Registered number: 00499076
Charity number: 249169

WILTSHIRE CREATIVE

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

Bishop Fleming

WILTSHIRE CREATIVE
(A COMPANY LIMITED BY GUARANTEE)

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WILTSHIRE CREATIVE
(A COMPANY LIMITED BY GUARANTEE)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2022

Trustees	H J Birchenough[1] D A H Bossom[1] T F Clay[1] T J Crarer[1] K L Dalton (resigned 28 June 2022) N H Frankfort R G Harvey J G R Perry[1] P Scott-Garrett (resigned 16 December 2021) D J Neale (resigned 31 January 2022) [1] Finance Committee
Company registered number	00499076
Charity registered number	249169
Registered office	Salisbury Playhouse Malthouse Lane Salisbury Wiltshire SP2 7RA
Observers	Wiltshire Council: David Redfern Salisbury City Council: Samuel Charleston Arts Council England: Rachel De Garang
Joint Chief Executives	Mr G Machin (Artistic Director) Mr R S Warrack (Executive Director)
Senior management team	Ms L Dancy (Take Part Director) Ms J Davies (Operations Director) Ms L Knight (Communications & Sales Director) Ms H Taylor (Development Director) Mr J Titcombe (Production & Technical Director) During the year, H Taylor covered Operations, Communications & Sales and Front of House and John Titcombe covered Facilities in the absence of an Operations department. J Davies and L Knight joined the company in 2022/23. Ms V Franklin (Finance Director) resigned in January 2022. Peter Winckles Limited are currently acting as Interim Finance Director.
Independent auditors	Bishop Fleming LLP Chartered Accountants 10 Temple Back Bristol BS1 6FL
Bankers	National Westminster Bank plc 48 Blue Boar Row Salisbury Wiltshire SP1 1BG

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022

CHAIR'S REPORT

As we all know, the Covid pandemic continued its grip on the world throughout this year and a range of government restrictions were implemented at various times, which, in turn restricted the options of all arts organisations, including Wiltshire Creative. Nonetheless we were proud that the organisation re-opened its doors and welcomed audiences back in as soon as was feasible. But the shadow of Covid remained ever-present, which made planning extremely challenging, as the threat of further lockdowns and closures meant there was little certainty, so plans needed to remain inventive, flexible and open to last-minute change. This uncertainty was exhausting for all concerned and the board is hugely grateful for the patience and strength showed in the face of an ever-changing landscape by both Wiltshire Creative's wonderful workforce and those partners with whom we have had the pleasure of working.

As we know necessity is the mother of invention and this has never been more so than during the challenges of the pandemic. We were, therefore proud, to have started the year with two digital projects. The first was a presentation of *Call Cutta at Home*, Rimini Protokoll's online production, taking a small audience on a journey into the world of a foreign call centre worker through the means of a video conference. The second was our audio drama, *Making Massinger* by Simon Butteriss. This new play had originally been commissioned to be on our main stage but we adapted these plans in the light of government restrictions and produced it as an audio drama instead, recorded on the main stage and made available for free on our website. The cast was hugely impressive and included Samuel Barnett, Julia Hills, Nadia Wadia, Jane How and Edward Bennett. We were delighted with the audience reception and the piece was nominated for the Offies 2022.

As restrictions started to relax, we felt able to produce in-house productions again and the first of these was John Godber's *September in the Rain* starring Ian Kelsey and Nicola Sloane. Restrictions at the time meant that the auditorium remained socially distanced, so audience numbers were severely limited which put huge pressure of finances. Nonetheless the production was joyous, with positive audience feedback and it was wonderful to see an in-house production back on the main stage after such a long gap. Following this and in line with our ambitions to work with artists of international standing, we were hugely proud to produce the world premiere of Ian McDiarmid's stage adaptation of Julian Barnes' *The Lemon Table*, starring Ian McDiarmid and directed by Michael Grandage, who was fresh from opening *Frozen* in the West End. This production did much to raise Wiltshire Creative's profile and we co-produced it with Malvern Theatres, Sheffield Theatres and HOME in association with the Michael Grandage Company. Following this and after a year's gap, we were pleased to be able to produce a Christmas show again for all the family. Given the unpredictability of restrictions, we mitigated the financial risks of mounting a full-scale pantomime by opting instead, to produce the delightful, albeit, smaller-scale, *Snow White and the Happy Ever After Beauty Salon*, directed by Gareth Machin, working with the same creative team as on our hugely popular 2019 pantomime, *Robin Hood*.

Alongside our in-house produced work, we presented a range of work by diverse companies in both the Playhouse and the Arts Centre, which included theatre, film, dance, spoken word and visual arts. This programme of work included *The Hound of the Baskervilles* by Original Theatre, the NT's Encore screening of *Follies*, the Moscow Drug Club, Nick Harper, Ayanna Witter Johnson, The Bollywood Brass Band, The Boulevards, a live screening of the West End production of *Kinky Boots* and much more. We also mounted a number of important exhibitions, which attracted national recognition, including a visit by the Chair of Arts Council England, Sir Nicholas Serota. These exhibitions included *Alternate Perceptions* by Mahlia Amatina, *The Maker's Tale* and *Linescapes*. We were delighted by the sheer variety of our offer across a whole range of disciplines and arts forms.

