

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

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THEATRE ROYAL (PLYMOUTH) LIMITED
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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2025

Trustees

Dame Darcey Bussell DBE, Chair
Bronwen Lacey, Vice Chair
Anjinder Bual
Alastair Coomer
Sarah Fysh
Shona Godefroy
Lynda Grzelinski
Emma-Marie Huxham
Andrew Ibbs
Sarah McAdam
Julie Nash
James Pidgeon
Samra Said
Hannah Sloggett
Dawn Williams

Company registered number 01560651

Charity registered number 284545

Registered office

Royal Parade
Plymouth
Devon
PL1 2TR

Chief Executive James Mackenzie-Blackman

Independent auditors

Bishop Fleming LLP
Chartered Accountants
Salt Quay House
4 North East Quay
Sutton Harbour
Plymouth
PL4 0BN

Bankers

NatWest
St Andrew's Cross
Plymouth
PL4 0HY

Lloyds Bank
8 Royal Parade
Plymouth
PL1 1LX

Solicitors

Womble Bond Dickinson
Ballard House
West Hoe Road
Plymouth
PL1 3AE

THEATRE ROYAL (PLYMOUTH) LIMITED
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who are also directors of the company for the purposes of the Companies Act, present their annual report incorporating the strategic report and the audited consolidated financial statements for the year ended 31 March 2025.

The financial statements comply with applicable Accounting Standards in the United Kingdom, the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019), the Charities Act 2011 and the Companies Act 2006.

HOW WE MANAGE OUR AFFAIRS

The company number is 01560651 and registered charity number is 284545. The registered address is Theatre Royal Plymouth, Royal Parade, Plymouth, Devon, PL1 2TR.

The Trustees who served in the year were:

Dame Darcey Bussell DBE, *Chair*
Bronwen Lacey, *Vice Chair, term extended to 31 March 2026*
Anjinder Bual
Alistair Coomer
Sarah Fysh
Shona Godefroy
Lynda Grzelinski
Emma-Marie Huxham
Andrew Ibbs
Sarah McAdam
Julie Nash
James Pidgeon
Samra Said
Hannah Sloggett
Dawn Williams

Day-to-day management of the Charity is delegated to the Executive, who were:

James Mackenzie-Blackman, *Chief Executive & Artistic Director*
Helen Costello, *Deputy Chief Executive, Finance & Operations*
James Greenacre, *Director of External Affairs, resigned 18 October 2024*
Liz King, *Deputy Chief Executive, Producing & Programming*

The Board of Trustees and Executive are supported by the following professional advisers:

Solicitors: (General) Womble Bond Dickinson, Ballard House, West Hoe Road, Plymouth, PL1 3AE
(HR) Wolferstans, 60-66 North Hill, Plymouth, PL4 8EP
(Contracts) Bright Solicitors, 5-11, 5 Millbay Road, Plymouth, PL1 3LF

Bankers: (Current accounts) NatWest, St Andrew's Cross, Plymouth, PL4 0HY
(Deposit accounts) Lloyds, 8 Royal Parade, Plymouth, PL1 1LX

Auditor: Bishop Fleming LLP, Salt Quay House, Plymouth, PL4 0BN

THEATRE ROYAL (PLYMOUTH) LIMITED
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

HOW WE GOVERN OURSELVES

The Charity is a company limited by guarantee and is governed by its Memorandum and Articles of Association.

The Board of Trustees, acting in a voluntary capacity, has legal responsibility for the effective use of resources in meeting TRP's mission, deciding policy and for providing leadership and direction. It meets at least four times a year. There are five Committees which have reported directly to the Board during the year:

Committee	Frequency of meetings
Producing & Programming	Min 2 x per year
External Affairs	Min 2 x per year
Audit, Finance & Operations	Min 4 x per year
Equity, Diversity, Inclusion & Belonging	Min 2 x per year
Nominations	1 x per year plus other times dictated by the needs of the business

In order to support a significant project around cultural change, in March 2025 the Board also set up the Culture & Business Transition Committee. This is focussed on supporting the Executive to drive forward internal changes. The Committee will meet monthly for at least six months, to monitor progress and provide oversight and challenge.

Trustees serve for a three-year term, after which they are eligible for re-election. Trustees are able to complete three terms before standing down completely. There is also provision for Trustees to extend their term by one year under special circumstances. In order to give continuity and to support TRP in a time of change, Bronwen Lacey, Vice-Chair, has renewed her term under this provision.

New Trustees are selected through open recruitment, which includes use of specialist agencies as well as advertisement in the regional press and social media. The Nominations Committee has a specific brief to consider the diversity of the Board in any Trustee recruitment, in line with the organisation's core values. In addition, particular emphasis is placed, at the time of recruitment, on appointing individuals who can fulfil any identified skill gaps within the Trustee body. New appointees and existing Trustees are provided with an induction programme and, where appropriate, a range of other training opportunities to help them meet their responsibilities.

The Memorandum & Articles allows for co-opted members. These members are not Trustees and do not have voting rights. They do, however, sit on the Committees to provide additional viewpoints and learn more about the role of Trustee. At the year-end there were three co-opted members who have all committed to a three-year term.

Eliza Coulson,
Emma Lawrence,
James Woodhams.

The Charity has an Executive Team which reports directly to the Board of Trustees. The Executive Team is responsible for operational decision-making with guidance and approval for strategic decisions provided by the Trustees. The Chief Executive has been delegated with responsibility for the day-to-day management of the Charity. There is an agreed Scheme of Delegation which defines the authority pathways.

The remuneration level for key management personnel is set at the point of recruitment with reference to national market rates within the cultural economy. Thereafter, rates are subject to annual review in the same way as the rest of the organisation. The Charity pays all employees in line with the Real Living Wage. During the year, TRP recognised Bectu as its trade union following a ballot of the staff. The Bectu recognition does not extend to the Leadership Team.

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**TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025**

The Theatre has one subsidiary undertaking, Talklight Limited. This company provides catering and retail facilities, and management services to the Theatre Royal (Plymouth) Limited. Talklight Limited generated an operating profit of £446k in the year (2024: £338k). All profits are passed to the Charity under the gift aid regulations.

The Charity maintains a corporate risk register which is embedded throughout the organisation. The risks and mitigation plans are subject to regular review by departmental heads, the Executive and onward review by the Trustees via the Audit, Finance & Operations (AFO) Committee. The review of the risk register, together with the monitoring of risk, both operational and strategic, by the Board of Trustees ensures that adequate and suitable controls are in place to mitigate known risks. The activities of the AFO Committee ensure that risk is managed in a positive and responsible manner. The Charity undertakes a programme of targeted internal audits using specialist support where necessary, to support risk mitigation.

As permitted by the Articles of Association, the Trustees (as directors) have the benefit of an indemnity which is a qualifying third-party indemnity provision as defined by Section 234 of the Companies Act 2006. The indemnity was in force throughout the last financial year and is currently in force. The company also purchased and maintained throughout the financial year Directors' and Officers' liability insurance in respect of itself and its directors.

Whilst the Trustees and the Executive Team have many connections within the local community and the wider theatre industry, they are generally not in a position to influence any commercial transactions between the Charity and these other parties.

OUR CHARITABLE AIMS

The primary objectives of the Charity are to provide art, education and community engagement throughout Plymouth and the wider region.

The Charity's vision is that 'together with the people of Plymouth and the South West, we will make waves in our ocean city, ensuring we're the most ambitious and creative community in the country'. The mission supporting this vision is that 'we bring people together to create, make, build and present world-class theatre'. A business plan based on this has been established for 2024-2029 and is subject to annual review. The Leadership Team is currently undergoing a restructure to provide more capacity and better focus towards and energy for driving the vision and mission.

In setting objectives and making plans for the Charity, the Trustees have had due regard for the Charity Commission's guidance on public benefit, including the guidance 'Public benefit: running a charity' (PB2).

