

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

**THE REPORT OF THE DIRECTORS AND
CONSOLIDATED FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 27 March 2022**

Company Registered number: 02026445
Charity Registered number: 294745

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**THE REPORT OF THE DIRECTORS AND
CONSOLIDATED FINANCIAL STATEMENTS**
for the period ended 27 March 2022

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THE MAYFLOWER THEATRE TRUST
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REPORT OF THE DIRECTORS
For the period ended 27 March 2022

The Directors present their report and consolidated financial statements for the period from 29 March 2021 to 27 March 2022.

Reference and administrative details

Company Registered number:
02026445

Charity Registered number:
294745

President
I A S Gatward

Directors / Trustees:
M H Le Bas (Chair) (resigned 26th November 2021)
P I Claisse (Chair) (appointed as Chair 26th November 2021)
DM Fowler-Stevens (appointed 18th June 2021)
J Hannides
C E Lewis
L J Noble (resigned 1st October 2021)
S W Pantling
R Primmer
K Romero (appointed 18th June 2021)
M D Smith
N J Vaughan

Members:

I A S Gatward	D Bunday
D Chisnall	P I Claisse
P Daniells	S Daniells
A Farrell	J Gatward
M Gordon	J Hannides
C E Lewis	R Niddrie
L J Noble	S W Pantling
T Prentki	R Primmer
M D Smith	C Taylor
N J Vaughan	

M Le Bas (resigned 26th November 2021)
D Fowler-Stevens (appointed 26th November 2021)
K Romero (appointed 26th November 2021)
U Derejko-Cooper (appointed 7th October 2021)

Company Secretary:
C Jones

Chief Executive:
M D Ockwell

Auditors:
Haysmacintyre LLP
10 Queen Street Place
London EC4R 1AG

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REPORT OF THE DIRECTORS (continued)
For the period ended 27 March 2022

Reference and administrative details (continued)

Bankers:

Santander UK Plc
Bridle Road
Bootle
Merseyside
L30 4GB

Solicitors:

Paris Smith LLP
1 London Road
Southampton
Hampshire
SO15 2AE

Business and Registered office:

Mayflower Theatre
Empire Lane
Southampton
Hampshire
SO15 1AP

Sponsors & Partners:

Paris Smith LLP	Beechdean	The London Hotel	Geo Speciality Chemicals
Peter Cooper	TNG Engineering	HWB Chartered Accountants	

Board of Directors

The Board of Directors throughout the period and up to the date of this report was made up as follows:-

M H Le Bas (Chair) (resigned 26th November 2021)
P I Claisse (Chair) (appointed as Chair 26th November 2021)
DM Fowler-Stevens (appointed 18th June 2021)
J Hannides
C E Lewis
L J Noble (resigned 1st October 2021)
S W Pantling
R Primmer
K Romero (appointed 18th June 2021)
M D Smith
N J Vaughan

The Board's members serve as Directors for the purposes of company law, and Trustees for the purposes of charity law. They are referred to as Directors throughout this report. They are also Members of the charity. Our board meets 4 times per year. We also have the following board sub-committees to ensure good governance:

- Audit & Governance Committee (incorporating Remuneration Committee & Bursary Committee)
- Health & Safety Committee
- Nominations Committee

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REPORT OF THE DIRECTORS (continued)
For the period ended 27 March 2022

Structure, governance and management

Governing Document

The Trust is incorporated in England and Wales as a private company limited by guarantee and registered as a charity with the Charity Commissioners under number 294745, governed by its Articles of Association. The financial statements are prepared in accordance with current statutory requirements, the governing document of the Trust and the Charities SORP. The primary objectives of the Trust as defined by the Articles of Association are the encouragement of the arts, the promotion and advancement of education and the cultivation and improvement of public education in drama, mime, opera, singing, music, dance, painting and sculpture, cinema, literature and other arts.

Appointment of Directors

Directors are nominated by the Board. The Board reviews the list of members from time to time to ensure that all skills are covered if a vacancy arises. The following criteria for all future Board members have been approved by the Audit and Governance Committee and the Board of Directors:

- Clear business sense;
- Interest in theatre;
- Time available for Board activities;
- Local/regional residence;
- Community involvement
- Representation in one of the following skill sets: retail, finance, legal, property, I.T., and business.

In recruiting new directors we follow a wide-ranging and non-discriminatory approach led by our Nominations Committee who are charged with not only the appointment of directors but also succession planning.

Director Induction and Training

New Directors undergo an orientation session with the Chief Executive and the Company Secretary to brief them on their legal obligations under Charity and Company Law, the contents of the Articles of Association, the committee and decision-making processes, the three-year rolling business plan and recent financial performance of the Trust. They are also issued with an induction pack. Normally new directors will attend one Board meeting as an observer before being appointed.

Organisation

The Trust is organised so that the Directors meet regularly to direct the management of its affairs. A Chief Executive is appointed by the Directors to manage the day-to-day operations of the Trust. To facilitate effective operations, the Chief Executive has the delegated authority, within terms of delegation approved by the Directors, for operational matters including finance and administration, sales and marketing, technical service, human resources, and programming activity.

Related Parties

The Trust has two wholly owned subsidiaries, Mayflower Enterprises Limited, whose principal activity is the operation of arts facilities on behalf of the parent, and Mayflower Productions (Southampton) Ltd, whose principal activity is theatre productions. The results of the subsidiaries for the period ended 27 March 2022 are shown in note 10.

MTT is a member alongside 7 individuals of Mayflower Academy Ltd t/a MAST Mayflower Studios, a registered charity. There is one common director on the boards of MTT and MAL. MTT provides, via a Service Level Agreement (SLA), executive management leadership and support as well as shared services including the programming, sales team, HR team and IT infrastructure. MAL pays for these services, in line with the SLA.

Remuneration policy for key management

The remuneration of the Chief Executive is agreed by the Board, following a recommendation by the Trust's Remuneration Committee each year, taking account of the financial performance of the Trust and its subsidiaries; achievement of key performance indicators; together with benchmarking against salaries of comparable positions in the industry. The remuneration is commensurate with similar charities.

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REPORT OF THE DIRECTORS (continued)
For the period ended 27 March 2022

Introduction from the Chair

As your new Chair, I was proud and relieved when we finally welcomed back live theatre in June 2021. Since then, we have been encouraged by the return of our valued customers to our theatre, and after 15 months of closure due to the COVID-19 pandemic, it was wonderful to bring the theatre back to life. Initially we were operating under social-distancing measures but, by the Autumn, that restriction was lifted. We were grateful that a relatively small number of customers whose shows had been rescheduled took refunds and therefore the advanced sales have remained strong. We also found the numbers returning to the theatre steadily grew as our audiences regained the confidence to return to large venues.

Our executive team, led inspirationally by Michael Ockwell and supported by our staff, have worked tirelessly throughout to ensure the audiences, touring shows, and each other were protected from ongoing outbreaks as far as possible. They continued to ensure our audiences were well supported if unable to attend due to COVID-19 related illness.

Despite not opening to the public until three months into the financial year, we presented our artistic programme of 277 performances, welcoming 360,480 customers back, representing 76.5% capacity. Balanced programming remained challenging with many shows having been moved from the closure period into the year. Our most highly attended shows were *Cinderella*, *Les Miserables*, and *The Book of Mormon*. However, we still achieved variety in our programme as we met our strategic aims by presenting opera, ballet, musicals, drama, family-friendly shows and one-night concerts. Our dance programme included Rambert: *Draw From Within*; Carlos Acosta's *On Before*; Birmingham Royal Ballet's *Don Quixote*; Matthew Bourne's *Nutcracker!*; Northern Ballet's *Merlin*; and the ever popular *Riverdance*. Our association with Welsh National Opera continued with productions of *Madam Butterfly* and *The Barber of Seville*. Shows for our youngest audiences included *Dragons and Mythical Beasts* and *Fireman Sam* with the pantomime, *Bedknobs and Broomsticks* and *The Lion The Witch and The Wardrobe* also popular with families.

With a cautious approach to the year, and excellent financial planning and management in place, we are very pleased to report that the Mayflower Theatre remains financially robust, with a better than expected result across our group of three companies and a surplus of £688,801. The group's general reserve now stands at £8,398,067.

We continued to take our advocacy role seriously as part of the vibrant local cultural scene including playing a key role in Southampton's City of Culture 2025 bid. Whilst the bid was unsuccessful, it has strengthened relationships and collective determination to ensure we all continue to provide a diverse and accessible cultural offering in our region. Under Michael's leadership, the increase in community engagement has been transformational over the last decade. During Covid, we were especially keen this should continue to support the youth, elderly and disadvantaged in our community. So our vital Engage work continued, initially virtually, while restrictions slowly began to lift. In all, an amazing 6,890 participants took part in our community and outreach initiatives during the year on which we plan to build in the years to come.

Recruitment has been a particular challenge over the year, a pattern seen across many industries. We now have over 30% new staff with some roles still being recruited. We would like to thank all our staff for their support over the year; for those who accepted being placed on furlough until we reopened in the first quarter, not because they are not a valuable part of the organisation, but because they simply couldn't carry out their role; for those staff who continued to work full time to ready the business for reopening; and to all our staff, new and old, who have been instrumental in returning us to full operation. Our people are the backbone of the theatre and we are grateful for their support, understanding and loyalty.

