

TOBACCO FACTORY ARTS TRUST
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
31 MARCH 2019

Company registration number 04536120

Registered charity number 1097542

TOBACCO FACTORY ARTS TRUST

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

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TOBACCO FACTORY ARTS TRUST

REFERENCE & ADMINISTRATIVE DETAILS YEAR ENDED 31 MARCH 2019

Tobacco Factory Arts Trust is a company limited by guarantee.

Registered Company number

04536120 (England and Wales)

Registered Charity number

1097542

Working name

Tobacco Factory Theatres

Registered office and Principal Address

The Tobacco Factory

Raleigh Road

Southville

Bristol BS3 1TF

Patron

Mrs Mary Prior CVO MBE

Trustees

Andrew Allan-Jones

Mike Forrest

Bertel Martin

Claudia McVie

Mark Panay

Matthew Penneycard

Sarah Smith (Chair)

Anna Southall

The trustees are also the directors and members of the company.

Senior Management team

Mike Tweddle – Artistic Director / Chief Executive

David Dewhurst – Acting Executive Director

Elaine Grunbaum – Head of Finance

Becky Cresswell – Head of Marketing

Hilary Coleman – Head of Marketing (Maternity Cover)

Bryony Roberts – Director of Get Involved

Kerry Burke-Avery – Senior Producer

Auditor

Burton Sweet Chartered Accountants

The Clock Tower

5 Farleigh Court, Old Weston Road

Flax Bourton

Bristol BS48 1UR

TOBACCO FACTORY ARTS TRUST

TRUSTEES' ANNUAL REPORT

YEAR ENDED 31 MARCH 2019

The trustees are pleased to present their annual report together with the consolidated financial statements of the charity and its subsidiary for the year ending 31 March 2019 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

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 (FRS 102) (effective 1 January 2015).

Purpose and Activities

Tobacco Factory Arts Trust (TFAT) operates under the working name of Tobacco Factory Theatres (TFT) and its principal charitable object is the advancement of the education of the public in the appreciation and understanding of performing and visual arts in all of their forms. TFAT achieves this objective through the operation and management of its theatre spaces supported by its education activities.

In shaping its objectives for the year and planning its activities, the trustees have considered the Charity Commission guidance on public benefit, including the guidance on public benefit and fee charging. The theatre relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of the theatre for those on low incomes.

The strategies employed to achieve these aims and objectives are to:

- present a broad range of theatre productions for the enjoyment and education of its local community and further afield.
- concentrate on involving young people in the arts to help encourage a culture in which different age ranges play a complementary part; offer opportunities for a broad range of people to get involved in arts activity exploring their own creative powers.
- celebrate the diversity of cultures in its society by programming presentations by, and with artists of different cultural backgrounds.

Achievements and Performance

Artistic Programme

TFT presented 63 visiting companies across the year in the Factory Theatre and the new Spielman Theatre (which opened in October 2018), commissioning and supporting new work by Bristol companies Wardrobe Ensemble (South Western), Theatre Ad Infinitum (No Kids) and the internationally renowned Rashdash (Three Sisters) – commissioned in partnership with Bristol Old Vic and Mayk.)

With an aim to improve the diversity of its offering of programmed and produced work, the theatre made strong steps in this area, producing and programming work featuring artists of BAME, disabled and LGBTQI artists, and artists of different socio-economic, cultural and linguistic backgrounds, by establishing protected

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characteristic champions within the programming team and diversity and inclusion as an agenda item for all Trustee and programming meetings.

The cast of the 2018 Factory Company included 25% BAME representation, the 2019 Factory Company included 33%, and Beautiful Thing included 40%. We presented majority female casts in The Borrowers and the 2019 Factory Company. There was LBGTQI representation within Beautiful Thing and A Midsummer Night's Dream. We worked with actors with disabilities or long term mental health conditions in both Factory Company seasons, and made all reasonable adjustments.

The programme encompassed a wide range of styles and disciplines, including contemporary dance, physical theatre, clowning, puppetry, classic plays, modern plays, new writing, devised work, comedy and family theatre.

The visiting programme included: The Nature of Forgetting (story of dementia); Three Sisters (all female piece by Rashdash, co-commissioned by TFT, looking at the poor representation of women in the theatrical canon); BAME writer/cast/perspectives in The Dark by Nick Makoha (Fuel); LBGTQI representation in Rocky Shock Horror by the Wardrobe Theatre, A Haunted Existence by Tom Marshman and Princess Charming by Spun Glass; representation of older female sexuality in Slap and Tickle by Liz Agiss; LBGTQI / Mental Health representation in The Gift of Presents by Shesus and the Sisters.

In-house and Co-productions

During the year there were four in-house productions, with Artistic Director Mike Tweddle directing three of them. Sole producing major productions allows TFT to tell a diversity of stories in its trademark inclusive, exhilarating style, and to involve locally-based community companies in two of them. A largely local cohort of professional actors were employed, in a bid to improve work-life balance for artists and bolster the local cultural ecology. The four productions were:

- A View From The Bridge – Directed by Mike Tweddle
- Beautiful Thing – Directed by Mike Tweddle
- The Borrowers – Directed by Nik Partridge
- A Midsummer Night's Dream – Directed by Mike Tweddle

A View from the Bridge was Mike Tweddle's first production as Director and featured the introduction of a community cast to the Factory Company ensemble. This engagement project had dual ambition; making greater connections to TFT's work on stage for its local community and enhancing the cast of the production which aimed for a strong sense of community impact woven throughout the text. The project was a huge success with strong sales, reviews highlighting the community impact, and positive feedback from community participants many of who have continued to work with the theatre.

Beautiful Thing played to great acclaim receiving a host of 4* reviews from the local press and went on to play in Stoke on Trent (New Vic Theatre) and Lancaster (The Dukes). The community choir reinforced the engagement element of View from the Bridge and strengthened a growing national reputation for high

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quality contemporary work. The production introduced 34% new bookers to the theatre, a significant improvement on recent in-house productions and demonstrates a widening audience reach for TFT to engage with.

A new Christmas show, *The Borrowers*, was commissioned and produced in the Factory Theatre, directed by Nik Partridge and newly adapted by South West playwright Bea Roberts. This was Nik Partridge's main house debut as Director following his year as Director-in-Residence in 2014. The production played to capacity audiences over its extended run and delighted people of all ages. It attracted national press attention, featuring as an Observer 'top pick' for the season. It has very firmly established the TFT Christmas production as a 'must see' for Bristol audiences.

A *Midsummer Night's Dream* was the first of our second Factory Company Season in the Spring of 2019 and featured a two thirds-local company of actors.

All productions drew critical acclaim and generated a combined audience of 37,500 bringing an operating surplus for in-house productions of £122,755, an increase of 13% from last year. It is TFT's aim to increase its net returns on in-house productions each year whilst continuing to present new and exciting work and 2018-19 has seen the theatre take another positive step forward here.