During the year the Charity recruited a Director of Partnerships & Philanthropy to lead the fundraising efforts. Fundraising takes the form of either general support via Members, Ambassadors and Corporate Sponsors, or fundraising directed to the public, or trusts, foundations or public sector sources for specific purposes. We keep supporters' data secure and do not sell it or share it for marketing purposes. We have voluntarily registered with the Fundraising Regulator.

The Charity is supported by a small but loyal group of eight volunteers. The group supports access needs such as audio describing and touch tours. They also support tours of the theatre and some specific welcoming duties. The volunteers are included in all staff communications, meetings and events.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS IN THE YEAR

With a mission to bring people together to make, create, build and present world-class theatre, the year has brought some significant achievements.

Make, Create, Build, Present

The Charity's business plan is focussed on producing more of its own work, especially on the large-scale. 2024-25 was an unforgettable year with three large scale co-productions truly marking TRP as a leading regional theatre.

The Artist, an adaptation of the multi Oscar-winning movie, told the story of silent movie icon George Valetin. With 'Talkies' on their way, George must either find his voice in a brave new world or lose everything he holds dear to a bygone era.

The Artist starred multi award-winning international dancer and actor Robbie Fairchild as George Valentin, West End favourite Gary Wilmot as Al Zimmer and introduced Briana Craig (*42nd Street* tour) as Peppy Miller. The show played to appreciative audiences and, amongst many great reviews, achieved a five star review from The Telegraph:

"Theatre Royal Plymouth's stage adaptation of the Oscar-winning film is an artistic triumph that has 'West End-bound hit' written all over it."

A world premiere and a counter-intuitive production that brought silent cinema and dance to the theatre. Discussions are underway for a future life for this production.

We then went straight into staging *The Devil Wears Prada*. Co-produced with Jamie Wilson Productions, with music by Sir Elton John, and starring Vanessa Williams this tour-de-force of glamour and wit, ran for six weeks in Plymouth before transferring to the Dominion Theatre in London's West End where it has been playing to packed houses for the last six months. The current plans are to continue the run at the Dominion until January 2026 with an expectation that this production will have a future life in the UK and overseas.

Working with Tom Fletcher (of McFly), we brought to life his children's book *The Creakers* for the October half term, in co-production with Impossible Producing and Smith & Brant. It then went on to delight families at the Southbank Centre for the festive period. This story shares strong messages; environment concerns, the difficulty/resolution of being different, the importance of community. The construction of the set was held carefully within the Theatre Green Book parameters, and the production was directed by TRP's Associate Artistic Director Tom Jackson Greaves.

The three productions described above gave the year a real sense of 'made in Plymouth by Plymouth', with an opportunity to show our international partners not only the beauty of our geographical area but also the enormous talent and skills that we hold within TRP. This success was also recognised by The Stage in its end of year round-up for 2024:

"Two triumphant new shows - Drew McOnie's The Artist and Elton John's The Devil Wears Prada - began their journeys at this theatre, firmly establishing it as a producing powerhouse."

On a smaller scale, and catering directly for our family and school audiences, we also produced Raymond Brigg's *Father Christmas* for the second year, and *The Star That Danced*, for babies. These two shows, alongside *Snow White* starring Lesley Joseph, Rob Rinder, Briana Craig and Samuel Holmes, ensured a festive offer for everyone of all ages and backgrounds.

In total there were 81 distinct productions across our three performance spaces.

TR2 Design & Construction had another super busy year turning over £2.3m. At this level of turnover TR2 is really bursting at the seams. Building for our own co-productions was a highlight, but we also progressed a

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strong relationship with Houston Grand Opera working on *Il Trovatore* and *Tannhauser*, with a team heading out to the USA to support the fit-up of both sets. In the run up to Christmas we built *Jakten på juleskurken* for Drammens Teater, Norway. The year has brought some new approaches to the design and build process, with many designs not being produced as a white-card-model but being entirely virtual, together with the different approach to project management taken by overseas partners.

Even with such a substantial producing schedule, we managed a varied and exciting programme of presented work. *Snow White* was our best-ever selling panto attracting over 57,000 people during the festive season. The first visit of *Book of Mormon* played to packed houses, as did *War Horse* which was on a repeat visit but remained in high demand.

In the Drum we expanded the programme of dance. The audience's reception to dance on a smaller scale has been fabulous with everyone enjoying the intimacy of the space for world class dance including Aakash Odedra's *Little Murmur*, *Paradise Lost* by Lost Dog, *Four Seasons* by James Wilton Dance and *Amplify* by Richard Chappell.

Supporting regional artists, we produced *In The Lady Garden* (Pleasance Partnership) and *Lynn Faces* in the Drum before taking them to the Edinburgh Festival for successful runs. *Outlier* also had a successful run, written and performed by our Associate Director, Malaika Kegode. We showcased our two 'Artists for Change' with *All In* and *It's An Emergency* highlighting the challenges of inclusivity and the climate emergency, respectively. In our Artist Development programme, amongst many other activities, we worked in partnership with Project Europa to mentor three artists from migrant backgrounds and co-hosted, with Diverse City, Pomoja Dance company from Kenya to develop a new piece called *Earth, Wheels, Air* exploring how artists with disabilities tell stories through movement and physical expression.

We were proud to present *Cassie & The Lights* by Frozen Light Theatre, multisensory theatre for people with profound and multiple learning disabilities.

In our community work, the highlight was *The Key* which celebrated the 21st birthday of our Production & Learning Centre, TR2. Written, built and performed by our community, we brought together 11 community groups to create a promenade piece at TR2, culminating in a joyous coming together. The work involved 138 young people and performers, three professional actors, nine young technicians, 10 young designers and over 40 TRP staff from the Technical, Production, Creative and Producing departments. Other highlights of the year included working with a number of prisoners to create a moving performance in Channing's Wood prison.

Through the generosity of the Clare Milne Trust we have installed two Changing Places toilets, facilities that support people with very limited mobility. These facilities allow everyone to access spaces and join in the extensive range of activities at TRP.

FINANCIAL REVIEW

TRP is reporting an overall surplus of £1.4m (2024: £1.4m deficit). This comprises differing fund results:

- A deficit of £0.1m in general funds
- A surplus of £2.0m in designated funds
- A deficit of £0.5m in the restricted funds. This deficit includes depreciation of £0.4m charged against capital projects. The restricted funds include specific grant-funded projects which are all community focussed.

General funds: With such a lot of producing in the year there was significant risk to the general fund but strong shows, the University of Plymouth graduations and the best-ever panto minimised the impact. The final result was affected by low profitability in TR2 Design & Construction and on Disney and Cameron Mackintosh's *Mary Poppins*. We were excited to welcome *Mary Poppins* but in a year with so many large-scale shows it produced a lower-than hoped return. Following this result, we are looking more closely at our revenue management processes and the length of runs for big-brand musicals.

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FOR THE YEAR ENDED 31 MARCH 2025

Designated funds: Over the last four years TRP has been progressing an insurance claim in respect of business interruption due to the pandemic. This claim was settled in December 2024 and the funds are now held for projects approved by the Board and for future investment opportunities.

TRP remains a National Portfolio Organisation (NPO) of Arts Council England (ACE) for the period 2023-2026 on standstill funding of £1.2m per year. An application for extension funding for 2026-27 is in progress, with potential further extension funding being announced by ACE for 2027-28. Plymouth City Council (PCC) has confirmed an annual commitment to the theatre of £265k (2024: £265k) for which TRP is extremely grateful given the current economic pressures on PCC. Both these income streams provide much appreciated, essential funds for the continuity of TRP's work in Plymouth and the South West.