We have responded to developments over the past year adapting further our approach to recruitment to ensure we are representing the community we serve. We want to have a diverse workforce and are pleased to see the percentage of colleagues from the global majority increase to 15%. This is progress that we are committed to see reflected on our stage as well and we are actively working with our local community groups to improve representation in our audiences.

We thank our loyal sponsors and partners Paris Smith, Beechdean, The London Hotel, Geo Speciality Chemicals, Peter Cooper, TNG Engineering, and HWB Chartered Accountants for their continuing support. We would welcome strengthening links with other businesses in the community we serve.

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With much gratitude we bid farewell to Malcolm Le Bas as he stepped down from the Board in November. Malcolm had been a director on our Board since June 1997, becoming Chair in November 2015. His support, wisdom, and advocacy were exemplary and we are very thankful for all he did for the theatre. We also bid a fond farewell to Lindsey Noble in October 2021 after 10 years' service on the Board. Her contributions, particularly relating to education, safe-guarding and governance were appreciated. We have welcomed new Board members, who bring with them fresh insight and wide skills and experience. The last few years have proved our governance to be robust and resilient and we go into our next financial year stronger than ever.

I would like to thank our directors and Company Secretary for their ongoing commitment, expertise, and hard work which ensures the Mayflower Theatre will be an asset to our community for future generations.

Paula Claisse
Chair

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REPORT OF THE DIRECTORS (continued)
For the period ended 27 March 2022

Objectives and activities

The objectives of the charitable Trust are:

- the encouragement of the arts, the promotion and advancement of education and the cultivation and improvement of public education in drama, mime, opera, singing, music, dance, painting and sculpture, cinema, literature and other arts;
- the development of public appreciation of such art by the provision of a theatre and the presentation of public performances; and
- furthering the social and cultural welfare of the local community and its neighbourhood and visitors to the city.

The strategies employed to achieve the Trust's objectives are to:

- present a broad range of artistic work;
- ensure that the deals with promoters are favourable to the Trust and will ensure the return of a surplus at the end of the financial year;
- focus on involving young people in the arts through participation and engagement to ensure culture plays an integral part in personal development; and
- introduce activity to encourage sectors of the community to experience theatre, who may not have engaged before.

The major areas of activity are: musicals, opera, dance, drama and comedy.

COVID-19

Ongoing COVID-19 measures put in place by the government meant that we could initially only open with socially distanced audiences. Having reviewed our programme, and considered the lead time to reinstate the business, we took the view that reopening at the end of June 2021 was the most sensible option. We reopened in line with government guidelines in terms of social distancing, wearing of masks, temperature checks and movement around the building. By mid-August 2021 the government guidelines became less stringent, but we kept many in place, returning to full capacity by September.

There were challenges from audiences returning as there was conflicting views on mask wearing and general behaviour in the theatre. This did at times cause tension between customers themselves but overall, particularly when the wearing of masks was no longer compulsory, most customers have been happy to make their own choice. We kept in place segregation of our operational teams and our visiting companies in terms of separate working and break spaces to help protect the shows. By summer 2022 all measures had been lifted.

From April 2021 to June 2021, we again took the opportunity to claim from the government's Coronavirus Job Retention Scheme (CJRS) having not claimed in the previous 6 months in line with the conditions of the Cultural Recovery Fund grant we had received. All staff returned to work by early July and have continued as per their contracts since then.

We have continued to monitor and update the pandemic risk register with each change in events and will continue to do so until the risk has been negated.

Public Benefit

The Directors have had due regard to the Charity Commission's guidance on public benefit.

Our community and outreach programme, Engage, had 6,890 engagements with the community throughout the year. The impact of COVID continued to be felt and in-person activity was undertaken following strict COVID safety guidelines whenever rules permitted. The strategy for our Engage programme has four strands: Youth, Community, Participation and Education and is for all members of our community.

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Youth

We offered our full Summer Youth Project this year, *Summer Holiday*. 114 young people were in the cast but we were unfortunately not able to complete the project due to the impact of COVID on the company. We did however hold a scratch performance of the work on Wednesday 25 August to an audience of families and friends.

Our weekly youth theatre sessions offered opportunities over the year to 4 groups of young people aged 11 – 18 years to develop their skills and talents, have fun and make friends with other likeminded young people. There were 1,768 engagements over the year.

A separate production group performed *Wind/Rush Generation(s)* as part of the NT Connections Festival with 12 young people in the company performing to 134 audience members.

Mayflower Young Writers and Mayflower Junior Writers had a total of 593 engagements over 55 sessions. These sessions are offered in partnership with our associate spoken word company ArtfulScribe and supported by funding from Arts Council England.

Mayflower City Eye Young Film Makers continued to run in conjunction with our associate community film company City Eye, giving young people the opportunity to get involved in film making. We ran 20 sessions over two terms and saw a total of 107 engagements. The group created a short thriller film set in the 1950s. They went through the whole creative process of writing a script, sourcing props, building the set, to a final production.

We re-started our Youth Council, which is made up of young people who attend our regular activities, after a pause due to COVID.

Community

Open Voices, our singing for wellbeing choir for the over 55s, had 166 engagements and a return to our online sessions. We also ran Mayflower Movers which saw 18 participants take part online with the sessions. This led us to run dance for wellbeing sessions called Dance in Care where we provided online sessions to various care homes with 418 engagements.

Our Heritage Volunteers restarted in February after a break of 2 years. The group was delighted to resume and now meets weekly. There were 43 engagements across the sessions.

Participation

We have been able to offer 3 show events and tours this year. We have also offered a range of public workshops for young people, families, and adults with 53 participants taking part across 9 events.

Education

We have offered 40 education workshops, tours, CPD sessions, concerts, mock interviews and careers events with 2,005 young people taking part from schools and colleges around the region. These included a Theatre in Education tour that worked alongside the charity Silent Mind and visited schools and colleges across the region. We also were pleased to present another schools concert with Welsh National Opera.

We began a partnership project with ZoieLogic, ArtfulScribe and SoCo Music which was funded by The Office of The Police and Crime Commissioner. This enabled us to work with 4 schools across Southampton focusing our work within the inclusion and pupil referral units.

We also worked on a holiday project with community arts company In Focus and Polygon School delivering workshops and a tour at the theatre. There were 31 engagements in this group. The project consisted of using photography in performing arts settings and culminated in a public exhibition at MAST Mayflower Studios. The participants also all achieved their Discover Arts Awards.

We were privileged to mentor a young person on their Gold Arts Award. This young person has participated in our Engage activity for over 9 years, since its inception, beginning with *Bugsy Malone* in 2013. He completed a volunteering programme with Mayflower Theatre and MAST Mayflower Studios and has now left the area to study at University.

Engage Feedback

We are always seeking feedback from participants and partners on our Engage programme and developing our offer in response to this. Below is a small selection (names have been removed to protect privacy):

- *Well done to all involved- despite difficult circumstances- it was a fantastic show!! Thank you to all involved for working so hard to make this happen – Summer Youth Project Participant*

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- *I just wanted to say how much my daughter has loved every minute of being involved in summer holiday. Thank you so much for giving them all this amazing experience I'm so glad she's been able to be involved doing what she loves. – Summer Youth Project Parent*
- *Can you please pass on our genuine thanks for the last 10 days and yesterday's performance. They have had the time of their life!! – Summer Youth Project Parent*
- *The issues raised in the performance were really well explained and provided good advice that was helpful to those who may suffer with the issues or with those who may have friends/family in those situations. They were presented in a really accessible way. – Teacher on Silent Mind Tour*
- *They were captivated on their return to school, told anyone who would listen about what they had seen! – Teacher on Welsh National Opera Schools Concert*
- *Really great opportunity for children that live in deprived areas. We brought all our pupil premium children who would never been taken by their families to this type of concert so it was excellent to see their faces and delight. Thank you and keep doing this! – Teacher on Welsh National Opera Schools Concert*
- *Thanks for a great virtual tour, a very enjoyable hour or so in your company. A real tour is also a must at some point. – Virtual tour participant*
- *Thank you I had lots of fun! – SCC Course participant*

STRATEGIC REPORT

Achievements and performance

Our Artistic Vision for the Trust is key to our strategy for the coming years and in summary includes:

- maintaining the profile of Mayflower Theatre both nationally and internationally by presenting the best available productions in the theatre;
- ensuring responsible stewardship, restoration, investment in and continual upgrading of the facilities and environs of the Grade II listed building;
- ensuring financial stability by generating income from shows, hospitality and other sources including drawing, where appropriate, on external funding and by rigorous cost controls and continuous improvements in processes;
- assessing our approach to risk in the deals we are negotiating with visiting production companies to ensure we are achieving the maximum retention of ticket sales with the minimum risk to the Theatre;
- focusing on youth development and engagement ensuring that young people have opportunities not only to attend productions in the theatre but to appear on Mayflower Theatre stage;
- playing a full role within the cultural sector in Southampton through advocating and offering partnership working opportunities with other arts providers.