2018-19 was the final year of our Production Fund, a five-year fund that allowed the Trust to draw funds from the restricted Production Fund into the core running costs of the Trust to support the production of new work. The fund closed in March 2019.

Children, Young People and Participation

At the start of the year TFT restructured the CYP department to become Get Involved, reflecting the breadth of work with not only children and young people, but also adults from across Bristol, with a particular focus on those from South Bristol. TFT is located in South Bristol within 1 mile of some of the greatest deprivation in the country, and as a result is uniquely placed to inspire, enrich and effect change in these communities. Following the restructure the numbers of people TFT worked with has grown steadily to 8492. As part of the restructure TFT's CYP Director became Director of Get Involved and new role of Get Involved Producer was created making a department of two part time staff.

YOUNG THEATRE MAKERS

Young Theatre Makers (YTM) is a weekly youth theatre for young people aged 7 to 10, 11 to 13 and 14 - 19 from Bristol and further afield which is completely inclusive – no auditions. The activities bring them into Tobacco Factory Theatres to learn different theatre skills, increase their confidence, develop their understanding of the world of theatre, and devise and stage productions. They are given the chance to engage in roles associated with theatre production, such as acting, playwriting, directing, technical work and arts marketing, which ultimately will empower them with the process of making art. In 2018-2019 TFT set out to extend its offering in this area and successfully achieved its target of growing the weekly attendance from 75 to 128 young people each week through these groups.

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YTM SHOWS

Over 2018-19, our YTM weekly companies performed in our Factory and Spielman theatres in July and December. They created, devised and rehearsed over the 10-week terms, exploring different stimulus such as the seaside, *The Borrowers* and transformation. The younger companies then performed in the Factory Theatre, whilst our 14-19s performed in the Spielman Theatre, to appreciative audiences.

YTM PERFORM

Our new company for young people ages 13-19 through audition and who worked with us from September – April. They worked on a new play, *Chaos* by Laura Lomas, as part of the National Theatre Connections Festival. The show was part of our programme at Tobacco Factory Theatres and, as such, was in the brochure. The company also performed at Bristol Old Vic.

REACT

This event is curated and facilitated by our Young Producers [see below]. Over one REACT evening in October we welcomed over 200 young people to join us for an evening, watch Beautiful Thing and engage in an inspiring post-show discussion chaired by young people with guest panelists from around the city, exploring the themes of the play that affect young people. We specifically target young people who have not visited the theatre before as well as those connected to other organisations across the city such as 1625 Independent People, Creative Youth Network, The Park and South Bristol Youth.

YOUNG PRODUCERS

In 2018-2019, we developed our young producers scheme into a year-long course for 16-25 year olds. Participants came from disadvantaged wards in South Bristol (our priority neighbourhoods) or identified as BAME and were based across the city. The Young Producers meet regularly whilst learning from the Tobacco Factory Theatres creative team and gain an insight to producing through taking part in masterclasses on marketing, scheduling and budgeting as well as liaising with artists and project management. As well as working on their own ideas with our support, the Young Producers curated the REACT evenings and their own SPARK Festival, a festival of cross art form work by young artists for young people. This was attended by 200 young people. Over the year the Young Producers saw numerous shows as part of their work with the programming department and programmed *Sweet Like Chocolate Boy* which was performed in our Spielman Theatre.

SCHOOLS TAKE OVER

We aim to champion access to the arts for children with special educational needs and disability. We continued the success of Schools Take Over 2017, working with two SEN schools this year. We held regular sessions in both the Autism Centre at Kingsweston School and New Fosseway School, developing a response piece to *A Midsummer Night's Dream* and leading towards a performance at the end of the project. The project was incredibly successful, gaining positive feedback around growth in pupil confidence and self esteem and built on the work we had completed the previous year. We also supported New Fosseway School in achieving their ArtsMark award.

PLAY IN A DAY WORKSHOPS

An opportunity for children to engage with our productions, learn about the themes of the play and then create their very own show which they perform at the end of the day in the Factory Theatre. During 2018-

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19, we offered six workshops linked with *The Borrowers* and *A Midsummer Night's Dream*, to over 100 young people. This is a fun and physical workshop, children explore story making, movement, drama and play and they enjoy the thrill of performing in a professional theatre.

SUMMER SCHOOL

For one week in August 2018, 45 children and young people aged 8 – 19 spent a week working in two groups with a team of directors to devise and stage two brand new shows in just one week. The younger group created 'Super Squad Academy' and the older group 'Kindred' based on Octavia Butlers 1979 novel. Both shows played to a packed Factory Theatre.

ARTS AWARD

Four Bronze Arts Awards were achieved as part of our work experience programme in July 2018 and five of our Young Producers began working towards Silver Arts Awards.

EXPLORE: OUR PRODUCTION

As part of our Schools Programme, we offered Explore workshops linked to our ongoing and previous in-house productions. These have been successfully delivered to local schools and those visiting from other areas of the South West. Using methods from the rehearsal room and drawing on our specific interpretation of the play, students explore the key themes, language and context of our productions.

INSIDE: OUR PRODUCTIONS

We offered a morning for adults to explore the theatrical and political context of *A Midsummer Night's Dream*, as well as examining approaches to performing Shakespearean text.

GET ON STAGE

Get on Stage was created following the successes of *A View From the Bridge* and *Beautiful Thing*, in which we integrated 72 community performers who live locally to the theatre (aged 21-84). From January – May 2019 we piloted a new annual programme, which offered 20 non-professionals a twelve week theatre training course, culminating in a rehearsal and performance process led by professional directors and creatives. Mike Tweddle and Jenny Davies directed *The Things We Carry*, which was a devised piece made up of material collected and generated by the ensemble, whose ages ranged from 20s to 60s. The piece was performed for three nights in the Spielman Theatre, and garnered powerful and positive audience feedback.

Creative Development

Local artist training and development has continued this year through workshops and masterclasses, These have included workshops as part of our co-presentation of Best of BE at Circomedia, Director's Labs for TFT's productions of *A View From the Bridge* and *Beautiful Thing*, a JMK Directors Workshop around *The Borrowers*, and a writing workshop with Nick Makoha – creator of Fuel's production *The Dark*.

Prototype, our scratch night for new theatre work, continued this year and held one evening to support the new work of five artists or companies.

We continued to support local artists to make work and get it seen with in-kind rehearsal space, mentoring, dramaturgical input and/or financial support. This included:

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- The Stranger on the Bridge by Postcard Productions
- Destiny by Florence Espeut-Nickless
- South Western by The Wardrobe Ensemble
- What Does Stuff Do by Robin Boon-Dale
- Moby Dick by Dark Stuff Productions
- Clockwork by Dumbwise Theatre

TFT also continued our Artist Residency scheme by allocating four weeks of time in the Spielman Theatre to two local artists: Liz Clarke and Florence Espeut-Nickless.