In spite of the huge challenges, which the year threw up, as well as a wide range of Take Part activity, we also embarked on our most ambitious youth arts programme to date - SHIFT. This was a trailblazing initiative which handed over artistic control of the organisation to young people, led by two SHIFT Associate Artists, to develop a programme of work which amplified young voices through the arts. This act of artistic youth empowerment, which ensured that young people were placed at the heart of the organisation, was a first of its kind and, as a result, has attracted significant profile for Wiltshire Creative. The project was set up by the Take Part team, and huge thanks must go to them and, in particular Take Part Director Louise Dancy, for turning a hugely ambitious and innovative idea into reality. The SHIFT programme of work was delivered through a range of artforms including visual art, film, performance, and live music, engaging with over 1,000

young people aged between 11 and 25, who were able to claim real ownership of Wiltshire Creative. We eagerly look forward to SHIFT's next chapter.

With much regret we made the decision not to mount a Festival in 2021, given the long lead-in time needed to produce a festival, the restrictions on international travel and the unpredictability of Covid conditions. We did, however, run our popular *City Encounters* programme, in partnership with Without Walls, bringing alive the streets and spaces in Salisbury city centre.

Although many of our loyal audiences were thrilled to be able to see live work again, it is also true to say that it has been a challenge to achieve the level of audiences we had consistently welcomed pre-pandemic. It is hard to pin this down to one reason and it is nearer the truth that it was a combination of reasons. Certainly, audiences were out of the habit of going out to see live performance, as we had all been confined to our homes for so long. In spite of our robust Covid measures, many of the public were also still nervous about going into crowded environments. Finally, the spiralling cost-of-living was making many people more careful about their discretionary spend. This perfect storm clearly deterred audiences from returning to pre-pandemic habits. Moreover, our important Covid precautions meant that we were only able to accommodate audiences in the Main House, as that was the only space which allowed adequate social distancing. For this reason, both the Salberg and the Arts Centre were largely unused as performance spaces during the year. With significantly reduced potential audiences, our potential income was much reduced too, which put a huge strain on finances. We were greatly helped by further successful applications to the government's Cultural Recovery Fund, for which we remain hugely grateful to Arts Council England, DCMS and HM Treasury, as welcome as this funding was, it was only a fraction of the income we had regularly earned pre-pandemic. None of these circumstances were confined to Wilshire Creative and cultural organisations across the country were all experiencing these same challenges and the associated financial pressures.

Naturally, amidst global uncertainty and the volatile financial environment, the board continues to monitor the financial health of the organisation, ensuring that financial controls are robust and reserves are prudent.

All in all, it has continued to be an extremely challenging time running a cultural organisation which has not in any way prevented us from running an ambitious and exciting programme of work. The board is in awe of the tremendous efforts shown by our staff and volunteers, which has made all this possible. As staff capacity remained stretched, many were multi-tasking for which we are enormously grateful. The workforce has remained inventive, resilient, good-humoured and passionate. Without their commitment, there is no doubt that Wiltshire Creative would have struggled to navigate the many challenges we have faced over the year. With such a talented and dedicated workforce, however, the board is proud of all that has been achieved over the course of the year and we thank them whole-heartedly.

Tim Crarer
Chair

STRATEGIC REPORT

OBJECTIVES AND ACTIVITIES

The objects of the charity as set out in the Memorandum of Association are:

The objects of the Charity are, for the public benefit, to promote and advance education including by the production and presentation of and public participation in the arts and culture, and in particular through the performing and visual arts and a festival.

The main objectives for the year were refocused around our Business Plan 2018/19 – 2021/22.

Our mission is to be a pan-arts organisation that commissions, creates and presents work across all art forms, underpinned by a commitment to diversity and an extensive programme of research and development.

Our Values are:

- Excellence and creativity in everything we do
- Confidence in our work and our potential
- Accessible, diverse, inclusive and welcoming in our working practices
- Respect for the individual
- Environmentally responsible
- Celebrating our team's achievements

Strategies for achieving objectives:

- To embolden the artistic programme across the full range of art forms, balancing our desire to produce and present new, diverse and original work with our commitment to classic repertoire
- To act as a hub of talent development for the South West
- To build on and broaden the diversity of audiences experiencing the work of Wiltshire Creative
- To operate within a financially sustainable business model and balance financial prudence with calculated artistic risk
- To improve the experience of our customers and the working conditions of our staff and revitalise our buildings, ensuring they sit at the cultural heart of Salisbury and Wiltshire and are more sustainable and accessible
- To be a cohesive and outward facing organisation, well connected and with a high local, regional and national profile

Our artistic vision will be accompanied by a robust audience development strategy, which concentrates on our current audience base as well as developing new audiences, as we expand the artistic focus and revise our business model.

