustees have not identified any material uncertainty relating to going concern.

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 2 April 2023 and the previous accounting period ended on 3 April 2022.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (*continued*)

1 Accounting policies (*continued*)

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 charitable activities

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

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. Deferred income is recognised where the relevant performance has yet to take place.

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.

It is the policy of the group to honour historic gift vouchers and box office credits, which in the past have had no fixed expiry date, up to three years of age. New gift vouchers and box office credits are given a fixed expiry term of 3 years. This policy in relation to historic vouchers has been adopted on the basis of minimal usage of vouchers and credits in excess of 3 years old.

Investment income

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

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. Other trading income primarily relates to ticket processing fees, which are recognised at the time of processing.

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.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (*continued*)

1 Accounting policies (*continued*)

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.

Interest payable

Interest payable on the bank loan is recognised in the period in which it falls due.

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.

Support costs

These include central functions and have been allocated directly to activity cost categories based on the specific department or activity to which they relate.

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.

Cost of commercial trading activities

These primarily comprise the costs of the trading subsidiary, Theatre Royal Norwich (Services) Limited.

g) Taxation

The charitable company is a charity within the meaning of Paragraph 1 Schedule 6 Finance Act 2010. Accordingly, the charitable company is exempt from taxation in respect of income and chargeable gains within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 and Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively for charitable purposes.

The trading subsidiary provides for tax at amounts expected to be paid or recovered using tax rates and laws that have been enacted or substantially enacted at the statement of financial position date. The trading subsidiary claims Theatre Tax Relief introduced as part of the Finance Act 2014. Theatre Tax Relief can be claimed on all pre-production costs, royalties and costs associated with closing the production. Theatre Tax Relief is recognised on the accruals basis in the financial statements in line with pre-production costs incurred.

h) 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 notes 20 and 21 for details.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (*continued*)

1 Accounting policies (*continued*)

i) Fixed assets and depreciation

Tangible fixed assets are held at cost less depreciation. Only assets costing a minimum of £2,000 are capitalised. 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%

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.

j) Investment in subsidiary

Investments in subsidiaries are stated at cost less any assessed impairment in the asset.

k) 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.

l) 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.

m) Leased assets

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

n) 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.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

1 Accounting policies (continued)

o) Current asset investments

Current asset investments relate to cash deposits with maturity of more than three months but under one year, which is considered a basic financial instrument and is measured at amortised cost.

p) 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.

q) 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.

r) Pension scheme

The charitable 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.

s) 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 charitable company undertakes to contribute to the assets of the charitable 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 charitable 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.

t) 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's accounting policies.

Tangible fixed assets are depreciated over their useful lives taking into account residual values, where appropriate. The actual lives of the assets and residual values are assessed annually and may vary depending on a number of factors. In re-assessing asset lives, factors such as technological innovation, product life cycles and maintenance programmes are taken into account. Residual value assessments consider issues such as future market conditions, the remaining life of the asset and projected disposal values.

2 Income from donations and legacies

	2023 £	2022 £
Donations		
Donations	119,554	50,559

Of the total income from donations, none was restricted in either period.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (*continued*)

3 Income from charitable activities

	2023 £	2022 £
<i>Theatre operation</i>		
Box Office receipts	13,309,031	6,433,242
Income from theatre services	860,564	331,475
Friends subscriptions	170,664	159,518
Rental income	72,941	31,623
Contra income	413,013	155,043
Release of historic gift vouchers	182,344	-
	15,008,557	7,110,901
<i>Education and Community</i>		
Learning and education	14,071	1,104
Community	72,676	66,008
Training and skills	88,109	96,731
	174,856	163,843
<i>Exceptional</i>		
Coronavirus Job Retention Scheme	-	14,259
Other government Coronavirus support	-	43,116
Insurance proceeds	-	226,415
Release of historic gift vouchers	-	84,158
	-	367,948
Total income from charitable activities	15,183,413	7,642,692

Of the total income from charitable activities, £75,000 (2022 - £75,000) relating to Training and Skills was restricted. 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. In the prior period, grant income totally £14,259 was received from central government under the Coronavirus Job Retention Scheme. There was no such income received in the current period.

Other government Coronavirus support

During the prior period, a number of other grants were received from local government relating to the enforced closure of our venues totalling £43,116.