TR2 Design & Construction has had another extremely busy year. This year the team has sustained turnover at £2.1m (2024: £2.3m). There continues to be a balance, between large scale builds and medium scale builds, which has maximised the space and skills available. Considerable pressure on the cost of materials and of labour has constrained margins generally, and whilst the mid-scale shows have made good contributions, the large-scale shows have shown a more limited return. Both the Workshop and Project Development teams are feeling the benefits of the generous funding from The Theatre Artists Fund which has enabled significant training of mid-career makers and draughts-people. The move into international work over the last couple of years has built strong relationships and the focus on opera (and its long planning timescales) has allowed the Workshop to minimise downtime.

Talklight Ltd (the catering & retail subsidiary) has had a record year; with the record panto and the University of Plymouth graduations we have achieved the highest contribution to date of £446k (2024: £338k) from a turnover of £1.4m (2024: £1.3m). The net profit margin achieved is now 32% compared to 26% in 2023-24. During the year we ran the café and the Green Room but there was no restaurant service. Towards the end of the year, we introduced a sharing platter offer for pre-show visitors which has been well received. The Green Room has grown in popularity and is now a key part of our offering for visiting companies. Talklight Ltd will gift aid profits to the Charity.

Work with our communities is a principal charitable purpose and, amongst other things, creates a gateway into our talent development work. In line with the development of a new creative strategy and business plan, this area of our work has been subject to review. With limited resources we need to ensure that the work is focussed and relevant to our communities in Plymouth and the South West. This year has been spent really considering how we take this work forward in a meaningful and strategic way. This work (including talent development) and many other significant, individual projects were supported by generous Trusts & Foundations and corporate partners as detailed in note 24 to these accounts. These grants are essential to the continuation of this wide-reaching work, allowing both range and reach to be expanded. We are grateful that Trusts & Foundations and corporate partners have continued to support us. Where grants are given for specific projects, they are held within restricted funds (see below). TRP recognises that in the years ahead our own contribution to this work needs to decrease and we need to generate more resources from external sources. This is a key focus for the new Director of Partnerships & Philanthropy.

During the year, the average number of employees (headcount basis) in the group remained static at 272 (2023-24: 272). 55% of these staff (2023-24: 59%) are casual or part-time staff.

We are committed to fostering a culture of inclusion at TRP with a workforce that reflects the diversity of the communities we serve. The collective power of each team member's life experiences, knowledge, innovation, self-expression, and talent creates the very best environment for us to achieve our ambitions and lead the sector. In recruiting for our team, we recognise the unique contributions that each person can bring in terms of education, opinions, culture, ethnicity, race, sex, gender identity and expression, nation of origin, age, languages spoken, colour, religion, disability, sexual orientation and belief.

Every two weeks we share our news through 'The Round Up' which goes to everyone at TRP. At least twice a year we hold general staff meetings to offer information sharing and an opportunity for questions. Following the year end we are starting monthly 'Town Halls' online which are live webinars and are also available for

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

everyone digitally after the event. The Town Halls will also provide an opportunity for leadership to respond to questions and for people outside of the Executive to communicate to the whole organisation.

Reserves Policy: During the year the Board reviewed the Reserves Policy. Using the agreed methodology the Trustees have confirmed that TRP is required to hold unrestricted reserves of £1.8m (2024: £1.8m). At the year end the Trustees are confident that the Charity holds sufficient funds in unrestricted reserves (general and designated funds). The level of the reserves is reviewed annually and is considered to be the appropriate level of funds, as determined by the Board of Trustees. The Trustees have agreed that at no point should the total designated and unrestricted reserves fall below the funds required to wind up the Charity.

Designated funds are unrestricted funds that have been earmarked by the Board of Trustees for particular purposes. Designated reserves have been created to fund significant projects that all support the Charity's objectives and that will ensure that the organisation and its assets are fit for purpose and in good shape for the future.

Restricted funds are only to be used for specific purposes. These funds have been generated by capital projects such as the building of the Charity's Production & Learning Centre at TR2, a Capital Appeal, the Regeneration Project and as such they will cover the future depreciation of the resulting assets. Restricted funds also include specific grants provided for Engagement & Learning work. The use of these funds is restricted by the original intent of the donation or grant funding.

Further details about the reserves held can be found in note 23 to these accounts.

TRP is a National Portfolio Organisation (NPO) of Arts Council England. A funding agreement is in place that will offer (subject to terms & conditions) annual funding of £1.2m for 2023-26. In 2024 it was announced that the funding period would be increased to cover 2026-2027 as well and we are awaiting confirmation of this.

Investment policy: By monitoring cash flow, an assessment of short to medium cash needs allows the surplus to be invested. The Charity seeks to produce the best financial return within a low-risk environment. As a proportion of the assets are held pending payment on to third parties, capital preservation is of paramount importance. Deposits are placed with Lloyds Bank and/or NatWest on varying timescales (32 days to one year). The Trustees consider Lloyds Bank and NatWest to be appropriate partners aligned with the values of the Charity.

Going Concern: The Trustees have considered the validity of the going concern assumption held within the presentation of these accounts. By considering cash flow, significant risks, ACE funding and the context of the national cultural environment, the Trustees are confident that the Charity does not have concerns for the next 12 months, or indeed for the period following that.

Principal risks & uncertainties: In delivering the charitable aims, the Trustees are mindful of the risks involved and have reviewed these risks and the plans to mitigate them, as part of the overall planning process. The Risk Register is reviewed regularly by both the Executive and the Trustees.

Key identified risks are:

Failure to meet artistic ambitions and failure to maintain quality & diversity of programming (S1 on Risk Register), mitigated by:

- A new Creative Leadership structure with new working practices is being evolved.
- Regular discussion and feedback with funding partners and industry-wide collaboration
- Recognising the interplay of talent development with the progression of the artistic programme. Plans are being formulated for future years which will require creative and innovative ways of producing to ensure that resources are used to maximum affect.
- Continuing to actively programme the Lyric and Drum so that performance reflects a diversity of genre.
- Regular discussion and review by the Creative Leadership Team

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**TRUSTEES' REPORT (CONTINUED)
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Failure to prepare for climate change (S8 on Risk Register), mitigated by:

- Recognition of sustainability/environmental requirements as a pillar of the TRP business plan meaning that they are considered within all decision-making
- Collaboration with industry experts at UK Theatres, ACE and within industry peers
- On-going education within the teams

Significant use of reserves (F9 on Risk Register), mitigated by:

- Regular review of reserves by the Executive and the Board
- Increased frequency of reforecasting the budget
- Applications to all potential funding sources
- Focus of the work of the Director of Partnerships & Philanthropy

Reduction of PCC funding (F15 on Risk Register), mitigated by:

- Strong relationships with key PCC personnel
- Structuring of an annual Grant Agreement
- TRP business planning considering/recognising fulfilment of PCC objectives.
- Monitoring of reporting requirements by Head of Governance

LOOKING FORWARD

The year has been spent evolving our new vision and mission and ensuring we are in the right shape to drive this ambition forward.

Producing will be the core of our business plan and the rhythm of a planning year followed by a producing year is starting to take shape. In 2025-26 we will develop '*Summer In The Scene Dock*', a community focused month of activity and creativity. Running alongside *Hamilton*, the scene dock will be transformed into a festival site that will offer an outdoor performance space as well as space for local groups to run their own activities. A real summer in the city moment.

Throughout 2025-26 we will be working with co-producing partners to develop a large scale production in the summer of 2026-27. We will also be co-producing work in the Drum and co-producing a show at Edinburgh Festival in partnership with Pleasance Theatre. We will be developing several new mid- to large-scale projects throughout 2025-26 with a view to producing them in 2026-27 and beyond.

The year ahead will also be used to consider the capital needs of TRP. The theatre is now over 40 years old and there are various aspects of its infrastructure that need attention. In 2032 TRP will celebrate its 50th anniversary and we want to make sure TRP is fit for purpose for the second half of its century.

Producing and Programming

TRP will focus on six strands of creativity in our work in the years ahead. These are:

- Theatre
- Dance
- Children, Young People and Families
- Co-created & Outdoor work
- Artist Development
- Scenic Design and Construction.