Specific Objectives

The core objectives for 2021/22 were as follows:

1. To programme and deliver a financially viable artistic programme within the shifting government guidelines around Covid 19
2. To produce at least 4 in-house productions, of which one is a Christmas show for all ages
3. To produce at least one piece of work which attracts national profile and secures a life beyond its Salisbury run
4. To develop relationships with at least two new co-producers
5. To present a series of outside performances in the summer, in place of Salisbury International Arts Festival
6. To develop our digital offer, enabling us to remain in contact with our community during periods of lockdown.
7. To ensure that our participatory offer continues to be available during this period.
8. To develop a new business plan for 2022/23, which aligns with Arts Council's *Let's Create* strategy and ensures Wiltshire Creative survives and then thrives beyond the Coronavirus pandemic
9. To review and re-launch the food and drink offer at SAC
10. To confirm a partnership with disability-led consortium, Ramps on the Moon
11. To arrange and host at least 2 R&D sessions

The core objectives of 2022/23 are as follows:

1. To programme and deliver a financially viable artistic programme within the shifting government guidelines around Covid 19
2. To produce *Congress*, a high-profile community project in co-production with Australian theatre company, All the Queen's Men, giving voice to marginalised members of Salisbury's communities, working in collaboration with bespoke wordsmiths
3. To produce at least 4 in-house productions, of which one is a traditional Christmas pantomime for all ages
4. To produce at least one piece of work which attracts national profile and secures a life beyond its Salisbury run
5. To develop relationships with at least two new co-producers
6. To produce Salisbury International Arts Festival 2022, after a break of two years
7. To produce at least two new visual arts exhibitions at Salisbury Arts Centre

8. To develop a new business plan for 2023/24, which aligns with Arts Council's *Let's Create* strategy, incorporating Arts Council's Investment Principles and ensuring Wiltshire Creative survives and then thrives beyond the Coronavirus pandemic

9. To review and re-launch a financially sustainable food and drink offer at Salisbury Playhouse, to complement the re-opened ticket office and which is based on multi-tasking staff between the foyer, bar and ticket office

10. To host a mid-scale Ramps on the Moon production in the Main House

Wiltshire Creative is a multi-art form organisation that celebrates both the distinctiveness of each art form and the opportunities afforded to explore the interaction between them. Our work is rooted in and draws inspiration from Wiltshire within which we stand re-positioned as the leading cultural organisation, delivering work and engaging audiences across the county. Within the South West we are recognised as a beacon for artists of all kinds, a place where work can be created and presented and that gives voice to the unique perspective of our region. We also continue to be an exemplar on the national stage, with a reputation for collaboration, innovation and excellence. We forge international links, bringing the world to Wiltshire and showing off our county to the world. We commission and create work across all art forms, which sit at the heart of the organisation, underpinned by a programme of research and development.

Alongside our home-produced programme, we present the very best touring theatre, music, dance, circus, visual arts, spoken word and film programme, to create a coherent and balanced year-round offer. Our produced and presented programme is seen in our two buildings as well as across the city and into its surrounding landscape, when conditions allow. Elements of our programme will also travel around the wider county, country and internationally through a wide range of partnerships within the subsidised and commercial sectors.

From the artists with whom we work, to the audiences with whom we connect, we support, nurture and rejoice in learning at all levels. We seize opportunities to engage with a greater range of socio-economic groups, including military families, those living with disabilities and those living in rural isolation.

Wiltshire Creative receives funding from Arts Council England, Wiltshire Council and Salisbury City Council. Public funding continues to be hugely challenging, therefore it is vital that the charity maximises other income streams, to ensure that the organisation continues to thrive well into the future. Pre-pandemic the Front of House (FoH) operation at Salisbury Playhouse increased its income steadily over the last six years, which is then directed back into the charity's core purpose of making art. Sadly this has been significantly curtailed, as the pandemic has severely restricted our ability to earn this income at pre-pandemic levels with vastly reduced footfall. In a similar way, in spite of the pandemic, we have worked hard to generate FoH income at Salisbury Arts Centre when government restrictions have allowed. We have invested in the café space, to ensure it is modern, attractive and comfortable, although the location makes footfall and associated income a challenge when not running alongside an artistic programme.

Our fundraising targets have been modest during the pandemic, to account for the strained financial climate. National and local government funding through the Cultural Recovery Fund, The Coronavirus Job Retention Scheme, the Kickstart Scheme and the Covid Hospitality grant have been vital in ensuring that we have been able to weather the financial damage caused by the pandemic.

The organisation is privileged to have a committed, hard-working and highly skilled staff as well as a dedicated team of volunteers. Their hard-working and conscientious credentials have been tested to the limit during the pandemic. We are pleased to report that they have risen to the occasion, although staff mental health and well-being must regularly be monitored. The organisation works across two sites and is led by an Executive Team of Artistic Director, Gareth Machin and Executive Director, Sebastian Warrack.

Audiences for the organisation's artistic programme and participants for Take Part activity mainly come from Wiltshire, Hampshire and Dorset. The pandemic has inevitably devastated audience numbers, as people lose

the habit of seeking out live performance. This has also been exacerbated by the cost-of-living crisis, resulting in reductions in discretionary spend for much of the population. We are working hard to encourage audiences back with an attractive programme. The charity ensures that its activities are accessible to as diverse a range of users as possible. We offer a wide variety of participatory work to a range of community and schools' groups, thereby increasing the diversity and numbers of our participants.