Profile and Audience Development

The number of people experiencing great art in 2018-19 as a result of Tobacco Factory Theatres was 65,864

- 43,894 people watched a show at the Factory Theatre or Spielman Theatre
- Over 23,000 people participated in our Get Involved programme demonstrating another successful year for the department.
- Our emailing list grew by 7.5% to 55,500 continuing to drive up ticket sales and engagement with other aspects of our programme
- Revenue from ticket sales was £1,046,062, an increase of 6% from last year.
- We produced or remounted 4 productions and employed 97 artists in the making of these shows
- Audiences across the year remained at 65% of capacity, on track with the previous year and showing resilience during the final year of the capital project building works.
- We successfully increased the number of young people that we worked with, from 5,000 in 2016-17 to a target of over 8,000 in 2018-19

We have continued to work hard on content online to reach a wider audience and saw progress in the year.

- On Twitter, our announcement of our 2nd Factory Company cast reached 11,832 people, generating 67 likes and 1400 user interactions
- Our advertisement on Twitter for Young Producer applications in 2018 reached 9,644 people, was re-tweeted 24 times and generated 30 likes
- On Facebook, a boosted post of the trailer for A Midsummer Night's Dream reached 34,000 people and was watched 12,975 times.
- A boosted post on Facebook of the trailer for The Borrowers reached 27,651 people, was watched 13,974 times and was liked or loved 237 times.
- Overall last year, The Borrowers show page was the top viewed page on the website receiving a total of 37,506 sessions.

We remain committed to providing accessible performances of our programme and during the year we offered British Sign Language interpreted performances of 6 shows and offered 3 relaxed performances which are more informal versions of the same show – there is usually less lighting, and sometimes the house

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lights are left on, noise and moving around is to be expected. These have been welcomed by communities who have not traditionally been able to attend our standard programme.

Staffing

In March 2018, Lauren Scholey resigned after nearly two years in post as Co-Chief Executive and Executive Director to spend more time with her family. Lauren has been integral to the successful development of TFT and led the successful capital campaign to reimagine the structural layout of Tobacco Factory Theatres and forming a second theatre space. The Board is extremely grateful to Lauren for her hard work and dedication to the organization over the past six and half years. Lauren left in July 2018 and was replaced by Mary Caws in August 2018. At the same time David Dewhurst formerly Director of Operations moved to a new role of Deputy Director.

The role of Administrator was split into a job share in June 2018 at the request of TFT's administrator. Morgan Matthews, who also works as a Front of House Manager was appointed in the job share role working alongside Rusti Fells. In March 2019 Rusti Fells took maternity leave and was replaced initially by Amy Walsh and then by Poppy Duffree

Becky Cresswell, Head of Marketing took maternity leave in August 2018 and was replaced by Dylan Tozer. Dylan left TFT in April 2019 to take up a new role at Plymouth Theatre Royal and Hilary Coleman (Marketing Manager) stepped up to Head of Marketing to cover the remainder of Becky's maternity leave. Daniel Piper was appointed as content Marketing Officer in May 2018 until Becky's return date to take on some of Hilary Coleman's previous duties.

Rob Turton was appointed as a part time technician to cover some of the additional technical duties when the Spielman Theatre opened in October 2018.

Hannah Litherland left the Development team in December 2018 and was replaced by Kirsten Cree in July 2019. Michelle Hazell was employed as a fundraising consultant between September 2018 – May 2019 to assist the Development team in developing relationships with donors from TFT's recent capital project.

Vic Hole resigned from her role of Assistant Producer, and Kathryn Bettsworth took up the reconfigured role of Programing and Producing Assistant in October 2018.

Ailie DeBonnaire took maternity leave in March 2019 and was replaced by Amy Pendry.

Kate Stokes joined our box office team as a part time box office supervisor in March 2019.

Capital investment

In 2017 a capital fundraising appeal was launched to major donors and trusts for the REIMAGINE WITH US project to build a second theatre on the first floor of the Tobacco Factory and refurbish all of the front-of-

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house and backstage spaces. Following a successful £1.6 million fundraising campaign, building work began in January 2018 and the project completed in October 2018, finishing on time and to budget.

Environmental Sustainability

In the autumn of 2018 TFT concluded a capital project to reconfigure the layout of the theatre, allowing the organisation for the first time to make full and efficient use of the whole of the lease area. The project considered environmental impact at each stage of its design and build. The new layout has made room for the Spielman Theatre, which sits on the same site as the Factory Theatre, and allows TFT to present more work under one roof. This proximity means that spaces can efficiently share technical equipment, stock and staffing resources across the two spaces with the new audience making use of our existing Factory Theatre Bar. The project included the installation of LED lighting across all public and staff spaces. The new Spielman Theatre has retractable seating allowing TFT to make full use of the space during the day to host workshops, rehearsals, training and classes and continue our aim to make as full use of our rooms as possible at all times.

As part of the capital project, an office redesign allowed TFT to replace and reconfigure ageing IT infrastructure and equipment to allow for more productive and flexible working for all theatre staff. TFT continues to endorse and enjoy the environmental benefits that this brings, and intends, across the upcoming year, to use the reconfiguration to its full extent and work towards being a paperless office. The theatre constantly reviews suppliers across all departments in order to ensure that our needs are being met by local, environmentally responsible companies where possible.

Over the past year TFT has gathered information on the following areas and its Environmental Action Plan puts methods in place to reduce the carbon impact from them:

- Travel – (audience, staff and touring)
- Moving towards becoming a paperless company
- Waste and recycling (including from producing and tours)
- Equipment and energy usage.

TFT continues to monitor its environmental impact through its work with Julies Bicycle.

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Structure, Governance and Management

Constitution

Tobacco Factory Arts Trust is a company limited by guarantee and is a registered charity. The charitable company's Memorandum and Articles of Association are the primary governing documents of the Trust. The trustees of Tobacco Factory Arts Trust are also the directors of the charitable company for the purposes of company law.

A list of the current trustees appears within the Reference and Administrative details on page 1. They were all trustees throughout the year, except for Matthew Penney, Mike Forrest and Claudia McVie, who were appointed on 9th May 2018, 12th September 2018 and 13 March 2019, respectively. In addition, Chris Sims, Kate McGrath and John Retallack were trustees until they retired on 25th July 2018, 13th November 2018 and 31st March 2019, respectively.

Members' Liability

Each member of the charitable company undertakes to contribute to the assets of the charitable company in the event of it being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required, not exceeding £1 for the debts and liabilities contracted before they ceased to be a member. The trustees are also members of the company.

Trustees' Indemnities

Professional indemnity insurance is paid on behalf of the trustees and officers.

Appointment and Induction of trustees

Members of the Board of trustees are appointed in accordance with the company's Articles of Association and usually for a term of three years. After retiring a trustee may seek reappointment to the Board on one further occasion, resulting in a maximum term which each trustee may serve of six years.