Threaded through all this work and its related decision-making will be four underlying pillars, the foundations of TRP: Audiences & Participants; Diversity & Inclusion; Climate Emergency; Social Value.

The new Creative Strategy reflects our producing aims which, although international in ambition, are securely embedded in Plymouth and the South West.

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Teams and work practices

TRP has a highly skilled and dedicated team of department heads who support TRP to fulfil its creative ambition and to deliver its charitable objectives. This leadership team will go through a review process in 2025-26 to ensure we are in the right shape, with appropriate capacity and skills to ensure the success of TRP's business plan throughout 2025-26 and beyond. To this end we will employ a Transformation Associate to support any structural changes and to examine the effectiveness and efficiency of our work practices.

The following plans are crucial to the success of the Charity in fulfilling its charitable objectives:

We will have a clear creative strategy for our six artform areas: Theatre; dance; children, young people & families; co-created & outdoor work; artist development; scenic design & construction.

We will produce more of our own work allowing us to deepen our relationships with subsidised and commercial theatre producing partners.

We will generate more income from fundraising.

We will consider all we do through the four foundation pillars: Audiences & participants; climate emergency; diversity & inclusion; social value.

And we will do this in the context of our values: Creativity, collaboration, diversity and quality; values that are understood and reflected by all at TRP.

We continue to receive funds from Plymouth City Council (PCC) based on an annual grant agreement. Funding is at £265k per year (2023-24: £265k). We will continue to demonstrate to the leadership of PCC the value that TRP brings to Plymouth and seek an on-going commitment from PCC that matches the ACE funding period.

DISCLOSURE OF INFORMATION TO AUDITORS

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware; and
- that Trustee has taken all the steps that ought to have taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

AUDITORS

The auditors, Bishop Fleming LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

The Trustee's Report, incorporating the Strategic Report, was approved by order of the Board of Trustees and signed on its behalf by


Bronwen Lacey

Vice Chair of Trustees

Date: 15 July 2025

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STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 MARCH 2025


The Trustees (who are also the directors of the Company for the purposes of company law) are responsible for preparing the Trustees' Report including the Strategic Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees 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 the Company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102)
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Group and the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Group and the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Group and the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the Board of Trustees and signed on its behalf by:



Bronwen Lacey

Vice Chair of Trustees

Date: 15. 7. 2025

**THEATRE ROYAL (PLYMOUTH) LIMITED
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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THEATRE ROYAL (PLYMOUTH) LIMITED

OPINION

We have audited the financial statements of Theatre Royal (Plymouth) Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account), the Consolidated Statement of Financial Position, the Company Statement of Financial Position, the Consolidated Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

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

BASIS FOR OPINION

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

CONCLUSIONS RELATING TO GOING CONCERN

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

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or 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 (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THEATRE ROYAL (PLYMOUTH) LIMITED
(CONTINUED)**

OTHER INFORMATION

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

OPINION ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

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

- the information given in the Trustees' Report including the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report and the Strategic Report have been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report including the Strategic Report.

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

- the parent charitable company has not kept adequate and sufficient accounting records, 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 Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

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.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THEATRE ROYAL (PLYMOUTH) LIMITED
(CONTINUED)

AUDITORS' RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

- We have considered the nature of the industry and sector, control environment and business performance;
- We have considered the results of our enquiries of management and the the Board about their own identification and assessment of the risk of irregularities;
- For any matters identified we have obtained and reviewed the parent charitable company's documentation of their policies and procedures relating to;
 - Identifying, evaluating and complying with laws and regulations whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risk of fraud and whether they have knowledge of actual, suspected or alleged fraud; and
 - The internal controls established to mitigate the risks of fraud or non-compliance with laws and regulations.
- We have considered the matters discussed among the audit engagement team, including internal tax specialists, regarding how and where fraud might occur in the financial statements and potential indicators of fraud.

As a result of these procedures, we have considered the opportunities and incentives that may exist within the organisation for fraud and identified the highest area of risk to be in relation to income recognition, with a particular risk in relation to year-end cut off. In common with all audits under ISAs (UK) we are also required to perform specific procedures to respond to the risk of management override.

We also obtained an understanding of the legal and regulatory frameworks that the Charitable Group and Company operates in, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the financial statements. The key laws and regulations we considered in this context included the Charities SORP (FRS 102) - Accounting and Reporting by Charities and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

In addition, we have considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which may be fundamental to the Charitable Group and Company's ability to operate or to avoid a material penalty. These include data protection regulations, health and safety regulations, licensing acts and employment legislation.

Our procedures to respond to risks identified included the following:

- Documenting and validating the control environment for income and debtors and carrying out walkthrough testing;
- Undertaking substantive sample-based testing or proof in total calculations on all material revenue streams to ensure revenue has been recognised appropriately and accurately;
- Considering manual income journals as part of our work on fraud risks documented above;
- Reviewing the financial statement disclosures and testing to supporting documentation;
- Enquiring of management concerning actual and potential litigation claims;
- Performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks

**THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THEATRE ROYAL (PLYMOUTH) LIMITED
(CONTINUED)**

- of material misstatement;
- Reading minutes of meetings of those charged with governance; and
- 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.

We also communicated relevant laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

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 an 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 would become aware of it.

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

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditors' 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 its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Alison Oliver FCA (Senior Statutory Auditor)

for and on behalf of

Bishop Fleming LLP

Chartered Accountants

Statutory Auditors

Salt Quay House

4 North East Quay

Sutton Harbour

Plymouth

PL4 0BN

Date: *12 August 2025*

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND
EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Unrestricted funds 2025 £000	Restricted funds 2025 £000	Total funds 2025 £000	Total funds 2024 £000
INCOME FROM:					
Grants, donations and legacies	4	2,095	319	2,414	2,420
Charitable activities	5	17,316	-	17,316	13,480
Other trading activities	6	1,366	-	1,366	1,273
Investments	7	233	-	233	196
Other income	8	2,083	-	2,083	-
TOTAL INCOME		23,093	319	23,412	17,369
EXPENDITURE ON:					
Raising funds		1,063	-	1,063	1,063
Charitable activities	9	20,097	799	20,896	17,728
TOTAL EXPENDITURE		21,160	799	21,959	18,791
Net income/(expenditure) before taxation		1,933	(480)	1,453	(1,422)
Taxation		(2)	-	(2)	-
Net income/(expenditure) after taxation		1,931	(480)	1,451	(1,422)
Transfers between funds	23	(4)	4	-	-
NET MOVEMENT IN FUNDS		1,927	(476)	1,451	(1,422)
RECONCILIATION OF FUNDS:					
Total funds brought forward		3,198	9,787	12,985	14,407
Net movement in funds		1,927	(476)	1,451	(1,422)
TOTAL FUNDS CARRIED FORWARD		5,125	9,311	14,436	12,985

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 22 to 48 form part of these financial statements.

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)
REGISTERED NUMBER:01560651

CONSOLIDATED STATEMENT OF FINANCIAL POSITION
AS AT 31 MARCH 2025

	Note	2025 £000	2024 £000
FIXED ASSETS			
Tangible assets	14	9,994	10,548
Heritage assets	15	499	502
		<u>10,493</u>	<u>11,050</u>
CURRENT ASSETS			
Stocks	17	95	101
Debtors	18	1,715	797
Investments	19	4,000	-
Cash at bank and in hand	27	8,765	8,381
		<u>14,575</u>	<u>9,279</u>
Creditors: amounts falling due within one year	20	(10,539)	(6,889)
NET CURRENT ASSETS		<u>4,036</u>	<u>2,390</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>14,529</u>	<u>13,440</u>
Creditors: amounts falling due after more than one year	21	-	(259)
Provisions for liabilities	22	(93)	(196)
TOTAL NET ASSETS		<u><u>14,436</u></u>	<u><u>12,985</u></u>


THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)
REGISTERED NUMBER:01560651

CONSOLIDATED STATEMENT OF FINANCIAL POSITION (CONTINUED)
AS AT 31 MARCH 2025

	Note	2025 £000	2024 £000
CHARITY FUNDS			
Restricted funds	23	9,311	9,787
Unrestricted funds:			
Designated funds	23	4,492	2,452
General funds	23	633	746
Total unrestricted funds	23	5,125	3,198
TOTAL FUNDS		14,436	12,985

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

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


Bronwen Lacey
Vice Chair of Trustees
Date: 15 July 2025

The notes on pages 22 to 48 form part of these financial statements.