ACHIEVEMENTS AND PERFORMANCE

Wiltshire Creative events in person:

- were attended by 8,991 customers, purchasing 40,835 tickets
- 4,136 tickets were discounted in some way
- 487 tickets were complimentary

- At Christmas *Snow White and the Happily Ever After Beauty Salon* sold **11,746** tickets. **42%** of bookers were first time attenders to Wiltshire Creative. The majority of these new bookers were local in **SP** postcodes.

Artistic highlights of the year included:

- ***Making Massinger: A 17th Century Scandal*** by Simon Butteriss. Originally commissioned by Wiltshire Creative for the stage, this audio drama revolved around the young playwright Philip Massinger, who uncovers the horrible truth about his father's death and finds that both the young Earl of Pembroke and the voracious dowager Countess want much more than plays in return for their patronage. Directed by Simon Butteriss and Gareth Machin, it starred a high-profile cast including Samuel Barnett, Nadia Wadia and Edward Bennett.

- ***The Lemon Table***. The world premiere of Ian McDiarmid's stage adaptation of Julian Barnes' novel, starring Ian McDiarmid and directed by Michael Grandage, designed by **Frankie Bradshaw**, with lighting by Paule Constable and sound by Ella Wahlstrom

- ***SHIFT.*** A trailblazing initiative which handed over artistic control of the organisation to young people, co-ordinated by the two SHIFT Associate Artists, to develop a programme of work at Wiltshire Creative, which amplified young voices through the arts.

- ***Alternate Perceptions*** by Mahlia Amatina. An exhibition, which invited the audience into a multi-sensory experience of colour, line, shape and form through tactile art that explored the creative side of neurodiversity. The exhibitions drew inspiration from the varied landscapes and rich flavours of Mahlia's international roots and global travels.

- ***NT Connections***. Wiltshire Creative hosted four companies as part of this high-profile national showcase of youth theatre talent. Youth theatres included Ringwood School, Swindon PQA, Devizes School and Mismak Youth Theatre. A total of ten new plays had been submitted for this prestigious showcase

- ***Snow White and the Happy Ever After Beauty Salon*** by Mike Akers with music by Tayo Akinbode and directed by Artistic Director, Gareth Machin, working with the same creative team as on our hugely popular 2019 pantomime, Robin Hood.

Artistic Programme

The Covid pandemic significantly limited our ability to produce and present work on any of our platforms during the course of the year. Artistic work which was planned was sometimes cancelled or postponed.

In order to weather the impacts of the pandemic, it was vital that we remained adaptable, flexible and able to plan at much shorter notice, as the unpredictable circumstances made long-term planning challenging. Sadly, we made the decision not to mount the Salisbury International Arts Festival in 2021, given the unpredictability of the environment and the restrictions on international travel but we did produce City Encounters, in partnerships with Without Walls, which brought th streets and spaces of Salisbury alive.

Our artistic programme across both Salisbury Playhouse and Salisbury Arts Centre as well as online was made up of a mixture of home-produced and presented work, included the following:

Our artistic programme across both Salisbury Playhouse and Salisbury Arts Centre as well as online was made up of a mixture of home-produced and presented work, included the following:

- ***Call Cutta at Home*** – Wiltshire Creative hosted Rimini Protokoll's online production, taking a small audience on a journey into the world of a foreign call centre worker through the means of a video conference.
- ***Making Massinger: A 17th century Salisbury Scandal*** – written and directed by Simon Butteriss and co-directed with Gareth Machin. This audio drama was commissioned by Wiltshire Creative and broadcast online in April/May 2021. Featuring a high-profile cast of Samuel Barnett, Edward Bennett, Hubert Burton, Julia Hills, Jane How and Nina Wadia. The piece explored the 17th century scandal surrounding Salisbury-born playwright, Philip Massinger.
- ***City Encounters*** – an ambitious and exciting programme of outdoor work, traditionally programmed as part of Salisbury International Arts Festival, supported by Without Walls. It brought together up-and-coming companies, established street artists and those making their first foray into creating work for public spaces. The programme included:
    - ***Black Victorians*** (Jeanefer Jean-Charles)
    - ***Toast*** (Pif Paf)
    - ***What Happened to You?*** (Nikki Charlesworth
    - ***Strong Enough*** (Charmaine Childs)
    - ***Silent Disco***
    - ***Roll Play*** (Simple Cypher)
    - ***Bonded*** (Ayllene Dance)
    - ***Invisible Man*** (Altered States)

Locations for performances were:

- Salisbury Cathedral Grounds
- Guildhall Square
- Market Square
- Salisbury Arts Centre Grounds
- Bemerton Heath

- ***NT Connections*** - Each year the National Theatre commissions ten new plays for young people to perform, bringing together some of the UK's most exciting writers with the theatre-makers of tomorrow. This was a hybrid version of the festival of online and in person. We hosted four groups, a mix of youth and school groups some of whom submitted a filmed version of their pieces and some of whom were able to come and perform at the Salisbury Playhouse. It was supported by access to specific industry workshops, Q&As and experience on our stages.
- ***Absolute Solo*** - A triple bill of solo pieces looking backwards and forwards at award-winning Birmingham choreographer Rosie Kay's personal experience as a female in dance. 21 years on from her first ever solo show *Absolute Solo*, Kay returns to performing with a triple bill of solo dance.