Financial Review

2021/22 had a delayed start to operations with ongoing COVID-19 restrictions in place. We reopened our doors to the public, with social distancing in place, on 30th June 2021 with 2 performances of Rambert's *Draw from Within*. With an ongoing nervousness about any further restrictions, we are delighted to report we managed to continue through the remainder of the year with only a few performance cancellations. The only changes to the programme we did incur, once we reopened fully, were two one-night shows which changed to future dates and a week long show that cancelled its tour.

We finished the year with a total attendance of 360,480, having presented 277 performances, and a turnover of £16,736,868 which was better than our original forecast. It was pleasing to see our audiences returning with great enthusiasm after a prolonged period of restrictions, highlighted by better than ever ancillary spends in our front of house areas. Our overall capacity was 76.5% for the year, just 6% points lower than the last full year of operation, a very

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encouraging result. The programme was not as strategically planned out as in other years as we accommodated many show moves from the closure period; this meant the programme was not as balanced as usual, so the results are all the more satisfying. Our mix of shows by genre was:

Genre	% of total performances
Musicals	49%
Pantomime	14%
One Night Shows & Concerts	13%
Dance	7%
Comedy (week long)	6%
Drama	5%
Ballet	3%
Opera	2%
Young Person Shows	1%

Our pantomime, *Cinderella*, with 39 performances and starring Craig Revel Horwood, Debbie McGee, Richard Cadell, Georgia Carr and Sooty was a resounding success. Our audience of 55,952 was delighted by Craig as the Wicked Stepmother; the sweetness of Debbie McGee as the Fairy Godmother; the magic of Richard Cadell in his role as Buttons; the mischievously funny Sooty; as well as the beautiful voice of Georgia Carr from Southampton, and a previous member of our own Summer Youth Projects, who played the title role.

We welcomed back the much loved *Les Misérables* (an audience of 38,046 over 24 performances) to great reviews, *Six* (19,471 attendance over 7 performances) and *Grease* (an audience of 14,316 over 8 performances). For the first time we presented *The Book of Mormon* which was seen by 36,818 and provided £1,910,783 in ticket sales over 22 performances. We also had an unusually high number of one-night shows, 37 in total compared with our usual level around 20. This was brought about by the rescheduling required from 2020 and the lack of weekly touring productions.

Riverdance was once again a firm favourite performing to full capacity audiences with 15,122 attending 8 performances.

Families not only enjoyed the pantomime but *The Lion*, *The Witch and The Wardrobe*, *Bedknobs and Broomsticks*, *Dragons and Mythical Beasts*, *Pop Princesses*, and *Fireman Sam*.

We restarted our Planned Preventative Maintenance programme with essential works to the exterior of the building, including repointing and replacement of guttering. We replaced our small FOH lift; replaced our electrical distribution panel, in place since the 1970s, and redecorated backstage areas.

Our staff have been remarkable in supporting us through the pandemic and in restarting operations. We have welcomed many new staff across all teams and we thank them and all our colleagues for their achievements over the year. We were delighted to be able to provide a pay increase in October 2021 followed by another in April 2022.

Mayflower Enterprises Limited (a trading subsidiary of the Trust) saw a distinct increase in ancillary sales once the more restrictive COVID-19 measures were lifted. The appetite to return to live theatre has been overwhelming and we have seen spending in our ancillary areas, particularly the bars, at record levels. This reduced slightly as the year progressed but remained overall the highest average spend per head we have seen. Turnover for the year was £1,062,645 with a gross profit of £702,007. The trading company was able to generate profits of £167,722, which has been gifted to The Mayflower Theatre Trust.

Mayflower Productions (Southampton) Ltd (a second trading subsidiary of the Trust) has the aim of producing touring children's shows as well as producing our Summer Youth Projects. Our production of *Summer Holiday* unfortunately was unable to start its run as the company suffered a spread of COVID days before opening. They did however present a very well received sharing of the work in front of their friends and family in a specially arranged performance. Overall the company had a turnover of £127,400 and reported a profit of £11,545.

Fundraising performance and approach

The charity undertakes fundraising activity to its supporters via direct mail, fundraising events, sponsorship and email in line with the Fundraising Code of Practice set by the Fundraising Regulator. We do not engage any external fundraising professionals.

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Our privacy statement, which is available on our website, outlines how we treat the personal data of our customers. Including in our policy we state:

When you support us you can be sure of the following:

- We will never sell your contact details to anyone
- We will only contact you if you have expressed an interest in our work
- If we phone you, we will always check you are happy to take the call
- If you ask us to change how we communicate with you, or stop, we will respect that
- We do not engage in cold-calling, door to door or street fundraising
- We strive to ensure no-one ever feels pressurised to support our work
- All of our activities are open, fair, honest and legal

No complaints about our fundraising activity were received in the last year.

Our fundraising activities were limited to general donations throughout the year with £56,673 received. Our thanks to the generosity of our audiences who in many cases donated the value of their tickets instead of accepting a refund for moved or cancelled shows.

We offer a number of corporate sponsorship opportunities to businesses in our community. In this year we have had 7 organisations engage with us through this programme and we are very grateful for their support.

Reserves Policy

- The Board regularly reviews the Company's Reserves Policy in line with the guidance issued by the Charity Commission.
- The principal objectives of the Trust are:
 - 1.1. providing for the development of the Theatre by undertaking major projects to keep up-to-date with production/show/business/legal/regulatory developments;
 - 1.2. providing, where appropriate, for investment in new productions;
 - 1.3. maintaining the viability of the Theatre building;
 - 1.4. providing sufficient "financial comfort" during dark periods. This is a period when no show is programmed;
 - 1.5. allowing for the cost of all developments in information technology and computerised systems within the Theatre; and
 - 1.6. providing sufficient funds within a designated bursary fund for the artistic development of local promising young people in education within the catchment area of the Theatre.
- The Board also recognises the business needs to cater for a sudden but temporary loss of income and has accordingly agreed to continue the policy whereby free reserves are built to and maintained at a level which will provide sufficient funds to cover management, administration and support costs in order to secure the long term viability of the Theatre.

The Trust had reserves at the year-end totalling £18.605 million across all funds. A description of each individual fund, and their current value, is given below:

Description of reserves

The split of funds is shown in note 19 to the financial statements.

Restricted Funds

- The Capital Grants with a balance of £1,064,380 represents funds set aside to maintain and develop the listed building.
- The restricted Fundraising Reserve had expenditure of £1,911 in the year and the balance of this account is now £0. This was funds set aside for specific elements of the 2018 capital works project having originally been funded by the generous grants of £145,000 provided to us in that financial year. This reserve will now be closed.

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Designated Funds

- The Bursary Reserve of £50,000 is a fund allocated to assist local young people to pursue a career in the arts. There were no new bursaries awarded this year as the scheme was paused until 2022/2023 due to Covid restrictions.
- The Building Maintenance Reserve of £1,014,352 was set aside to cover future depreciation from a previous development of the stage, refurbishment of bars and extension of the foyer completed in August 2013. £62,011 has been allocated against the fund this year in respect of this work.
- There were no funds held in the Education Reserve at the beginning of the year. Engage activity is not intended to make surpluses but in the event it does, these funds are kept aside to reinvest in ongoing educational activity. In 2021/22 this area of activity returned a deficit of £137,996 and the fund has been replenished by £137,996 from our General Reserve.
- The unrestricted Fundraising Reserve had expenditure of £1,192 in the year and the balance of this account is now £0. This had been designated to allow for investment in improving accessibility and environmental capital equipment during our auditorium redevelopment project in 2018.
- The Building Development Reserve was set aside to cover future depreciation for the major refurbishment and connectivity projects completed in 2018. The fund currently stands at £5,765,138 with £431,745 depreciation expense having been allocated against it this year and £2,920 in donations adding to it.
- The Gantry Development Building Reserve of £2,313,462 is a fund which has been set aside to cover future depreciation on the building work which took place in 2010. This involved major work to improve accessibility to the stage, as well as a new office facility. £27,141 has been allocated against the fund this year in respect of this work.

Unrestricted Fund

- The General Reserve represents the remaining accumulated surpluses over the years, intended to promote the objects of the Trust and be available as opportunities arise. It currently stands at £8,398,067.

Free reserves

At the year-end the 'free reserve' balance was £3,719,012 (see note 18). The Trust manages its day-to-day operations through the effective management of cash and considers that its current levels of reserves and cash holdings are in line with expectation, whilst it strives to maintain healthy levels of 'free reserves'.

Principal risks and uncertainties

The Directors for the group have a risk management strategy which comprises:

- Regular reviews of the risks the Trust may face carried out by the Senior Management Team, the Audit & Governance Committee as well as the Board;
- The establishment of systems and procedures to mitigate those risks identified in the plan and;
- The implementation of procedures designed to minimise any potential impact on the Trust should those risks materialise.

The Risk Registers across the group have identified 4 key risks this year which are listed below together with brief summaries of the strategies to manage these risks:

1. Ability to meet forecast capacity levels. Strategies to manage this risk include programming, pricing reviews and dynamic pricing; weekly and monthly reporting tracking the sales of each show against targets; and our marketing strategy
2. Threat of cyber fraud. The strategy to manage this includes the attainment of the Cyber Fraud Accreditation; 3rd party audits and testing of our systems; and training of staff to raise awareness. Our staff regularly undertake training in how to be more cyber aware and are kept informed of latest advice from bodies such as Action Fraud (the National Fraud and Cyber Crime Reporting Centre) as well as local police. We have developed a Security Incident Response plan that sets out how to deal with a cyber-fraud attack with several scenarios addressed.
3. Loss of key staff. Nationwide labour shortage and wage inflation is putting additional pressures on recruitment and ensuring we retain staff. Staff well-being, attractive terms and conditions and benefits as well as development opportunities are part of the strategies to manage this risk.
4. Planned Preventative Maintenance – a 5-year investment plan has been developed to ensure we are

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protecting our building and also identifying opportunities for the Trust to develop its artistic vision and to meet its charitable aims.