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)
REGISTERED NUMBER:01560651

COMPANY STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £000	2024 £000
FIXED ASSETS			
Tangible assets	14	9,994	10,548
Heritage assets	15	499	502
Investments	16	-	-
		10,493	11,050
CURRENT ASSETS			
Stocks	17	65	70
Debtors	18	1,701	792
Investments	19	4,000	-
Cash at bank and in hand		8,710	8,310
		14,476	9,172
Creditors: amounts falling due within one year	20	(10,909)	(7,138)
NET CURRENT ASSETS		3,567	2,034
TOTAL ASSETS LESS CURRENT LIABILITIES		14,060	13,084
Creditors: amounts falling due after more than one year	21	-	(259)
Provisions for liabilities		(94)	(199)
TOTAL NET ASSETS		13,966	12,626

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)
REGISTERED NUMBER:01560651


COMPANY STATEMENT OF FINANCIAL POSITION (CONTINUED)
AS AT 31 MARCH 2025

	Note	2025 £000	2024 £000
CHARITY FUNDS			
Restricted funds	23	9,311	9,788
Unrestricted funds:			
Designated funds	23	4,492	2,452
General funds	23	163	386
Total unrestricted funds	23	4,655	2,838
TOTAL FUNDS		13,966	12,626

The Company's net movement in funds for the year was £1,342,000 (2024 - £(1,382,000)).

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

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


Bronwen Lacey
Vice Chair of Trustees
Date: 15 July 2025

The notes on pages 22 to 48 form part of these financial statements.

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £000	2024 £000
CASH FLOWS FROM OPERATING ACTIVITIES			
Net cash (used in)/ provided by operating activities	26	4,262	(109)
CASH FLOWS FROM INVESTING ACTIVITIES			
Bank interest received		233	196
Purchase of tangible fixed assets		(111)	(515)
Investment in short term deposits		(4,000)	-
NET CASH PROVIDED BY/(USED IN) INVESTING ACTIVITIES		(3,878)	(319)
CHANGE IN CASH AND CASH EQUIVALENTS IN THE YEAR		384	(428)
Cash and cash equivalents at the beginning of the year		8,381	8,809
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	27	8,765	8,381

The notes on pages 22 to 48 form part of these financial statements

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. GENERAL INFORMATION

The company is limited by guarantee and has no issued share capital. The liability of its members shall not exceed £1 each. The registered office address is Theatre Royal, Royal Parade, Plymouth, Devon, PL1 2TR.

2. ACCOUNTING POLICIES

2.1 BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Theatre Royal (Plymouth) Limited 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.

The Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account) (SOFA) and Consolidated Statement of Financial Position consolidate the financial statements of the Company and its subsidiary undertaking. The results of the subsidiary are consolidated on a line by line basis.

The Company has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own Statement of Financial Activities in these financial statements.

2.2 GOING CONCERN

After making enquiries, the Trustees have a reasonable expectation that the group has adequate resources to continue in operational existence for the foreseeable future. The group therefore continues to adopt the going concern basis in preparing its financial statements.

The Trustees and Executive have completed detailed cash flow forecasts and budgets that support the going concern basis for these accounts. The forecasts include key assumptions based on the current programme. With planned programming stretching into 2028, the Trustees have confidence in the sustained contribution from the Lyric. Following a significant producing year in 2024/25, the budget for 2025/26 includes community focussed producing with the expectation of large scale producing in 2027.

Whilst we recognise that the impact of significant increases in the cost of living and the consequences of the continuing global conflicts may affect both the Theatre's income streams and its cost base, we also have ambitions for targeted fundraising to support our community and outreach work by covering elements of our core costs.

**THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

2. ACCOUNTING POLICIES (continued)

2.3 INCOME

All income is recognised once the Group has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Box office income comprises the sale of tickets to both in house and third party productions held at the Theatre and is recorded before deduction of credit card and other charges. Box office receipts are initially recognised as deferred income and are recognised as income once the performance to which the advanced sale relates has taken place. The charity applies the Cultural VAT Exemption on applicable income.

Royalties received comprise amounts due from third parties for performances of the charity company's productions at venues other than the Theatre. Royalties are recognised once the performance to which the royalty relates has taken place.

Income arising from sponsorship and donations are included in the Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account) in the period in which they are applicable.

Grants are included in the Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account) on an entitlement basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance Sheet. Where income is received in advance of entitlement, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on raising funds includes all expenditure incurred by the Group to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Group's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES (continued)

2.5 INTEREST RECEIVABLE

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Group; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

2.6 TAXATION

The Company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2.7 TANGIBLE FIXED ASSETS AND DEPRECIATION

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following bases:

Long-term leasehold property	- Between 10 and 50 years
Equipment & motor vehicles	- Between 3 and 15 years

2.8 HERITAGE ASSETS

Where heritage assets have been purchased, they are initially recognised at cost. After recognition, under the cost model, heritage assets are measured at cost less any accumulated depreciation and any accumulated impairment losses.

The estimated useful life is:

Heritage Assets	- 30 years
-----------------	------------

2.9 INVESTMENTS

Fixed asset investments are a form of financial instrument and are initially recognised at their transaction cost and subsequently measured at fair value at the Balance Sheet date, unless the value cannot be measured reliably in which case it is measured at cost less impairment. Investment gains and losses, whether realised or unrealised, are combined and presented as 'Gains/(Losses) on investments' in the Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account).

Investments in subsidiaries are valued at cost less provision for impairment.

**THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

2. ACCOUNTING POLICIES (continued)

2.10 STOCKS

Stocks are valued on a first in first out basis at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2.11 DEBTORS

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

2.12 CASH AT BANK AND IN HAND

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

Any investments with a longer maturity between three to twelve months are classified as current asset investments.

2.13 LIABILITIES

Liabilities and provisions are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Group anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account) as a finance cost.

2.14 FINANCIAL INSTRUMENTS

The Group only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.15 PENSIONS

The Group operates two defined contribution pension schemes and the pension charge represents the amounts payable by the Group to the funds in respect of the year.

**THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

2. ACCOUNTING POLICIES (continued)

2.16 FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Group and which have not been designated for other purposes.

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.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

3. CRITICAL ACCOUNTING ESTIMATES AND AREAS OF JUDGEMENT

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The Group makes estimates and assumptions concerning the future, including provisions recognised and the useful life of assets. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

Critical areas of judgement:

Provisions in their nature have a degree of estimation uncertainty due to their size and nature. Management use their knowledge and previous experience to best estimate the amount of provisions on future loss making shows and for dilapidations and repairs required under the terms of property leases.

The estimated useful life of heritage assets has been based on management's best estimate. However, it is subject to uncertainty given the types of assets held.

