

**REGISTERED COMPANY NUMBER: 03179063 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1054547**

**REPORT OF THE TRUSTEES AND  
FINANCIAL STATEMENTS FOR THE YEAR ENDED  
31 MARCH 2017  
FOR  
TRINITY THEATRE AND ARTS CENTRE LIMITED  
(A COMPANY LIMITED BY GUARANTEE)**

Hilden Park Accountants Limited  
Chartered Accountants  
& Statutory Auditors  
Hilden Park House  
79 Tonbridge Road  
Hildenborough  
Tonbridge  
Kent  
TN11 9BH

**TRINITY THEATRE AND ARTS CENTRE LIMITED**

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**For The Year Ended 31 March 2017**

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# **TRINITY THEATRE AND ARTS CENTRE LIMITED**

## **REPORT OF THE TRUSTEES**

**For The Year Ended 31 March 2017**

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The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the consolidated financial statements of the charity and its subsidiary for the year ended 31 March 2017. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015).

### **REFERENCE AND ADMINISTRATIVE DETAILS**

#### **Registered Company number**

03179063 (England and Wales)

#### **Registered Charity number**

1054547

#### **Registered office**

Trinity Theatre and Arts Centre  
Church Road  
Tunbridge Wells  
Kent, TN1 1JP

#### **Trustees**

Michael Stevens  
Leonard Horwood  
Howard Winetroube  
Lawrence Brown  
Richard Powell (resigned 22 November 2016)  
Steven James  
Alison Green  
Sarah Ambrose  
Russell de Cogan  
Judith Tew (appointed 16 February 2017)  
Martin Wright (appointed 16 February 2017)  
Clementine Reynolds (appointed 2 July 2017)

#### **Senior Management**

Artistic Director – John Martin  
Executive Director – Alexander Green

#### **Company Secretary**

L J Acason

#### **Auditors**

Hilden Park Accountants Limited  
Chartered Accountants  
& Statutory Auditors  
Hilden Park House  
79 Tonbridge Road  
Hildenborough  
Tonbridge  
Kent  
TN11 9BH

#### **Bankers**

Barclays Bank Plc  
73-75 Calverley Road  
Tunbridge Wells  
Kent  
TN1 2UZ

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## **TRINITY THEATRE AND ARTS CENTRE LIMITED**

### **REPORT OF THE TRUSTEES For The Year Ended 31 March 2017**

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#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing document**

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

##### **Trustees**

The trustees have identified a broad range of skills required to direct and manage the charity in pursuit of its objectives (as set out below). The recruitment of trustees is normally determined on the basis of local people who have demonstrated such skills. Trustees are inducted into the organisation and educated as to their responsibilities; they are then offered training as required to full fill their roles.

None of the trustees have any beneficial interest in the charity or in any contract or arrangement to which the charity was a party during the year.

The main board of trustees is the supervisory board for all the charity's affairs. Day to day management is delegated to executive staff comprising the Executive Director and the Artistic Director and their support team.

The board has created four sub-committees Finance, Fundraising, Property and Governance to oversee key areas of the charity operations.

##### **Risk management**

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The major risk which has been identified is managing the replacement income from the continuing decline in grant funding from our core funder Tunbridge Wells Borough Council (TWBC).

The other major risk is the management of the Grade II\* listed building the theatre occupies and associated repairs.

##### **Principal risks and uncertainties**

The theatre is currently midway through a Service Level Agreement with TWBC with its funding reducing from £45k to £40k in 2018/19. There is currently no certainty beyond this and it is expected to further reduce. Therefore, as highlighted in our business plan, new sources of income are being investigated along with added efforts through our staff and our fundraising board sub-committee to identify different public and private donors. Against the continuing financial risks from funding, uncertainty of audience attendance and potential building repairs we have continued to focus on improving operations to secure the theatre's future.

A key success over recent years has been the increase of audience attendance from 22,000 in 2008 to a peak of 58,000 in 2015/16. The intention for this year was to continue to follow this trajectory however the result was a decline and shows the unpredictability and potential volatility in audiences. An audience development strategy to consider future opportunities for growth and sufficient investment in marketing will be important to counter potential drops in attendance due to external factors.

With the lease for the venue reducing to 6 years, in order to reduce uncertainty and the possible risk of losing the performance space required for the theatre operations, Trinity entered into a new 35 lease with the Diocese of Rochester. In order to manage the remaining risks and uncertainties of the venue itself and the full repairing lease associated with it; we have commissioned detailed surveys of the building to identify all potential problems and repairs. Fortunately, the surveys did not highlight any areas which we should not be able to manage and we have begun a process of repairs and are in the process of submitting applications for funding for the remaining repairs.

A further risk to the charity is compliance with the laws and regulations regarding licensing and health and safety. The charity has a Governance Subcommittee to specifically consider, review and update its measures and procedures to ensure that the appropriate controls are in place to safeguard against such risks. A new Governance Framework, committee terms of reference document and Risk Register have all been completed by the committee to support the theatre governance.



## **TRINITY THEATRE AND ARTS CENTRE LIMITED**

### **REPORT OF THE TRUSTEES**

**For The Year Ended 31 March 2017**

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#### **OBJECTIVES AND ACTIVITIES**

The principal objectives and activities of the company are:

- a) to advance education in the Arts and to provide facilities in the interests of social and cultural welfare for recreation and leisure-time occupation and in particular to promote Drama, Music, Dance and the Arts generally for the benefit of the community of Tunbridge Wells and district.
- b) to maintain, develop and manage a Theatre and Arts Centre and to co-operate with any other bodies in the maintenance and management of such a Centre for the carrying on of all such activities as may be promoted by the company in the furtherance of its objects.
- c) for so long as the company occupies the building of Trinity Theatre and Arts Centre, Church Road, Tunbridge Wells for the purposes of the objects set out above, to maintain and preserve the building for the long term benefit of the community of Tunbridge Wells and district.

The principal activity of the trading subsidiary is to support the work of Trinity Theatre and Arts Centre Limited.

#### **ACHIEVEMENT AND PERFORMANCE**

2016/17 did not deliver the same financial results of previous years and a combination of 4 key operating factors (as well as one grant timing issue) led to a financial loss.

Audiences levels remained high by historical standards however instead of the budgeted 2% increase on previous year, delivered a reduction of 18%. This was primarily due to both a weaker availability of content from live screening producers and from cinema distributors. This resulted in a surplus of £100,000 on theatre presentations and a surplus of £76,000 for Cinema.

Our Christmas show, Cinderella played to audiences of over 4,500. This compares favourably with most of the last decade when audiences were usually around 4,000-4,500. The budget was created on the basis of mid-point between Oliver! (2016 show) and previous years. As a result, it delivered a surplus of £7,000 instead of the £28,000 budgeted.

Trinity Arts Enterprises Limited (the Bar and Café trading company) had a difficult year due to a combination of staffing issues and reduced evening attendance, resulting in a lower profit of £21,000.

Other areas of the business either achieved or exceeded target. The Youth operation performed slightly stronger than the year before and additionally involved the recruitment of a School Officer role who began building relationships with schools which should support future audience development.

Income from the Gallery was maintained whilst income from Car Parking and Sponsorship rose. Grant income was lower than budgeted due to a timing delay. The amounts raised allowed for new arts activities such as the Tin Man production and community work through a Senior Screen initiative as well as providing limited funds for capital works.

#### **Capital Investment**

Capital grants enabled two small projects of £5000 improve accessibility for audiences via a new impaired hearing system and technical facilities for shows through a new show relay system.

Other than repairs and maintenance, further capital investment was not possible.

## **TRINITY THEATRE AND ARTS CENTRE LIMITED**

### **REPORT OF THE TRUSTEES For The Year Ended 31 March 2017**

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#### **FINANCIAL REVIEW**

2016/17 generated an operating loss before depreciation of £39,314 or £78,677 after depreciation. This was the result of the issues identified above as well as the delayed budgeted Capital Grant of £32,000 from TWBC which will now appear in the 2017-18 accounts.

The Theatre reserves accumulated from previous years enabled it to cope with the loss this year but this cannot be repeated and a return to surplus for 2017-18 is critical. The Theatre industry remains a volatile one and over the last 7 years public funding has reduced from over £226,000 to £45,000, at a time when costs have risen significantly. This suggests that Trinity has done well to mitigate these factors by consistently making profits for most of this period.

It is key that Trinity maximises all existing revenue streams, identify new ones and make cost savings (particularly in the short term). This is particularly important given the expectation of further reductions in core funding.

#### **Reserves policy**

The balance sheet shows the general (unrestricted) fund amounting to some £255,000 at 31 March 2017. This retains of one of the trustees' longstanding principal aims - to ensure this fund remains in surplus. The restricted funds balance remains at just over £42,000; these funds are now kept in a dedicated bank account to keep distinct from operational cash flow.

The cash reserves have been depleted this year. The cash flow forecasts indicate there are sufficient funds to sustain the operation of the business and the overdraft facility may be required to aid liquidity.

A key priority for 2017/18 will be to minimise costs and return to a more positive position so that reserves can be improved.

Unlike many charities which are primarily dependent on fundraising to operate, most of Trinity's income is self-generated. The Theatre therefore deems it appropriate to retain liquidity for six months of poorly performing trade or unexpected maintenance costs.

2016/17 has seen a reduction in our reserves and it is an objective in 2017/18 to restore the previous position.

#### **PLANS FOR THE FUTURE**

After the immediate plans for reducing costs in order to rebuild reserves, the theatre retains the aim to continue to increase its generation of income to support the theatre as core funding reduces. The key source of income will be through the box office where the theatre will need to continue to build its audiences through stimulating productions and enhanced marketing efforts to develop a stable and loyal audience base.

Trinity will learn from mistakes made this year with its catering operation with an in-depth review to consider all options for the most appropriate course of action which support a sustainable growth of income whilst providing an appropriate offer for the theatre.

A renewed effort will go into fundraising including developing corporate support via a new supporter's scheme and from philanthropic donations via new dedicated committees. Car parking revenue will also be increased via new overnight parking fees.

Trinity will continue to look at any potential new sources of income and cost reduction to mitigate the future reductions in funding and ensure a firmer foundation for the charity.

#### **PUBLIC BENEFIT**

The trustees have complied with the duty in section 4 of the 2011 Charities Act to have due regard to the Charities Commission's guidance on Public Benefit when developing and implementing the charity's objects and aims. (See Objectives and Activities above).

## TRINITY THEATRE AND ARTS CENTRE LIMITED

### REPORT OF THE TRUSTEES

For The Year Ended 31 March 2017

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#### STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees (who are also the directors of Trinity Theatre and Arts Centre Limited for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

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

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

In so far as the trustees are aware at the time of approving our Report of the Trustees:

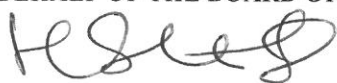
- there is no relevant audit information, being information needed by the auditor in connection with preparing their report, of which the group's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and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

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

#### AUDITORS

The auditors, Hilden Park Accountants Limited, will be proposed for re-appointment at the forthcoming Annual General Meeting.

#### ON BEHALF OF THE BOARD OF TRUSTEES:



H S Winetroube - Trustee

Date: 25.11.17

## **REPORT OF THE INDEPENDENT AUDITORS TO THE TRUSTEES OF TRINITY THEATRE AND ARTS CENTRE LIMITED**

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We have audited the financial statements of Trinity Theatre and Arts Centre Limited for the year ended 31 March 2017 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Consolidated Cashflow, the Charity Balance Sheet and the related notes. 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).

This report is made solely to the charitable company's trustees, as a body, in accordance with Section 144 of the Charities Act 2011 and regulations made under Section 154 of that Act. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

### **Respective responsibilities of trustees and auditors**

As explained more fully in the Statement of Trustees Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

The trustees have elected for the financial statements to be audited in accordance with the Charities Act 2011 rather than the Companies Act 2006. Accordingly we have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with regulations made under Section 154 of that Act.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

### **Scope of the audit of the financial statements**

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Report of the Trustees to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

### **Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2017 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

### **Opinion on other matter prescribed by the Companies Act 2006**

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

**REPORT OF THE INDEPENDENT AUDITORS TO THE TRUSTEES OF  
TRINITY THEATRE AND ARTS CENTRE LIMITED**

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**Matters on which we are required to report by exception**

We have nothing to report in respect of the following matters where the Charities Act 2011 requires us to report to you if, in our opinion:

- the parent charitable company has not kept proper and adequate accounting records or returns adequate for our audit have not been received from branches not visited by us; or
- the parent company charitable financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the Trustees' Annual Report.



Paul Chewter ACA (Senior Statutory Auditor)  
for and on behalf of Hilden Park Accountants Limited  
Chartered Accountants  
& Statutory Auditors  
Hilden Park House  
79 Tonbridge Road  
Hildenborough  
Tonbridge  
Kent  
TN11 9BH

Date: 31/10/2017

**Note:**

The maintenance and integrity of the Trinity Theatre and Arts Centre Limited website is the responsibility of the trustees; the work carried out by the auditors does not involve consideration of these matters and, accordingly, the auditors accept no responsibility for any changes that may have occurred to the financial statements since they were initially presented on the website.

TRINITY THEATRE AND ARTS CENTRE LIMITED

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES  
For The Year Ended 31 March 2017

		Unrestricted funds	Restricted fund	31/3/17 Total funds	31/3/16 Total funds
	Notes	£	£	£	£
<b>INCOME</b>					
<b>Income from generated funds</b>					
Voluntary income	2	74,791	36,381	111,172	155,659
Activities for generating funds	3	262,288	-	262,288	285,262
Investment income	4	3,342	-	3,342	4,290
<b>Income from charitable activities</b>					
Theatre	5	416,841	-	416,841	494,657
Cinema		102,093	-	102,093	124,809
Gallery		5,708	-	5,708	7,445
Education & Youth		<u>57,185</u>	<u>-</u>	<u>57,185</u>	<u>50,826</u>
<b>Total income</b>		922,248	36,381	958,629	1,122,948
<b>EXPENDITURE</b>					
<b>Costs of generating funds</b>					
Fundraising trading: cost of goods sold and other costs	6	198,524	-	198,524	197,090
<b>Charitable activities</b>					
Theatre	7	732,233	11,320	743,553	795,849
Cinema		24,376	1,900	26,276	52,258
Gallery		-	-	-	1,791
Education & Youth		38,121	8,110	46,231	41,472
Administration		<u>18,072</u>	<u>4,650</u>	<u>22,722</u>	<u>28,492</u>
<b>Total expenditure</b>		1,011,326	25,980	1,037,306	1,116,952
<b>NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS</b>					
		(89,078)	10,401	(78,677)	5,996
<b>Gross transfers between funds</b>	17	<u>8,726</u>	<u>(8,726)</u>	<u>-</u>	<u>-</u>
<b>Net incoming/(outgoing) resources</b>		(80,352)	1,675	(78,677)	5,996
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		<u>335,624</u>	<u>40,329</u>	<u>375,953</u>	<u>369,957</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u>255,272</u>	<u>42,004</u>	<u>297,276</u>	<u>375,953</u>

There are no recognised gains or losses other than those disclosed above.