- ***Misbehaviour*** – directed by Philippa Lowthorpe and starring Keira Knightley, the film follows a group of women who hatch a plan to disrupt the 1970 Miss World beauty contest in London.
- ***Bollywood Brass Band: 100 Years of Bollywood*** - 100 years of Bollywood Funky drummers and a 6-piece horn section, which played massive hits from Indian films, celebrating a century of Hindi films throughout the Golden Age of Bollywood and beyond.
- ***The Hotel Experience*** – Combining dance and physical theatre, this piece from Lîla Dance centred on Luke who finds himself alone in a hotel room when his flight is cancelled, with four walls, five missed calls and a trouser press for company.
- ***Strongwomen Circus*** – a lively and fast-paced family circus show for ages 5+ from Circus 250, balancing chairs on chins, juggling liquids and eating fire. Strong Women Aoife and Maria reveal the scientific secrets behind their astounding tricks.
- ***Kinky Boots*** – a live screening of the West End production of this feel-good, uplifting musical that celebrates being different and how it's okay to be yourself.
- ***The Boulevards*** – following the fantastic reception they received as one of the first live events to re-open Salisbury Playhouse following the pandemic, The Boulevards returned for another evening of 1950s rock and roll, performing the greatest hits from the golden era of music.
- ***Messy*** - Zoo Company presented this magical and visual story complete with original music, puppets, tap dancing and even a trip to the moon! Performed by a D/deaf and hearing cast with Sign Supported English, *Messy* was created in partnership with ADHD Foundation and all performances were Relaxed Performances.
- ***Wolf*** - Lewis Doherty presented this one-man cyber punk action thriller.
- ***Ayanna Witter-Johnson*** - a combination of classic and R&B music by singer, songwriter and cellist Ayanna Witter-Johnson.
- ***September in the Rain*** – a play by John Godber. It was Wiltshire Creative's first in-house production since the pandemic. Starring Ian Kelsey and Nicola Sloane, directed by Gareth Machin, designed by Toots Butcher, lighting by Johanna Town, sound by Andrea J Cox and casting by Gabrielle Dawes CDG.
- ***September in the Rain (Digital Stream)*** – a digitally captured film of the production (recorded and edited by The Umbrella Rooms) was streamed 'as-live' online for 8 performances towards the end of the in-person run. This was Wiltshire Creative's first foray into 'live-streaming' a Main House production.
- ***The Lemon Table*** – the world premiere of a stage adaptation by Ian McDiarmid of Julian Barnes' *The Lemon Table*. Lead produced by Wiltshire Creative, in co-production with Malvern Theatres, Sheffield Theatres and HOME, in association with MCG, it was a virtuosic one-man performance by Ian McDiarmid. It was directed by Michael Grandage and Titas Halder, designed by Frankie Bradshaw, with lighting by Paule Constable and Ryan Day and sound by Ella Wahlström. *The Lemon Table* opened at Salisbury Playhouse, before touring to Sheffield Theatres, Cambridge Arts Theatre, Yvonne Arnaud Theatre, HOME and Malvern Theatres.
- **NT Encore: Follies** - a live stream of this Sondheim classic starring Tracie Bennett, Janie Dee and Imelda Staunton
- ***Simon Yates: Touching the Void*** - a live stream of Joe Simpson's bestseller *Touching the Void*, performed by Simon Yates about one of the most accomplished exploratory mountaineers of all time.
- ***Shaparak Khorsandi: It was the 90s!*** - a show about how 90s kids are looking to young people to learn how to take care of themselves, performed by comedian, Shaparak Khorsandi.
- ***Nomadland*** – written, produced, edited and directed by Chloé Zhao, this film stars Frances McDormand as a widow who leaves to travel around the United States in her van as a nomad. It won Best Picture, Best Director and Best Actress at the 93rd Academy Awards.
- **Nick Harper** – a musical evening by guitarist and songwriter,
- ***Hound of the Baskervilles*** - Sir Arthur Conan Doyle's most celebrated adventure gets a farcical overhaul in Lotte Wakeham's acclaimed production.
- ***Snow White and the Happy Ever After Beauty Salon*** – Wiltshire Creative's Christmas family offering in the Main House transported audiences to a magical 1950s fairy-tale wonderland, where young apprentice Snow is working hard in her Aunt Trish's Beauty Salon. With toe-tapping live music, dazzling design, puppetry and laugh out loud entertainment, this was written by Mike Akers, with music by Tayo Akinbode, lyrics by Mike Akers and with additional songs by Christopher Peake.