Insurance proceeds

In October and November 2021, we received the remaining £225,142 due to us after the fire that damaged part of the building in 2019. The balance of £1,273 included in the amount above is due to an unrelated claim.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

3 Income from charitable activities (continued)

Exceptional items (continued)

Release of historic gift vouchers

It is the policy of the group to honour historic gift vouchers and box office credits, which in the past have had no fixed expiry date, up to three years of age. New gift vouchers and box office credits are given a fixed expiry term of 3 years. This policy in relation to historic vouchers has been adopted on the basis of minimal usage of vouchers and credits in excess of 3 years old. Income relating to unused vouchers over three years of age of £182,344 (2022 - £84,158) has been released. This was recognised within 'other exceptional items' in 2022 however in 2023 is shown under Theatre Operations.

4 Analysis of charitable expenditure

	Theatre Operation £	Education and Community £	Total 2023 £
Payments to producers	9,895,395	-	9,895,395
Own production costs	854,482	1,801	856,283
Backstage and other production costs	1,095,811	32,576	1,128,387
Advertising and marketing	912,497	-	912,497
Box office and Front of House	499,880	-	499,880
Learning and education	-	7,399	7,399
Community	-	52,613	52,613
Training and skills	-	94,285	94,285
Depreciation	755,136	-	755,136
Friends	33,822	-	33,822
Support costs (note 5)	2,281,151	241,413	2,522,564
Total 2023	16,328,174	430,087	16,758,261
	Theatre Operation £	Education and Community £	Total 2022 £
Payments to producers	4,363,129	750	4,363,879
Own production costs	793,801	1,692	795,493
Backstage and other production costs	689,721	9,099	698,820
Advertising and marketing	460,588	-	460,588
Box office and Front of House	266,760	-	266,760
Learning and education	-	1,840	1,840
Community	-	27,785	27,785
Training and skills	-	37,642	37,642
Depreciation	715,188	-	715,188
Friends	4,939	-	4,939
Support costs (note 5)	1,626,241	166,911	1,793,152
Total 2022	8,920,367	245,719	9,166,086

Total expenditure for the year was £19,279,829 (2022 - £10,803,327) of which £94,294 (2022 - £91,563) was restricted and £19,185,535 (2022 - £10,711,764) was unrestricted.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

5 Allocation of support costs

	Theatre Operation £	Education and Community £	2023 £
Premises costs	837,272	52,338	889,610
Office costs	830,599	160,576	991,175
Transport and travel	26,051	1,927	27,978
Insurance	57,374	20,495	77,869
People and Culture	103,345	5,123	108,468
Governance	138,011	-	138,011
General expenses	35,959	954	36,913
Irrecoverable VAT	252,540	-	252,540
Total 2023	2,281,151	241,413	2,522,564

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

	Theatre Operation £	Education and Community £	2022 £
Premises costs	486,505	40,723	527,228
Office costs	734,602	105,426	840,028
Transport and travel	17,580	780	18,360
Insurance	48,194	18,852	67,046
People and Culture	88,928	-	88,928
Governance	146,085	-	146,085
General expenses	20,458	1,130	21,588
Irrecoverable VAT	83,889	-	83,889
Total 2022	1,626,241	166,911	1,793,152

Governance costs are made up of the following:

	2023 £	2022 £
External audit	85,469	30,970
Legal and professional fees	13,805	39,713
Bank charges	29,828	49,702
Other governance costs	8,909	25,700
	138,011	146,085

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

6 Trading income and expenditure

	2023 £	2022 £
Income from Theatre Royal (Norwich) Trust Services Limited	2,718,998	1,421,632
Other trading income	367,982	185,557
	<u>3,086,980</u>	<u>1,607,189</u>
Expenditure from Theatre Royal (Norwich) Trust Services Limited	(2,450,909)	(1,477,776)
Other trading expenditure	(16,907)	(101,820)
	<u>(2,467,816)</u>	<u>(1,579,596)</u>
Surplus on trading activities	<u>619,164</u>	<u>27,593</u>

Other trading income primarily comprises ticket processing fees.

7 Staff costs

	2023 £	2022 £
The costs incurred during the period:		
Wages and salaries	3,632,092	2,417,117
Social Security costs	300,341	194,683
Other pension costs	121,271	78,780
	<u>4,053,704</u>	<u>2,690,580</u>

	2023 £	2022 £
Employees earning more than £60,000 per annum were:		
£130,000 - £140,000	1	-
£100,000 - £110,000	-	1
£60,000 - £70,000	1	-
	<u>2</u>	<u>1</u>

The number of higher paid staff accruing retirement benefits was 2 (2022 – 1). Pension contributions in respect of these employees were £9,524 (2022 - £5,360).