All of the above results derive from continuing activities and there were no acquisitions in the period.

The notes form part of these financial statements

TRINITY THEATRE AND ARTS CENTRE LIMITED – REGISTERED CHARITY NUMBER 1054547

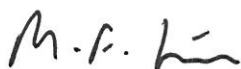
CONSOLIDATED BALANCE SHEET

At 31 March 2017

		Unrestricted funds £	Restricted fund £	31/3/17 Total funds £	31/3/16 Total funds £
	Notes				
<b>FIXED ASSETS</b>					
Tangible assets	13	414,865	-	414,865	427,534
<b>CURRENT ASSETS</b>					
Stocks	21	5,784	-	5,784	6,271
Debtors	14	11,189	-	11,189	5,889
Cash at bank and in hand		<u>619</u>	<u>42,004</u>	<u>42,623</u>	<u>145,306</u>
		17,592	42,004	59,596	157,466
<b>CREDITORS</b>					
Amounts falling due within one year	15	(177,185)	-	(177,185)	(209,047)
<b>NET CURRENT ASSETS/(LIABILITIES)</b>		<u>(159,593)</u>	<u>42,004</u>	<u>(117,589)</u>	<u>(51,581)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>255,272</u>	<u>42,004</u>	<u>297,276</u>	<u>375,953</u>
<b>NET ASSETS</b>		<u>255,272</u>	<u>42,004</u>	<u>297,276</u>	<u>375,953</u>
<b>FUNDS</b>	17				
Unrestricted funds:					
General fund				255,272	335,624
Restricted funds:					
Restricted				<u>42,004</u>	<u>40,329</u>
<b>TOTAL FUNDS</b>				<u>297,276</u>	<u>375,953</u>

The trustees have prepared group accounts in accordance with the Companies Act 2006 s398 and the Charities Act 2011 s138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006.

The financial statements were approved by the Board of Trustees on 31/10/17 and were signed on its behalf by:



M Stevens -Trustee



H S Winetroube -Trustee

The notes form part of these financial statements

**TRINITY THEATRE AND ARTS CENTRE LIMITED - REGISTERED CHARITY NUMBER 1054547**

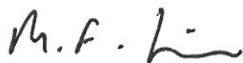
**CHARITY BALANCE SHEET**

**At 31 March 2017**

		Unrestricted funds £	Restricted fund £	31/3/17 Total funds £	31/3/16 Total funds £
	Notes				
<b>FIXED ASSETS</b>					
Tangible assets	13	408,482	-	408,482	420,396
<b>CURRENT ASSETS</b>					
Debtors	14	18,931	-	18,931	40,971
Cash at bank and in hand		(12,842)	42,004	29,162	111,917
		6,089	42,004	48,093	152,888
<b>CREDITORS</b>					
Amounts falling due within one year	15	(159,414)	-	(159,414)	(197,447)
<b>NET CURRENT ASSETS/(LIABILITIES)</b>		<u>(153,325)</u>	<u>42,004</u>	<u>(111,321)</u>	<u>(44,559)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>255,157</u>	<u>42,004</u>	<u>297,161</u>	<u>375,837</u>
<b>NET ASSETS</b>		<u>255,157</u>	<u>42,004</u>	<u>297,161</u>	<u>375,837</u>
<b>FUNDS</b>					
Unrestricted funds:					
General fund				255,157	335,508
Restricted funds:					
Restricted				<u>42,004</u>	<u>40,329</u>
<b>TOTAL FUNDS</b>				<u>297,161</u>	<u>375,837</u>

The trustees have prepared group accounts in accordance with the Companies Act 2006 s398 and the Charities Act 2011 s138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006.

The financial statements were approved by the Board of Trustees on 31/10/17 and were signed on its behalf by:



M Stevens -Trustee



H S Winetroube -Trustee



TRINITY THEATRE AND ARTS CENTRE LIMITED - REGISTERED CHARITY NUMBER 1054547

**CASHFLOW STATEMENT**

At 31 March 2017

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	<b>Group</b>		<b>Charity</b>	
	<b>31/3/17</b>	<b>31/3/16</b>	<b>31/3/17</b>	<b>31/3/16</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Cash used in operating activities (Note 24)</b>	<u>(79,325)</u>	<u>79,878</u>	<u>(59,962)</u>	<u>63,441</u>
<b>Cashflows from investing activities</b>				
Interest income	3,342	4,290	3,342	4,290
Purchase of tangible fixed assets	(26,700)	(17,825)	(26,135)	(16,526)
Proceeds from sale of tangible fixed assets	<u>-</u>	<u>567</u>	<u>-</u>	<u>-</u>
Cash provided by (used in) investing activities	(23,358)	(12,968)	(22,793)	(12,236)
<b>Cashflows from financing activities</b>				
Increase (decrease) in cash and cash equivalents in the year	<u>(102,683)</u>	<u>66,910</u>	<u>(82,755)</u>	<u>51,205</u>
Cash and cash equivalents at the beginning of the year	145,306	78,396	111,917	60,712
Total cash and cash equivalents at the end of year	<u>42,623</u>	<u>145,306</u>	<u>29,162</u>	<u>111,917</u>

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## TRINITY THEATRE AND ARTS CENTRE LIMITED

### NOTES TO THE FINANCIAL STATEMENTS

For The Year Ended 31 March 2017

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#### 1. ACCOUNTING POLICIES

##### **Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015) – (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

The charity meets its day to day working capital requirements through an overdraft facility which is repayable on demand.

The nature of the charity's activities are such that there can be considerable unpredictable variation in the timing of cash inflows. The trustees have prepared projected cash flow information for the period ending 31 March 2018. On the basis of this cash flow information and discussions with the charity's bankers, the trustees consider that the charity will continue to operate within the facility currently agreed.

However, the margin of facilities over requirements is not large and, inherently there can be no certainty in relation to these matters. On this basis, the trustees consider it appropriate to prepare the accounts on the a concern basis. The accounts do not include any adjustments that would result from a withdrawal of the overdraft facility by the charity's bankers.

##### **Group financial statements**

The financial statements consolidate the results of the charity and its wholly owned subsidiary Trinity Arts Enterprises Limited on a line-by-line basis. A separate Statement of Financial Activities, and income and expenditure account, for the charity itself are not presented because the charity has taken advantage of the exemptions afforded by section 408 of the Companies Act 2006 and paragraph 397 of the SORP.

##### **Income**

Intangible income: Intangible income, which comprises donated services, is included in income at a valuation which is an estimate of the financial cost borne by the donor where such cost is quantifiable and measurable. No income is recognised when there is no financial cost borne by a third party.

Income from donations and grants, including capital grants, is included in income when these are receivable, except as follows:

- When donors specify that donations and grants given to the charity must be used in future accounting periods, the income is deferred until those periods.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in Income until the pre-conditions for use have been met.
- When donors specify that donations and grants, including capital grants, are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in income of restricted funds when receivable.

Charitable trading activities: Income from theatre admission fees is included in incoming resources in the period to which the relevant show takes place.

Commercial trading activities: Income from commercial trading activities is included in the period to which the group is entitled to receipt.

## TRINITY THEATRE AND ARTS CENTRE LIMITED

### NOTES TO THE FINANCIAL STATEMENTS - CONTINUED

For The Year Ended 31 March 2017

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#### 1. ACCOUNTING POLICIES – continued

##### **Expenditure**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across categories on the basis of an estimate of the proportion of time spent by staff on those activities.

##### **Tangible fixed assets**

Individual fixed assets costing £1,000 or more are capitalised at cost.

Tangible assets other than freehold are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, as follows:

Leasehold improvements	Over the period of the lease
Plant & equipment	Straight line over 5 years and 10 years
Furniture & Fittings	Straight line over 7 years
Technical assets	Straight line over 5 years and 10 years
Cinema	Straight line over 10 years
Computer equipment	Straight line over 5 years

##### **Taxation**

The charity is exempt from corporation tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

##### **Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds are operated as capital funds by the trustees, whereby the acquisitions of fixed assets under restricted grant conditions are held. Funds are released from designated funds once restricted conditions expire from capital items and also to reflect the depreciation on such assets.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

##### **Irrecoverable VAT**

Due to the charitable status of the company, reliefs are available in relation to VAT which are shown as irrecoverable VAT in the profit and loss account.

##### **Stock**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

TRINITY THEATRE AND ARTS CENTRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
For The Year Ended 31 March 2017

2. VOLUNTARY INCOME

	31/3/17	31/3/16
	£	£
Donations	29,291	42,961
Grants	81,881	112,698
	<u>111,172</u>	<u>155,659</u>

Grants received, included in the above, are as follows:

	31/3/17	31/3/16
	£	£
Restricted	36,381	62,698
General	45,500	50,000
	<u>81,881</u>	<u>112,698</u>

3. ACTIVITIES FOR GENERATING FUNDS

	31/3/17	31/3/16
	£	£
Café/Bar income	236,446	272,769
Sponsorships	25,842	12,493
	<u>262,288</u>	<u>285,262</u>

4. INVESTMENT INCOME

	31/3/17	31/3/16
	£	£
Studio room hire	3,341	4,289
Interest receivable	1	1
	<u>3,342</u>	<u>4,290</u>

Interest receivable: Interest is included when receivable by the charity.

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31/3/17	31/3/16
		£	£
Charitable income	Theatre	416,841	494,657
Charitable income	Cinema	102,093	124,809
Charitable income	Gallery	5,708	7,445
Charitable income	Education & Youth	57,185	50,826
		<u>581,827</u>	<u>677,737</u>

TRINITY THEATRE AND ARTS CENTRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
For The Year Ended 31 March 2017

6. FUNDRAISING TRADING: COST OF GOODS SOLD AND OTHER COSTS

	31/3/17	31/3/16
	£	£
Trading costs	176,027	176,448
Fundraising	<u>22,497</u>	<u>20,642</u>
	<u>198,524</u>	<u>197,090</u>

7. CHARITABLE ACTIVITIES COSTS

	Direct costs	Support costs (See note 8)	Totals
	£	£	£
Theatre	549,808	193,745	743,553
Cinema	26,276	-	26,276
Education & Youth	45,912	319	46,231
Administration	<u>-</u>	<u>22,722</u>	<u>22,722</u>
	<u>621,996</u>	<u>216,786</u>	<u>838,782</u>

8. SUPPORT COSTS

	Management
	£
Theatre	193,745
Education & Youth	319
Administration	<u>22,722</u>
	<u>216,786</u>

9. GOVERNANCE COSTS

	31/3/17	31/3/16
	£	£
Consultancy	2,934	4,302
Legal fees	(7,347)	9,679
Development project	21,311	9,085
Auditors' remuneration	<u>5,824</u>	<u>5,426</u>
	<u>22,722</u>	<u>28,492</u>

Governance costs include payments to the auditors of £5,824 (2016: £5,426) for audit fees.

10. NET INCOMING/(OUTGOING) RESOURCES

Net resources are stated after charging/(crediting):

	31/3/17	31/3/16
	£	£
Auditors' remuneration (consolidated)	7,024	6,026
Depreciation - owned assets (consolidated)	<u>39,369</u>	<u>36,708</u>

TRINITY THEATRE AND ARTS CENTRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
For The Year Ended 31 March 2017

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11. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits during the year ended 31 March 2017 nor during the year ended 31 March 2016.

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 March 2017 nor for the year ended 31 March 2016.

12. STAFF COSTS

	31/3/17	31/3/16
	£	£
Wages and salaries	<u>263,012</u>	<u>223,396</u>

The average monthly number of employees during the year was as follows:

	31/3/17	31/3/16
Theatre	5	5
Education & Youth	2	1
Commercial trading operations	10	13
Administration, support and premises	<u>11</u>	<u>7</u>
	<u>28</u>	<u>26</u>

No employees received emoluments in excess of £60,000.