Trustees are invited to join the Board when it is felt that they will add to the range of skills and experience necessary for the management and promotion of the Trust's activities. New trustees are introduced to the staff and functions of the trust at informal meetings.

Policies and Procedures Adopted for the Induction and Training of Trustees

The training and induction provided for new trustees will depend on their existing experience. Where necessary induction will provide training on charity and educational legal and financial matters. All new trustees will be given a tour of the Theatres and the chance to meet with staff. All trustees are provided with copies of policies, procedures, minutes, accounts, budgets, plans and other documents that they will need to undertake their role as trustees. As there will normally only be two or three new trustees a year, induction will be done informally and will be tailored specifically to the individual.

Organisational Structure

The management structure consists of two levels: the trustees and the senior management team. The aim of the management structure is to devolve responsibility and encourage involvement in decision making at all levels.

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TFAT's elected and nominated trustees are appointed at a meeting of the trustees. The composition of the trustees is specified in the Articles of Association. The Articles of Association are available for inspection at the registered office.

The trustees are responsible for setting policies, adopting the budget, monitoring financial performance against the budget and making major decisions about the company's strategic direction including its programme, the development of the theatres, and the welfare of staff. The Board meets bi-monthly.

Day to day management is delegated to the senior management team.

Volunteers

TFAT has a core pool of supportive volunteers who assist in the theatre, front of house, and in many other ways. Other volunteers who have less time to offer also represent a great asset and support for the work of the Theatre. TFAT welcomes applications from people who wish to volunteer.

Pay policy for senior staff

None of the trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager of the charity with a production company or contracted freelancers must be disclosed to the Board in the same way as any other contractual relationship with a related party. Details of directors' expenses and related party transactions are disclosed in note 12 to the accounts

The remuneration of all staff, permanent and casual, is reviewed annually by the HR group (two trustees plus the Chief Executive). The review considers a number of factors including the TFAT's financial position, changes in the responsibilities of the post holders, general inflation rate and pay rates for similar positions in other organisations.

Risk management

The trustees have a risk management strategy which comprises:

- an annual review of the principal risks and uncertainties that the charity and its subsidiary face;
- the establishment of policies, systems and procedures to mitigate those risks identified in the annual review; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

This work has identified that financial sustainability is the major financial risk for the charity. A key element in the management of financial risk is a regular review of available liquid funds to settle debts as they fall due, and active management of trade debtors and creditors balances to ensure sufficient working capital by the Trust. The impact of non-liquidity would be to reduce significantly the opportunities for TFT to put on shows or otherwise meet its charitable aims.

Attention has also been focussed on non-financial risks arising from fire, health and safety of artists and audience, management of performing rights and food hygiene. These risks are managed by ensuring

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accreditation is up to date, having robust policies and procedures in place and regular awareness training for staff working in these operational areas.

Plans for future periods

Investment into capital infrastructure

In 2018/19 TFT undertook a capital project to reimagine the layout of the first floor of the Tobacco Factory building. The final phase of the work was completed over the summer break in August 2018, with the new studio space opening in October 2018.

The reconfigured footprint has provided:

- a new flexible and multi-purpose studio performance space with state of the art retractable seating
- upgraded and reorganised backstage areas, with three new dressing rooms, kitchen area and technical management/storage
- extended and remodeled office space which gives innovative and flexible working spaces, and
- improved and extended front of house and bar spaces
- accessible toilets and shower in the Factory Theatre

Over the next year TFT will work to maximise the potential of the new layout both as spaces for our artistic programme, our work in the Get Involved department and also as ways to generate increased income through a variety of different income streams.

Financial Review

Total income for the year was £2,098,000 (2018 - £2,285,000), representing a decrease of 8.2%. However, box office income increased by 9.4% despite lower attendance across the year, showing the impact of the new ticket pricing structure driving up yield.

Earned income (box office and bar takings) for the year represented 54% of overall income at £1,133,000 (2018 - £1,036,000).

Against this, general (i.e. excluding the capital project) development income (grants and donations) fell a little short of expectations, which was in part caused by fundraising resources at the start of the year being focused on the very successful fundraising for the capital project.

Operating costs remained virtually unchanged at £1,683,000 (2018 - £1,680,000) which reflects the tight control over expenditure which has been maintained in what has proved to be a difficult time for the sector.

Consequently, general (non-designated) funds fell from £191,000 to £51,000.

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The Production Fund is a restricted fund and is in its final year having received donations annually for a period of five years (together with one-off donations) from a small number of major donors. The fund closed in March 2019.

Going concern

The trustees are of the view that the fundraising income, as well as the continuing high occupancy at the theatre's shows should secure the immediate future of TFAT for the next 12 to 18 months and that on this basis the charity is a going concern.

Reserves Policy

The Charity's reserves policy is to hold three months' worth of non-attributable overhead expenditure as defined by internal management accounts in liquid unrestricted funds. Current projections suggest that this is about £230,000. At 31 March 2019 the unrestricted general reserves were in a surplus position of £51,000 (2017-18 - surplus of £191,000). Trustees still plan to increase the reserves in line with the policy.

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THANK YOU TO OUR SUPPORTERS AND SPONSORS

Many of the achievements outlined in this report would not have been possible without the generous support of numerous individuals, grant-making trusts and companies.

PRODUCTION FUND DONORS

We are extremely grateful to all those individuals in our Production Fund, who have enabled the fantastic progress made by in-house productions in the first year of the fund.

Founder Benefactors

Ken Edis
John and Susan Hart
Simon Inch
Ros and Cameron Kennedy

Founder Patrons

Michael and Lynne Bothamley

Platinum Patrons

Martin and Mary Bailey
Geoff Clements
Anna Southall
Helen and Peter Wilde
Christopher and Sarah Sharp

Gold Patrons

John and Sue Cottrell
Alec Ewens
Unsal and Diana Hassan
Vivien Kies
Tim and Judith Lockwood Jones
P K Stembidge

Silver Patrons

Judy Carver
Roger Corrall
Ruth and Stephen Illingworth
Jo Luscombe McDonald
Nisbet Charitable Trust
Chris Sims
Alan Moore
And donors who asked to remain anonymous

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PRODUCTION INVESTOR FOR A VIEW FROM THE BRIDGE

Simon Inch

MEMBERS

We continue to be immensely grateful for the loyal support of our growing number of Friends, Champions, Patrons and Benefactors during the year.