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

7 Staff costs (continued)

The average number of employees during the period was:

	2023 Number	2022 Number
Theatre staff	97	56
Education and community	11	8
Management and administration	21	16
Catering and bars	108	66
	237	146

The key management personnel of the group comprises the Trustees and those that form the Executive team (Chief Executive & Creative Director, Finance Director, Creative Programmes Director, Commercial & Visitor Services Director and Technical & Buildings Director). While not formally constituted, this Executive Team structure has been in place since the start of the 2020/21. As of October 2022, the Marketing and Communications Director position was vacated and has not been considered a part of the Executive Team going forward. The remuneration of the key management personnel, including wages & salaries, employer's national insurance and pension contributions, was £524,781 (2022 - £410,185).

No trustees received any remuneration during the year (2022 - £Nil).

Trustee expenses totalled £1,045 during the year (2022 - £Nil) which related to train tickets, parking and accommodation paid to 2 (2022 - Nil) trustees.

8 Net expenditure

	2023 £	2022 £
Net expenditure is stated after charging:		
Depreciation of tangible owned assets	806,079	782,561
Rents payable on premises	19,229	17,095
Auditor's remuneration:		
- for the audit of the parent charity	30,723	18,135
- for the audit of subsidiary undertakings	20,482	11,700
- accounts preparation fee	3,795	-
- taxation services	5,500	3,481

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

9 Taxation

	2023 £	2022 £
Corporation tax		
Theatre Tax Credit for the year	254,997	64,254
Adjustments in respect of previous periods	(4,746)	-
Total current tax	250,251	64,254
Deferred tax		
Origination and reversal of timing differences	(6,855)	30,946
Effect of change in tax rate on opening balance	-	12,229
Total deferred tax	(6,855)	43,175
Total tax credit	243,396	107,429

Factors affecting tax credit for the 52 week period/year

The tax assessed for the 52 week period/year is less than (2022 – less than) the standard rate of corporation tax in the UK of 19% (2022 - 19%) as set out below:

	2023 £	2022 £
Deficit on ordinary activities before tax	(889,882)	(1,502,887)
Deficit on ordinary activities multiplied by standard rate of corporation tax in the UK of 19% (2022 - 19%)	(169,078)	(285,548)
Income and expenditure not deductible for tax	(74,318)	178,119
Total tax credit	(243,396)	(107,429)

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.

The Theatre Tax Credit represents Theatre Tax Relief claimed by Theatre Royal (Norwich) Services Limited on qualifying theatrical productions.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements
for the period ended 2 April 2023 (continued)

10	Tangible fixed assets	Playhouse Theatre and Bar	Theatre Leasehold premises improvements	2007 Theatre Refurbishment	Education Centre Development	Fixtures and fittings	Assets in the course of construction	Total
		£	£	£	£	£	£	£
	Cost							
	At 3 April 2022	635,000	1,770,432	6,315,692	3,570,655	2,720,770	19,724	15,032,273
	Additions	-	-	-	-	202,752	-	202,752
	At 2 April 2023	635,000	1,770,432	6,315,692	3,570,655	2,923,522	19,724	15,235,025
	Depreciation							
	At 3 April 2022	46,567	355,723	4,251,010	391,832	1,364,190	-	6,409,322
	Charge for the period	12,700	60,165	315,785	71,413	346,017	-	806,080
	At 2 April 2023	59,267	415,888	4,566,795	463,245	1,710,207	-	7,215,402
	Net book value							
	At 2 April 2023	575,733	1,354,544	1,748,897	3,107,410	1,213,315	19,724	8,019,623
	At 3 April 2022	588,433	1,414,709	2,064,682	3,178,823	1,356,580	19,724	8,622,951

The Theatre premises are held on a lease, for 125 years from 2006 (refer to note 18).

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. Due to 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 2020, initial feasibility work was carried out in respect of the redevelopment of the Playhouse. These costs remain in Assets Under Construction at the period end.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

11 Interest in subsidiary undertakings

The following subsidiary undertakings are 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 is the operation of restaurant and bar facilities, commercial box office services and production of in-house theatre productions.