Financial risk management objectives and policies

The Trust finances its operations through retained surpluses. The management's objectives are to retain sufficient liquid funds to enable it to meet its day to day obligations as they fall due whilst optimising returns on surplus funds. Hedge accounting is not used by the Trust.

Investment policy

In accordance with the Articles of Association, the Directors have the power to invest in such stocks, shares, investments and property as they see fit. The policy is to adopt a balanced risk investment strategy to protect, in absolute terms, the capital value of the fund whilst producing a sustainable and growing level of income, and also providing the potential for longer term growth of capital in real terms. The Trust continued with its £2m in a portfolio with a target return of 6.5% and recorded a gain on investment during the year of £104,388 because of strong performances in markets over the year. At year end the portfolio was valued at £2,049,483. To date, gains of £1,150,000 have been taken from this portfolio since its inception in 2008.

The remainder of the Trust's surplus funds are held primarily in short term variable and fixed rate deposit accounts with reputable UK Banks. The Trust believes that this gives it the flexibility to release cash resources at short notice.

Environmental, Social, Governance

Environmental Management

Our environmental impact continues to be a key focus in our strategy. We have introduced a number of waste reduction policies and procedures over recent years including clearly identifiable recycling stations; replacement of single use plastics with more environmentally friendly products; and have replaced over 70% of our lighting with more efficient LED lighting. We are a member of Julie's Bicycle, a non-profit organisation mobilising the arts and culture sector to take action on the climate and environment. They provide invaluable resource to help us identify and reach our aims. We have a working group, known as the Green Team, made up of staff from across the organisation at all levels who together help to identify better ways of working and more environmentally friendly supplies as well as promoting best practice throughout the company.

The business is committed to making a positive impact through outstanding environmental sustainability performance, our strategy focuses on six priority areas:

- **Carbon emissions from Theatre buildings** - Reduce carbon emissions related to our energy consumption to a minimal level.
- **Sustainable resource use** - Reduce the environmental impacts of our consumption and supply chain.
- **Travel** - Limit transport emissions by reducing the need to travel, through alternative working arrangements, encouraging walking, cycling and the use of public transport and managing the demand to travel by car.
- **Biodiversity** - Identify and address the Theatre's principal biodiversity impacts through its operations and supply chain.
- **Water management**: To conserve water through efficient use and ongoing management
- **Investments** - Ensure that the Theatre, as an investor, is part of the solution to climate change and biodiversity loss.

The strategy is supported by the following four 'enablers':

- **Governance** - Embedding environmental sustainability in the Theatres governance and decision making.
- **Reporting** - Developing a system of annual reporting of carbon emissions and biodiversity impact which will be included in Theatre's annual report and financial accounts.
- **Funding** - Making funds available for sustainability initiatives over the next 10 years, to finance the programme of action required to reduce our environmental impact
- **Offsetting** - Establishing a policy to guide our use of carbon offsetting and biodiversity offsetting.

We will be engaging a specialist consultant to benchmark our current carbon footprint and to help us to define actions required to meet our key priorities and identify further ways of reducing our environmental impact.

Social

Mayflower Theatre is an inclusive employer with an active diversity and inclusion strategy in place. We are very keen

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

to welcome all into our theatre both as employees and/or customers. We review our policies and procedures regularly to promote inclusion including providing materials to perspective employees in different formats to suit their needs. We have this year introduced non-binary toilet facilities in our theatre. Since re-opening we have introduced a hybrid working policy for our staff who have roles that can be fulfilled remotely. Health and Safety is always high on our agenda with our Health and Safety Committee (a board subcommittee) which meets twice a year and reports into the main board. There is a staff led Health & Safety group who meeting bi-monthly to discuss best practice and new initiatives reporting into the Health and Safety Committee. Health and Safety discussions are also held at all team meetings with staff encouraged to report and discuss any issues they may identify. We very much value our staff and their wellbeing is a high priority. Our Mayflower Active programme promotes healthy lifestyles; financial support for activities such as the Mayflower Choir; free flu jabs for staff; and social gatherings. We have in place for all staff an Employee Assistance Programme (EAP) and will shortly be rolling out a webinar on personal financial management provided by our EAP supplier. Our Engage work, referenced earlier in this report, is very active in our community engaging with individuals from a diverse range of ethnic and socioeconomic backgrounds.

Governance

We have robust governance in place overseen by our Audit and Governance Committee which currently meet twice per year reporting into the board. We have adopted the Code of Good Governance and undertake regular audits by external providers to ensure we have best practice in place. This committee reviews a schedule of policies on a timetabled basis including but not limited to policies on anti-bribery, safeguarding, health and safety, pay, treasury, and reserves. We also have a remuneration committee in place which is responsible for determining the Chief Executive & Creative Director's remuneration. The Board is committed to diversifying its membership.

Plans for future periods

Whilst we remain focussed on delivering our Artistic Vision which is aimed at providing inspiring experiences by maintaining the standard and quality of shows for which Mayflower Theatre has established its reputation, we are also very much focussed on continuing to rebuild our audiences and bring in additional team members to support our staff body since reopening. We were still in a period of uncertainty due to the pandemic throughout the year, but this stabilised by the end of the year and our priority in 2022/23 will be to build on our strong foundations and move forward with delivering our strategy. We will do this through our operational plan for 2022/23 which includes:

- continued programming and audience development which includes a reassessment of our programme policy and strategy to ensure it is fully inclusive;
- further growth of our Engage programme, ensuring a positive impact on our community and to complement our main stage programme;
- addressing ways to improve our environmental impact including reducing use of plastics and energy;
- identifying additional income sources to diversify our funding streams; and
- addressing inclusion and diversity in our organisation at all levels.

The financial strategy is aimed at supporting these strategies.

We will continue to provide executive leadership and programming services as well as shared support services to Mayflower Academy Ltd under a Service Level Agreement helping the organisation realise its goals by broadening the cultural offering of Southampton.

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REPORT OF THE DIRECTORS (continued)
For the period ended 27 March 2022

STATEMENT OF DIRECTORS' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The Directors are responsible for preparing the Report of the Directors and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that 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 judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in business.

The Directors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable group 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 charitable company, and the group, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Directors are aware:

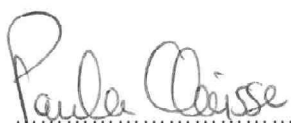
- there is no relevant audit information of which the charitable group's auditor is unaware; and
- the Directors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Members' interest

The liability of every member is limited to £25 in the event of the Trust being wound up.

In approving this report the Directors also approve the Strategic Report in their capacity as company Directors.

On behalf of the board



Paula Claisse
Director

Mayflower Theatre
Empire Lane
Southampton
Hampshire
SO15 1AP

Date: 18 November 2022

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
THE MAYFLOWER THEATRE TRUST**

Opinion

We have audited the financial statements of The Mayflower Theatre Trust for the period ended 27 March 2022 which comprise the Consolidated Statement of Financial Activities, the Consolidated Summary Income and Expenditure Account, the Consolidated and Parent Balance Sheets, 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).

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 27 March 2022 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, 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.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Directors (which includes the strategic report) 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 included within the Report of the Directors have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Directors (which incorporates the strategic 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 charitable company and group; or

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

- the consolidated charitable company financial statements are not in agreement with the accounting records; 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 Directors for the financial statements

As explained more fully in the Directors' responsibilities statement set out on page 15, the Directors (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 Directors 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 Directors 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 Directors either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

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

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to health and safety and data protection legislation and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls). Audit procedures performed by the engagement team included:

- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Reviewing the controls and procedures relevant to the preparation of the financial statements to ensure that these were in place throughout the year, including during the Covid-19 remote working period;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, including using data analytics software, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates, as described in the accounting policies.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation. A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

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

Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor
10 Queen Street Place
London EC4R 1AG



THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

GROUP STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating the Group Income and Expenditure Account and
Statement of Total Recognised Gains and Losses)
for the period ended 27 March 2022

	Note	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
INCOME FROM:					
Donations and legacies	4	453,152	2,089	455,241	3,624,894
Other Trading activities		1,120,546	-	1,120,546	15,453
Investments	5	25,446	-	25,446	41,457
Charitable activities - show income	6	15,135,635	-	15,135,635	622,822
Total income		16,734,779	2,089	16,736,868	4,304,626
EXPENDITURE ON:					
Raising Funds:					
Fundraising trading	7	441,461	-	441,461	12,326
Sponsorship	7	1,610	-	1,610	17
Charitable activities					
- theatre programmes	7	15,462,227	31,782	15,494,009	5,149,843
- investment in productions costs	7	126,000	-	126,000	-
- education and outreach	7	89,375	-	89,375	14,492
Total expenditure		16,120,673	31,782	16,152,455	5,176,678
Net income/(expenditure) for the period before gains / losses on investments		614,106	(29,693)	584,413	(872,052)
Gain on investment asset	12	104,388	-	104,388	430,555
Net income / (expenditure) for the period		718,494	(29,693)	688,801	(441,497)
TOTAL FUNDS AT 28 March 2021	19	16,822,525	1,094,073	17,916,598	
TOTAL FUNDS AT 27 March 2022	19	17,541,019	1,064,380	18,605,399	

The group statement of financial activities has been prepared on the basis that all operations are continuing operations.