TRINITY THEATRE AND ARTS CENTRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
For The Year Ended 31 March 2017

13. TANGIBLE FIXED ASSETS (GROUP)

	Leasehold improvements £	Cinema £	Plant & equipment £
<b>COST</b>			
At 1 April 2016	794,613	84,555	124,493
Additions	18,840	-	2,549
Impairments	-	-	-
Disposals	-	-	-
	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2017	<u>813,453</u>	<u>84,555</u>	<u>127,042</u>
<b>DEPRECIATION</b>			
At 1 April 2016	518,843	67,791	74,655
Charge for year	11,528	3,449	8,126
Eliminated on disposal	-	-	-
	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2017	<u>530,371</u>	<u>71,240</u>	<u>82,781</u>
<b>NET BOOK VALUE</b>			
At 31 March 2017	<u>283,082</u>	<u>13,315</u>	<u>44,261</u>
At 31 March 2016	<u>257,770</u>	<u>16,764</u>	<u>49,838</u>

	Furniture & fittings £	Computer equipment £	Technical assets £	Totals £
<b>COST</b>				
At 1 April 2016	82,959	10,801	165,614	1,263,035
Additions	-	-	5,311	26,700
Impairments	-	-	-	-
Disposals	-	-	-	-
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2017	<u>82,959</u>	<u>10,801</u>	<u>170,925</u>	<u>1,289,735</u>
<b>DEPRECIATION</b>				
At 1 April 2016	81,601	6,507	86,104	835,501
Charge for year	393	1,760	14,113	39,369
Eliminated on disposal	-	-	-	-
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
At 31 March 2017	<u>81,994</u>	<u>8,267</u>	<u>100,217</u>	<u>874,870</u>
<b>NET BOOK VALUE</b>				
At 31 March 2017	<u>965</u>	<u>2,534</u>	<u>70,708</u>	<u>414,865</u>
At 31 March 2016	<u>1,358</u>	<u>4,294</u>	<u>79,510</u>	<u>427,534</u>

TRINITY THEATRE AND ARTS CENTRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
For The Year Ended 31 March 2017

13. TANGIBLE FIXED ASSETS (CHARITY)

	Leasehold improvements £	Cinema £	Plant & equipment £
<b>COST</b>			
At 1 April 2016	794,613	84,555	112,708
Additions	<u>18,840</u>	<u>-</u>	<u>1,984</u>
At 31 March 2017	<u>813,453</u>	<u>84,555</u>	<u>114,692</u>
<b>DEPRECIATION</b>			
At 1 April 2016	518,843	67,791	70,008
Charge for year	<u>11,528</u>	<u>3,449</u>	<u>6,806</u>
At 31 March 2017	<u>530,371</u>	<u>71,240</u>	<u>76,814</u>
<b>NET BOOK VALUE</b>			
At 31 March 2017	<u>283,082</u>	<u>13,315</u>	<u>37,878</u>
At 31 March 2016	<u>275,770</u>	<u>16,764</u>	<u>42,700</u>

	Furniture & fittings £	Computer equipment £	Technical assets £	Totals £
<b>COST</b>				
At 1 April 2016	82,959	10,801	165,614	1,251,250
Additions	<u>-</u>	<u>-</u>	<u>5,311</u>	<u>26,135</u>
At 31 March 2017	<u>82,959</u>	<u>10,801</u>	<u>170,925</u>	<u>1,277,385</u>
<b>DEPRECIATION</b>				
At 1 April 2016	81,601	6,507	86,104	830,854
Charge for year	<u>393</u>	<u>1,760</u>	<u>14,113</u>	<u>38,049</u>
At 31 March 2017	<u>81,994</u>	<u>8,267</u>	<u>100,217</u>	<u>868,903</u>
<b>NET BOOK VALUE</b>				
At 31 March 2017	<u>965</u>	<u>2,534</u>	<u>70,708</u>	<u>408,482</u>
At 31 March 2016	1,358	4,294	79,510	420,396



TRINITY THEATRE AND ARTS CENTRE LIMITED

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED

For The Year Ended 31 March 2017

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Charity	
	31/3/17	31/3/16	31/3/17	31/3/16
	£	£	£	£
Trade Debtors	3,871	3,232	3,871	3,112
Amounts owed by group undertakings	-	-	11,580	37,859
Other debtors	2,715	1,720	-	-
Prepayments	<u>4,603</u>	<u>937</u>	<u>3,480</u>	<u>-</u>
	<u>11,189</u>	<u>5,889</u>	<u>18,931</u>	<u>40,971</u>

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Charity	
	31/3/17	31/3/16	31/3/17	31/3/16
	£	£	£	£
Trade creditors	46,515	33,043	40,896	29,513
Social security and other taxes	19,617	20,888	8,665	13,653
Other creditors	5,416	-	5,416	-
Deferred income	48,036	62,883	48,036	62,883
Accrued expenses	<u>57,601</u>	<u>92,233</u>	<u>56,401</u>	<u>91,398</u>
	<u>177,185</u>	<u>209,047</u>	<u>159,414</u>	<u>197,447</u>

Deferred income relates to tickets sold for shows that are yet to be performed at the balance sheet date.

16. OPERATING LEASE COMMITMENTS

The following operating lease payments are committed to be paid within one year:

	31/3/17	31/3/16
	£	£
Expiring:		
Within one year	12,000	-
Between one and five years	48,000	-
In more than five years	<u>360,000</u>	<u>9,500</u>
	<u>420,000</u>	<u>9,500</u>

17. MOVEMENT IN FUNDS (Group)

	At 1.4.16	Net movement in funds	Transfers between funds	At 31.3.17
	£	£	£	£
<b>Unrestricted funds</b>				
General fund	335,624	(89,078)	8,726	255,272
<b>Restricted funds</b>				
Restricted	40,329	10,401	(8,726)	42,004
<b>TOTAL FUNDS</b>	<u>375,953</u>	<u>(78,677)</u>	<u>-</u>	<u>297,276</u>

**TRINITY THEATRE AND ARTS CENTRE LIMITED****NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
**For The Year Ended 31 March 2017****17. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Movement in funds £</b>
<b>Unrestricted funds</b>			
General fund	922,248	(1,011,326)	(89,078)
<b>Restricted funds</b>			
Restricted	36,381	(25,980)	10,401
	<hr/>	<hr/>	<hr/>
<b>TOTAL FUNDS</b>	<u>958,629</u>	<u>1,037,306</u>	<u>(78,677)</u>

**18. CONTINGENT LIABILITIES**

Trinity Theatre and Arts Centre Limited entered into a virtual print fees contract with XDC for a digital projector. The equipment will be transferred to the charity after 3 years when sufficient virtual print fees are collected. If the charity were to breach the contract or decide to terminate the contract, the current cost would be £12,900. It may be possible that XDC would be able to redeploy the system to another site which would also reduce the possible liabilities due.

**19. RELATED PARTY DISCLOSURES**

In addition to the profit donated to Trinity Theatre and Arts Centre Limited the following balances were outstanding and the following transactions took place with Trinity Arts Enterprises Limited. At 31 March 2017 the company was owed £11,580 (2016: £37,859) by Trinity Arts Enterprises Limited and owed £0 (2015: £0) to Trinity Arts Enterprises Limited. During the year there was a cross charge of £12,000 from Trinity Theatre and Arts Centre Limited to Trinity Arts Enterprises Limited.

# TRINITY THEATRE AND ARTS CENTRE LIMITED

## NOTES TO THE FINANCIAL STATEMENTS - CONTINUED For The Year Ended 31 March 2017

### 20. RESTRICTED FUNDS

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes;

#### Movement in funds

	Balance at 1 April 2016	Incoming resources	Resources expended	Transfer:	Balance at 31 March 2017
	£	£	£	£	£
Infrastructure Upgrades	10,000	10,000	-	-	20,000
Heritage Project	12,000	-	-	-	12,000
Consultancy Support	10,000	-	(4,650)	(5,350)	-
Musical Instruments	201	-	-	(201)	-
Access Facilities	1,000	-	(1,000)	-	-
Stonework Repairs	215	-	-	(215)	-
Can's System (R&B)	-	2,460	-	(2,460)	-
Core Revenue (AofH)	-	500	-	(500)	-
Youth Theatre (D'Oyly)	-	3,000	(2,000)	(1,000)	-
Parents & Babies (FHSE)	-	900	(900)	-	-
Schools Network Project (Artwork)	6,000	-	(6,000)	-	-
Princess & The Pea (ACE)	-	688	(688)	-	-
Tin Man of Oz (ACE)	-	9,432	(9,432)	-	-
Senior Screen Project	-	9,201	(1,000)	-	8,201
Associate Artists Fund	-	200	(200)	-	-
Elliott Scholarship Fund	913	-	(110)	1,000	1,803
<b>TOTAL</b>	<b>40,329</b>	<b>36,381</b>	<b>(25,980)</b>	<b>(8,726)</b>	<b>42,004</b>

**Infrastructure Upgrades** – Grants were received to fund upgrades including new website, sound, lighting and IT equipment. This is intended to be supplemented with Arts Council support.

**Heritage Project** – Grants were received to fund a heritage project which will be sourcing Heritage Lottery Funding.

**Consultancy Support** – Grants were received to fund the costs of employing specialists to consider how the Trinity may be develop which has now been completed.

**Musical Instruments** – A grant was received to fund a new electric piano.

**Access Facilities** – A grant was received to help fund provision of facilities for the disabled.

**Stonework Repairs** - Grants were received to fund repair of external stonework of the building.

**Can's System (R&B)** – A grant was received to upgrade the “Can's” and show relay system

**Core Revenue (AofH)** – A grant was received to support the theatre.

## TRINITY THEATRE AND ARTS CENTRE LIMITED

### NOTES TO THE FINANCIAL STATEMENTS - CONTINUED For The Year Ended 31 March 2017

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**Youth Theatre (D'Oyly)** – A grant was received to support young people engaging in the arts which was partially spent on a musical theatre workshop taster session and £1000 transferred to the Elliott Scholarship Fund.

**Parents & Babies (FHSE)** – A grant was received to support an audience development project of attracting parents with young babies to cinema screenings from Film Hub South East (based in Brighton).

**School's Network Project (Artswork)** – Funding was obtained from Artswork to run an arts project across a number of schools locally which ran across 2016.

**Princess & The Pea (ACE)** – The final 10% of the Trinity co-production of the Princess & the Pea was received once the evaluation was submitted to Arts Council England.

**Tin Man of Oz (ACE)** – A grant was received to support a new children show created by Trinity which later went to Schools.

**Senior Screen Project** – Grants were received from the Kent Community Foundation and the Big Lottery Fund to support a project to reduce social isolation with older at risk groups via a cinema project in partnership with the Good Neighbour Project.

**Associate Artists Fund** – The remaining 10% of a KCC Arts Investment Fund was received for a project in 2016 which helped an associate artist with a visual arts project.

**Elliott Scholarship Fund** – This fund was created in order to enable and encourage young people to take advantage of the creative and social benefits associated with the dramatic arts through classes, workshops and performance experiences. The fund was decreased by £100 during the year to help fund individuals' participation in Youth Theatre.

**TRINITY THEATRE AND ARTS CENTRE LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**

**For The Year Ended 31 March 2017**

**21. STOCK (Group only)**

	31/3/17	31/3/16
	£	£
Stock	<u>5,784</u>	<u>6,271</u>
	<u>5,784</u>	<u>6,271</u>

**22. FIXED ASSET INVESTMENTS**

During the year the charity had a wholly owned UK subsidiary company, Trinity Arts Enterprises Limited, with registered office Trinity Theatre and Arts Centre, Church Road, Tunbridge Wells, Kent, TN1 1JP and company number 01848111, which operates a bar and café and all commercial trading. The turnover for the year ended 31 March 2017 was £197,421 (2016: £232,703), the cost of sales for the year ended 31 March 2017 were £70,183 (2016: £80,026) and the administrative costs for the year ended 31 March 2017 were £105,844 (2015: £96,422). Trinity Arts Enterprises Limited paid all of its profits for the year ended 31 March 2017 to the charity by way of a donation, this was £21,394 (2016: £56,255). The total assets for Trinity Arts Enterprises Limited for the year ended 31 March 2017 were £29,466 (2016: £49,573), liabilities for the year ended 31 March 2017 were £29,350 (2016: £49,459) and members' funds for the year ended 31 March 2017 were £116 (2016: £114).

**23. TRANSITION TO FRS102**

There were no adjustments as a result of the transition to FRS102 for the current or comparative period.

**24.**

	<b>Group</b>		<b>Charity</b>	
	31/3/17	31/3/16	31/3/17	31/3/16
	£	£	£	£
Net movement in funds	(78,677)	5,996	(78,676)	5,994
Add back depreciation charge	39,369	36,708	38,049	35,415
Deduct interest income shown in investing activities	(3,342)	(4,290)	(3,342)	(4,290)
Decrease (increase) in stock	487	(973)	-	-
Decrease (increase) in debtors	(5,300)	102	22,040	(26,824)
Decrease (increase) in creditors	<u>(31,862)</u>	<u>42,335</u>	<u>(38,033)</u>	<u>53,146</u>
<b>Net cash used in operating activities</b>	<u>(79,325)</u>	<u>79,878</u>	<u>(59,962)</u>	<u>63,441</u>

This page does not form part of the statutory financial statements

**TRINITY THEATRE AND ARTS CENTRE LIMITED**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES**  
**For The Year Ended 31 March 2017**

	31/3/17 £	31/3/16 £
<b>INCOME</b>		
<b>Voluntary income</b>		
Memberships	22,052	28,017
Donations	7,239	14,944
Grants	<u>81,881</u>	<u>112,698</u>
	111,172	155,659
<b>Activities for generating funds</b>		
Café, bar and car park	236,446	272,769
Sponsorships	<u>25,842</u>	<u>12,493</u>
	262,288	285,262
<b>Investment income</b>		
Room hire	3,341	4,289
Interest receivable	<u>1</u>	<u>1</u>
	3,342	4,290
<b>Income from charitable activities</b>		
Charitable income	<u>581,827</u>	<u>677,737</u>
<b>Total income</b>	958,629	1,122,948
<b>EXPENDITURE</b>		
<b>Fundraising trading: cost of goods sold and other costs</b>		
Trading costs	174,707	175,155
Trading costs - plant & equipment depreciation	1,320	1,293
Fundraising	<u>22,497</u>	<u>20,642</u>
	198,524	197,090
<b>Charitable activities</b>		
Theatre costs	250,702	291,087
Bursary programme	-	1,000
Theatre marketing	52,035	43,202
Theatre premises	72,222	113,308
Theatre other	135,843	131,613
Cinema costs	26,276	52,260
Youth theatre wages	30,365	29,997
Youth theatre costs	15,547	9,944
Parking costs	957	824
Leasehold improvements depreciation	11,528	14,542
Cinema depreciation	3,449	2,634
Plant & equipment depreciation	6,806	4,963
Fixtures and fittings depreciation	393	392
Computer equipment depreciation	<u>1,760</u>	<u>1,971</u>
Carried forward	607,883	697,737

This page does not form part of the statutory financial statements

**TRINITY THEATRE AND ARTS CENTRE LIMITED**

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES**  
**For The Year Ended 31 March 2017**

	31/3/17	31/3/16
	£	£
<b>Charitable activities</b>		
Brought forward	607,883	697,737
Technical assets depreciation	14,113	10,913
Impairment losses for tangible fixed assets	-	-
	<u>621,996</u>	<u>708,650</u>
<b>Governance costs</b>		
Consultancy	2,934	4,302
Legal fees	(7,347)	9,679
Development project	21,311	9,085
Auditors' remuneration	<u>5,824</u>	<u>5,426</u>
	22,722	28,492
<b>Support costs</b>		
<b>Management</b>		
Wages	146,067	115,384
Sundries	235	2,632
Postage	7,229	10,244
Telephone and fax	4,919	4,858
Travelling	501	647
Volunteer events	1,519	2,747
Training	888	3,783
Recruitment	2,728	2,670
IT support	1,165	7,577
Irrecoverable VAT	17,426	17,130
Credit card charges	7,223	9,650
Entertainment	2,366	4,325
Subscriptions	500	444
Bank charges	<u>1,298</u>	<u>629</u>
	<u>194,064</u>	<u>182,720</u>
<b>Total expenditure</b>	1,037,306	1,116,952
	<u>                    </u>	<u>                    </u>
<b>Net income/(expenditure)</b>	<u>(78,677)</u>	<u>5,996</u>