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

4. INCOME FROM GRANTS, DONATIONS AND LEGACIES

	Unrestricted funds 2025 £000	Restricted funds 2025 £000	Total funds 2025 £000
GRANTS			
Arts Council England - Core	1,210	-	1,210
Plymouth City Council	265	-	265
Engagement & Learning grants	-	182	182
The Clare Milne Trust	-	17	17
Theatre Artist Fund	-	65	65
Young Technicians Partnership	-	1	1
Mackintosh Foundation	-	29	29
TOTAL GRANTS	1,475	294	1,769
Donations	246	3	249
Development income	374	22	396
TOTAL 2025	2,095	319	2,414

THEATRE ROYAL (PLYMOUTH) LIMITED
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

4. INCOME FROM GRANTS, DONATIONS AND LEGACIES (CONTINUED)

	Unrestricted funds 2024 £000	Restricted funds 2024 £000	Total funds 2024 £000
GRANTS			
Arts Council England - Core	1,208	-	1,208
Plymouth City Council	265	-	265
Engagement & Learning Grants	-	329	329
Jerwood Arts	-	4	4
Theatre Artist Fund	-	42	42
Young Technicians Partnership	-	2	2
Mayflower Culture Fund	-	15	15
Stage One	-	28	28
Mackintosh Foundation	-	28	28
Arca (The Box)	10	-	10
TOTAL GRANTS	1,483	448	1,931
Donations	131	2	133
Development income	356	-	356
TOTAL 2024	1,970	450	2,420

Engagement & Learning grant income includes grants awarded by Arts Council England for the Theatre's Flying With Colours project of £nil (2024: £100,000).

5. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2025 £000	Total funds 2025 £000	Total funds 2024 £000
Box Office	11,852	11,852	10,781
Theatre Rentals	782	782	260
Co-producers' Contributions	1,478	1,478	12
Commercial Build Activity	2,053	2,053	2,267
Other	1,150	1,150	160
TOTAL 2025	17,315	17,315	13,480

All of the prior year amounts were unrestricted.

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6. INCOME FROM OTHER TRADING ACTIVITIES

Income from non charitable trading activities

	Unrestricted funds 2025 £000	Total funds 2025 £000	Total funds 2024 £000
Catering & retailing	1,366	1,366	1,273

All of the prior year amounts were unrestricted.

7. INVESTMENT INCOME

	Unrestricted funds 2025 £000	Total funds 2025 £000	Total funds 2024 £000
Investment income	233	233	196

All of the prior year amounts were unrestricted.

8. OTHER INCOMING RESOURCES

	Unrestricted funds 2025 £000	Total funds 2025 £000	Total funds 2024 £000
Insurance receipts	2,083	2,083	-

Following lengthy negotiations with our insurers, TRP made a successful claim in relation to Business Interruption for the Pandemic. The settlement of £2.1m is now held in reserves, as agreed with the Arts Council England, and allocated to a range of projects to be pursued over the coming year.

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9. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

Summary by fund type

	Unrestricted funds 2025 £000	Restricted funds 2025 £000	Total 2025 £000
Theatre productions and education	20,097	799	20,896
	Unrestricted funds 2024 £000	Restricted funds 2024 £000	Total 2024 £000
Theatre productions and education	16,718	1,010	17,728

10. ANALYSIS OF EXPENDITURE BY ACTIVITIES

	Activities undertaken directly 2025 £000	Support costs 2025 £000	Total funds 2025 £000
Theatre productions and education	17,847	3,049	20,896
	Activities undertaken directly 2024 £000	Support costs 2024 £000	Total funds 2024 £000
Theatre productions and education	14,983	2,744	17,727

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10. ANALYSIS OF EXPENDITURE BY ACTIVITIES (CONTINUED)

ANALYSIS OF SUPPORT COSTS

	Theatre productions and education 2025 £000	Total funds 2025 £000	Total funds 2024 £000
Staff costs	1,689	1,689	1,499
Depreciation	671	671	668
Marketing, development and hospitality	105	105	112
Finance	287	287	249
Cleaning	71	71	54
IT and administration	185	185	130
Governance costs	41	41	32
	<u>3,049</u>	<u>3,049</u>	<u>2,744</u>

11. AUDITORS' REMUNERATION

The auditors' remuneration amounts to an auditor fee of £25,000 (2024 - £24,000), and non-audit services comprising corporation tax computations and financial statement preparation of £9,000 (2024 - £8,500).

12. STAFF COSTS

	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
Wages and salaries	6,063	5,188	5,692	4,851
Social security costs	508	432	489	414
Contribution to defined contribution pension schemes	210	179	203	173
	<u>6,781</u>	<u>5,799</u>	<u>6,384</u>	<u>5,438</u>

Staff restructuring costs totalling £100,000 (2024: £nil) were made in the year to 9 employees (2024: no employees).

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12. STAFF COSTS (CONTINUED)

The average number of persons employed by the Group during the year was as follows:

	Group 2025 No.	Group 2024 No.	Company 2025 No.	Company 2024 No.
Management and administration	22	22	22	22
Venue staff	29	24	29	24
Production staff	59	58	59	58
Catering staff	5	6	-	-
Cast	8	2	8	2
Part-time and casual staff	149	160	121	135
	272	272	239	241

The average headcount expressed as full-time equivalents was:

	Group 2025 No.	Group 2024 No.	Company 2025 No.	Company 2024 No.
Management and administration	20	21	20	21
Venue staff	28	23	28	23
Production staff	64	60	64	60
Catering staff	5	6	-	-
Cast	7	1	7	1
Part-time and casual staff	53	55	43	47
	177	166	162	152

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2025 No.	Group 2024 No.
In the band £60,001 - £70,000	-	2
In the band £70,001 - £80,000	2	-
In the band £90,001 - £100,000	1	1
In the band £120,001 - £130,000	-	1
In the band £130,001 - £140,000	1	-

Pension contributions were made on behalf of the above members of staff in respect of their services. An amount of £22,000 (2024 - £20,000) was paid into personal stakeholder schemes.

Total remuneration paid to key management personnel (defined as the executive team who held office for all or part of the year) amounted to £378,000 (2024: £412,000).

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13. TRUSTEES' REMUNERATION AND EXPENSES

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, travel expenses totalling £2,000 were reimbursed or paid directly to 5 Trustees. (2024 - £8,000 to 14 Trustees).

14. TANGIBLE FIXED ASSETS

GROUP

	Long-term leasehold property £000	Office equipment £000	Total £000
COST OR VALUATION			
At 1 April 2024	18,644	2,282	20,926
Additions	35	60	95
Disposals	-	(65)	(65)
At 31 March 2025	18,679	2,277	20,956
DEPRECIATION			
At 1 April 2024	8,777	1,601	10,378
Charge for the year	447	202	649
On disposals	-	(65)	(65)
At 31 March 2025	9,224	1,738	10,962
NET BOOK VALUE			
At 31 March 2025	9,455	539	9,994
At 31 March 2024	9,867	681	10,548

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14. TANGIBLE FIXED ASSETS (CONTINUED)

COMPANY

	Long-term leasehold property £000	Office equipment £000	Total £000
COST OR VALUATION			
At 1 April 2024	18,644	2,280	20,924
Additions	35	60	95
Disposals	-	(65)	(65)
At 31 March 2025	18,679	2,275	20,954
DEPRECIATION			
At 1 April 2024	8,777	1,599	10,376
Charge for the year	447	202	649
On disposals	-	(65)	(65)
At 31 March 2025	9,224	1,736	10,960
NET BOOK VALUE			
At 31 March 2025	9,455	539	9,994
At 31 March 2024	9,867	681	10,548

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15. HERITAGE ASSETS

GROUP AND COMPANY

Assets recognised at cost

	Heritage asset 2025 £000
Carrying value at 1 April 2024	502
Additions	16
Depreciation	(20)
NET BOOK VALUE AT 31 MARCH 2025	498

Analysis of heritage asset transactions

GROUP AND COMPANY

	2025 £000	2024 £000	2023 £000	2022 £000	2021 £000
ADDITIONS					
Heritage asset	16	-	-	-	-
TOTAL ADDITIONS	16	-	-	-	-
CHARGE FOR DEPRECIATION					
Heritage asset	(20)	(20)	(20)	(20)	(20)
TOTAL CHARGE	(20)	(20)	(20)	(20)	(20)

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16. FIXED ASSET INVESTMENTS

PRINCIPAL SUBSIDIARY

The following were subsidiary undertakings of the Company:

Names	Company number	Holding	Registered office or principal place of business
Talklight Limited	01572960	100%	Theatre Royal, Royal Parade, Plymouth, PL1 2TR

Principal activity	Class of shares	Included in consolidation
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The company provides retailing, bar, and catering facilities.	Ordinary	Yes
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The financial results of the subsidiaries for the year were:

Names	Income £000	Expenditure £000	Profit for the period £000	Net assets £000
Talklight Limited	1,384	(940)	445	468

17. STOCKS

	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
Finished goods and goods for resale	<u>95</u>	<u>101</u>	<u>65</u>	<u>70</u>

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18. DEBTORS

	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
DUE WITHIN ONE YEAR				
Trade debtors	508	260	508	258
Other debtors	1,006	64	1,004	63
Prepayments and accrued income	200	470	189	471
Deferred taxation	1	3	-	-
	1,715	797	1,701	792

19. CURRENT ASSET INVESTMENTS

	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
Fixed term deposits	4,000	-	4,000	-

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20. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
Trade creditors	245	419	213	354
Amounts owed to group undertakings	-	-	420	335
Other taxation and social security	144	177	139	173
Other creditors	671	728	670	724
Accruals and deferred income	9,479	5,565	9,467	5,552
	10,539	6,889	10,909	7,138
	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
Deferred income at 1 April 2024	4,900	3,748	4,900	3,748
Resources deferred during the year	8,672	4,900	8,672	4,900
Amounts released from previous periods	(4,900)	(3,748)	(4,900)	(3,748)
	8,672	4,900	8,672	4,900

Deferred income represents money received in advance for tickets to shows taking place in a future period, deferred income on commercial builds and other deferred income related to grants. Deferred ticket sales have been split out between over and under 1 year where appropriate with reference to the Theatre programme.

21. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	Group 2025 £000	Group 2024 £000	Company 2025 £000	Company 2024 £000
Accruals and deferred income	-	259	-	259

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22. PROVISIONS

GROUP AND COMPANY

	Dilapidation Provisions £000	Show Provisions £000	VAT Provisions £000	Total £000
At 1 April 2024	47	89	63	199
Additions	-	49	-	49
Amounts used	(2)	(89)	(63)	(154)
	<u>45</u>	<u>49</u>	<u>-</u>	<u>94</u>

Dilapidation provisions are made to account for expenditure necessary to ensure leased buildings are returned in accordance with the terms of the lease contract.

Show provisions are made in respect of contracted shows where the Trustees' best estimate indicates a forecast deficit.

VAT provisions are made in respect of irrecoverable VAT on shows which was not invoiced by the year end.

The provisions are by nature estimates and as such the actual amount of expenditure may vary from that provided for above.

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NOTES TO THE FINANCIAL STATEMENTS
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23. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2024 £000	Income £000	Expenditure £000	Transfers in/out £000	Balance at 31 March 2025 £000
UNRESTRICTED FUNDS					
DESIGNATED FUNDS					
Deferred Artistic Funds	91	-	-	-	91
Drum Refurbishment Reserve	337	-	(26)	-	311
Digital Strategy Reserve	20	-	-	-	20
MMI Fund	205	-	-	-	205
Staff Obligations	1,327	-	(105)	-	1,222
Branding	-	200	-	-	200
Capital Feasibility	-	300	-	-	300
Transformation	-	65	-	-	65
Summer 2026 Production	-	300	-	-	300
Ticketing Initiative	-	100	-	-	100
Creative Commissions	-	100	-	-	100
Placemaking	-	200	-	-	200
Future Investment Fund	-	818	-	-	818
Transform	-	125	(2)	-	123
Governance Improvements	22	-	-	-	22
Dilapidations	300	-	(35)	-	265
Auditorium and Stage Lighting	150	-	-	-	150
	2,452	2,208	(168)	-	4,492
GENERAL FUNDS					
General Funds	746	20,885	(20,994)	(4)	633
TOTAL UNRESTRICTED FUNDS	3,198	23,093	(21,162)	(4)	5,125

THEATRE ROYAL (PLYMOUTH) LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
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23. STATEMENT OF FUNDS (CONTINUED)

	Balance at 1 April 2024 £000	Income £000	Expenditure £000	Transfers in/out £000	Balance at 31 March 2025 £000
RESTRICTED FUNDS					
Production & Education Centre	3,970	-	(166)	-	3,804
Capital Appeal Fund	157	-	(5)	-	152
Regeneration Project	5,372	-	(248)	-	5,124
Engagement & Learning	189	207	(230)	1	167
Joan Lucas Fund	1	1	(2)	-	-
Theatre Artist Fund	33	65	(54)	3	47
Claire Milne Trust	-	17	(17)	-	-
The Backstage Trust	26	-	(26)	-	-
Jerwood Arts	11	-	(10)	-	1
The Mackintosh Foundation	15	29	(28)	-	16
Stage One Funding	13	-	(13)	-	-
	<u>9,787</u>	<u>319</u>	<u>(799)</u>	<u>4</u>	<u>9,311</u>
TOTAL OF FUNDS	<u>12,985</u>	<u>23,412</u>	<u>(21,961)</u>	<u>-</u>	<u>14,436</u>

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23. STATEMENT OF FUNDS (CONTINUED)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2023 £000	Income £000	Expenditure £000	Transfers in/out £000	Balance at 31 March 2024 £000
UNRESTRICTED FUNDS					
DESIGNATED FUNDS					
Engagement & Learning	32	-	-	(32)	-
Deferred Artistic Funds	322	72	(214)	(89)	91
Mayflower Reserve	162	-	(36)	(126)	-
Drum Refurbishment Reserve	363	-	(26)	-	337
Digital Strategy Reserve	20	-	-	-	20
MMI Fund	205	-	-	-	205
Staff Obligations	1,327	-	-	-	1,327
Dressing Room Project	30	-	-	(30)	-
Governance Improvements	22	-	-	-	22
Dilapidations	308	-	(8)	-	300
Auditorium and Stage Lighting	150	-	-	-	150
	<u>2,941</u>	<u>72</u>	<u>(284)</u>	<u>(277)</u>	<u>2,452</u>
GENERAL FUNDS					
General Funds	<u>1,174</u>	<u>16,823</u>	<u>(17,496)</u>	<u>245</u>	<u>746</u>
TOTAL UNRESTRICTED FUNDS	<u>4,115</u>	<u>16,895</u>	<u>(17,780)</u>	<u>(32)</u>	<u>3,198</u>

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23. STATEMENT OF FUNDS (CONTINUED)

	Balance at 1 April 2023 £000	Income £000	Expenditure £000	Transfers in/out £000	Balance at 31 March 2024 £000
RESTRICTED FUNDS					
Production & Education Centre	4,136	-	(166)	-	3,970
Capital Appeal Fund	162	-	(5)	-	157
Regeneration Project	5,622	-	(250)	-	5,372
Engagement & Learning	270	355	(468)	32	189
Joan Lucas Fund	7	1	(7)	-	1
Theatre Artist Fund	-	42	(9)	-	33
Mayflower - Plymouth Culture	-	15	(15)	-	-
The Backstage Trust	59	-	(33)	-	26
Jerwood Arts	36	4	(29)	-	11
The Mackintosh Foundation	-	28	(13)	-	15
Stage One Funding	-	28	(15)	-	13
	<u>10,292</u>	<u>473</u>	<u>(1,010)</u>	<u>32</u>	<u>9,787</u>
TOTAL OF FUNDS	<u>14,407</u>	<u>17,368</u>	<u>(18,790)</u>	<u>-</u>	<u>12,985</u>

NOTES TO THE FINANCIAL STATEMENTS
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23. STATEMENT OF FUNDS (CONTINUED)

Designated funds: 2024-25

The designated funds are aligned to projects which support the charitable aims of the Group.