The notes on pages 22 to 41 form part of these financial statements.

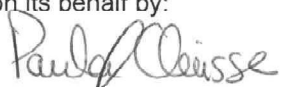

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

Company Registered Number 02026445
Charity Registered Number 294745

GROUP BALANCE SHEET
at 27 March 2022

	Note	2022 £	2021 £
FIXED ASSETS			
Tangible assets	11	12,786,904	13,119,118
Investments	12	2,049,483	2,195,095
		<u>14,836,387</u>	<u>15,314,213</u>
CURRENT ASSETS			
Stocks		34,143	24,401
Debtors	13	291,353	554,502
Cash holdings	24	18,769,783	13,303,844
		<u>19,095,279</u>	<u>13,882,747</u>
CREDITORS: Amounts falling due within one year	14	(15,165,729)	(7,039,427)
NET CURRENT ASSETS/(LIABILITIES)		<u>3,929,550</u>	<u>6,843,320</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		18,765,937	22,157,533
CREDITORS: amounts falling due after more than one year	15	(160,538)	(4,240,935)
NET ASSETS	19	<u>18,605,399</u>	<u>17,916,598</u>
ACCUMULATED FUNDS			
Restricted income funds			
Capital grants	19	1,064,380	1,092,162
Building maintenance reserve	19	-	-
Fundraising reserve	19	-	1,911
Unrestricted income funds			
General reserve	19	8,398,067	7,160,404
Designated building development reserve	19	5,765,138	6,193,963
Designated gantry development building reserve	19	2,313,462	2,340,603
Designated building maintenance reserve	19	1,014,352	1,076,363
Designated education reserve	19	-	-
Designated bursary reserve	19	50,000	50,000
Designated fundraising reserve	19	-	1,192
TOTAL FUNDS		<u>18,605,399</u>	<u>17,916,598</u>

The financial statements were approved by the board of Directors on **18 November** 2022
and signed on its behalf by:

) P I Claisse
) N Vaughan
Directors

The notes on pages 22 to 41 form part of these financial statements.

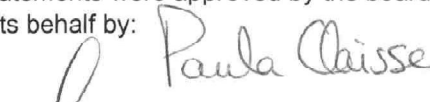
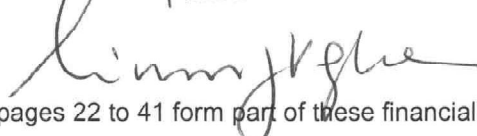
THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

Company Registered Number 02026445
Charity Registered Number 294745

COMPANY BALANCE SHEET
at 27 March 2022

	Note	2022 £	2021 £
FIXED ASSETS			
Tangible assets	11	12,786,904	13,119,118
Investments	12	2,049,487	2,195,099
		<u>14,836,391</u>	<u>15,314,217</u>
CURRENT ASSETS			
Stocks		6,433	6,396
Debtors	13	838,692	525,970
Cash holdings	24	18,067,727	13,182,304
		<u>18,912,852</u>	<u>13,714,670</u>
CREDITORS: Amounts falling due within one year	14	(15,089,604)	(6,966,107)
NET CURRENT ASSETS/(LIABILITIES)		<u>3,823,248</u>	<u>6,748,563</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		18,659,639	22,062,780
CREDITORS: amounts falling due after more than one year	15	(160,538)	(4,240,935)
NET ASSETS	19	<u>18,499,101</u>	<u>17,821,845</u>
ACCUMULATED FUNDS			
Restricted income funds			
Capital grants	19	1,064,380	1,092,162
Building maintenance reserve	19	-	-
Fundraising reserve	19	-	1,911
Unrestricted income funds			
General reserve	19	8,291,769	7,065,651
Designated building development reserve	19	5,765,138	6,193,963
Designated gantry development building reserve	19	2,313,462	2,340,603
Designated building maintenance reserve	19	1,014,352	1,076,363
Designated education reserve	19	-	-
Designated bursary reserve	19	50,000	50,000
Designated fundraising reserve	19	-	1,192
TOTAL FUNDS		<u>18,499,101</u>	<u>17,821,845</u>

The financial statements were approved by the board of Directors on 18 November 2022 and signed on its behalf by:

) P I Claisse
) N Vaughan
Directors

The notes on pages 22 to 41 form part of these financial statements.

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

GROUP STATEMENT OF CASH FLOWS
for the period ended 27 March 2022

	Note	2022 £	2021 £
CASH FLOWS FROM OPERATING ACTIVITIES		5,777,974	(1,105,703)
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest received	5	22,726	41,457
Purchase of tangible fixed assets	11	(585,061)	(182,720)
Proceeds from the sale of fixed assets		300	-
MANAGEMENT OF LIQUID RESOURCES			
Decrease in short term deposits	12	250,000	200,000
CHANGE IN CASH AND CASH EQUIVALENTS IN THE REPORTING PERIOD	24	<u>5,465,939</u>	<u>(1,046,966)</u>
RECONCILIATION OF NET CASH FLOW TO MOVEMENT IN CASH AND INVESTMENTS			
Increase in cash in the year		5,465,939	(1,046,966)
Change in market value of fixed asset investments	12	104,388	430,555
Cashflow from decrease in liquid resources	12	(250,000)	(200,000)
MOVEMENT IN CASH AND INVESTMENTS FOR THE PERIOD		<u>5,320,327</u>	<u>(816,411)</u>
Net cash and investments at the start of the period		15,498,938	16,315,349
NET CASH AND INVESTMENTS AT END OF PERIOD		<u>20,819,265</u>	<u>15,498,938</u>

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

1. STATUS

The company is limited by guarantee, the liability of each member being limited to £25. At 27 March 2022 there were 23 members (2021: 20 members).

2. ACCOUNTING POLICIES

Basis of accounting

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

Mayflower Theatre 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).

Basis of consolidation

The group accounts incorporate the financial statements of the Trust and of its subsidiary undertakings, Mayflower Enterprises Limited, and Mayflower Productions (Southampton) Limited. As a consolidated statement of financial activities is published, a separate statement for the parent company is omitted from the group financial statements by virtue of section 408 of the Companies Act 2006.

The surplus of the parent company, The Mayflower Theatre Trust, was £677,256 (2021: Deficit £436,534).

Preparation of accounts on a going concern basis

The COVID-19 pandemic resulted in the theatre being closed for 15 months from March 2020. We began this year with concern around ongoing risk from further disruption, so we were cautious in our financial forecasting. We were reassured by the high level of sales we have seen since government restrictions were lifted and our results support this. The programme for 2022/23 and 2023/24 is confirmed and we currently have shows on sale to October 2023 and over £10million in advanced sales. These factors ensure that Directors remain confident in the Trust's ability to continue as a going concern. Having reviewed our financial position including reserves levels, cash flow forecasts, and future plans, the Directors are confident the Trust remains a going concern for the foreseeable future, being at least 12 months from the date of signing of these accounts.

Income

Income primarily represents ticket sales and related fees for performances conducted in the year. Gift vouchers and tickets sold in advance are included in creditors as deferred income.

Legacies are included where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability.

Grants and donations

Grants and donations are recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions that must be met before the Trust has unconditional entitlement.
- Income from the governments' Coronavirus Job Retention Scheme Grant is recognised on the accruals basis and in line with the staff costs that it relates to.

THE MAYFLOWER THEATRE TRUST
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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

2. ACCOUNTING POLICIES (continued)

Investments and investment income

Investments are shown in the balance sheet at market value, in accordance with the SORP. All changes in value in the year, whether or not realised, are reported in the "gains and losses on investment assets" section of the Statement of Financial Activities.

Investment income, which does not include changes in value, is recognised on a receivable basis.

Expenditure

Costs of raising funds for fundraising trading are those incurred in trading activities that raise funds in the subsidiary company and the raising of sponsorship and donations within the Trust.

Charitable activities include expenditure associated with the staging of shows and include both the direct costs and support costs relating to these activities.

Governance costs include those incurred in the governance of the Trust and its assets and are primarily associated with constitutional and statutory requirements.

Operating lease agreements

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against the Statement of Financial Activities on a straight line basis over the period of the lease.

Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost, being purchase price, less accumulated depreciation. Items are capitalised if their individual value exceeds £500 or if they combine to form an asset whose entire value exceeds £500.

Depreciation is provided on all tangible fixed assets, other than long leasehold land, at rates calculated to write off the cost or valuation, less estimated residual value, of each asset evenly over its expected useful life, as follows:

Leasehold buildings	-	over the life of the lease
Plant and machinery	-	5 to 20 years straight line
Fixtures and fittings	-	3 to 25 years straight line
Computers and communications	-	3 to 10 years straight line
Leased assets (other than buildings)	-	over the life of the lease
Motor vehicles	-	3 years straight line

The leasehold buildings are depreciated over the lease term of 125 years. Therefore, in accordance with FRS 102, the leasehold buildings are subject to an annual impairment review.