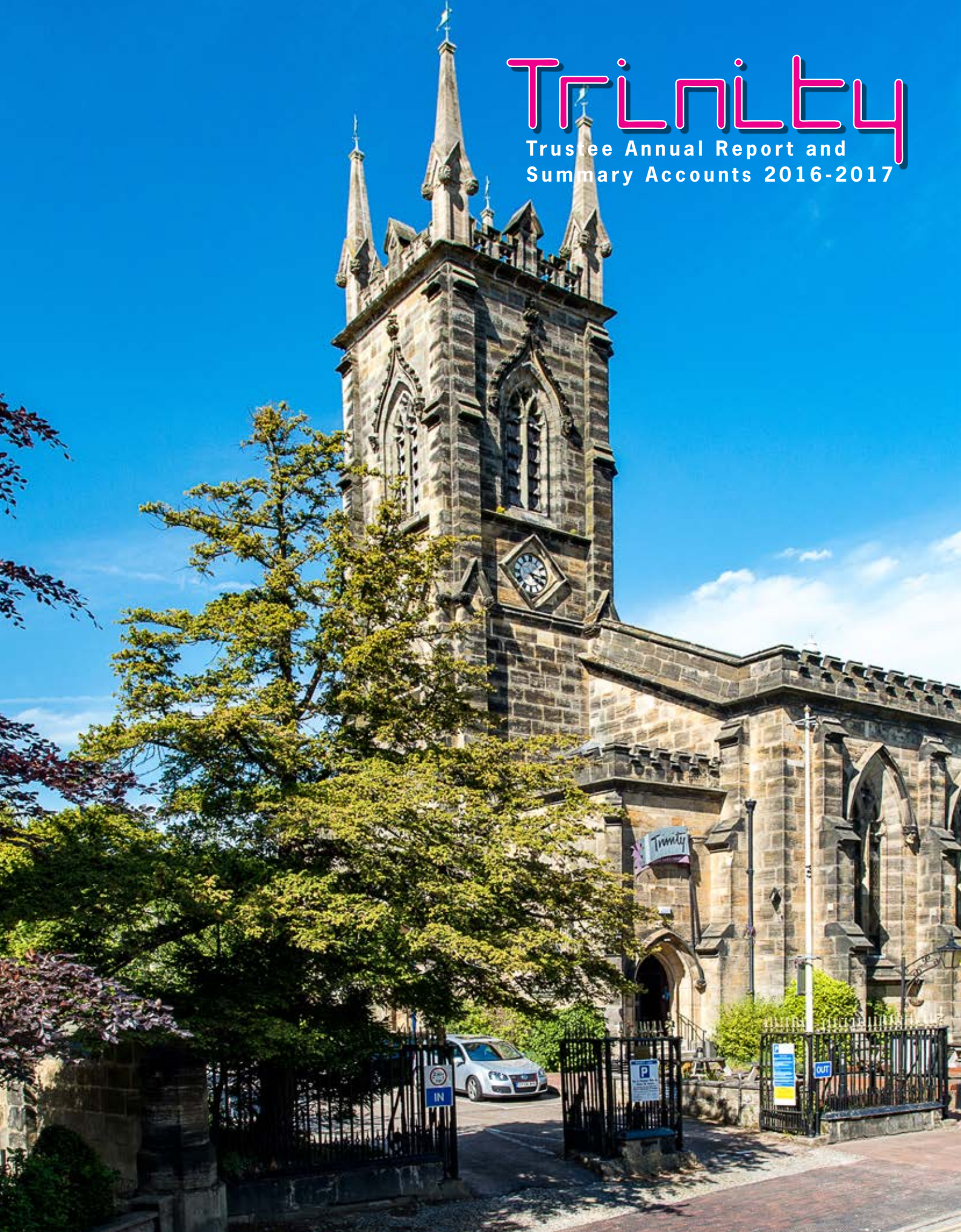
This page does not form part of the statutory financial statements





# Trinity

Trustee Annual Report and  
Summary Accounts 2016-2017



Registered Charity: 1054547 | TTAC Company Number: 3179063

TACL Company Number: 01848111



# Annual Report 2016 - 2017

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## Introduction

Trinity is a registered charity based in a striking 19th century Decimus Burton designed grade II\* listed building at the heart of Tunbridge Wells. It aims to provide entertainment and education of the arts to the local area primarily through the genres of Theatre, Music, Dance, Comedy and Film. It now presents over 550 performances a year in its 291 seat auditorium. Additionally, the Gallery hosts around 25 exhibitions a year and the Café and Bar in our foyer is open to visitors throughout the day and evening.

Trinity consists of the registered company and charity – Trinity Theatre and Arts Centre Ltd (TTAC) and additionally the subsidiary trading company – Trinity Arts Enterprises Ltd (TAEL). The theatre works as an artistic and community venue for the local area as stated in the Charity's original Articles of Association.

### Objectives and Business Plan

The 2015 – 2018 Business Plan was created to set out the aims, objectives and aspirations for the next three years and beyond and includes two key extracts: -

### Values

We want to be a friendly welcoming venue which values diversity and balances professionalism and a voluntary ethos. We aim to be a vibrant and healthy environment where individuals are respected and valued. We believe in being open, honest and transparent in all our interactions. Above all we believe it is important that fun and humour underpins all that we do in order that we may maximise our ability to create and play.

### Vision

Our vision is to be a thriving and successful artistic, cultural and community venue that exists for the primary benefit of Tunbridge Wells and the surrounding areas. Our aim is to present a varied and high-quality artistic offering as well as developing a reputation for producing high-quality work.

The 2015 – 2018 business plan has recently been updated with new objectives and the performance of those objectives will be covered later in the report.

## Annual Report

This Annual Report will provide a clear set of reports and records as to what has occurred during the financial year 1 April 2016 – 31 March 2017.

# Chairman's Report

We are so appreciative at Trinity for the participation and encouragement which we receive from our audiences and friends. This has been especially so during a challenging year for Trinity when our finances have been under pressure, for the reasons expanded upon by John Martin in his report, although I am pleased to say that since the end of the financial year we have, with a combination of exciting programming and a careful watch on costs, turned the corner.

There has been much to celebrate during the year including signing up to a new 35 year lease with our landlords the Diocese of Rochester which secures our home and allows us to plan for the future with confidence. We have continued with a programme of improving our facilities and the visitor experience and substantially expanded our artistic reach, particularly with schools and young people and in the community more generally. More recently we have formed a group of Trinity Ambassadors who will, in their different walks of life, help promote Trinity as an artistic centre of excellence.

Caroline Elliott's enormous contribution to the success of Trinity was celebrated at Trinity and is acknowledged elsewhere in this report and in the renaming of our foyer in her memory. Sadly during the year our Finance Manager, Richard Wilson, unexpectedly passed away and we all miss his presence around Trinity.

Steve Winetroube, Finance Director and deputy chair of the board stands down after 5 years and Lawrence Brown retires after 4 years as a board member. I am very grateful for their contributions in very many ways to the success of Trinity. We welcome to the board Judith Heald, Martin Wright and Clemmie Reynolds.

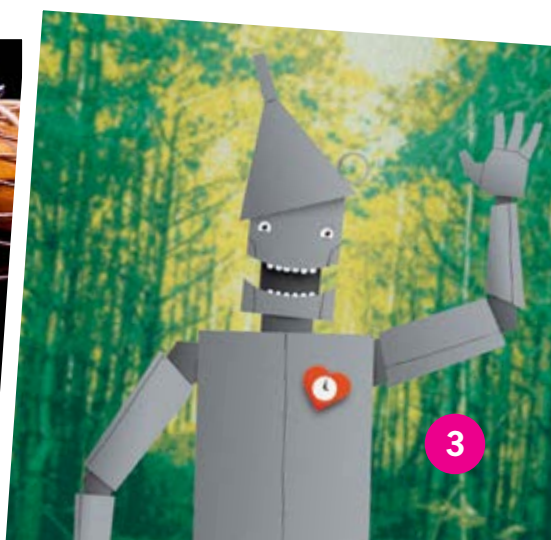
I continue to be amazed and delighted by the work undertaken by the executive team so ably led by John Martin and Alex Green and the wonderful army of volunteers who ensure that the show goes on almost every day of the year. We are grateful for the continuing generous financial contribution made by Tunbridge Wells Borough Council and above all for the support and engagement of our audiences.

October 2017

Michael Stevens - Chairman of the Board



Trinity thanks  
Tunbridge Wells Borough Council and  
Kent County Council for their support





# Structure, Governance and Management

The charity is controlled by its governing document, which was created in 1996 when the theatre re-registered as a charity after becoming incorporated.

The organisation is led by a board of up to 10 voluntary trustees who serve for three-year terms and act as a supervisory board for all the charity's affairs. The board is supplemented with an additional voluntary trustee who represents Tunbridge Wells Borough Council in return for its support, and helps maintain the relationship between the two organisations.

On a day-to-day basis Trinity is led by the Artistic Director and Executive Director who support the Departmental Managers who, in turn, are supported by additional staff and volunteers.

## Board of Directors (Financial Year 2016 - 2017)

### Officers

Chairman	Michael Stevens
Vice-Chair/Finance Director	Steve Winetroube

TWBC Representative	Len Horwood
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Company Secretary	Lauren Acason
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### Directors

Sarah Ambrose  
Lawrence Brown  
Russell de Cogan  
Alison Green  
Steven James  
Judith Tew  
Martin Wright

### Auditors

Hilden Park Accountants Ltd, Hilden Park House, 79 Tonbridge Road, Hildenborough, Kent, TN11 9BH



## Staff (as at 31 March 2017)

### Executive

Artistic Director (P/T)	John Martin
Executive Director (F/T)	Alex Green

### Key

F/T - Full Time Staff
P/T - Part Time Staff
Vol - Volunteer Staff

TTAC Staff		TAEI Staff	
Administration and HR Manager (F/T)	Lauren Acaon	Bar & Café Manager (F/T)	Beth Calder
Administration Officer (F/T)	Becky Waight	Café Chef (F/T)	Tim Kinghorn
Corporate Development Officer (P/T)	Karen Jefferies	Bar and Café Staff (P/T)	Matt Bassett
Film Programmer (P/T)	Elly Coombs		Dan Holden
Finance Manager (P/T)	N/A		Ollie Freeman
Finance Assistant (P/T)	Noreen McGovern		Jess Horsley
Front of House Manager (F/T)	Jocelyn Cheek		Hannah Jane
Head Technician (F/T)	Adam Flynn		Vicci Lewis
Maintenance Worker (P/T)	Mark Lott		Samuel Marlow
Marketing and Media Manager (F/T)	Rich Adams		Elise Verney
Marketing Officer (F/T)	Conor Fuller		Beth Hartley
Operations Manager (F/T)	Sam Farrow		Harry Whitehouse
Public Fundraising Officer (P/T)	Alison Kemp		
Technician (F/T)	Chris Burden		
Youth & Learning Manager (F/T)	Jason Lower		
Youth & Learning Officer (P/T)	Jess Horsley		
Youth Theatre Staff (P/T)	Jack Bennett		
	Emma Fever		
	Samuel Marlow		
	Tamsin Robinson		
	Matt Syms		
	Ian Tucker-Bell		
	Mark Willment		
	Stephanie Vezmar		

## Staff (as at 31 March 2017) - Cont'd

### Stood Down:

TTAC Staff	TACL Staff
Nathan Bradley – Technician (March 2016 – April 2016)	Connor Plane – Bar and Café Staff (November 2013 – June 2016)
Vincent Danguien – Bar and Café Manager (April 2016)	Laurence Donaghue – Bar and Café Staff (March 2016 – June 2016)
Darren Smallman – Marketing and Media Manager (August 2010 – October 2016)	Grace Thomson - Bar and Café Staff (March 2016 – June 2016)
Bethan Minter – Youth Engagement Manager (March 2013 – February 2017)	Hannah Leonard – Bar and Café Staff (November 2015 – August 2016)
Richard Wilson – Finance Manager (April 2014 – February 2017)	Eloise Bulmer – Bar and Café Staff (March 2016 – September 2016)
Theo Farrington – Head Technician (July 2013 – March 2017)	Grace Johnson – Kitchen Manager (February 2012 – September 2016)
	Nicky Wild – Café Chef (August 2016 – September 2016)
	Stephanie Pearce – Bar and Café Staff (June 2016 – October 2016)

### Promotions:

TTAC Staff	TACL Staff
Rich Adams – Marketing Officer to Marketing and Media Manager (October 2016)	Matt Bassett – Bar and Café Staff to Bar Supervisor (October 2016)
Jason Lower – Schools and Learning Officer to Youth and Learning Manager (February 2017)	Jess Horsley – Bar and Café Staff to Bar Supervisor (October 2016) – Bar Supervisor to Youth & Learning Officer (February 2017)

# Organisational Report

## Lease

Trinity Theatre and Arts Centre leases the building which houses the theatre from the freeholder - the Diocese of Rochester. The last lease was signed in 1996 for 25 years and whilst this still had 6 years remaining, in order to update the lease to fit with modern requirements, as well as provide future security, Trinity engaged with the diocese to secure a new lease. After 2.5 years of effort, we were able to secure a new 35-year lease helping ensure Trinity will have a home until at least 2050!

## Access

Following the previous hearing loop falling into disrepair, Trinity invested in a new infrared hearing system which has provided a new enhanced facility, which will continue to help Trinity's audiences with hearing impairments. The new facility also includes audio description functionality which will hopefully in the future allow us to also provide an improved offering for audiences with visual impairments.

## Technical

As part of Trinity's aim to continue to provide a modern set of technical facilities, Trinity upgraded and replaced the "Cans" and show relay system, which allows for effective communication around the theatre. This ensures that the coordination required for scene changes and theatre productions can take place, as well as effective communication between on-stage and backstage.

## IT

To improve our facilities and increase security, resilience and flexibility we have gradually been moving our IT infrastructure over to the "cloud." Following our change in booking system in 2013, this year we moved our email exchange over to Office 365 and have the facilities for storage on the cloud via OneDrive.

## Health and Safety

Following the recruitment of an Operations Manager and increasing our resources, further reviews have been undertaken of our fire and health and safety procedures. This led to revised and improved arrangements (particularly for those with access requirements) and further training for all our staff.