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

	2023 £	2022 £
Income	3,516,347	2,023,512
Expenditure	(3,490,670)	(2,148,468)
Tax credit	243,396	107,429
	<u>269,073</u>	<u>(17,527)</u>
Profit/(loss)		
	<u>237,303</u>	<u>(31,770)</u>
Net assets/(liabilities)		

The directors acknowledge a payment of gift aid was made in excess of the available reserves to the shareholder, which is a charitable company. This amounted to £471,450. No further distribution has been made and the directors have recovered the money from the shareholder by way of a reduction in the amount of intercompany loan between the shareholder and the company equal to the amount of distribution that is repayable.

12 Stock

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Stocks comprise:				
Raw materials and consumables	12,750	14,876	12,750	14,876
Goods for resale	49,159	49,948	-	-
	<u>61,909</u>	<u>64,824</u>	<u>12,750</u>	<u>14,876</u>

13 Current asset investment

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Current asset investments	5,000,000	-	5,000,000	-

Current investments comprise cash deposits with a maturity of between three months and one year.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

14 Debtors

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Trade debtors	30,709	48,768	12,128	34,075
Other debtors	479,105	105,373	167,514	22,765
Prepayments and accrued income	212,875	198,198	180,156	198,173
Deferred tax asset (Note 17)	75,046	81,901	-	-
Amounts owed by subsidiary undertakings	-	-	1,114,258	3,652,355
	<u>797,735</u>	<u>434,240</u>	<u>1,474,056</u>	<u>3,907,368</u>

15 Creditors

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Amounts falling due within one year:				
Trade creditors	1,256,927	759,459	1,172,043	711,084
Other creditors	481,482	713,976	481,482	713,976
Accruals and deferred income	5,775,557	5,831,287	5,602,431	5,758,185
Taxation and social security payable	197,485	247,794	111,408	166,821
	<u>7,711,451</u>	<u>7,552,516</u>	<u>7,367,364</u>	<u>7,350,066</u>
	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Amounts falling due in more than one year:				
Loans	<u>2,603,794</u>	<u>2,552,278</u>	<u>2,603,794</u>	<u>2,552,278</u>

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

15 Creditors (continued)

Analysis of the maturity of loans:

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Amounts falling due:				
Within 1 year	-	-	-	-
Within 2-5 years	668,198	477,284	668,198	477,284
After 5 years	1,935,596	2,074,994	1,935,596	2,074,994
	<u>2,603,794</u>	<u>2,552,278</u>	<u>2,603,794</u>	<u>2,552,278</u>

In 2021 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 being 15 March 2041. In addition to which there are a number of non-financial covenants against which Norwich Theatre are required to regularly report.

Deferred income

	2023 £	2022 £	2023 £	2022 £
Deferred income brought forward	5,601,861	4,504,878	5,579,036	4,504,878
Released during the year	(14,976,498)	(6,481,651)	(14,892,354)	(6,457,376)
Deferred during the year	14,763,941	7,578,634	14,606,323	7,531,534
	<u>5,389,304</u>	<u>5,601,861</u>	<u>5,293,005</u>	<u>5,579,036</u>

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

16 Net debt note

	3 April 2022 £	Cash flows £	Interest charge £	2 April 2023 £
Cash at bank and in hand	9,226,296	(5,193,287)	-	4,033,009
Debt due > 1 year	(2,552,278)	-	(51,516)	(2,603,794)
	<u>6,674,018</u>	<u>(5,193,287)</u>	<u>(51,516)</u>	<u>1,429,215</u>

There are no restrictions over cash and cash equivalents which comprise cash and cash in hand.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

17 Deferred tax

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

	2023 £	2022 £
Included in debtors (Note 14)	75,046	81,901

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

	2023 £	2022 £
Tax losses carried forward:		
At beginning of the year	81,901	38,726
(Debited)/credited to the Statement of Comprehensive Income	(6,855)	43,175
	75,046	81,901

18 Commitments under operating leases

Norwich City Council own the main theatre building. During 2007 a lease was signed with Norwich City Council in respect of the Theatre. The 125 year lease 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 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Land and buildings expiring:				
Within one year	22,000	20,167	22,000	20,167
Within 2-5 years	67,833	88,000	67,833	88,000
After 5 years	-	1,833	-	1,833
	89,833	110,000	89,833	110,000

19 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 £121,271 in the current period (2022 - £78,780). There were no outstanding contributions at the period end (2022 - £Nil).