- ***Snow White and the Happy Ever After Beauty Salon*** **(Digital Stream)** – captured and edited by The Umbrella Rooms, audiences were able to experience the Christmas magic of theatre from the comfort of their own home via this online stream of the production.
- ***Something About Simon - The Paul Simon Story*** - following its hugely successful run at Edinburgh Fringe in 2019 (selected as a Top Pick), this was a one-man show telling the Paul Simon story, accompanied by his fabulous songs
- ***Wiltshire Creative Comedy Club: Phil Wang*** - Following a sell-out 2018 tour, and fresh from a 2019 Edinburgh Fringe run that sold out in advance, Phil Wang performed at Salisbury Playhouse, exploring sex, romance, politics, and his mixed British-Malaysian heritage
- ***Fascinating Aida*** - Britain's greatest cabaret trio returned to the Playhouse with a world premiere show, including a selection of old favourites and new songs.
- **Stewart Lee: Snowflake / Tornado** – a double-bill of two new 60-minute sets, back to back from "the world's greatest living stand-up" (The Times).
- ***A Murder Is Announced*** – Middle Ground Theatre Company presented their acclaimed production of a classic Miss Marple mystery, starring Sarah Thomas, Barbara Wilshere and Tom Gibbons.
- ***The Legend of Sleepy Hollow*** - a visual feast from Tilted Wig Productions, starring Wendi Peters and Bill Ward.
- ***NT Connections*** - Four performing companies, equating to just over 100 young people over two days. Youth theatres included Ringwood School, Swindon PQA, Devizes school and Mismak Youth Theatre.
- ***Phantoms: A Triple Bill*** **(Mark Bruce Company)** – Multi-award-winning Mark Bruce Company returned to Salisbury Playhouse for three performances with a stunning Triple Bill of cinematic dance theatre: *Green Apples, Folk Tales & Phantoms*.

We offered outdoor family activity in the Salisbury Arts Centre grounds, including:

- ***Flock*** by Swish Boing
- **The Whale** by Circo Rum Ba Ba.
- **Grow** by Kapow
- **Open Air Music**
- **Silver Salisbury Afternoon Tea**

We offered a varied programme of visiting work at Salisbury Arts Centre throughout the year:

- ***The Parkinson Monologues*** - Local writer Jim Read presented his comic monologues about living with Parkinson's disease and his new project *Let's Talk about Walking*.
- ***Barnstormers*** - A night of barnstorming hilarity with three top acts from the London comedy circuit. Presented in October, November, December, February and March.
- ***The Tribe*** - UK's freshest Hip Hop Reggae Ska Energy Collective, spreading their positive melodic vibes and spit fire verses through their infectious multi-genre original songs.
- **Solve-Along-A-Murder-She-Wrote-** a unique and hilarious night which featured games, prizes and audience participation based on the famous sleuth, Jessica Fletcher.
- ***Jazz Dynamos*** – an evening of well-known songs from the 1970s and '80s.
- ***The Hug*** - Based on the heart-warming and funny book by Eoin McLaughlin and Polly Dunbar, this piece featured a hedgehog **and tortoise both in search of a restorative hug.**
- ***Saturday Story Time***
- ***Florence*** - Songwriter and performer Louise Jordan brought her solo production charting the lesser-known life and legacy of Florence Nightingale. through song and storytelling.
- ***Swings And Roundabouts*** - A brand-new comedy musical that celebrated the highs, lows and dizzying delights of parenting, with original songs, a healthy dose of myth-busting, a heap of laughs and some much-needed solidarity.
- ***Yukon Ho!*** – **a** cabaret-style guide to kicking your way out of Canada's frozen North, which was funny, tragic, bizarre and, above all, true.

- ***Triffids!*** - Platform 4 presented a gig theatre adventure in music sound and pictures, loosely based on John Wyndham's classic cold war novel, *The Day of the Triffids.*

We also offered an exciting and varied range of curated visual arts exhibitions at Salisbury Arts Centre:

- ***Alternate Perceptions*** - Mahlia Amatina invited the audience into a multi-sensory experience of colour, line, shape and form through tactile art that explored the creative side of neurodiversity
- ***Summer Open*** - a platform for artists in all stages of their creative careers.
- ***Maker's Tale*** - an exhibition, which concentrated on presenting new insights into particular craft methods which were deeply rooted in a historical context yet connected to today.
- ***Linescapes*** - an exhibition in which contemporary craft practice explored the line of the landscape and the visible changes to the natural environment, occurring through human and non-human influence.
- ***Same Sea, Different Boat*** - a quilt with a difference instigated by the project founder artist Sue Brown in collaboration with artists Liske Johnson, Louise Asher and Cath Kingzett.

Artist Support

Wiltshire Creative's Artist Support programme aims to support and build relationships with artists of different disciplines at all stages in their careers who are based locally and nationally and whose work will feed into the life and work of the organisation.

REHEARSAL SPACE

- R&D Space was given in-kind at Salisbury Playhouse and Salisbury Arts Centre to the following artists:
    - Barney Norris
    - Louise Jordan
    - Sharon Clark from Raucous
    - BOB Theatre

ENGINE ROOM 2021

Wiltshire Creative announced it would be running its artist support programme *Engine Room* for the second year during summer 2021. It was announced there would also be the inaugural Engine Room 2021 Film Festival, across two days and showcasing films by student and professional film makers from the South West. There would also be a Script Room programme where writers could submit their work for feedback.