We also joined the Safe Town Partnership in order to support the theatre's security and improve procedures around potential problematic visitors.

## Maintenance

Over the course of the year a variety of low cost refurbishment took place including: -

- Minor roof repairs to roof tiles on the South and North main roof and northern parapet to prevent leaks into the building.
- Improving Dressing Room Two via a new counter, furniture and catering facilities to improve the experience for visiting artists.
- Replacement of taps in public toilets and installation of hand dryers.
- Clearing of drains to prevent waterlogging.
- Fixing problems relating to the attic water tank.
- Upgrade of hot water system for supply to café.

## Marketing

Key statistics for the year are:

- Seasonal brochure distributing to 21,000 households in selected catchment areas three times a year
- 7,500 children's cards have been produced and over 6,500 are distributed through children's school book bags per season
- The theatre website sees 743,383 page views per year and 114,763 unique visits
- Theatre e-shots to database of 16,500 subscribers reaching an average of 25.8% open rate (5.4% above industry average) and 2.4% click rate (0.6% above industry average)
- Social Media Channels (primarily Facebook and Twitter) have seen a surge in organic followers, with a combined reach of roughly 11,000. Instagram has been added to this and is seeing good growth, with approx. 500 followers as at March 2017.

## Community

To further the development of Trinity's community aims, building on the partnership with KCC and the TIDE drama group that they run, two new projects were started.

To support accessibility to the arts for new parents, a new Parents & Babies program of screenings was launched, with dedicated performances for those with babies under 12 months. This included a relaxed setting and the option of watching older rated films where additional dedicated facilities such as baby changing were provided.

To support older groups at risk of social isolation, a new Senior Cinema program was developed and launched. Working with the Good Neighbour Project, new dedicated screenings were offered with intervals and coffee to combine a social perspective with opportunities to meet new people.

## Youth & Learning

Bethan continued to develop the youth operations, which include both its regular drama sessions and less regular programme, including the 3 summer schools. New additional activities aimed at building the community aspect of being part of the youth theatre also occurred, with new overnight cinema events and weekend residential trips away. They have proven a success and are beginning to show greater take-up of activities.

Following the recruitment of Jason, the extension of the department has developed into working with schools. The Artwork project, which received funding the year before, took place across 5 schools and ended up with 97 children being engaged.

School engagement further extended into new teacher forums aimed at building connectivity with schools and the cultural offer; new workshops aimed for school pupils and, via the dedicated Schools & Learning Officer, a higher visitor count of pupils to the theatre program.

Early 2017 saw Bethan leave to take on a new role at the Assembly Hall. Following the success of having additional resources in the department this provided an opportunity for a restructure in the department. The end result was that Jason became a new Youth and Learning Manager with a new Youth & Learning Officer role being filled by Jess Horsley, thereby bringing the youth and school functions closer together.

## Bar and Café

Following Sam's promotion and Declan's move to Bristol, the enterprise suffered whilst a replacement for both the managerial roles and chef role took place.

Recruits for both roles were found by the end of 2016, however the disruption did lead to some reduction in standards and profitability. Efforts were renewed to develop the offering which led to an improvement by March 2017.



# Creating Work

This year Trinity Theatre Productions produced 2 shows and supported another. This continues our ambitions to create work that is “made in Tunbridge Wells”, giving opportunities to artists, actors, directors, choreographers, writers, musical directors, musicians and technicians.

In chronological order these were:

## Monty Python's Spamalot

This was a John Martin Production that was supported by Trinity. Trinity has no financial involvement in the production and receives a proportion of the box office income. Support is primarily provided in terms of administration, marketing and technical, although all actual costs to Trinity are paid by the production.

This was the most ambitious production undertaken with expensive sets, costumes and a large cast. Fortunately, this was rewarded with record audiences – many who were coming to Trinity for the first time - and had a concomitant positive effect on our revenue. It is still worthy to note that this was undertaken at a time when Trinity traditionally would have been closed.

### Audience Quotes

*“It was the best live show I have seen at Trinity”*

Wyndham Westaway

*“The show was fantastic and we laughed from start to finish – a phenomenal production. It's amazing to have a theatre producing such high end acts locally. Well done to you and the rest of the team and cast – great job!!”*

Alex Miller

*“I thought it was absolutely superb. The singing, dancing, acting and staging was top notch by all taking part - I would have been delighted had I seen it in the West End with a star cast. To see something of that quality at the Trinity (whilst not totally a surprise as everything is well done) was a delight.”*

Alan Wilby

*“What a great show! I saw it in the West End but this was just as good. Lovely theatre too. My first time here.”*

Jim Rutter



## Rodgers and Hammerstein's Cinderella

This was our Christmas production and we were lucky to secure the rights for this show which has yet to receive a professional production in the West End in its Broadway incarnation. It was a classic Rodgers and Hammerstein score and was based on two television adaptations - and presented challenges both in performing and staging. We were lucky to have an amazing set, a professional cast that had many West End credits between them, and in addition 6 professional dancers who were vital to the magic of the waltz. They were supported by our young ensemble who are given an opportunity to work in a professional environment which is very much in line with our ethos. In addition to the set, there are many technical challenges in the show both in wardrobe (Cinderella's transformation dress) and props. Original puppets were built and designed by our own Bethan Minter.

Choreography for the show was in the hands of Elizabeth Witt, who did a typically brilliant job and music was in the capable hands of Tony Stenson and Jack Pilcher May - who are responsible for the gorgeous singing and also the 9 piece orchestra.

The show had a tremendously positive audience response and played to good houses although, unfortunately, not the same level as last year's Oliver! It, however, remains as a shining example of what we can do and what our ambitions are.

### Audience Quotes

*"An absolute triumph yet another wonderful production."*

Ann George

*"The George family had a fabulous evening. We thought the singing was superb. It was a lovely family evening."*

Julia George, BBC Radio Kent

*"My wife and I thought the show was absolutely fantastic, a great cast and everyone at Trinity should be proud of the work they have put in for the show"*

Nathan Sheppard





## The Tin Man of Oz

Our 3rd show was an original children's show based on one of Frank L Baum's Wizard of Oz books. This was written by Tom Crowley (who had written last year's *Princess and the Pea*) and had an original score by Tony Stenson. The cast reunited four members of Cinderella's cast and added one new face.

We are also delighted to receive Arts Council funding for the 2nd time which is further testimony to their desire to support us and our ambitions.

The show played a half term run at Trinity that was well received by audiences (some of the feedback is below) and then there was a wider schools engagement programme, both in the form of a school's performance, and additional work with students who were engaged in a Theatre In Education project.

This builds on last year's co-production – this year was a completely Trinity Theatre Production - and in this instance was a world premiere of an original work!

### Audience Quotes

*"I came to the Wednesday afternoon performance of The Tin Man of Oz with my grandchildren aged 11 and 9 and we enjoyed enormously. I felt it was perfectly geared to the 8+ age group, the telling of the story easy to follow, the diction clear and was just the right length of time. Before the performance we discussed the staging – they particularly liked the witches' feet and adaptation of the coat Stands - and were interested in speculating on the variety of hats. They were completely taken up with the performance and afterwards"*

Pat Collins

*"I really liked the show and I loved the scarecrow because he made me laugh a lot. It was very easy to follow and just the right length. I liked the fact that just by changing their hat and voice they could become a different person entirely, even though it was done in front of the audience. The simple set worked very well - the fact that the white trees and backdrop changed the mood just by changing colour, and the story was very good."*

Abbie (aged 10)



# Trinity Presentations

## 1 April 2016 – 31 March 2017

### Theatre

Show	Production Company	Show	Production Company
The Birthday Party	London Classic Theatre	King Lear	RSC Live
The Hangmen	NT Encore	Dr Faustus	Theatrical Niche
The Good Person of Szechwan	Theatrical Niche	Arsenic & Old Lace	TTC
Henry V Screening & Kenneth Branagh Q&A	Park Circus	The Entertainer	NT Live
Discover Arts: Teatro alla Scala - The Temple Of Wonders	Picturehouse	Romeo & Juliet	The Pantaloons
TEDx Leap Of Faith	TEDx	Frankenstein	Black Eyed Theatre
Hamlet	RSC Live	Pride And Prejudice	Selladoor Theatre
Discover Arts: Leonardo Da Vinci, The Genius In Milan	Picturehouse	A Christmas Carol	European Arts Company
The Audience	NT Encore	No Man's Land	NT Encore
The Importance Of Being Earnest	More2Screen	The Tempest	RSC Encore
Romeo & Juliet	NT Live	Amadeus	NT Live
Discover Arts: St. Peter's And The Papal Basilicas Of Rome	Picturehouse	Chekhov's Shorts	European Arts Company
Tom-foolery	Wicked Productions	Round The Horne: 50th Anniversary Tour	Apollo Theatre Company
Richard III	Almeida Theatre	Lady Chatterley's Lover	Blue Orange Theatre Co.
Deep Blue Sea	NT Encore	Newsies On Screen	Park Circus
Threepenny Opera	NT Live	Hedda Gabler	NT Encore
Cymbeline	RSC Live	Noel & Gertie	Selladoor Theatre Co.
The Tempest	Thick As Thieves Theatre	Reduced Shakespear Company: William Shakespeare's Long Lost First Play	Seabright Productions
The Haunting of Exham Priory	Rumpus Theatre Company	St Joan	NT Live

### Trinity Theatre Club (TTC) Productions

God of Carnage, Measure For Measure, Arsenic & Old Lace, Look Back In Anger

### Trinity Theatre Productions

Rodgers & Hammerstein's Cinderella, The Tin Man Of Oz

### John Martin Productions in Association with Trinity Theatre Productions

Monty Python's Spamalot

## Children's Theatre

Show	Production Company	Show	Production Company
Rapunzel Rocks	Wicked Productions	Beauty And The Beast	Image Musical Theatre
Stig Of The Dump	London Contemporary Theatre	Alice In Wonderland	Cat's Grin Theatre Co.
The Railway Children	Image Musical Theatre	Rapunzel & Her Witch	Krazy Kat Theatre Co.
The Wind In The Willows	Cat's Grin Theatre Co.	Jack Frost	Moon On A Stick Productions
Shakespeare For Juniors	Cat's Grin Theatre Co.	Goldilocks & Friends	Cat's Grin Theatre Co.
Olympic Dream	The London Ballet Company	The Adventures of Pinocchio	Cat's Grin Theatre

## Music and Dance

Son Yambu, Bolshoi: Don Quixote, Stacey Kent, ROH: Giselle, Local & Live, ROH: Lucia Di Lammermoor, Scheherazade and the 1,001 Nights, Royal Tunbridge Wells Orpheus Male Voice Choir, ROH: Frankenstein, Mugenkyo Taiko Drummers, Local & Live, Juan Martin Flamenco Dance Trio, Rave On: A Tribute to Buddy Holly, Glyndebourne - The Barber of Seville, Local & Live, Royal Tunbridge Wells Choral Society, ROH: Werther, Sarah Jane School of Dance, Glyndebourne: The Master Singers of Nuremberg, Local & Live, Barber of Seville – Pop Up Opera, I Got Gershwin, Local & Live, ROH: Norma, Flamenco Express, ROH: Cosi Fan Tutti, Local & Live, ROH: Anastasia, The Tori Freestone Trio, The John Hackett Band, ROH: Les Contes D'Hoffman, Poppy, Andre Rieu's Christmas, Local & Live, ROH: The Nutcracker, Richard Durrant Christmas, Local & Live, ROH: Il Trovatore, Bolshoi: Swan Lake, ROH: Woolf Works, Jo Christie School of Dance, Bookends, Local & Live, ROH: Sleeping Beauty, Sarah Jane Morris and Antonio Forcinone, GEMS Concert, Local & Live, ROH: Madama Butterfly

## Film

A Bigger Splash, Dad's Army, Chronic, The Big Knights, Hector, Radiator, The Big Short, Mr Skinny Sister (Min Lilla Syster), Hail, Caesar, Mavis!, Noble, Miss Hokusai, Time Out Of Mind, Neerja, Rams (Hrutar), Truth, Court, Iona, Anomalisa, High Rise, Black Mountain Poets, Welcome To Me, Dheepan, The Here After (Eftersklav), Eddie The Eagle, The Huntsman: Winter's War, My Big Fat Greek Wedding 2, Kung Fu Panda 3, Oddball And The Penguins, Departure, Zootropolis, Our Little Sister, , Midnight, Eye In The Sky, Couple In A Hole, The Sweeny Paris, Louder Than Bombs, Sing Street, Son of Saul (Saul Fia), Despite The Falling Snow, The Grump (Mielensapahoittaja), Hologram For The King, Florence Foster Jenkins, I Am Belfast, The Daughter, The Club (El Club), Love and Friendship, Heart Of A Dog, Our Kind Of Traitor, Money Monster, Learning To Drive, Mustang, When Marney Was There, Tales of Tales, Alice Through The Looking Glass, Miles Ahead, Long Way North, Where To Invade Next, The Jungle Book, Truman, The Nice Guys, The Meddler, Fire At Sea (Fuocoammare), Embrace Of The Serpent ( El Abrazo De Le Sierpente), Absolutely Fabulous, Bo66y, The BFG, Queen Of The Earth, Remainder, Chicken, Maggie's Plan, The Student And Mr Henri (L'étudiante Et Monsieur Henri), Swallows and Amazons, The Price Of Desire, Chevallier, David Brent: Life On The Road, Dare To Be Wild, Up For Love (Un Homme A La Hauteur), K2 Touching The Sky, Juileta, Ben-Hur, Hunt For The Wilderpeople, Asterix & Obelix: Mansion of the Gods, The BFG, ChikLit, Finding Dory, Captain Fantastic, Bridget Jones's Baby, The Free State Of Jones, The Clan (El Clan), Kubo And The Two Strings, The First Monday In May, Miss Peregrine's Home For Peculiar Children, The Girl On The Train, Men And Chicken (Mænd & Høns), Inferno, The Man Who Fell To Earth, White Christmas, Sherlock: The Final Problem, Little Men, The White Knights (Les Chevaliers Blancs), I, Daniel Blake, Supersonic, The Light Between Oceans, Chocolat, Starfish, The Queen Of Katwe, Nocturnal Animals, Arrival, A United Kingdom, Paterson, Fantastic Beasts And Where To Find Them, The Birth Of A Nation, Passengers, The Son Of Joseph (Le Fille de Joseph), A Monster Calls, Sully, Silence, La La Land, Life, Animated, Jackie, Manchester By The Sea, A Street Cat Named Bob, The Italian Job, Fences, Toni Erdmann, Loving, T2 Trainspotting, Lion