Stocks

Stock is valued at the lower of cost, being purchase price, and net realisable value, after making allowance due for obsolete and slow moving items.

Debtors

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

Cash at bank and in hand

Cash at bank and cash 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.

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

2. ACCOUNTING POLICIES (continued)

Creditors and provisions

Creditors and provisions are recognised where the Trust 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.

Financial instruments

The Trust 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.

Pension costs

The Trust operates a defined contribution pension scheme for employees. The assets of the scheme are held separately from those of the Trust. The annual contributions payable are charged to the Statement of Financial Activities.

Fund accounting

The nature and purpose of each fund is described in note 19 and on pages 11-12 in the description of reserves.

Liquid resources

Liquid resources include current asset investments, being monies held in fixed term deposit accounts.

3. Critical accounting judgements and estimation uncertainty

In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the group's and parent charitable company's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. 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.

Those areas subject to judgement and uncertainty are as follows:

- Accrued income and expenditure
- Cross charges of staff time spent between the group entities
- Asset impairment review

Accrued income and expenditure are estimated where no invoice has been provided. These estimates are based either on third party evidence or on known values as yet invoiced by the group.

Cross charges of staff time spent are based on reasonable estimates of how much time staff employed by Mayflower Theatre Trust spend working on matters related to the trading subsidiaries.

An asset impairment review has been considered by Directors. This review included consideration of local property market, damage and repairs to assets, recent capital additions, general upkeep and repair of the building, and confirmation that there are no plans to significantly change the use of the buildings. Directors are reassured by the assessment.

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

4. DONATIONS AND LEGACIES

		2022	2021
		£	£
Culture Recovery Fund		300,000	2,700,000
Coronavirus Job Retention Scheme	9	98,568	686,700
National Lottery Fund		-	164,745
Loan Interest Grant – MEL		-	990
Other Donations		56,673	72,459
		<u>455,241</u>	<u>3,624,894</u>

5. INVESTMENT INCOME

		2022	2021
		£	£
Bank interest receivable		22,726	41,457
Investment returns		2,720	-
		<u>25,446</u>	<u>41,457</u>

6. INCOME FROM CHARITABLE ACTIVITIES

		2022	2021
		£	£
Ticket sales and auditorium fees		13,025,604	97,201
Booking fee		990,529	5,393
Miscellaneous income		783,771	516,818
Restoration levy		335,731	3,410
		<u>15,135,635</u>	<u>622,822</u>

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

7. ANALYSIS OF EXPENDITURE

	Direct costs	Support costs		
	2022	Other support costs	Governance costs	Total
	2022	2022	2022	2022
	£	£	£	£
Raising funds:				
- fundraising trading	441,461	-	-	441,461
- sponsorship	1,610	-	-	1,610
Charitable activities:				
- theatre programmes	14,083,284	1,377,735	32,990	15,494,009
- investment in productions	126,000			126,000
- education and outreach	89,375			89,375
	<u>14,741,730</u>	<u>1,377,735</u>	<u>32,990</u>	<u>16,152,455</u>

	Direct costs	Support costs		
	2021	Other support costs	Governance costs	Total
	2021	2021	2021	2021
	£	£	£	£
Raising funds:				
- fundraising trading	12,931	-	-	12,931
- sponsorship	17	-	-	17
Charitable activities:				
- theatre programmes	3,847,967	1,279,181	22,090	5,149,238
- education and outreach	14,492			14,492
	<u>3,875,407</u>	<u>1,279,181</u>	<u>22,090</u>	<u>5,176,678</u>

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

7. ANALYSIS OF EXPENDITURE (continued)

Note

	2022	2021
	£	£
Support costs consist of the following:		
Other staff costs	71,419	20,778
Finance	4,841	3,593
Establishment	400,745	344,977
Depreciation	900,730	909,833
Governance	32,990	22,090
	<u>1,410,725</u>	<u>1,301,271</u>
Governance costs consist of the following:		
Auditor's remuneration (Excluding VAT)	12,500	12,000
Auditor's remuneration –Other Group Entities (Excluding VAT)	9,880	6,245
Other professional fees	10,610	3,845
	<u>32,990</u>	<u>22,090</u>

8. NET MOVEMENT IN FUNDS

	2022	2021
	£	£
This is stated after charging:		
Auditors' remuneration: audit	12,500	12,000
Auditors' remuneration: other group entities	9,880	6,245
Auditors' remuneration: non-audit fees	10,610	4,450
Depreciation of owned fixed assets	900,730	909,833
Operating lease rentals - land and buildings	4,488	4,488
Loss on disposal of fixed assets	16,245	62,655
	<u>1,053,353</u>	<u>1,039,751</u>

9. STAFF COSTS

	2022	2021
	£	£
Wages and salaries	2,657,405	2,721,683
Social security costs	250,547	205,561
Other pension costs	194,798	193,616
Redundancy and termination payments	23,075	52,927
	<u>3,125,825</u>	<u>3,173,787</u>
Staff costs charged to expenditure	3,125,825	3,173,787
Coronavirus Job Retention Scheme (disclosed as income)	(98,568)	(686,700)
	<u>3,027,257</u>	<u>2,487,087</u>
Staff costs net of Coronavirus Job Retention Scheme income	3,027,257	2,487,087

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

9. STAFF COSTS (continued)

The average number of full time equivalent employees (including casual and part time staff) during the period was as follows:

	2022		2021	
	Number	FTE	Number	FTE
Leadership team	21	19	19	18
Other staff	189	102	160	83
	<u>210</u>	<u>121</u>	<u>179</u>	<u>101</u>

No remuneration was paid during the period to any member of the Board of Directors (2021: £Nil).

During the period the Trust did not reimburse any travelling expenses of the Board of Directors (2021: £Nil).

The number of employees whose emoluments amounted to over £60,000 in the period was as follows:

	2022	2021
	Number	Number
£60,001 - £70,000	4	1
£70,001 - £80,000	1	-
£100,001 - £120,000	1	1
£120,001 - £130,000	-	1
£170,001 - £180,000	1	-
	<u>7</u>	<u>3</u>
	£	£
Pension contributions to higher paid employees	<u>82,447</u>	<u>45,908</u>
Number of higher paid employees receiving pension contributions	<u>7</u>	<u>3</u>

Total leadership team (21 employees; 2021: 19) remuneration (including salary, pension, bonus payments, and healthcare) is £1,202,742 (2021: £960,467).

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

10. NET INCOME FROM TRADING ACTIVITIES OF SUBSIDIARIES

Mayflower Enterprises Limited	2022 £	2021 £
Turnover	1,062,645	15,431
Net operating expenses	(360,638)	(15,022)
Management charge and booking fee	(534,063)	-
Government grants	-	990
Operating profit	167,944	1,399
Interest receivable and similar income	223	854
Interest payable and expenses	(445)	(990)
Profit on ordinary activities after taxation	167,722	1,263
Distribution to The Mayflower Theatre Trust	(167,722)	-
Net movement in funds	-	1,263
If transactions with The Mayflower Theatre Trust were excluded:		
Amount gifted to The Mayflower Theatre Trust In respect of current year trading activities	167,722	-
Management and booking fee	534,063	-
Profit brought into consolidated accounts relating to 'external' trading would be:	701,785	1,263
Capital and reserves of Mayflower Enterprises Limited	21,536	21,536
Mayflower Productions (Southampton) Limited	2022 £	2021 £
Turnover	127,400	1,750
Net operating expenses	(133,856)	(7,999)
Operating profit	(6,456)	(6,249)
Theatre tax credit	17,995	-
Interest receivable and similar income	6	22
Profit on ordinary activities after taxation	11,545	(6,227)
Profit relating to 'external' trading:	11,545	(6,227)
Capital and reserves of Mayflower Productions (Southampton) Ltd	84,765	73,220

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

11. TANGIBLE FIXED ASSETS
Group and Company

	Long leasehold land and buildings £	Plant and machinery £	Fixtures and fittings £	Motor vehicles £	Total £
Cost:					
At 29 March 2021	10,707,647	4,548,171	5,073,803	9,736	20,339,357
Additions	113,647	476,259	(4,845)	-	585,061
Disposals	-	(63,081)	-	-	(63,081)
	<u>10,821,294</u>	<u>4,961,349</u>	<u>5,068,958</u>	<u>9,736</u>	<u>20,861,337</u>
Depreciation:					
At 29 March 2021	2,401,677	2,621,132	2,187,694	9,736	7,220,239
Provided during the period	197,769	314,364	388,598	-	900,730
Disposals	-	(46,536)	-	-	(46,536)
	<u>2,599,446</u>	<u>2,888,960</u>	<u>2,576,292</u>	<u>9,736</u>	<u>8,074,434</u>
Net book value:					
At 27 March 2022	<u>8,221,848</u>	<u>2,072,388</u>	<u>2,492,666</u>	<u>-</u>	<u>12,786,904</u>
At 29 March 2021	<u>8,305,970</u>	<u>1,927,039</u>	<u>2,886,109</u>	<u>-</u>	<u>13,119,118</u>

Included in long leasehold land and buildings is land valued at a cost of £606,000, which is not depreciated.