Engine Room Artists

Wiltshire Creative ran an open call for artists at any stage in their career, working in any medium, to apply for Engine Room 2021. Thirty-one applications were submitted and shortlisted to five by a panel comprised of Engine Room 2020 alumni Hazel Lam, Associate Producer Amanda Bruce, Resident Artist Mirka Golden-Hann and Associate Director Dave Orme. The artists were as follows:

- **Florence Espeut-Nickless**
- **Kinnari Saraiya**
- **Ling Tan**
- **Linzy Na Nakorn**
- **Brendan Murray & Kim**

Engine Room Film Festival

In Spring 2021, Wiltshire Creative ran an open call out for South West film-makers to submit short films, excerpts or works-in-progress for the inaugural Engine Room Film Festival. Twelve students and fifteen professional applications were received and shortlisted by Associate Producer, Amanda Bruce, Associate Producer Dave Orme, Neil Ramjee & Patrick Bliss. The following films were selected and showcased in the Main House at Salisbury Playhouse:

Wednesday 7th July 2021 – Student Film Festival

- ***Liquid*** by The SpiderLight Ensemble
- ***Tacit*** by Bethany Ackerley
- ***The Tragedy of Leartes*** by Harry Jackson
- ***Datafield*** by Alyson Minkley
- ***Me 'Ansum*** by Blonde Boss Theatre Company

Thursday 8th July 2021 – Professional Film Festival

- ***Wode*** by Tom Mellors
- ***Innocence*** by Trudie Shutler
- ***Rise Up*** by Becky Burchill
- ***Tulips For Polly*** by Katie Serridge
- ***Replay*** by Bridget O'Driscoll

Engine Room Script Room
In July 2021, Wiltshire Creative offered a free script reading service for writers at any stage in their career. Twenty-nine scripts were submitted and feedback was provided to the writers by Associate Director Dave Orme, Gemma Aked-Priestly and Hannah Treadaway.

ARTIST RESIDENCIES
The following artists were given residencies at Wiltshire Creative during 2021-22

- **Mahlia Amentina** – developed work with young people as part of SHIFT 2021
- Two artists were supported as part of Wiltshire Creative's SHIFT programme: **Kate Potter** and **Harrison Brodie**

OTHER ARTIST SUPPORT ACTIVITY

- ***Artists' News List*** - a monthly round up of opportunities from Wiltshire Creative and across the South West. Over 500 artists and industry professionals had access to this information.

- Venues South West – Wiltshire Creative continued to be part of the working group for Venues South West and contributed to this network to aid and improve communication between venues and artists in the region.

COMMISSIONS
Wiltshire Creative commissioned several projects across multiple strands of the organisation as follows:

- **Danielle Pearson** – CRYPTIDS (Working Title)
- **Greg Barnett** – THE FARM
- **Mich Sanderson & Ryan Wilce** – WOKE SONGS
- **Altered States** – INVISIBLE MAN (As part of Without Walls)
- **Aleyne Dance** – BONDED (As part of Without Walls)
- **Avant Garde Dance** – SCRUM
- **Fatt Projects** – BIG GAY DISCO BIKE
- **Collectif and Then** – NO MAN'S LAND
- **Joli Vyann** – TIMELESS
- **Julian Joseph** – KAYRYOUACAU
- **Simon Butteriss** – DAILY PROFUNDIS
- **Theatre Clywd** – FOR THE GRACE OF YOU, GO I
- **Francesca Mclean, Michele Millidge & Alex Hoare** – WINDOW WANDERLAND

Diversity and Access

Wiltshire Creative is committed to diversity and access in the broadest sense and values people's differences. We are committed to providing a working environment in which everyone feels safe and supported and is able to realise their full potential and to contribute to the organisation's success, irrespective of what might mark them out as 'different'. We have referred to the equality and diversity objectives of our principal funder, Arts Council England and, specifically, *The Creative Case for Diversity*, reflecting the creative potential and the ways in which equality and diversity can contribute to our long-term resilience. We were, therefore, delighted to receive during the year a "strong" rating from Arts Council England for our work on the Creative Case for Diversity, reflecting our commitment to embedding it across the organisation and ensuring that it is a key driver for informing and shaping our programme. Above all Arts Council England highlighted the fact that our produced and presented programme reflected the diversity of our local community, in particular through the Salberg and Salisbury Arts Centre programmes as well as through Salisbury International Arts Festival 2019.

We run a Diversity Working Group, with representation across the organisation to reflect a range of views and initiatives. The working group will further drive our inclusivity and diversity ambitions and is currently being led by Artistic Director, Gareth Machin. The plan is that membership will be rolling and half the membership will change every six months, to ensure a fair balance between new voices and continuity.