## Comedy

Shazia Mirza: The Kardashians Made Me Do It, Romesh Ranganathan: Irrational, Mark Watson, Gary Delaney: There's Something About Gary, Lucy Porter, Sean Walsh, Andrew Lawrence, Hal Cruttenden: Straight Outta Cruttenden, Marcus Brigstocke, Stephen K Amos, Rich Hall, Mark Thomas: The Red Shed, Fascinating Aida's Dillie Keane

## Comedians who appeared at Comedy Café

Lloyd Griffith, Javier Jarquin, James Redmond, Jenny Collier, David Trent, Andrew Bird, Sean Percival, Julian Dean, Dana Alexander, Rudi Lickwood, John Gordillo, Stephen Carlin, Joe Bor, Mickey Sharma, Paul Thorne, Joel Dommett, Kevin McCarthy, David Morgan, Andrew Ryan, George Lewis, Mark Maier, Tony Marresse, Angela Barnes, Ian Stone, Dan Evans, Tom Lucy, Chris McCausland, Gordon Southern, Laura Lexx, Ivo Graham, Dana Alexander, Andy Robinson, Kevin McCarthy, Phil Jerrod, Jenny Collier, Fiona Ridgewell, Junior Simpson, Rob Deering, Mo Gilligan, Jim Smallman

## Community Events

NADFAS, First Aid Training, Tea Party, School's Conference, TEDx, Critical Voices, Thomson Snell & Passmore AGM, Good Neighbours Tea Party, Annual Volunteer Party, The Mead School Summer Hire, Cultural Consortium Meeting, Photography Workshop, Photoshoot, Heritage Open Day, Salvation Army Event, Cripps AGM, Charity Film Screening, Carols in the Foyer, Volunteer Christmas Party, Mamma Mia Workshop, Women's Equality Party AGM, Bookworms, Book Reading, Student Film Screening, Oakley School Theatre Tour, Teacher Forum, Photo Shoot, The Mead School Spring Hire, Tunbridge Wells Monopoly Launch Event

## Local & Live | Music 2016

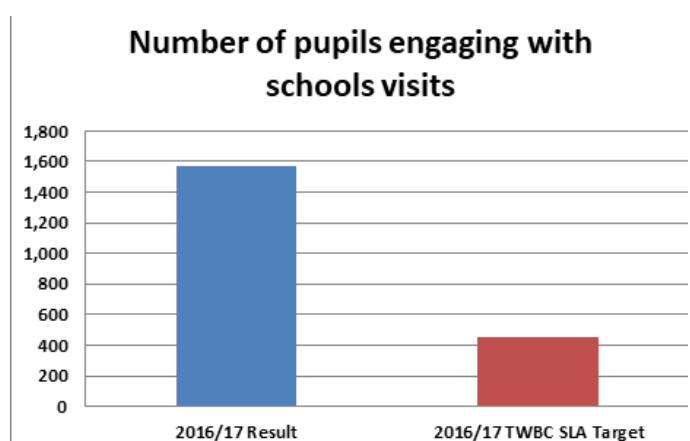
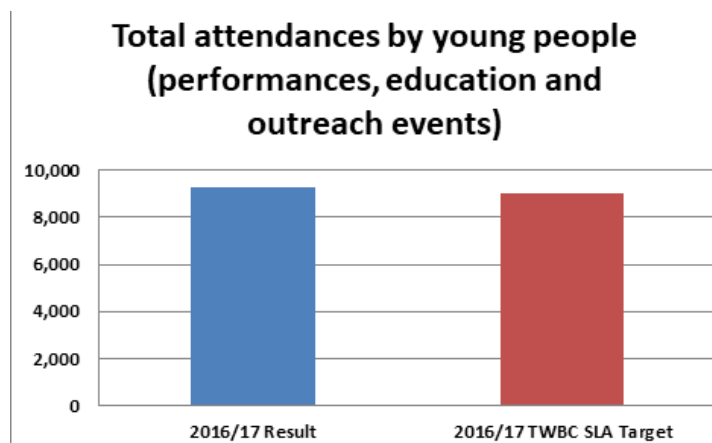
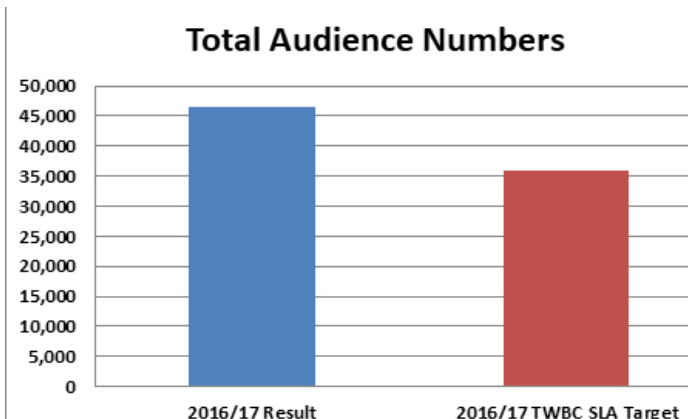
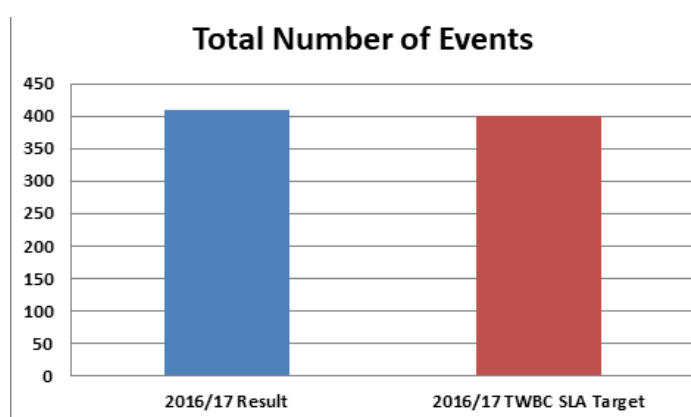




# Annual Review Introduction

As part of Trinity agreeing its Service Level Agreement with Tunbridge Wells Borough Council, it agrees to a variety of targets based upon the output of the theatre and how far this reaches the local community. The table below sets out the record of results which demonstrate that all targets were achieved or exceeded and continues a strong trend of recent performances.

	2016/2017 Result	2016/2017 TWBC SLA Target
Total Number of Events	409	400
Total Audience Numbers	46,562	36,000
Total Attendances by Young People (Performances, Education and Outreach Events)	9,245	9,000
Number of Schools Performances	34	15
Number of Pupils Attending	1,569	450
Youth Theatre Discounted Places	21	15
Youth Theatre Performances	25	3
Number of Local Theatre Performances	6	6
Number of Community Events	159	25
Number of Volunteer Hours	27,036	20,000



# 2015/16 Outcomes

Activity	Objectives
<b>Theatre</b>	<ul style="list-style-type: none"> <li>Continue blend of theatre programming, developing and maintaining theatre audience <ul style="list-style-type: none"> <li>» <b>Maintained - see productions listings in report</b></li> </ul> </li> <li>Manage relationships and negotiations with comedy agents so that our reputation as a try-out venue is maintained <ul style="list-style-type: none"> <li>» <b>Maintained - see comedy listings in report</b></li> </ul> </li> <li>Maintain and develop relationships with local music producers and musicians to further develop this genre <ul style="list-style-type: none"> <li>» <b>Maintained - Local &amp; Live presented monthly</b></li> </ul> </li> <li>Develop and encourage children's theatre programme <ul style="list-style-type: none"> <li>» <b>Achieved - see Children's listings in report</b></li> </ul> </li> <li>Continue blend of alternative content programming, developing and maintaining audiences <ul style="list-style-type: none"> <li>» <b>Maintained as far as possible – reduced number of titles with audience appeal, particularly from NT live</b></li> </ul> </li> </ul>
<b>Cinema</b>	<ul style="list-style-type: none"> <li>Continue to maintain a blend of foreign international films whilst maximising audience appeal <ul style="list-style-type: none"> <li>» <b>Maintained as far as possible – overall not a good year for films with a strong "Trinity" appeal</b></li> </ul> </li> <li>Develop a plan and strategy to respond to the potential challenge of a cinemas opening in the town <ul style="list-style-type: none"> <li>» <b>Not required this year as the plans for a Curzon on Pantiles are not going ahead. We need to be developed in future years dependent on progress as there are plans for cinemas on the ABC site or at the Royal Victoria Place</b></li> </ul> </li> </ul>
<b>Creating</b>	<ul style="list-style-type: none"> <li>Produce our own Christmas show providing as many opportunities for in-house involvement by the Trinity team <ul style="list-style-type: none"> <li>» <b>Achieved - Theo Farrington designed lighting, Bethan Minter designed and built puppets</b></li> </ul> </li> <li>Explore the possibility of producing additional productions in the year possibly outside of Trinity <ul style="list-style-type: none"> <li>» <b>The Tin Man of Oz produced, taken to and worked with schools</b></li> </ul> </li> <li>Provide opportunities and support to John Martin with his own productions <ul style="list-style-type: none"> <li>» <b>Achieved with Monty Python's Spamalot</b></li> </ul> </li> <li>Provide opportunities for and support emerging artists in their development through the Associate Artist program <ul style="list-style-type: none"> <li>» <b>Funding secured for Matt Syms gallery project</b></li> </ul> </li> <li>Develop relationships with local artists, performers, and producers and encourage them to create work and practice their craft <ul style="list-style-type: none"> <li>» <b>Conversations and relationships maintained as far as possible</b></li> </ul> </li> </ul>





## Audience Development

- Create a new marketing plan to support the Business plan and Strategy and develop the business case for the resources to support it
  - » **Not possible due to staffing resource**
- Develop enhanced relationships with local media including press, magazines, radio and TV
  - » **Maintained**
- Continue to find innovative ways to distribute printed materials
  - » **Achieved with Monty Python's Spamalot flyers**
  - » **Trialled digital screen advertising in RVP and Bluewater shopping centres**
- Continue to grow and develop our online presence and marketing through mediums such as Facebook, Twitter, e-mails and our own website
  - » **Maintained**

## Audience Experience

- Continue to develop and improve the ambience of the venue e.g. through lighting, music, improved furniture
  - » **Not achieved due to resource restrictions but plans were developed to source future funding**
- Continue to develop customer service of the organisation looking at Box Office, Bar and Café and Front of House
  - » **Maintained**
- Continue to develop customer experience when they interact with our systems and processes including online, telephone and in person
  - » **Plans developed for future enhancement of the website**

## Partnerships

- Actively develop our relationships with TWBC and contribute positively to their strategies and vision e.g. TWBC Cultural Strategy
  - » **Achieved - Cultural Consortium meetings attended**
- Actively develop our relationships with local politicians including our local MP and Councillors at Borough and County level
  - » **Achieved - Town Forum meetings attended**
- Develop and enhance our relationship with Arts Council England to secure further grant funding (to support our long term ambition to become a National Portfolio Holder by 2021)
  - » **Achieved – funding received for Tin Man of Oz and plans developed for future**
- Develop a stronger lasting relationship with the Kent Arts Investment Unit by building on the recent successful grant application
  - » **Achieved – meetings held**
- Develop a new relationship with the Heritage Lottery Fund as we look to invest in the heritage offer of the building
  - » **Achieved – meetings held and application for funding submitted**



## Partnerships (Cont'd)

- Continue to develop links with business communities and support the Tunbridge Wells Together Partnership
  - » **Achieved – attended Tunbridge Wells Together meetings**
- Continue to maintain and develop our relationship with Town and Country and its Foundation arm
  - » **Maintained as far as possible given their diminished resources**

## Income And Fundraising

- Continue to provide financial sustainability for the organisation in the face of decreasing funding from TWBC
  - » **Maintained with some difficulty – mainly by cost control**
- Develop the catering operation further to increase revenue and build its stability and sustainability. Explore and lay the foundations for its role within the capital project
  - » **Not achieved - and a major focus for the coming year**
- Continue to develop the offering of membership and sponsorships for corporate organisations
  - » **Achieved**
- Continue to promote the Friends scheme to generate more revenue and customer loyalty
  - » **Achieved as far as possible with the current system - revised promotional material**
- Develop the evidence of Trinity's benefit to the community and economy and use that to develop its profile as an organisation worthy of supporting and investment
  - » **Achieved as far as possible given current resources - season brochure used as a means to deliver information via Infographic**
- Rethinking and repositioning the concept of lower level individual philanthropic giving to support the current operation including donations legacies and revising the Friends Plus scheme
  - » **Some work undertaken – Friends Plus scheme phased out due to lack of support**

## Community

- Continue to represent Trinity within the Cultural Consortium
  - » **Achieved**
- Continue to represent Trinity within the Town Forum and its working groups
  - » **Achieved**
- Continue to promote Trinity as a community venue for local artists and producers
  - » **Achieved - see presentations section for list of hires**
- To encourage and make welcome Trinity Theatre Club, our resident amateur company, so that they can continue the work they do
  - » **Achieved - 4 productions presented**



## Youth

- Continue to grow and develop our Youth Theatre, Musical Youth Theatre associated workshops and Summer School programme
  - » **Achieved, new more social activities offered to build engagement**
- Develop and extend Work Experience opportunities for local students
  - » **Achieved - work experience programmed continued**
- Continue the Trinity Bursary Program in conjunction with a corporate sponsor to support artists in their studies
  - » **Not achieved due to lack of sponsorship**

## Education

- Through the new School and Learning Officer develop and enhance links with schools leading to greater engagement with our programme and offer
  - » **Achieved - good schools attendance for *Romeo & Juliet* and *Frankenstein***
- Continue to offer and expand Arts Awards training
  - » **Achieved**
- Complete our first school network projects and develop and implement a plan for the engagement with the schools network going forward
  - » **Achieved - networking event held**

## Staff And Volunteers

- Maintain a culture of value and respect to all staff and volunteers
  - » **Achieved**
- Continue to show appreciation to all staff and volunteers for their work and support e.g. Annual Volunteer Party
  - » **Achieved - Volunteer Party held plus additional volunteers screenings/invitations etc...**
- Continue to provide training and development opportunities for staff and volunteers
  - » **Achieved where resource permitted**

## Heritage

- Continue to plan for and make repairs to the listed building
  - » **Maintenance plan developed and implemented**
- Further our programme of re-decoration and building improvement to include the auditorium and other areas
  - » **Improvements implemented as far as practicable by means of maintenance**
- Continue investing in the surrounding spaces around the venue to improve the aesthetic and functionality of the garden spaces
  - » **Changes to the surrounding grounds of the theatre awaiting further plans and consultation before any action is taken**



# Finance Report

## Achievement and Performance

2016/17 did not deliver the same financial results of previous years and a combination of 4 key operating factors (as well as one grant timing issue) led to a financial loss.