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

12. INVESTMENTS

	Group		Company	
	2022	2021	2022	2021
	£	£	£	£
Carrying value as at 29 March 2021	2,195,095	1,964,540	2,195,099	1,964,544
Disposals	(250,000)	(200,000)	(250,000)	(200,000)
Net gain/(loss) on revaluation	104,388	430,555	104,388	430,555
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Carrying value as at 27 March 2022	<u>2,049,483</u>	<u>2,195,095</u>	<u>2,049,487</u>	<u>2,195,099</u>

Included in the 'company' figures above are the following:

- £2 investment that represents the acquisition of 100% of the ordinary issued share capital of Mayflower Enterprises Limited, a company registered in England and Wales. Mayflower Enterprises Limited was established to generate profits from ancillary and agency sales on behalf of The Mayflower Theatre Trust. Mayflower Enterprises Limited is included in the consolidated accounts.
- £2 investment that represents the acquisition of 100% of the ordinary issued share capital of Mayflower Productions (Southampton) Limited, a company registered in England and Wales. Mayflower Productions (Southampton) Limited was established to produce theatrical productions on behalf of the group. Mayflower Productions (Southampton) Limited is included in the consolidated accounts.

The Trust has investments with a market value of £2,049,483 held with Rathbone Unit Trust Management.

13. DEBTORS

	Group		Company	
	2022	2021	2022	2021
	£	£	£	£
Amounts owed by group undertakings	-	-	583,821	(607)
Trade debtors	4,532	95,655	4,532	95,655
Other debtors	72,867	281,668	39,905	255,954
Prepayments and accrued income	213,954	177,179	210,434	174,968
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
	<u>291,353</u>	<u>554,502</u>	<u>838,692</u>	<u>525,970</u>

14. CREDITORS: amounts falling due within one year

	Group		Company	
	2022	2021	2022	2021
	£	£	£	£
Trade creditors	2,663,044	109,698	2,633,989	106,451
Other taxes and social security	170,728	53,779	170,728	53,779
Other creditors	78,371	73,593	60,487	12,667
Accruals and deferred income (see note 15)	12,253,586	6,802,357	12,224,400	6,793,210
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
	<u>15,165,729</u>	<u>7,039,427</u>	<u>15,089,604</u>	<u>6,966,107</u>

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15. CREDITORS: amounts falling due after more than one year

	Group		Company	
	2022	2021	2022	2021
	£	£	£	£
Deferred income	160,538	4,240,935	160,538	4,240,935
	<u>160,538</u>	<u>4,240,935</u>	<u>160,538</u>	<u>4,240,935</u>

Deferred income represents show tickets sold in advance and the substantial decrease in deferred income falling due after more than one year is due to the rescheduling of shows to 2021/2022 because of the pandemic.

16. ANALYSIS OF DEFERRED INCOME

	Group		Company	
	2022	2021	2022	2021
	£	£	£	£
Deferred income brought forward	11,043,292	11,670,943	11,034,145	11,583,517
Amounts released to income in the period	(6,462,311)	(136,720)	(6,453,164)	(136,720)
Amounts deferred in the period	7,810,606	(490,931)	7,796,566	(412,652)
Deferred income carried forward	<u>12,391,587</u>	<u>11,043,292</u>	<u>12,377,547</u>	<u>11,034,145</u>

17. RELATED PARTY TRANSACTIONS

Transactions with the Trust's subsidiaries are set out in note 10. At the period end a balance of £583,821 (2021: £656) was owed to the Trust by Mayflower Enterprises Limited and £2,371 was owed by the Trust to Mayflower Productions (Southampton) Limited (2021: £0) was owed by the Trust to Mayflower Productions (Southampton) Limited.

£90,783 was owed by the Trust to Mayflower Academy Limited (2021: £89,975 was owed to the Trust by Mayflower Academy Limited). This relates to the transactions at year end in line with the Service Level Agreement.

Mr N J Vaughan, appointed to the Board on 11 March 2017, is a Senior Partner of Paris Smith LLP solicitors. Paris Smith LLP have provided legal services in the period of £13,791 (2021: £17,042).

Mrs J Ockwell, spouse of Mr M Ockwell, Chief Executive of Mayflower Theatre Trust, provided creative services for the Engage programme in the period for the remuneration of £6,150 (2021: £1,250).

There were no other related party transactions in the year.

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

18. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted			
	General	Designated	Restricted	Total
	accumulated	funds	fund	2022
	fund	2022	2022	
	2022			
	£	£	£	£
Group – 2022				
Fixed assets	4,679,055	9,092,952	1,064,380	14,836,387
Current assets	19,045,279	50,000	-	19,095,279
Current liabilities	(15,165,729)	-	-	(15,165,729)
Non-current liabilities	(160,538)	-	-	(160,538)
	<u>8,398,067</u>	<u>9,142,952</u>	<u>1,064,380</u>	<u>18,605,399</u>
Company - 2022				
Fixed assets	4,679,059	9,092,952	1,064,380	14,836,391
Current assets	18,862,852	50,000	-	18,912,852
Current liabilities	(15,089,604)	-	-	(15,089,604)
Non-current liabilities	(160,538)	-	-	(160,538)
	<u>8,291,769</u>	<u>9,142,952</u>	<u>1,064,380</u>	<u>18,499,101</u>

	Unrestricted			
	General	Designated	Restricted	Total
	accumulated	funds	fund	2021
	fund	2021	2021	
	2021			
	£	£	£	£
Group – 2021				
Fixed assets	4,611,122	9,610,929	1,092,162	15,314,213
Current assets	13,829,644	51,192	1,911	13,882,147
Current liabilities	(7,039,427)	-	-	(7,039,427)
Non-current liabilities	(4,240,935)	-	-	(4,240,935)
	<u>7,160,404</u>	<u>9,662,121</u>	<u>1,094,073</u>	<u>17,916,598</u>
Company - 2021				
Fixed assets	4,611,126	9,610,929	1,092,162	15,314,217
Current assets	13,661,567	51,192	1,911	13,714,670
Current liabilities	(6,966,107)	-	-	(6,966,107)
Non-current liabilities	(4,240,935)	-	-	(4,240,935)
	<u>7,065,651</u>	<u>9,662,121</u>	<u>1,094,073</u>	<u>17,821,845</u>

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

18. ANALYSIS OF NET ASSETS BETWEEN FUNDS (continued)

Free Reserves

The free reserves of the Trust stand at £3,719,012 as at the period ended 27 March 2022. This figure is made up of:

	2022 £	2021 £
Unrestricted general (undesignated) funds	8,398,067	7,160,404
Less fixed assets held in general undesignated funds	<u>(4,679,055)</u>	<u>(4,611,122)</u>
	<u><u>3,719,012</u></u>	<u><u>2,549,282</u></u>

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

19. RECONCILIATION OF FUNDS AND MOVEMENTS ON RESERVES

Group	Restricted				Unrestricted						
					Designated						
	Capital Grants £	Building maint. reserve £	Fund-raising reserve £	Bursary reserve £	Building maint. reserve £	Education reserve £	Fundraising reserve £	Building development reserve £	Gantry development building reserve £	General reserve £	Total £
At 28 March 2021	1,092,162	-	1,911	50,000	1,076,363	-	1,192	6,193,963	2,340,603	7,160,404	17,916,598
Income	-	2,089	-	-	-	-	-	2,920	-	16,731,859	16,736,868
Expenditure	(27,782)	(2,089)	(1,911)	-	(62,011)	(137,996)	(1,192)	(431,745)	(27,141)	(15,460,588)	(16,152,455)
Gain on investments	-	-	-	-	-	-	-	-	-	104,388	104,388
Transfers	-	-	-	-	-	137,996	-	-	-	(137,996)	-
At 27 March 2022	1,064,380	-	-	50,000	1,014,352	-	-	5,765,138	2,313,462	8,398,067	18,605,399
Company											
Company					Designated						
					Designated						
	Capital Grants £	Building maint. reserve £	Fund- Raising Reserve £	Bursary fund £	Building maint. reserve £	Education reserve £	Fundraising reserve £	Building development reserve £	Gantry development building reserve £	General reserve £	Total £
At 28 March 2021	1,092,162	-	1,911	50,000	1,076,363	-	1,192	6,193,963	2,340,603	7,065,651	17,821,845
Income	-	2,089	-	-	-	-	-	2,920	-	16,351,818	16,356,827
Expenditure	(27,782)	(2,089)	(1,911)	-	(62,011)	(137,996)	(1,192)	(431,745)	(27,141)	(15,092,092)	(15,783,959)
Gain on investments	-	-	-	-	-	-	-	-	-	104,388	104,388
Transfers	-	-	-	-	-	137,996	-	-	-	(137,996)	-
At 27 March 2022	1,064,380	-	-	50,000	1,014,352	-	-	5,765,138	2,313,462	8,291,769	18,499,101

Comparative movements in funds for the year ended 28 March 2021 are provided below.