Benefactors

Geoff Clements

Vivien Kies

Tim & Judith Lockwood Jones

Peter & Helen Wilde

Patrons

Alison Ackroyd

Martin & Mary Bailey

John Bedford

Ian Carpenter

Rebecca Channack

David Croom

Richard Farrer

Alison & Andrew Giles

Tim Grice

Richard Harries

Jack & Rosemary House

Ruth Illston

Tony Rowlands

Andrew & Decia Smith

Julian Thomas

Yvette Kydd

John Manley

Andy & Lisa Marshall

John Molyneaux

Graham Pegg

Pat Rowe

Alan & Margaret Rayfield

Julian Thomas

Carol Trelawny-Ross

Martin & Carole Webb

BUSINESSES AND ORGANISATIONS

During the year we enjoyed the support of many leading Bristol-based and national companies. We are very grateful to the following businesses that sponsored Tobacco Factory Theatres as we staged world-class productions:

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Bristol Grammar School as we staged *The Borrowers*

Redmaids' High School as we staged *A View From the Bridge* and *Princess Charming*

We are also grateful to the following companies for their sponsorship of other activities:

DAC Beachcroft for general support

Rathbones Investment Management for supporting the Artist Development Fund

Whistl for general sponsorship

Pukka for relaxed performances and Schools Takeover

IOP Publishing and Nisbets for supporting our work with Children and Young People

Meade King our legacy sponsors

Thanks, too, to all our Business Club members:

33

Aardman

Alfie & Bella

Austen Lloyd

Averys

Avon & Somerset Police

Ashgrove Pharmacy

Backwell Logs

Bailey Caravans

Bakers Dolphin

Better Food

Burges Salmon

Bristol Pilates Studio

Canada Life

Clarke Willmott

Clifton Coffee

Clifton College

Clifton High School

Clik

Computershare

Corrigan Associates

DAC Beachcroft

Elev8

Empica

Enlightened

Fairfield School

Fanatic

Graphic Science

Hoare Lea

Hayes Parsons

Hollis Morgan

TOBACCO FACTORY ARTS TRUST

TRUSTEES' ANNUAL REPORT

YEAR ENDED 31 MARCH 2019

Icon Films
IOP Publishing
Juul & Payne
Limbs & Things
Living Learning English
Marshfield Ice Cream
Md Group
Meade King
Noisy Little Monkey
Nisbets
Pad
Pattersons
Papadeli
Personic
Pukka
Rathbones
Redmaids High School
Ocean
Onepost
St. Anne's Digital
Steeldeck
The Bristol Port Company
Theraposture
Thresholds
TLT
University of Bristol
Whistl
Zurich

Thank you to the following organisations and individuals who have supported particular areas of our work or donated towards our capital project:

FM Thomas Foundation
M Guidot Foundation
Thistle Trust
Garrick Trust
Pixella Trust
Singer Foundation
Weinstock Fund
John James Foundation
Dan Hickey Fund
Quartet Community Foundation
Mary & Martin Bailey
Mary & John Prior

TOBACCO FACTORY ARTS TRUST

TRUSTEES' ANNUAL REPORT

YEAR ENDED 31 MARCH 2019

Sarah & Christopher Sharp
The Bramble Trust
Spielman Charitable Trust
Fortuna Trust

Thank you to Arts Council England and to Bristol City Council for their ongoing investment into our work annually.

TOBACCO FACTORY ARTS TRUST

TRUSTEES' ANNUAL REPORT

YEAR ENDED 31 MARCH 2019

Trustees responsibilities in relation to the financial statements

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

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

- select suitable accounting policies and then apply them consistently;
- make judgments and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

The trustees are responsible for the maintenance and integrity of the corporate and financial information 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.

Statement as to disclosure to our auditors

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

- there is no relevant information, being information needed by the auditor in connection with their report, of which the group auditor is unaware, and
- the trustees, having made enquiries of fellow directors and the group auditor that they ought individually have taken, have each taken all steps that he/she is obliged to take as a director in order to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

By order of the board of trustees

Sarah Smith
Chair

Date

TOBACCO FACTORY ARTS TRUST

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE TOBACCO FACTORY ARTS TRUST (LIMITED BY GUARANTEE)

Opinion

We have audited the financial statements of Tobacco Factory Arts Trust (the "Charity") for the year ended 31 March which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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

In our opinion, the financial statements:

- give a true and fair view of the state of the Charity's affairs as at 30 June 2017 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
 - the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.
-

TOBACCO FACTORY ARTS TRUST

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE TOBACCO FACTORY ARTS TRUST (LIMITED BY GUARANTEE)

Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If based, on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report the fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the strategic report and the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the strategic report and the directors' report) have been prepared in accordance with applicable law requirements.

Matters on which we are required to report by exception

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

- sufficient accounting records have not been kept;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going

TOBACCO FACTORY ARTS TRUST

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE TOBACCO FACTORY ARTS TRUST (LIMITED BY GUARANTEE)

concern basis of accounting unless the trustees either intend to liquidate the Charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/apb/scope/private.cfm This description forms part of our auditor's report.

Neil Kingston FCA (Senior Statutory Auditor)

For and on behalf of Burton Sweet Chartered Accountants and Statutory Auditor

The Clock Tower

5 Farleigh Court

Old Weston Road

Flax Bourton

Bristol BS48 1UR

Date:

TOBACCO FACTORY ARTS TRUST

STATEMENT OF FINANCIAL ACTIVITIES (Including Income & Expenditure Account)

YEAR ENDED 31 MARCH 2019

		Unrestricted General Funds	Designated Funds	Restricted Funds	Total Funds 2019	Total Funds 2018 (restated)
	Note	£'000	£'000	£'000	£'000	£'000
Income from voluntary sources:						
Donations and gifts	2	623	-	17	640	924
Income from charitable activities:	3	1,440	-	-	1,440	1,345
Investment and other income:						
Investment income		-	-	-	-	-
Other trading income	4	18	-	-	18	16
Total income		<u>2,081</u>	<u>-</u>	<u>17</u>	<u>2,098</u>	<u>2,285</u>
Expenditure on raising funds						
Fundraising and publicity costs	5	207	-	-	207	179
		207	-	-	207	179
Costs of charitable activities	6	1,683	-	109	1,792	1,680
		1,683	-	109	1,792	1,680
Total expenditure		<u>1,890</u>	<u>-</u>	<u>109</u>	<u>1,999</u>	<u>1,859</u>
Net income/(expenditure)		191	-	(92)	99	426
Transfers between funds		(331)	331	-	-	-
Net movement in funds		(140)	331	(92)	99	426
Total funds at 1 April 2018		191	353	92	636	210
Total funds at 31 March 2019	18	<u>51</u>	<u>684</u>	<u>-</u>	<u>735</u>	<u>636</u>

The designated fund relates to capital improvements which are not free funds of the Charity.

TFAT has no recognised gains or losses other than the results for the year as set out above.