The Deferred Artistic Fund is set aside for investment in new small-mid scale productions.

The Drum Refurbishment Reserve was established to support works to upgrade our Drum stage and auditorium. The balance on this fund represents the net book value of the refurbishment of the auditorium and will be reduced in line with the annual depreciation charge for the work.

The MMI Fund represents funds designated for the MMI contingent liability. For further details see note 29.

The Trustees have been mindful of the challenges of the past few years. Staff Obligations is a fund designated to reflect the total obligation to staff in the event of TRP having to close. Although we are confident that we remain a going concern this sum has been separately calculated and identified as part of our reserves policy, to ensure that a correct minimum level of reserve is maintained during this still uncertain time.

During the year the Trustees designated some reserves to support developing projects:

- A significant rebranding exercise
- Preparation for large capital works to resolve some infrastructure concerns at the theatre
- Support for a large-scale musical for summer 2026
- An initiative to create more accessible tickets for the people of Plymouth
- Some individual commissions
- Funds to prioritise Plymouth as a creative place within the industry and nationally
- A resource for future large scale production planning

Dilapidations: We have also considered our longer-term dilapidations (aside from our legal obligations covered by the provision in note 22) and cyclical repair liabilities. In the past these have been covered by our operating budgets but, as they can vary significantly from year to year, they can distort our core operating results, so we designated a fund to provide for these over the next few years.

Auditorium & Stage Lighting: We have designated £150k in recognition of the need to replace our auditorium and stage lighting with a modern, more efficient system. Whilst elements of this may be capitalised and depreciated over an agreed useful life, this reserve signifies an intent to press ahead with this project when a suitable break in the programme allows. The extent of the project is enormous, so this fund offers an opportunity for feasibility work or match funding thereafter.

Designated funds: 2023-24

The Engagement & Learning work has undergone some restructuring during the year with the emphasis now on projects supported by restricted funds. All the remaining projects have been rationalised and the small remaining designated funds that were reallocated to restricted funds

The Mayflower Reserve was established to earmark funds for a large-scale community production (originally planned for 2020 and subsequently deferred until 2023) to mark 400 years since the Mayflower set sail from Plymouth. The production, We Are The Land, took place in April 2023 and, most importantly, was focussed on the experience of the Wampanoag Community from the USA. Funds were put aside to de-risk this project whilst external funding sources were identified. Now that the work is complete these designated funds can be released back into the general fund.

Restricted funds

The Restricted Reserves represent amounts raised by or received from third parties for capital or revenue projects. Restricted Funds in respect of the Regeneration Project and the Production &

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23. STATEMENT OF FUNDS (CONTINUED)

Education Centre consist primarily of grants and donations. The grants are secured on the assets to which they relate and are repayable in certain circumstances.

Engagement & Learning restricted funds comprise the unspent portion of grants and fundraising for specific projects.

The funds from the Clare Milne Trust were given to support the building of specialised access toilet facilities.

The remaining restricted funds have been given for training and development within specific theatre-related roles.

24. STATEMENT OF FUNDS (CONTINUED)

The Charity is extremely grateful to the following supporters of our wide ranging programme of Engagement & Learning and other activities:

Supporter	Project
Associated British Ports	Tiny Tales Schools
Associated British Ports	Young Company Hubs
BBC Children In Need	Dare to Dazzle
Big Lottery	Funky Llama
Clare Milne Trust	Changing Places Project
Joan Lucas	The Joan Lucas Fund
Nudge Community Builders	U Dance
Paul Hamlyn Foundation	Tiny Tales Schools
Pennon Group	Young Company Hubs - Pennon
Princess Yachts	Playhouse 24 & Playhouse 25
The Emerald Group	Young Company - Create
The National Lottery Community Funds	Our Space 2023-27
The National Theatre	NT Connections
The Veterans' Foundation	Our Space Veterans' Project
Womble Bond Dickinson	Young Company - TR2 21st Birthday Performance

25. ANALYSIS OF NET ASSETS BETWEEN FUNDS

ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds 2025 £000	Restricted funds 2025 £000	Total funds 2025 £000
Tangible fixed assets	1,049	8,945	9,994
Heritage assets	-	499	499
Current assets	14,575	-	14,575
Creditors due within one year	(10,406)	(133)	(10,539)
Provisions for liabilities and charges	(94)	-	(94)
TOTAL	5,124	9,311	14,435

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25. ANALYSIS OF NET ASSETS BETWEEN FUNDS (CONTINUED)

ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds 2024 £000	Restricted funds 2024 £000	Total funds 2024 £000
Tangible fixed assets	464	10,084	10,548
Heritage assets	-	502	502
Current assets	9,280	-	9,280
Creditors due within one year	(6,090)	(799)	(6,889)
Creditors due in more than one year	(259)	-	(259)
Provisions for liabilities and charges	(199)	-	(199)
TOTAL	3,196	9,787	12,983

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

	Group 2025 £000	Group 2024 £000
Net income/expenditure for the year (as per Statement of Financial Activities)	1,451	(1,422)
ADJUSTMENTS FOR:		
Depreciation charges	670	669
Bank interest received	(233)	(196)
Decrease/(increase) in stocks	5	(3)
Increase in debtors	(918)	(101)
Increase in creditors	3,390	997
Increase/(decrease) in provisions	(103)	(53)
NET CASH PROVIDED BY/(USED IN) OPERATING ACTIVITIES	4,262	(109)

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27. ANALYSIS OF CASH AND CASH EQUIVALENTS

	Group 2025 £000	Group 2024 £000
Cash at bank and in hand	8,765	8,381

28. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2024 £000	Cash flows £000	At 31 March 2025 £000
Cash at bank and in hand	8,381	384	8,765
Liquid investments	-	4,000	4,000

29. CONTINGENT LIABILITIES

During the 1990s the Theatre entered into a mutual insurance agreement with Municipal Mutual Insurance (MMI). MMI has since entered into a Scheme of Arrangement and this Scheme has raised a levy on the total payments made under its policies as at December 2013. There has been no further action on these levies for several years and there have been no further demands for payment. There is a designated fund allocated to cover the possibility of any successful demand for payment.

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30. PENSION COMMITMENTS

The Group operates two defined contributions pension schemes. The assets of the schemes are held separately from those of the Group in independently administered funds. The pension cost charge represents contributions payable by the Group to the funds and amounted to £201,000 (2024: £177,000). Contributions totaling £32,000 (2024: £28,000) were payable to the fund at the reporting date and are included in creditors.

31. RELATED PARTY TRANSACTIONS

Owing to the nature of the Charity and the composition of the Board of Trustees being drawn from local public and private sector organisations, transactions may take place with organisations in which the trustees have an interest. All transactions involving such organisations are conducted in accordance with the requirements of the Charity Commission, and with the Charity's financial regulations and normal procurement procedures relating to related party transactions.

The following related party transactions took place in the period:

The Charity received the disbursement of a grant totalling £2,750 (2024: £24,750) from Nudge Community Builders, a society in which a Trustee is a director.

The Charity made sales of £12,640 (2024: £18,094) and purchases of £20,995 (2024: £40,690) from Arts University Plymouth, a charity in which a Trustee is also a Trustee. There were no balances outstanding at the year end in respect of these transactions.

The Charity made sales of £2,300 (2024: £11,770) to Westcotts (SW) LLP, a company in which a Trustee is a director. A balance of £nil (2024: £1,529) was owed to the Charity at the year end.

The Charity made sales of £3,865 (2024: £1,520) to Devonport High School for Boys, an Academy Trust in which a Trustee is also a Trustee. There were no balances outstanding at the year end in respect of these transactions (2024: £nil).

The Charity made purchases of £150 (2024: £nil) from Barbican Theatre, a charity in which a Trustee's wife is on the Board. There were no balances outstanding at the year end in respect of these transactions.

32. CONTROLLING PARTY

The Group is controlled by the Board of Trustees.