Audiences levels remained high by historical standards however instead of the budgeted 2% increase on previous year, delivered a reduction of 18%. This was primarily due to both a weaker availability of content from live screening producers and from cinema distributors. This resulted in a surplus of £100,000 on theatre presentations and a surplus of £76,000 for Cinema.

Our Christmas show, Cinderella played to audiences of over 4,500. This compares favourably with most of the last decade when audiences were usually around 4,000-4,500. The budget was created on the basis of mid-point between Oliver! (2016 show) and previous years. As a result, it delivered a surplus of £7,000 instead of the £28,000 budgeted.

Trinity Arts Enterprises Limited (the Bar and Café trading company) had a difficult year due to a combination of staffing issues and reduced evening attendance, resulting in a lower profit of £21,000.

Other areas of the business either achieved or exceeded target. The Youth operation performed slightly stronger than the year before and additionally involved the recruitment of a School Officer role who began building relationships with schools which should support future audience development.

Income from the Gallery was maintained whilst income from Car Parking and Sponsorship rose. Grant income was lower than budgeted due to a timing delay. The amounts raised allowed for new arts activities such as the Tin Man production and community work through a Senior Screen initiative as well as providing limited funds for capital works.

## Financial Review

2016/17 generated an operating loss before depreciation of £39,314 or £78,677 after depreciation. This was the result of the issues identified above as well as the delayed budgeted Capital Grant of £32,000 from TWBC which will now appear in the 2017-18 accounts.

The Theatre reserves accumulated from previous years enabled it to cope with the loss this year but this cannot be repeated and a return to surplus for 2017-18 is critical. The Theatre industry remains a volatile one and over the last 7 years public funding has reduced from over £226,000 to £45,000, at a time when costs have risen significantly. This suggests that Trinity has done well to mitigate these factors by consistently making profits for most of this period.

It is key that Trinity maximises all existing revenue streams, identify new ones and make cost savings (particularly in the short term). This is particularly important given the expectation of further reductions in core funding.



## Capital Investment

Capital grants enabled two small projects of £5000 improve accessibility for audiences via a new impaired hearing system and technical facilities for shows through a new show relay system.

Other than repairs and maintenance, further capital investment was not possible.

## Cash Flow

The cash reserves have been depleted this year. The cash flow forecasts indicate there are sufficient funds to sustain the operation of the business and the overdraft facility may be required to aid liquidity.

A key priority for 2017/18 will be to minimise costs and return to a more positive position so that reserves can be improved.

Restricted funds are held in a dedicated bank account to keep distinct from operational cash flow.

## Risk Review

Unlike many charities which are primarily dependent on fundraising to operate, most of Trinity's income is self-generated. The Theatre therefore deems it appropriate to retain liquidity for six months of poorly performing trade or unexpected maintenance costs.

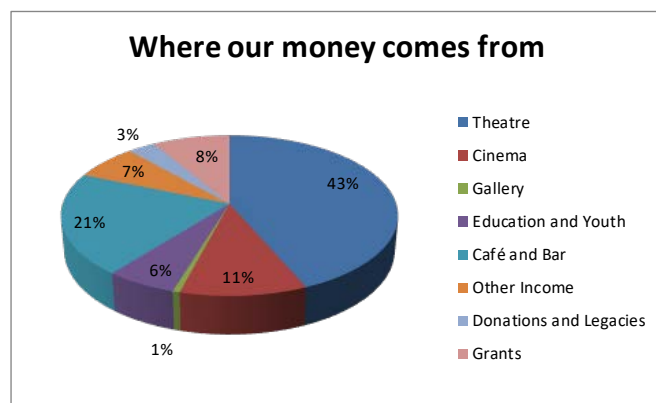
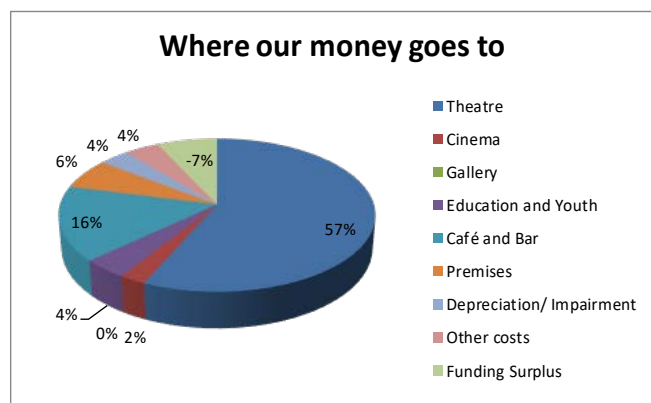
2016/17 has seen a reduction in our reserves and it is an objective in 2017/18 to restore the previous position.

## Auditors – Hilden Park Accountants

Hilden Park Accountants have continued to support Trinity via a discounted Auditing package in return for an in-kind sponsorship arrangement. Trinity appreciates their support and recognises our valuable partnership.

## Theatre Audit

On page 6 of the statutory Financial Statements the auditors submitted an unqualified audit report.



# Trinity Theatre and Arts Centre Ltd (TTAC)

## Trinity Arts Enterprises Ltd (TAEL)

### Summary Consolidated Accounts 31 March 2017

<b>Operating Income</b>	<b>31 March 2017</b>	<b>31 March 2016</b>
Theatre	416,841	491,521
Cinema	102,093	124,809
Gallery	5,708	7,445
Education and Youth	57,185	50,826
Bar and Café	197,421	232,703
Other Income	68,210	59,984
Total	847,458	967,287

<b>Operating Expenses</b>		
Theatre	632,112	617,735
Cinema	26,276	52,260
Gallery		1,791
Education and Youth	46,231	40,373
Bar and Café	176,027	176,448
Premises	72,222	113,308
Depreciation/ Impairment <sup>2</sup>	39,369	36,708
Other Costs	45,068	78,327
Total	1,037,306	1,116,949

<b>Operating Deficit</b>	-189,848	-149,663
Funded by: -		
Donations and Legacies	29,291	42,961
Grants <sup>1</sup>	81,881	112,698
Net Movement in Funds	-78,676	5,996

<b>Balance Sheet</b>		
Fixed Assets	414,865	427,534
Debtors and Stocks	16,973	12,160
Net Bank and Cash	42,623	145,306
Creditors	-129,149	- 148,464
Deferred Income	-48,036	- 60,583
Net Assets	297,276	375,953

<b>Funds</b>		
Unrestricted Funds: General	255,272	335,624
Unrestricted Funds: Capital		
Restricted Funds	42,004	40,329
	297,276	375,953

Where our money comes from...	31 March 2017	31 March 2016	
Theatre	416,841	491,521	44%
Cinema	102,093	124,809	11%
Gallery	5,708	7,445	1%
Education and Youth	57,185	50,826	5%
Bar and Café	197,421	232,703	21%
Other Income	68,210	59,984	5%
Donations and Legacies	29,291	42,961	4%
Grants <sup>1</sup>	81,881	112,698	10%
Total	958,629	1,122,945	100%*

### Where our money goes...

Theatre	632,112	617,735	55%
Cinema	26,276	52,260	5%
Gallery	-	1,791	0%
Education and Youth	46,231	40,373	4%
Bar and Café	176,027	176,448	16%
Premises	72,222	113,308	10%
Depreciation/Impairment <sup>2</sup>	39,369	36,708	3%
Other Costs	45,068	78,327	7%
Funding Surplus	-78,676	5,996	1%
Total	958,629	1,122,945	100%*

### Notes

#### 1. Income from Grants

TWBC Revenue Grant	45,000	50,000
TWBC Capital Grant		-
Other Revenue Grants	22,680	29,398
Other Capital Grants	14,201	33,300
Total	81,881	112,698

#### 2. Depreciation/Impairment

Building Improvements	19,654	14,542
Theatre: Technical Equipment	19,715	22,166
Total	39,369	36,708

\*Percentages have been rounded to the nearest whole number and may not total 100% exactly.

# Volunteer Support

None of the work that Trinity does would be possible without the dedicated support of our volunteers. We have over 200 volunteers at Trinity and provide around 30,000 hours of volunteering every year. Volunteers get involved and support Trinity across all our operations. They are vital to the smooth running of performances, day to day office administration, maintenance and one off events. The volunteers help to create the welcoming, community feel which Trinity is famed for. Their enthusiasm and dedication is outstanding.

Every year Trinity staff undertake the organising of the Annual Volunteers' Party. This party is organised as a thank you to all the volunteers and as a celebration of their hard work and achievements throughout the year. The theme was 'Alice In Wonderland' the foyer became the setting for the Mad Hatter's Tea Party, and the flamingo croquet competition took place in the garden. There were games, quizzes and entertainment from the staff (all in fancy dress). The evening came to a conclusion with the trial of the jam tarts, and a thank you ceremony from John Martin. The party was a lively and jam-packed evening enjoyed by all and was a good opportunity for staff and volunteers to mingle and have fun together.

## Key Volunteers

There are a number of volunteers at Trinity who go above and beyond in their dedication and enthusiasm for Trinity, taking on managerial and difficult tasks and fulfilling them wholeheartedly. These key individuals are:

- Katherine Clyde - Finance Assistant and Box Office Supervisor
- Nicky Morton – Box Office Supervisor
- Sheila Button – Box Office Supervisor
- Phillip Whitbourn - Heritage Support
- Wyndham Westaway, Richard Adams – Maintenance Support

## Front of House Duty Managers (FoH DMs)

Trinity's Duty Managers play an invaluable role in making sure each evening or day time performance runs smoothly. They work tirelessly to make sure the customer experience of the event is as positive as possible, through co-ordinating and managing the ushers; selling and promoting merchandise, programmes and ice creams; continually communicating with the Technical and Box Office staff; keeping Front of House spaces tidy and functional and supporting the Bar and Café. They also provide valuable feedback to the Front of House Manager, and attend regular meetings to discuss any issues that occur in order to continue improving Front of House operations.

Alison Grace, Chris Forrest, Julie Gambling, George Brand, Gill Simpson, Samuel Marlow, Kate Knight, Matt Bassett, Michael Sussams, Sally Perkins, Susan Cooper, Tony Hemming.

## Front of House Ushers (FoH Ushers)

The Trinity FoH Ushers provide a welcoming, positive and supportive environment for our audiences and have enabled us to increase the number and variety of presentations.

Alison Grace, Angus Gribbon, Anne Chapman, Anne Vanner, Angie Ward , Anna Hulm, Annette Paris, Barbara Holcombe, Ben Burke, Beth Prentice, Brian McMahon, Bruce McMichael, Carol Higdon, Carol Moulton, Carol Rochford, Carol Wallis, Caroline Stevens, Catherine Burgess, Cheryl Sinclair, Christina Dartnell, Christopher Reece, Claire Shaw-Kew, Claudette Law, Cliff Blakey, Derek Henderson, Daniel Clarke, David Rayner, Diana Jesse, Diane Baistow, Diane Gittings, Dominic Starke, Don Foreman, Edward Vanner, Eleanor Warr, Emma Fiorentini, Emma Stilling, Eryl Rayner, Gale Smith, Georgina Pavey, Georgie Bennett, Gill Simpson, Graham Clarke, Hannah Leonard, Helen Wade, Helen Wadey, Helena Jones, Hilary Brown, Isabelle Copley, Jack Wood, Jackie Thomas, James Andrews, James Judge, Jan Medlycott, Jan Perry, Janet Dobson, Janet Thornley, Jennifer Grant, Jenny Francis,



Jenny Shepherd, Jess Goodfellow, Jill Kirwin, Joanna Perry, Jo Boler, Julia Lee, Julie Stanyer, Julie Dubery, Julie Gambling, Karen Churcher, Kate Burton, Kate Knight, Kathryn Clyde, Katie Bird, Katie Phillips, Kelly- Anne Bray, Laura Hockton, Laura Mills, Lesley Westaway , Linda Alcaraz, Linda Ormerod, Livy Morgan, Liz Laury, Louisa Langford, Louise Hannah, Louise Reynolds, Lydia Johnson, Lynne Clark, Lynne O'Connor, Maggie NiFhinn, Maggie Sharpe, Margot Finnie, Marilyn Glover, Mark Stevens, Martin Stokes, Mary Stones, Maureen Flemming, Maureen Hibbard, Michael Sussams, Mike Clarke, Miranda Baston, Natasha Cooke, Nathalie Dubois-Whitaker, Nick Harvey, Nicola Giddings, Nicole Blakey, Nicole Gower, Nikki Evans, Patricia Walker, Paul Barter, Penny Clarke, Peter Burton, Peter Hewett, Phillip Heyes, Roger Norton, Rosie Gable, Rosie Martin, Ruth Hancock, Rebecca Grubb, Sally Hamilton, Sally Perkins, Sandra McDonald, Sarah Gauntlett, Sheila Coombs, Simon Collins, Stephen Parris, Steve Gable, Sue Davies, Sue Phillips, Sue Ward, Susan Cooper, Susie Kern, Tess Perryman, Tessa Hewitt, Thelma Walker, Tilly Bennett, Tina Judge, Tony Goodwin, Tony Hemming, Val Coombes, Vicky O Hatch, William Kern, Wyndham Westaway

### Garden Volunteers

Trinity's Garden Club meets fortnightly all year round to keep the garden and green space around Trinity looking tidy and inviting.

Brian McMahon, Caroline Stevens, Cheryl Sinclair, Christopher Reece, James Andrews, Lesley Westaway, Miranda Baston, Rosie Martin, Ruth Hancock, Sue White, Susan Swallow

### Box Office Volunteers

Trinity's team of Box Office volunteers work at the heart of the venue, and are often the face of Trinity. They deal with a wide range of audience enquiries whilst selling tickets, promoting shows and selling memberships both over the phone and in person.