All of the activities of the Charity are classed as continuing

The notes on pages 26 to 35 form part of these financial statements (See Note 8 for fund accounting comparative figures)

TOBACCO FACTORY ARTS TRUST

BALANCE SHEET

AS AT 31 MARCH 2019

Company Number: 04536120

	Note	2019 £'000	2018 £'000
Fixed assets			
Tangible assets	13	820	411
Investments	14	-	-
		<u>820</u>	<u>411</u>
Current assets			
Stock	15	4	4
Debtors	16	88	115
Cash at bank		106	484
		<u>198</u>	<u>603</u>
Creditors: amounts falling due within one year	17	<u>(283)</u>	<u>(378)</u>
Net current (liabilities)/assets		(85)	225
Net assets		<u><u>735</u></u>	<u><u>636</u></u>
Funds			
Unrestricted funds			
General funds	18	51	191
Designated funds	18	684	353
Restricted funds	18	-	92
		<u><u>735</u></u>	<u><u>636</u></u>

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

These financial statements were approved by trustees on and are signed on their behalf by:

.....
Sarah Smith
Trustee

The notes on pages 26 to 35 form part of these financial statements

TOBACCO FACTORY ARTS TRUST

CASHFLOW STATEMENT

YEAR ENDED 31 MARCH 2019

	Notes	2019 £'000	2018 £'000
Net cash inflow from operating activities	A	127	672
Investment income		-	-
Non-operational cashflows			
<i>Capital expenditure and financial investment:</i>			
- Payments for tangible fixed assets		(505)	(333)
Net cash (outflow)/inflow for the year	B	<u>(378)</u>	<u>339</u>

Notes to the Cashflow Statement

A. Reconciliation of net movement in funds to net cash inflow from operating activities

Statement of Financial Activities: Net movement in funds	99	426
Depreciation	96	92
(Decrease)/increase in creditors	(95)	100
Decrease in debtors	27	53
Decrease in stock	-	1
Net cash inflow from operating activities	127	672

B. Analysis of changes in cash flow during the year

	2019 £'000	2018 £'000	Change £'000
Cash at bank and in hand	106	484	(378.000)
	<u>106</u>	<u>484</u>	<u>(378)</u>
	2018 £'000	2017 £'000	Change £'000
Cash at bank and in hand	484	145	339
	<u>484</u>	<u>145</u>	<u>339</u>

C. Cashflow restrictions

Charity law prohibits the use of net cash inflows on any endowed or other restricted fund to offset net cash outflows on any fund outside its own Objects, except on special authority. In practice, this restriction has not had any effect on group cashflows for the year.

The notes on pages 26 to 35 form part of these financial statements

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

1 Accounting policies

Basis of preparing the financial statements

The financial statements have been prepared on a going concern basis which assumes that TFAT will continue in operational existence for the foreseeable future. The validity of this assumption depends on the raising of sufficient financial support from third parties. The financial statements do not include any adjustments that would result if insufficient funds were received. On this basis trustees consider it appropriate to prepare the financial statements on a going concern basis.

Trustees are of the view that the establishment of the Production Fund and support from third parties as well as the continuing high occupancy ratio of shows secure the immediate future of TFAT for the next 12 to 18 months and that on this basis TFAT is a going concern.

There are no material uncertainties affecting the ability of the charity to continue as a going concern.

TFAT is a public benefit entity.

Consolidation

These financial statements do not incorporate the financial statements of TFAT's subsidiary, TFAT Trading Limited, as it is immaterial within the context of TFAT's operations. The trading subsidiary became dormant during the year.

Accounting convention

The financial statements have been prepared under the historical cost convention, with the exception of investments which are included at market value, and in accordance with Financial Reporting Standard FRS102, the Companies Act 2006 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities based thereon SORP (FRS102).

Income recognition

Charitable trading activities

Income from theatre admission fees is included in income in the period in which the relevant production takes place. Income from ticket sales in advance of productions is deferred and released in the period in which the production falls.

Donations and grants

Income from donations and grants, including capital grants, is included as soon as legal entitlement arises, their amount is known with sufficient reliability and their economic benefit is probable, except as follows:

When donors specify that donations and grants given to TFAT must be used in future accounting periods, the income is deferred until those periods.

When donors impose conditions which have to be fulfilled before TFAT becomes entitled to use such income, the income is deferred and not included until the pre-conditions for use have been met.

When donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in restricted funds when receivable.

Gifts in kind are recognised at fair value for tangible assets or for services and facilities their estimated value to TFAT, in both cases at date of gift.

Interest receivable

Interest is included when receivable.

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources. All expenditure includes irrecoverable VAT where applicable. Charitable activity costs include governance costs, which are those incurred in the governance of TFAT and its assets and are primarily associated with constitutional and statutory requirements.

Raising funds comprise the costs associated with attracting voluntary income.

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

1 Accounting policies (continued)

Tangible fixed assets

Tangible fixed assets are stated in the balance sheet at cost (except where stated otherwise) less depreciation, subject to impairment review annually, and calculated at rates intended to write off the excess of the cost over the anticipated residual value (estimated by reference to current market prices) of individual assets over their estimated useful lives.

Tangible fixed assets - depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated economic life.

Leasehold property improvements	- over the term of the lease
Lighting and Theatre	- 20% on cost
Fixtures and Fittings	- 20% on cost
Office Equipment	- 20% on cost

Stocks

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

Debtors

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

Cash at Bank and in hand

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

Creditors and provisions

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

Financial instruments

TFAT only has financial assets and liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at the carrying value plus accrued interest less repayments. The financing charge to expenditure is at a constant rate using the effective interest method.

Pensions

TFAT operates a defined contributions pension scheme. The assets of the scheme are held separately from those of TFAT and are independently administered. Contributions are charged in the accounts as they become payable in accordance with the rules of the scheme.

Fund accounting

TFAT has various types of funds for which it is responsible, and which require separate disclosure. These are as follows:

Restricted Funds

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

Unrestricted Funds

Unrestricted funds are those which are expendable at the discretion of trustees in furtherance of the objects of TFAT. Those funds earmarked for particular projects are designated as separate funds. However, trustees' discretion to apply such funds is not legally restricted.

Designated Funds

TFAT may at its discretion set aside funds for specific purposes, which would otherwise form part of the general reserves of the organisation.