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

20 Analysis of net assets between funds

Group	Period ended 2 April 2023			
	Fixed assets	Net current assets/	Non-current liabilities	Total
	£	(liabilities)	£	£
<i>Unrestricted:</i>				
General Reserve	4,313,631	1,310,865	(2,603,794)	3,020,702
Buildings Improvement Levy Fund	-	680,646	-	680,646
Designated Education Centre Fund	1,760,000	-	-	1,760,000
	<u>6,073,631</u>	<u>1,991,511</u>	<u>(2,603,794)</u>	<u>5,461,348</u>
<i>Restricted:</i>				
250 Refurbishment Fund	653,584	-	-	653,584
Education Centre Appeal	1,292,408	-	-	1,292,408
Green infrastructure	-	9,656	-	9,656
Digital infrastructure	-	133,764	-	133,764
Wise about Words (Paul Hamlyn)	-	46,271	-	46,271
	<u>1,945,992</u>	<u>189,691</u>	<u>-</u>	<u>2,135,683</u>
Total at 2 April 2023	<u>8,019,623</u>	<u>2,181,202</u>	<u>(2,603,794)</u>	<u>7,597,031</u>

Charitable company	Period ended 2 April 2023			
	Fixed assets	Net current assets/	Non-current liabilities	Total
	£	(liabilities)	£	£
<i>Unrestricted:</i>				
General Reserve	4,313,631	1,073,563	(2,603,794)	2,783,400
Buildings Improvement Levy Fund	-	680,646	-	680,646
Designated Education Centre Fund	1,760,000	-	-	1,760,000
	<u>6,073,631</u>	<u>1,754,209</u>	<u>(2,603,794)</u>	<u>5,224,046</u>
<i>Restricted:</i>				
250 Refurbishment Fund	653,584	-	-	653,584
Education Centre Appeal	1,292,408	-	-	1,292,408
Green infrastructure	-	9,656	-	9,656
Digital infrastructure	-	133,764	-	133,764
Wise About Words (Paul Hamlyn)	-	46,271	-	46,271
	<u>1,945,992</u>	<u>189,691</u>	<u>-</u>	<u>2,135,683</u>
Total at 2 April 2023	<u>8,019,623</u>	<u>1,943,900</u>	<u>(2,603,794)</u>	<u>7,359,729</u>

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

20 Analysis of net assets between funds (continued)

Group	Fixed assets £	Period ended 3 April 2022		Total £
		Net current assets/ (liabilities) £	Non-current liabilities £	
<i>Unrestricted:</i>				
General Reserve	4,531,004	1,425,191	(2,552,278)	3,403,917
Buildings Improvement Levy Fund	-	490,142	-	490,142
Designated Education Centre Fund	1,800,000	-	-	1,800,000
	<u>6,331,004</u>	<u>1,915,333</u>	<u>(2,552,278)</u>	<u>5,694,059</u>
<i>Restricted:</i>				
250 Refurbishment Fund	969,369	-	-	969,369
Education Centre Appeal	1,322,578	-	-	1,322,578
Green infrastructure	-	18,533	-	18,533
Digital infrastructure	-	180,829	-	180,829
Wise about Words (Paul Hamlyn)	-	58,149	-	58,149
	<u>2,291,947</u>	<u>257,511</u>	<u>-</u>	<u>2,549,458</u>
Total at 3 April 2022	<u>8,622,951</u>	<u>2,172,844</u>	<u>(2,552,278)</u>	<u>8,243,517</u>

Charitable Company	Fixed assets £	Period ended 3 April 2022		Total £
		Net current assets/ (liabilities) £	Non-current liabilities £	
<i>Unrestricted:</i>				
General Reserve	4,531,004	1,456,962	(2,552,278)	3,435,688
Buildings Improvement Levy Fund	-	490,142	-	490,142
Designated Education Centre Fund	1,800,000	-	-	1,800,000
	<u>6,331,004</u>	<u>1,947,104</u>	<u>(2,552,278)</u>	<u>5,725,830</u>
<i>Restricted:</i>				
250 Refurbishment Fund	969,369	-	-	969,369
Education Centre Appeal	1,322,578	-	-	1,322,578
Green infrastructure	-	18,533	-	18,533
Digital infrastructure	-	180,829	-	180,829
Wise about Words (Paul Hamlyn)	-	58,149	-	58,149
	<u>2,291,947</u>	<u>257,511</u>	<u>-</u>	<u>2,549,458</u>
Total at 3 April 2022	<u>8,622,951</u>	<u>2,204,615</u>	<u>(2,552,278)</u>	<u>8,275,288</u>