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

19. COMPARATIVE RECONCILIATION OF FUNDS AND MOVEMENTS ON RESERVES

Group	Restricted		Designated							Unrestricted		Total
	Capital Grants	Building maint. reserve	Fund-raising reserve	Bursary reserve	Building maintenance reserve	Education reserve	Fundraising reserve	Building development reserve	Gantry development building reserve	General reserve		
At 30 March 2020	£	£	£	£	£	£	£	£	£	£	£	£
Income	1,122,513	-	5,877	50,000	1,145,252	100,000	1,192	6,626,722	2,382,739	6,923,800	18,358,095	
Expenditure	-	2,280	-	-	-	-	-	1,185	-	4,301,161	4,304,626	
Gain on investments	(30,351)	(2,280)	(3,966)	(18,312)	(68,889)	(190,357)	-	(433,944)	(42,136)	(4,386,443)	(5,176,678)	
Transfers	-	-	-	-	-	-	-	-	-	430,555	430,555	
	-	-	-	18,312	-	90,357	-	-	-	(108,669)	-	
At 28 March 2021	1,092,162	-	1,911	50,000	1,076,363	-	1,192	6,193,963	2,340,603	7,160,404	17,916,598	
Company												
Capital Grants	£	£	£	£	£	£	£	£	£	£	£	
At 30 March 2020	1,122,513	-	5,877	50,000	1,145,252	100,000	1,192	6,626,722	2,382,739	6,824,084	18,258,379	
Income	-	2,280	-	-	-	-	-	1,185	-	4,283,864	4,287,329	
Expenditure	(30,351)	(2,280)	(3,966)	(18,312)	(68,889)	(190,357)	-	(433,944)	(42,136)	(4,364,183)	(5,154,418)	
Gain on investments	-	-	-	-	-	-	-	-	-	430,555	430,555	
Transfers	-	-	-	18,312	-	90,357	-	-	-	(108,669)	-	
	-	-	-	50,000	1,076,363	-	1,192	6,193,963	2,340,603	7,065,651	17,821,845	
At 28 March 2021	1,092,162	-	1,911	50,000	1,076,363	-	1,192	6,193,963	2,340,603	7,065,651	17,821,845	
Company												
Capital Grants	£	£	£	£	£	£	£	£	£	£	£	

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NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

19. RECONCILIATION OF FUNDS AND MOVEMENTS ON RESERVES (continued)

Restricted funds

Capital grants

This fund represents grants received from Hampshire County Council, Southampton City Council and The Foundation of Sports and Arts which were primarily given to the Trust to purchase the leasehold of the theatre.

Building maintenance reserve

This fund has been created from an appeal fund. This is primarily for the maintenance of the auditorium and stage area within the Grade II listed building.

Fundraising Reserve

This fund includes the balance of grants awarded in prior years for our auditorium refurbishment project.

Designated Funds

Bursary fund

This represents monies allocated to help support local people study performing arts and theatre studies.

The aim is that this fund should be maintained at £50,000. Funds have been transferred in from the general reserve to achieve this.

Building maintenance reserve

This money is designated for major refurbishment required to theatre property. It includes the capital value of refurbishment to the stage to enable the theatre to hold a wider range of West End productions. This refurbishment was carried out in 2004 and capitalised at that point. Further capital projects i.e. Foyer, Footlights Bar, Circle Bar and Ovation refurbishment have been transferred to this reserve account to reflect the capital value of all major projects.

Education reserve

The Education reserve has been set up to set aside any surplus the activities of the Community & Education programme may make in any given year. This area is not intended to make surpluses, but in the event it does, these funds are kept aside to reinvest in ongoing educational activity.

Fundraising reserve

This fund has been designated to allow for investment in improving accessibility and environmental capital equipment and includes funding for the Our Changing Places facility as part of the auditorium refurbishment project.

Building development reserve

The Building development reserve of £5,765,138 was a designated fund established to contribute towards the major refurbishment to the auditorium and construction of the connectivity to the office block carried out in 2020. Future depreciation on these assets will be allocated to this fund.

Gantry development building reserve

This fund was designated for the work to improve the stage accessibility and for the construction of the new office building, which was completed in September 2010. Future depreciation on these assets will be allocated to this fund.

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

20. PENSION COMMITMENTS

The Trust operates a defined contribution pension scheme for its employees. The assets of the scheme are held separately from those of the Trust in an independently administered fund.

The charge in the accounts was £194,798 (2021: £193,616) and an amount of £26,338 (2021: £69) was included in creditors at the period end.

21. FINANCIAL COMMITMENTS

At the period-end, the Group had annual commitments under non-cancellable operating leases as follows:

	Plant & Machinery	
	2022	2021
	£	£
Expiry date:		
< 1 year	4,488	4,488
2 – 5 years	4,488	8,976
	<u> </u>	<u> </u>

22. CAPITAL COMMITMENTS

There were no capital commitments at the 2022 period end.

23. NET CASH INFLOW FROM OPERATING ACTIVITIES

	2022	2021
	£	£
Net income	688,801	(441,497)
Interest receivable	(22,726)	(41,457)
Depreciation	900,730	909,833
Decrease / (increase) in debtors	263,149	(153,734)
(Decrease) / increase in creditors	4,045,905	(1,008,639)
Decrease / (increase) in stock	(9,742)	(2,309)
Loss / (gain) on investment assets	(104,388)	(430,555)
Loss on disposal of fixed assets	16,245	62,655
	<u> </u>	<u> </u>
	<u>5,777,974</u>	<u>(1,105,703)</u>

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

24. ANALYSIS OF CHANGES IN NET DEBT

	At 29 March 2021	Cash flows	Other non- Cash changes	At 27 March 2022
	£	£	£	£
Cash	13,303,844	5,465,939	-	18,769,783
	<u>13,303,844</u>	<u>5,465,939</u>	<u>-</u>	<u>18,769,783</u>
Loans due within one year	2,778	(2,778)	-	-
Loans due after more than one year	47,222	(47,222)	-	-
	<u>13,353,844</u>	<u>5,415,939</u>	<u>-</u>	<u>18,769,783</u>

Cash holdings include advance ticket sales the level of which was much higher than previous year due to the impact of the pandemic and the number of shows on sale at year end.

25. CONTROL

The controlling party is the Board of Directors, representing the company's members.

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

26. COMPARATIVE STATEMENT OF FINANCIAL ACTIVITY

	Unrestricted funds £	Restricted funds £	Total 2021 £
INCOME AND ENDOWMENTS FROM:			
Donations and legacies	3,622,614	2,280	3,624,894
Other Trading activities	15,453	-	15,453
Investments	41,457	-	41,457
Charitable activities - show income	622,822	-	622,822
Total income	<u>4,302,346</u>	<u>2,280</u>	<u>4,304,626</u>
EXPENDITURE ON:			
Raising Funds:			
Fundraising trading	12,326	-	12,326
Sponsorship	17	-	17
Charitable activities			
- theatre programmes	5,113,246	36,597	5,149,843
- education and outreach	14,492	-	14,492
Total expenditure	<u>5,140,081</u>	<u>36,597</u>	<u>5,176,678</u>
Net income/(expenditure) for the period before gains / losses on investments	<u>(837,735)</u>	<u>(34,317)</u>	<u>(872,052)</u>
Gain/(loss) on investment asset	430,555	-	430,555
Net income / (expenditure) for the period	<u>(407,180)</u>	<u>(34,317)</u>	<u>(441,497)</u>
TOTAL FUNDS AT 30 MARCH 2020	<u>17,229,705</u>	<u>1,128,390</u>	<u>18,358,095</u>
TOTAL FUNDS AT 28 MARCH 2021	<u>16,822,525</u>	<u>1,094,073</u>	<u>17,916,598</u>

THE MAYFLOWER THEATRE TRUST
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
For the period ended 27 March 2022

COMPANY STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating the Income and Expenditure Account and Statement of Total Recognised Gains and Losses)
for the period ended 27 March 2022

	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
INCOME AND ENDOWMENTS FROM				
Donations and Legacies	453,152	2,089	455,241	3,623,904
Other Trading activities	167,722	-	167,722	-
Investments	25,223	-	25,223	40,603
Charitable activities - show income	15,708,641	-	15,708,641	622,822
Total income	<u>16,354,738</u>	<u>2,089</u>	<u>16,356,827</u>	<u>4,287,329</u>
EXPENDITURE ON				
Raising funds - sponsorship	1,610	-	1,610	17
Charitable activities				
- theatre programmes	15,447,692	31,782	15,479,474	5,139,909
- investment cost	126,000		126,000	-
- education and outreach	176,875	-	176,875	14,492
Total expenditure	<u>15,752,177</u>	<u>31,782</u>	<u>15,783,959</u>	<u>5,154,418</u>
Net income/(expenditure) for the period before gains/losses on investments	602,561	(29,693)	572,868	(867,089)
Gain on investment asset	104,388	-	104,388	430,555
Net income/(expenditure) for the period	<u>706,949</u>	<u>(29,693)</u>	<u>677,256</u>	<u>(436,534)</u>
TOTAL FUNDS AT 29 March 2021	<u>16,727,772</u>	<u>1,094,073</u>	<u>17,821,845</u>	<u>18,258,379</u>
TOTAL FUNDS AT 27 March 2022	<u>17,434,721</u>	<u>1,064,380</u>	<u>18,499,101</u>	<u>17,821,845</u>

The company statement of financial activities has been prepared on the basis that all operations are continuing operations.