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

1 Accounting policies (continued)

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

2 Donations and gifts

	Unrestricted Funds £'000	Restricted Funds £'000	Total Funds 2019 £'000	Total Funds 2018 £'000
Grants and donations	248	17	265	697
Grants from public bodies (Arts Council England and Bristol City Council)	291	-	291	157
Legacies	14	-	14	-
Gifts in kind	70	-	70	70
	<u>623</u>	<u>17</u>	<u>640</u>	<u>924</u>

3 Income from charitable activities

	Unrestricted Funds £'000	Restricted Funds £'000	Total Funds 2019 £'000	Total Funds 2018 (restated) £'000
<u>Operation of theatre</u>				
Income from productions	1,292	-	1,292	1,168
Theatre hire and events	58	-	58	89
Provision of services	51	-	51	59
Education project income	8	-	8	7
Theatre tax credit	31	-	31	22
	<u>1,440</u>	<u>-</u>	<u>1,440</u>	<u>1,345</u>

4 Other trading income

	Unrestricted Funds £'000	Restricted Funds £'000	Total Funds 2019 £'000	Total Funds 2018 £'000
Solar panel and other income	13	-	13	14
Technical services	5	-	5	2
	<u>18</u>	<u>-</u>	<u>18</u>	<u>16</u>

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

5 Fundraising and publicity costs

	Unrestricted General Funds £'000	Designated Funds £'000	Total Funds 2019 £'000	Total Funds 2018 £'000
Staff costs	91	-	91	79
Marketing	100	-	100	85
Depreciation	5	-	5	5
Travel, subsistence and entertainment	3	-	3	1
Printing, postage and stationery	2	-	2	2
Light and heat	1	-	1	1
Other property costs	5	-	5	4
Other operating leases	-	-	-	2
	<u>207</u>	<u>-</u>	<u>207</u>	<u>179</u>

6 Charitable activities costs

	Direct Cost £'000	Support Costs £'000	Total 2019 £'000	Total 2018 (restated) £'000
Operation of theatre	852	280	1,132	1,001
Cost of visiting productions	462	-	462	616
Box office costs	32	3	35	33
Education project costs	52	-	52	28
Programmes	2	-	2	2
	<u>1,400</u>	<u>283</u>	<u>1,683</u>	<u>1,680</u>

7 Costs of theatre operations

	Unrestricted General Funds £'000	Designated Funds £'000	Restricted Funds £'000	Total Funds 2019 £'000	Total Funds 2018 £'000
Staff costs	545	-	-	545	473
Other operating leases	-	-	-	-	41
Operation of theatre	268	-	109	377	245
Depreciation	92	-	-	92	87
Travel, subsistence and entertainment	36	-	-	36	21
Printing, postage and stationery	27	-	-	27	27
Sundries	16	-	-	16	21
Professional fees	3	-	-	3	7
Insurance	6	-	-	6	7
Light and heat	12	-	-	12	12
Other property costs	123	-	-	123	88
Telephone and fax	2	-	-	2	2
Interest payable and similar charges	2	-	-	2	3
	<u>1,132</u>	<u>-</u>	<u>109</u>	<u>1,241</u>	<u>1,034</u>

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

8 Statement of Financial Activities prior year comparative figures

	Unrestricted General Funds £'000	Designated Funds £'000	Restricted Funds £'000	Total Funds 2018 £'000
Income from Voluntary Sources:				
Donations and gifts	575	-	349	924
Income of Charitable Activities:				
Box Office	1,064	-	-	1,064
Bar	126	-	-	126
Programme sales	6	-	-	6
Theatre hire and events	89	-	-	89
Provision of services	59	-	-	59
Education project income	7	-	-	7
Theatre tax credit	22	-	-	22
Investment and Other Trading Income:				
Investment income	-	-	-	-
Other trading income	16	-	-	16
Total income	1,964	-	349	2,313
Expenditure on Raising Funds:				
Fundraising and publicity costs	176	3	-	179
	176	3	-	179
Charitable Activities Costs:				
Operation of theatre	891	61	50	1,002
Box office	32	-	-	32
Programme sales	2	-	-	2
Cost of visiting groups	615	-	-	615
Education project costs	28	-	-	28
	1,568	61	50	1,679
Total expenditure	1,744	64	50	1,858
Net income/(expenditure)				
- Net income	220	(64)	299	455
Transfers between funds	(11)	332	(321)	-
Net movement in funds	209	268	(22)	455
Total funds at 1 April 2017	12	84	114	210
Total funds at 31 March 2018	221	352	92	665

9 Net Income/(expenditure)

This is stated after charging:

	2019 £'000	2018 £'000
Depreciation - owned assets	96	92
Audit fees	5	4

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

10 Trustees' remuneration and benefits

Trustees received no remuneration or other benefits from the company or its subsidiary during the year (2018: £nil).

Trustees' expenses

2 (2018:2) trustees claimed expenses of £195 during the year ended 31 March 2019 (2018: £156). No expenses were waived in either year.

11 Staff costs and numbers

The aggregate payroll costs were:

	2019	2018
	£'000	£'000
Wages and salaries	589	511
Social security costs	38	36
Employer's pension	9	5
	<u>636</u>	<u>552</u>

No employee received emoluments of more than £60,000.

The average number of employees during the year, based on headcount was 36 (2018 - 33).

The senior management team salaries and employee benefits totalled £263,000 (2018 - £183,000).

12 Taxation

TFAT is exempt from corporation tax as all its income is charitable and applied for charitable purposes. TFAT's trading subsidiary TFAT Limited donates available profits to TFAT.

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

13 Tangible fixed assets

	Leasehold Property Improvements £'000	Lighting and Theatre £'000	Fixtures and Fittings £'000	Office Equipment £'000	Totals £'000
Cost					
At 1 April 2018	420	416	107	65	1,008
Additions	382	89	9	25	505
Disposals	-	(74)	(28)	(32)	(134)
At 31 March 2019	<u>802</u>	<u>431</u>	<u>88</u>	<u>58</u>	<u>1,379</u>
Depreciation					
At 1 April 2018	67	380	94	56	597
Charge for the year	51	27	8	10	96
On disposals	-	(74)	(28)	(32)	(134)
At 31 March 2019	<u>118</u>	<u>333</u>	<u>74</u>	<u>34</u>	<u>559</u>
Net book value					
At 31 March 2019	<u>684</u>	<u>98</u>	<u>14</u>	<u>24</u>	<u>820</u>
At 31 March 2018	<u>353</u>	<u>36</u>	<u>13</u>	<u>9</u>	<u>411</u>

14 Fixed asset investments

	Shares in group undertakings £
Market value	
At 1 April 2018 & 31st March 2019	<u>100</u>
Net book value	
At 31 March 2019	<u>100</u>
At 31 March 2018	<u>100</u>

There were no investment assets outside the UK. The company's investments at the balance sheet date are entirely the share capital of TFAT Trading Limited

The subsidiary was primarily involved in the rental and hire of studios and rooms and donates all its taxable profits to TFAT. It became dormant during the year.