Angela Hines, Christine Phillips, Clare Donovan, Diane Jesse, Emma Sanderson, Gale Smith, Irene Becker, Irene Rukerebuka, Isabelle Parey, Jane Quickenden, Janet Birch, Kathryn Clyde, Joy Blake, Margaret Cook, Nicky Moreton, Ollie Freeman, Pat Smith, Sheila Button, Sue Smith, Val Chris, Valerie Stirling

### Office Volunteers

Trinity welcomes a team of office volunteers throughout the year, from interns to regular members of the team to work experience students. Their work and support has allowed staff to make significant progress on a number of projects, and the staff have worked hard to ensure that the office volunteering experience is a rewarding and positive one.

Francesca Bloor, John Ridley, Isabelle Copley, Millie Haswell, Olive O'Byrne, Tara O'Sullivan

Work experience: Alexander da Fonseca, Angelica Espanto, Anna Hulm, Ellie Rowland, Emily Draper, Emma Wilkinson, Georgia Commons, Jasper Connors, Mia Florio, Sam Parsons, Venita Lees

### Cinema Volunteers

The cinema technicians work closely with the Duty Managers and are a key part of theatre operations. With the increased number of screenings, they provide support for the technical staff and are valued members of the volunteer team.

Charlie Hutchings, Darran Taplin, Harry Partridge, Hugh Gorton, Maureen Flemming, Nicholas Harvey, Richard Adams, Sebastian Web, Virginia Pearce, John Martin

# Fundraising Report

## Statutory Sources

### **Tunbridge Wells Borough Council (£45,000)**

2016/17 marked the third year of our three-year Service Level Agreement with TWBC and we remain grateful to TWBC for their continuing support in these challenging times for local authority funding.

### **Arts Council England (£9,432)**

Trinity was awarded a grant from Arts Council England's Grants for the Arts fund to create a new production for children – *The Tin Man of Oz* – which was toured to local schools and used for a Theatre in Education project with A Level drama students.

### **Film Hub South East (£1,000)**

We were pleased to receive a grant from Film Hub South East to enable us to try out a new set of weekly film screenings for parents with young babies.

### **Big Lottery: Awards for All (£4,201)**

We received a grant towards a much needed new hearing aid system for our auditorium and to support a new program, Senior Screen, aimed at reducing social isolation in older groups through a dedicated cinema program delivered in conjunction with the Good Neighbours Project.

### **KCC Combined Member grant (£10,000)**

We really appreciate the continuing support of Councillor John Davies who awarded Trinity a Combined Member grant towards the cost of updating the sound system in our auditorium.

## Trusts and Foundations

We are grateful to have received grants from the following:

### **The Earmark Trust (core funding) - £500**

We were please and grateful for funding to support the operations of the theatre.

### **The Astor of Hever Trust (core funding) - £500**

We were please and grateful for funding to support the operations of the theatre.

### **The Raymond & Blanche Lawson Trust (a new "cans" system for backstage) - £2,460**

We are thankful for a grant that enabled a comprehensive upgrade of the show relay and backstage communication systems.

### **The Kent Community Fund (Senior Cinema) - £5,000**

This grant supplemented the Big Lottery grant and allowed the Senior Screen project to not only run for its trial of 6 months but will also allow it to be extended into the Autumn of 2017.

### **The D'Oyly Carte Charitable Trust (to engage young people in musical theatre) - £3,000**

The D'Oyly Carte trust generously supported the theatre's aims of helping us engage in the arts with young people and provided some support to the Elliott Foundation as well as allowing for a musical theatre workshop taster.

### **Donations From Individuals**

Every year Trinity receives several thousand pounds from our audiences in small donations which are added to the cost of tickets. We are extremely grateful to ticket buyers for these donations which quickly add up and provide a vital source of unrestricted funding.

The Tin Man Of Oz | Children's Theatre 2017



## Corporate Support

Trinity continues to grow relationships within the local business community. Following on from the success with selling advertising space in the souvenir programme for Oliver, a souvenir programme was created for Spamalot with ushers asking for donations. Adverts totalled £350.

Once again the selling of advertising space for the Christmas programme for Cinderella was highly successful improving yet again on 2015 with £3,600 secured for advertising.

Christmas sponsorship proved elusive so Karen divided the opportunities and was able to secure a number of smaller sponsorships for promotional opportunities offered by the show, raising around £2000.

Town and Country relinquished their sponsorship of the gallery, enabling Karen to seek sponsorship and successfully secure a year's sponsorship with Hilden Park accountants.

Seasonal sponsors were secured for all genres throughout the year with only Youth Theatre being an in-kind sponsor.

Karen has been working on the launch of a new membership scheme together with the fundraising subcommittee, renaming it to Corporate Supporters.

### Bronze Members



### Silver Members



### Gold Members



Thomson Snell & Passmore

## Bespoke Sponsorships

Buss Murton

Wells Associates

Infinity

Hilden Park Accountants

## Seasonal Sponsors

**Jan – May 2016**

Theatre – Eonic

Music &amp; Dance – Berry &amp; Lamberts

Film – Buss Murton

Comedy – Wells Associates

Children – Earth Island

Youth Theatre - Kids On The Go

Gallery - Town &amp; County Partnership

**May – Jul 2016**

Theatre – AV Trinity

Music &amp; Dance – Berry &amp; Lamberts

Film – Buss Murton

Comedy – Deeks Evans

Children – Beechwood

Youth Theatre - Kids On The Go

Gallery - Hilden Park Accountants

**Aug 2016 – Jan 2017**

Theatre – AV Trinity

Music &amp; Dance – Berry &amp; Lamberts

Film – Buss Murton

Comedy – Deeks Evans

Children – Beechwood

Youth Theatre - Kids On The Go

Gallery - Hilden Park Accountants

**Jan – Apr 2017**

Theatre – AV Trinity

Music &amp; Dance – Berry &amp; Lamberts

Film – Buss Murton

Comedy – Deeks Evans

Children – Beechwood

Youth Theatre – Kids On The Go

Gallery – Hilden Park Accountants

# Artistic Director's Report



This year was our “annus horribilis” – we were due one – it was unfortunate that ours came with such ferocity and sadness. It is also appropriate for me to remind you that for the purposes of this report I’m solely looking at the 12 months of April 2016 to March 2017.

You will have read of the passing of Caroline Elliott MBE our volunteer Box Office Manager of over 30 years and our Finance Manager Richard Wilson who died suddenly and unexpectedly elsewhere in this report.

Both losses took an emotional toll on our team of staff and volunteers and I stand in admiration for how they have coped with the loss of two such valued and vivid members of the team and how they continue to honour their memories.

As if this were not enough there were 4 factors that had a negative impact on our financial fortunes during the year: –

- Our film programme did not perform as well as in previous years due to the nature and type of films released. Sadly Judi Dench and Maggie Smith et al. were not releasing films this year!
- Our Christmas show, Rodgers and Hammerstein’s Cinderella, whilst doing well at the box office, did not do as well as expected and whilst it did make a surplus it was not what we had hoped for.
- There were fewer live screenings from the National Theatre and those that were generally did not do as well as previous years.
- Our Bar and Café did not deliver the expected profits as in the year before – I shall repeat not here what is being dealt with elsewhere.

We could have weathered one of these factors but all of them coming at the same time has proven too much and for the first time in the last few years we have reported a loss, and a significant one at that.

That is the bad news, what of the good? We have created and helped create 3 great shows this year my production of Monty Python’s Spamalot, an original children’s show The Tin Man of Oz, for which we received Arts Council funding, and the aforementioned Rodgers and Hammerstein’s Cinderella.

All of these shows bring the Trinity team together and nothing beats the sense of excitement, commitment and involvement that producing our own shows creates.

It is more than appropriate for me to take the opportunity to recognise the contributions of our staff and volunteers without whose continued support and enthusiasm we would simply not be here. We are blessed with a brilliant team of staff, who not only execute their roles with enthusiasm and commitment, but also give beyond the requirements of their roles. You will find their names elsewhere in this report – I will confine myself to mentioning those members of staff who have moved on to other roles.

Firstly, Darren Smallman, who has been our Marketing and Media Manager for many years secured a position as Marketing Manager for the Brighton Fringe Festival so we said farewell to him and wished him well as he develops his career further, and also closer to home! Darren has made a tremendous contribution to the marketing of Trinity and has overseen many initiatives and changes, the most notable of which is moving our brochure distribution from some 4000 via post to 37,000 via door drop for essentially the same cost.





Theo Farrington, who has been with us as Technician and most recently Head Technician, had a slight change in direction of his career when he joined the international theatre design company Theatre Projects as a consultant. They design theatres all over the world and in a wonderful sense of irony one of Theo's early projects will be working on the new Assembly Hall! We are incredibly proud of Theo and his achievement and wish him well in his new role.

Bethan Minter secured a new role at the Assembly Hall and joined the team there where she can further develop and expand her career. Bethan has been with us for several years – initially as a workshop facilitator for our Youth Theatre before taking over and running it when she oversaw its development and growth. In addition, she is a talented puppeteer and designed and built the puppets for this year's production of Rodgers and Hammerstein's Cinderella. As with Theo we are all pleased that we have been able to play some part in her professional development. She will be missed by us all at Trinity not least for her wonderful and infectious laugh!

We have a dedicated team of volunteers: – Duty Managers, Ushers, Gardening, Office and Cinema Technicians – all of whom take a pride in their roles and are vital to the success that is Trinity. I'm delighted that each time I email out to our audiences asking for their feedback on shows I inevitably will also get positive comments for the warm welcome by our team of volunteers!

It is invidious for me to single out individuals but I cannot close this report without making reference to the Box Office Team. First of all, I must thank Sheila Button, Kathryn Clyde and Nicky Moreton who have taken on running the Box Office and have done an excellent job in exceptionally difficult circumstances ensuring that we have continued to operate as normal.

But I must also thank and acknowledge the entire box office team for continuing to provide an excellent service to our customers, whilst at the same time coming to terms with the loss of Caroline and in so doing honouring her memory.

As we pick ourselves up, dust ourselves down and look towards the future I am reminded of a quote that I originally thought came from the play Steel Magnolias - which I now know is the philosopher Nietzsche – "That which does not kill us, makes us stronger."

John Martin - Artistic Director

October 2017

# In Memoriam

John Martin pays tribute to two members of the Trinity team who sadly passed away this year.

## Caroline Elliott MBE

Caroline Elliott, who was our Box Office Manager for over thirty years, sadly passed away peacefully in her sleep at her home on the 28th May 2016 after a brief illness.



As well as being a devoted wife, mother and grandmother Caroline has been an integral part of Trinity for over 30 years. She was our Volunteer Box Office Manager over this period for which she, quite rightly, received an MBE. Which in typical Caroline fashion she dedicated to all our volunteers!

She was an amazing lady with an incredible devotion to Trinity, and led her loyal and supportive box office team of volunteers over this period through many changes. She possessed a bright insightful mind, accompanied by a wonderful sense of humour with a devotion and commitment that amazed and astonished us all. I always valued her opinions and views as they were invariably accurate and insightful.

Caroline also served on our Board for many years, again giving her time and commitment to us. She had an enviable energy and joie de vivre and had shown no signs of slowing down until a few weeks before she passed away when events were sadly taken out of her hands.

As if this were not enough, she was a talented actress and director and it is been my pleasure over the years to both act with her and be directed by her.

She directed many productions for our resident amateur company TTC - as well as several Christmas shows for Trinity, including A Christmas Carol in 2009 for which The Stage rightfully recognised her "impeccable direction". There are far too many productions to list but a few that spring to mind are The Witches, The Lion the Witch and the Wardrobe, Coward Custard and Run For Your Wife. She showed no signs of slowing down and was directing right until the end. She told me that she was really enjoying directing God of Carnage which was on stage at Trinity only a month before she died. It was a great success and well received by audiences. As an actress those who saw her on stage will never forget her in her many performances that demonstrated her versatility both in comic and dramatic roles. Again there are far too many to list but a few that were particularly memorable were Woman in Mind, A Passionate Woman, The Memory of Water, Steel Magnolias and Death of a Salesman. It was my pleasure and privilege to act with her in my production of Leading Ladies in 2013, which was its UK professional premiere, when she was amazingly funny and elicited rounds of applause on many lines! This was sadly to be her last stage appearance.





At Trinity we have done a number of things to honour her memory. Firstly we dimmed the lights on the first night of TTC's production of *Arsenic and Old Lace* as they do in the West End and on Broadway.

Also we renamed our foyer the "Caroline Elliott Foyer" in a ceremony that took place in October, which we all feel is the most fitting permanent recognition of her legacy, and the sign now proudly sits by the box office where she spent most of her time volunteering.

Finally we held a memorial event at Trinity on a Sunday afternoon in January where a full house of friends, colleagues and fellow volunteers were able to see extracts from some of her performances as well as hearing from many of the people that she both worked with and helped over the years. It was a joyous and celebratory event in recognition of a truly amazing lady.

To say that she will be missed by all of us is an incredible understatement - she will forever be part of Trinity and, quite simply, we would not be where we are today without her.

## Richard Wilson

Richard was our Finance Manager of 3 years who suffered a heart attack and died suddenly in February 2017 after a game of squash – which ironically he had just won!



Richard worked incredibly hard and diligently for us and completely transformed how our accounts and finances were presented – completely digitalising and bringing them into the 21st century. He had a complete and enviable grasp on their complexities and idiosyncrasies which was no mean feat!

We have a predominantly young team at Trinity and Richard took great pleasure in mentoring and guiding those who went to him for advice and would listen patiently and, if he felt their ideas had potential, work tirelessly to bring them to fruition. Particularly he helped Jocelyn, our Front of House Manager and Sam and Declan when they ran our Bar and Café taking great pleasure when it started to do well.

Which leads me on to his sense of humour - he had an incredibly dry sense of humour which all of us who worked with him recall fondly – and laughter is our overriding memory of him. It may have taken him a little while to get accustomed to working in the theatre but he entered into that lunacy with gusto – participating in two volunteer parties. The first one that Richard took part in was a mediaeval theme which saw him dressed as a deer as part of a game when people had to chase him around the building putting stickers on him!

Last year he was a resplendent King of Hearts in an *Alice in Wonderland* skit where he was costumed brilliantly by "Mrs Wilson" - where, typically, he was the sensible one who had his script concealed in a folder whilst the rest of us were ad-libbing and getting lost around him! As Karen rightly said, he was certainly our "King of Hearts".

He was loved and respected by us all and his legacy will live on not only in the practical changes that he implemented but also in the hearts and minds of all those that he has worked with and guided.





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