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

21 Analysis of funds movements

Group	At 4 April 2022 £	Income £	Expenditure £	Taxation £	Transfers £	At 2 April 2023 £
<i>Unrestricted:</i>						
General Reserve	3,403,917	18,314,947	(19,185,535)	243,396	243,977	3,020,702
Buildings Improvement Levy Fund	490,142	-	-	-	190,504	680,646
Designated Education Centre Fund	1,800,000	-	-	-	(40,000)	1,760,000
<i>Total unrestricted funds</i>	<u>5,694,059</u>	<u>18,314,947</u>	<u>(19,185,535)</u>	<u>243,396</u>	<u>394,481</u>	<u>5,461,348</u>
<i>Restricted:</i>						
250 Refurbishment Appeal Fund	969,369	-	-	-	(315,785)	653,584
Education Centre Appeal Fund	1,322,578	-	-	-	(30,170)	1,292,408
Green infrastructure	18,533	-	(7,416)	-	(1,461)	9,656
Digital infrastructure	180,829	-	-	-	(47,065)	133,764
Wise about Words (Paul Hamlyn)	58,149	75,000	(86,878)	-	-	46,271
<i>Total restricted funds</i>	<u>2,549,458</u>	<u>75,000</u>	<u>(94,294)</u>	<u>-</u>	<u>(394,481)</u>	<u>2,135,683</u>
<i>Total reserves</i>	<u>8,243,517</u>	<u>18,389,947</u>	<u>(19,279,829)</u>	<u>243,396</u>	<u>-</u>	<u>7,597,031</u>

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

21 Analysis of funds movements (continued)

Charitable company	At 4 April 2022 £	Income £	Expenditure £	Transfers £	At 2 April 2023 £
<i>Unrestricted:</i>					
General Reserve	3,435,688	15,680,572	(16,576,837)	243,977	2,783,400
Buildings Improvement Levy Fund	490,142	-	-	190,504	680,646
Designated Education Centre Fund	1,800,000	-	-	(40,000)	1,760,000
<i>Total unrestricted funds</i>	<u>5,725,830</u>	<u>15,680,572</u>	<u>(16,576,837)</u>	<u>394,481</u>	<u>5,224,046</u>
<i>Restricted:</i>					
250 Refurbishment Appeal Fund	969,369	-	-	(315,785)	653,584
Education Centre Appeal Fund	1,322,578	-	-	(30,170)	1,292,408
Green infrastructure	18,533	-	(7,416)	(1,461)	9,656
Digital infrastructure	180,829	-	-	(47,065)	133,764
Wise about Words (Paul Hamlyn)	58,149	75,000	(86,878)	-	46,271
<i>Total restricted funds</i>	<u>2,549,458</u>	<u>75,000</u>	<u>(94,294)</u>	<u>(394,481)</u>	<u>2,135,683</u>
<i>Total reserves</i>	<u>8,275,288</u>	<u>15,755,572</u>	<u>(16,671,131)</u>	<u>-</u>	<u>7,359,729</u>

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (continued)

21 Analysis of funds movements (continued)

Group	At 28 March 2021 £	Income £	Expenditure £	Transfers £	At 3 April 2022 £
<i>Unrestricted:</i>					
General Reserve	4,548,720	9,034,917	(10,604,335)	424,615	3,403,917
Buildings Improvement Levy Fund	299,619	190,523	-	-	490,142
Designated Education Centre Fund	1,840,000	-	-	(40,000)	1,800,000
<i>Total unrestricted funds</i>	<u>6,688,339</u>	<u>9,225,440</u>	<u>(10,604,335)</u>	<u>384,615</u>	<u>5,694,059</u>
<i>Restricted:</i>					
250 Refurbishment Appeal Fund	1,280,549	-	-	(311,180)	969,369
Education Centre Appeal Fund	1,352,748	-	-	(30,170)	1,322,578
Catalyst	43,265	-	-	(43,265)	-
Green infrastructure	19,750	-	(1,217)	-	18,533
Digital infrastructure	240,000	-	(59,171)	-	180,829
Wild about Words	6,786	-	(6,786)	-	-
Community Recovery	7,538	-	(7,538)	-	-
Wise about Words (Paul Hamlyn)	-	75,000	(16,851)	-	58,149
<i>Total restricted funds</i>	<u>2,950,636</u>	<u>75,000</u>	<u>(91,563)</u>	<u>(384,615)</u>	<u>2,549,458</u>
<i>Total reserves</i>	<u>9,638,975</u>	<u>9,300,440</u>	<u>(10,695,898)</u>	<u>-</u>	<u>8,243,517</u>