Class of share:	% holding	2019 £	2018 £
Ordinary	100	<u>33</u>	<u>33</u>
Aggregate capital and reserves		<u>33</u>	<u>33</u>

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

14 Fixed asset investments (*continued*)

A summary of the trading results are set out below:

	TFAT Limited	
	2019	2018
	£	£
Turnover	-	-
Administrative expenses		
Finance costs	-	(29)
Loss for the year	-	(29)
Shareholders funds	100	100

15 Stocks

	Total	Total
	2019	2018
	£'000	£'000
Bar stocks	4	4

16 Debtors

	Total	Total
	2019	2018
	£'000	£'000
Trade debtors	7	26
Other debtors	48	46
Prepayments and accrued income	33	43
Amount owing from subsidiary	-	-
	88	115

17 Creditors: amounts falling due within one year

	Total	Total
	2019	2018
	£'000	(restated) £'000
Trade creditors	43	113
Social security and other taxes	20	18
Other creditors	21	32
Accruals and deferred income	199	215
	283	378

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

18 Movement in funds

Current Year

	At 01-Apr 2018 £'000	Income £'000	Expenditure £'000	Transfers £'000	At 31-Mar 2019 £'000
Restricted funds					
Production Fund	92	17	(109)	-	-
	92	17	(109)	-	-
Unrestricted funds					
Capital improvements - fixed assets fund	353	-	-	331	684
General fund	191	2,081	(1,890)	(331)	51
	544	2,081	(1,890)	-	735
Total funds	636	2,098	(1,999)	-	735

Prior Year

	At 01-Apr 2017 £'000	Income £'000	Expenditure £'000	Transfers £'000	At 31-Mar 2018 £'000
Restricted funds					
Production Fund	114	28	(50)	-	92
Capital improvements - fixed assets fund	-	321	-	(321)	-
	114	349	(50)	(321)	92
Unrestricted funds					
Capital improvements - fixed assets fund	84	-	(63)	332	353
General fund	12	2,205	(2,015)	(11)	191
	96	2,205	(2,078)	321	544
Total funds	210	2,554	(2,128)	-	636

Production Fund

During the year TFAT received restricted grants and donations of £17,216 (2018 - £28,899) towards the cost of expanding the number and quality of productions. The fund was set up for a five year period, which has now come to an end, so the remaining balance has been applied against this year's productions.

Capital Improvements

This fund represented the value of income which has been utilised for capital improvements including the new theatre development.

Capital Improvements - fixed asset fund

This fund represents the value of significant capital improvements including the new theatre development, new seating and PV panels.

Transfers

The transfers relate to assets that have been purchased from restricted funds. The restriction has been met with the purchase of the asset and therefore the funds have been transferred to designated unrestricted funds.

TOBACCO FACTORY ARTS TRUST

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2019

19 Analysis of net assets between funds

Current year

	Tangible Fixed assets £'000	Investments £'000	Other Current assets £'000	Total £'000
Restricted funds				
Production fund	-	-	-	-
Designated funds				
Capital improvements - fixed assets fund	352	-	-	352
Unrestricted funds				
General funds	468	100	(517)	51
	<u>820</u>	<u>100</u>	<u>(517)</u>	<u>403</u>

Prior year

	Tangible Fixed assets £'000	Investments £'000	Other Current assets £'000	Total £'000
Restricted funds				
Production fund	-	-	92	92
Designated funds				
Capital improvements - fixed assets fund	353	-	-	353
Unrestricted funds				
General funds	58	-	133	191
	<u>411</u>	<u>-</u>	<u>225</u>	<u>636</u>

20 Operating leases

As at 31 March the organisation had total commitments under non-cancellable operating leases as set out below.

	Land & buildings 2019 £'000	Land & buildings 2018 £'000
Expiring within 1 year	<u>-</u>	<u>38</u>

21 Ultimate controlling party

TFAT is controlled by trustees.

22 Capital commitments

As at 31 March 2019, the charity had capital commitments of £Nil (2018: £526,000) in relation to the building redevelopment.

23 Prior period adjustment

A prior period adjustment has been included to exclude £269,526 of income and expenditure collected and paid over in the previous year by the box office. The income collected was on behalf of external venues and the charity had no entitlement to the income. The net effect of the adjustment is £nil and therefore there has been no effect on reserves for the period.

TOBACCO FACTORY ARTS TRUST

MANAGEMENT INFORMATION

YEAR ENDED 31 MARCH 2019

The following pages do not form part of the statutory financial statements
which are the subject of the auditor's report on pages 20 to 22

TOBACCO FACTORY ARTS TRUST

CHARITY DETAILED STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED 31 MARCH 2019

	Total 2019 £	Total 2018 (restated) £
Income From:		
<i>Voluntary income</i>		
Grants and donations	265,324	697,194
Grants from public bodies	291,365	156,731
Legacies	14,407	-
Gifts in kind	70,000	70,000
	<u>641,096</u>	<u>923,925</u>
<i>Other Trading Income</i>		
Solar Panel Income & Other	12,893	13,813
Technical services	5,117	2,414
	<u>18,010</u>	<u>16,227</u>
<i>Investment income</i>		
Deposit account interest	207	79
<i>Charitable Activities</i>		
Ticket sales	1,133,601	1,035,594
Bar	154,156	125,348
Programme sales	4,176	5,945
Theatre hire and events	58,314	88,966
Provision of services	50,866	58,979
Education project income	7,602	7,233
Theatre tax credit	31,137	22,274
Total income	<u>2,099,165</u>	<u>2,284,570</u>
Expenditure on:		
<i>Fundraising and Publicity Costs</i>		
Wages	83,490	72,494
Social security	5,665	5,497
Employers Pension	1,418	694
Other operating leases	-	2,169
Marketing	100,290	84,729
Travel, subsistence and entertainment	2,701	1,236
Printing, postage and stationery	2,435	2,318
Sundries	269	220
Insurance	342	377
Light and heat	620	606
Other property costs	5,297	3,626
Telephone and fax	307	270
Depreciation of improvements to leasehold property	2,568	469
Depreciation of lighting and theatre	1,373	3,331
Depreciation of fixtures and fittings	396	438
Depreciation of office equipment	481	349
Bank interest	447	461
	<u>208,099</u>	<u>179,284</u>

TOBACCO FACTORY ARTS TRUST

CHARITY DETAILED STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED 31 MARCH 2019

	Total Funds 2019 £	Total Funds 2018 (restated) £
<i>Charitable Activities Costs</i>		
Wages	505,331	438,681
Social security	32,101	30,867
Pension costs	8,037	3,932
Other operating leases	-	41,206
Operation of theatre	411,769	245,253
Travel, subsistence and entertainment	36,171	20,962
Cost of visiting groups	461,789	615,583
Education project costs	51,684	28,059
Printing, postage and stationery	26,689	27,101
Programme costs	2,137	2,000
Sundries	15,593	20,952
Professional Fees	460	2,755
Insurance	6,505	7,170
Light and heat	11,789	11,517
Other property costs	123,652	88,283
Telephone and fax	1,739	1,529
Depreciation of improvements to leasehold property	48,787	8,904
Depreciation of lighting and theatre	26,080	63,290
Depreciation of fixtures and fittings	7,523	8,313
Depreciation of office equipment	9,156	6,638
Bank interest	2,535	2,615
	<u>1,789,527</u>	<u>1,675,610</u>
<i>Governance costs</i>		
Audit	3,000	3,995
Total expenditure	<u>2,000,626</u>	<u>1,858,889</u>
Net income	<u>98,539</u>	<u>425,681</u>