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (*continued*)

21 Analysis of funds movements (*continued*)

Charitable company	At 28 March 2021 £	Income £	Expenditure £	Transfers £	At 3 April 2022 £
<i>Unrestricted:</i>					
General Reserve	4,562,964	7,624,785	(9,176,676)	424,615	3,435,688
Buildings Improvement Levy Fund	299,619	190,523	-	-	490,142
Designated Education Centre Fund	1,840,000	-	-	(40,000)	1,800,000
<i>Total unrestricted funds</i>	<i>6,702,583</i>	<i>7,815,308</i>	<i>(9,176,676)</i>	<i>384,615</i>	<i>5,725,830</i>
<i>Restricted:</i>					
250 Refurbishment Appeal Fund	1,280,549	-	-	(311,180)	969,369
Education Centre Appeal Fund	1,352,748	-	-	(30,170)	1,322,578
Catalyst	43,265	-	-	(43,265)	-
Green infrastructure	19,750	-	(1,217)	-	18,533
Digital infrastructure	240,000	-	(59,171)	-	180,829
Wild About Words	6,786	-	(6,786)	-	-
Community Recovery	7,538	-	(7,538)	-	-
Wise about Words (Paul Hamlyn)	-	75,000	(16,851)	-	58,149
<i>Total restricted funds</i>	<i>2,950,636</i>	<i>75,000</i>	<i>(91,563)</i>	<i>(384,615)</i>	<i>2,549,458</i>
<i>Total reserves</i>	<i>9,653,219</i>	<i>7,890,308</i>	<i>(9,268,239)</i>	<i>-</i>	<i>8,275,288</i>

The Buildings Improvement Levy Fund contains 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 it 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 in the general fund.

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, one of the Theatre's venues. 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.

Theatre Royal (Norwich) Trust Limited

Notes to the financial statements for the period ended 2 April 2023 (*continued*)

22 Related party transactions

Theatre Royal (Norwich) Trust Limited has one wholly owned subsidiary, Theatre Royal (Norwich) Services Limited. During the year £779,796 (2022 - £601,880) was recharged from the Trust relating to Panto, £102,176 (2022 - £11,499) recharge relating to the management recharge, and other costs of £1,458,676 (2022 - £962,277). The debtor at year end was £1,114,258 (2022 - £3,652,355). For details of the gift aid payment, see note 11.

None of the trustees receive remuneration or other benefit from their work with the charity. Trustees were reimbursed for expenses amounting to £1,045 (2022 - £Nil) during the period. 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;

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 £5,791 (2022 - £5,791) and purchased workshops for £Nil (2022 - £3,840). There were no balances outstanding as at either period end. Norwich City Council provided grant funding of £Nil (2022 - £37,325). There were no balances outstanding as at either period end.

None of the trustees entered into any material transactions, contracts or other arrangements with the group, other than as indicated below;

T Wilson is a partner of Lovewell Blake LLP. During the year, pension advice was purchased from Lovewell Blake LLP totalling £350 (2022 - £650). Sales for Theatre membership and events catering were made to Lovewell Blake LLP during the period totalling £1,115 (2022 - £800) There were no balances outstanding at either period end.

S Crocker is the group chief executive and creative director and is also a director of Dance Consortium. He is not remunerated for this role. The Theatre purchased performances and an annual membership totally £46,400 (2022 - £24,000) from Dance Consortium during the period. Sales were made to Dance Consortium amounting to £545 (2022 - £Nil). There were no balances outstanding at either period end.

S Crocker is also chair of Curious Directive. He is not remunerated for this role. The Theatre sold consumables for £Nil (2022 - £36) to Curious Directive during the period and made purchases of £35 (2022 - £Nil). There were no balances outstanding at either period end.

S Crocker is also a director of Norwich Business Improvement District Limited. He is not remunerated for this role. The Theatre purchased advertising amounting to £750 (2022 - £Nil) from Norwich Business Improvement District Limited during the period. There were no balances outstanding at either period end.

23 Capital commitments

There were no capital commitments as at 2 April 2023 (2022 - £Nil).