Last year Wiltshire Creative became an Associate company of disability-led consortium Ramps on the Moon, which enriches stories on stage by normalising the presence of D/deaf and disabled people both on and off stage. The consortium includes the New Wolsey Theatre, Sheffield Theatres, Leeds Playhouse, Theatre Royal Stratford East, Nottingham Playhouse and Birmingham Rep. We were originally approached by Ramps on the Moon Director, Michele Taylor after she had led some disability training for our staff and volunteers and we jumped at the chance. This relationship is a natural evolution of our work with Myrtle Theatre Company on our co-productions of *Up Down Boy* (2012 and 2013) and *Up Down Man* (2016) and our work with disabled director and writer, Hannah Treadaway. Ramps on the Moon is funded by Arts Council project funding, which is due to come to an end in March 2023, when our current associate agreement is also due to end. As an Associate company, Wiltshire Creative hosted a large-scale production by Sheffield Theatres of *Much Ado About Nothing* in autumn 2022, in which at least 50% of the company was D/deaf and/or disabled. We engaged an Agent for Change post, whose remit has been to increase inclusivity at Wiltshire Creative and to support the development of D/deaf and disabled audiences for the organisation.

Over the course of the year, our Take Part team continued to develop and build on our work in our hub at Bemerton Heath, an area of high social deprivation in Salisbury. Recognising that there are a range of social barriers which prevent people from engaging in the arts, we set up this hub, working with the local community, so we could develop parallel programmes of activity with them in their own locality. This enabled us to address their individual needs and ensured that we are connecting with those who were unable to access our work through socio-economic circumstances or geographical isolation.

Take Part also continued to work with young people through a variety of channels including Stage 65, our Young Ambassadors programme and our Further Education programme in partnership with Wiltshire College. In addition, we launched trailblazing initiative, SHIFT, which amplified the voices of young people and placed them at the heart of the organisation. To lead the SHIFT programme, we contracted two SHIFT Associate Artists, Harrison Brodie and Kate Potter, who led on the SHIFT programme - a central part of the artistic programme and ran between May and July. They also sat on the core planning team, acted as board observers and presented SHIFT NOW, a free digital event showcasing Wiltshire's young talent. SHIFT ensured we are investing in the development of the future leaders in the cultural sector.

We mounted an exhibition, *Alternate Perceptions* by neuro-diverse artist, Mahlia Amatina. After being diagnosed with Asperger's syndrome in 2015, Mahlia was inspired to share the unique sensory experiences of life on the autistic spectrum through her art. For Mahlia, art heals and transforms, and expands the experience of living. Her mission includes creating communities through the combination of art and advocacy around the globe and presenting art to the widest possible audiences. In *Alternate Perceptions* Mahlia Amatina invited the audience into a multi-sensory experience of colour, line, shape and form through tactile

art that explored the creative side of neurodiversity. Drawing inspiration from the varied landscapes and rich flavours of her international roots and global travels, Mahlia's visual vocabulary created a narrative through abstraction, querying traditional boundaries of style and purpose.

We reviewed and revised our Equal Opportunities monitoring form, so it better reflected the full range of protected characteristics of our board, staff and volunteers, not only for self-monitoring and self evaluation but also to report our diversity data to Arts Council England. The new form has now been implemented.

We continued to present a range of diverse work across all our platforms, including:

- ***Black Victorians*** (Jeanefer Jean-Charles)
- ***100 Years of*** Bollywood by Bollywood Brass Band
- ***It was the 90s!*** *by* Shaparak Khorsandi
- ***Woke Songs*** by Mich Sanderson & Ryan Wilce

Take Part 21/22

Take Part uses the transformative power of the arts to have a positive impact on the lives of our local community through participation, education or as an audience member. We do this by facilitating inspiring, accessible, high quality and inclusive arts experiences for the people of Salisbury, Wiltshire and beyond, regardless of the social challenges they may face.

2021 saw us gather pace towards a more typical in person offer, still needing to make adjustments in response to continually changing community needs.

Young People
We had an increase in students enrolling for our Further Education Performing and Production Arts Courses. These ran at levels 1-3 and supported a range of needs. Students who studied throughout the lockdowns achieved excellent results despite the barriers they had faced.

Youth Theatre returned to in-person, at first with restricted numbers. Young people were delighted to be in a creative safe space together once again,

2021 saw us embark on the most ambitious youth arts programme to date for Wiltshire Creative - SHIFT. Artistic control was given to two young artists to develop a programme of work which amplified young voices through the medium of the arts. This was delivered through a range of artforms, including visual arts, film, performance, and live music, engaging over 1,000 young people aged between 11 and 25.

"I felt like we'd actually made some kind of change, or set off a chain of thinking in Wiltshire Creative that would carry on for a long time"
Young Ambassador

There was huge interest in this model which was being used as an exemplar for engaging with young people further afield. Salisbury City Council learnt from our model, to implement youth voices into their work.

SHIFT informed our offer for young people and was an example of best practice as we planned more social events and a Festival project.

Community

Alongside the continuing distribution of craft packs and resources, we developed an interactive story book with two local artists. This book was then distributed to primary schools across Salisbury and Tidworth. Children

were able to use the book to write their own stories. This was a much-welcomed resource, to support literacy after disrupted education.

"I love this"
Young Bemerton Heath Resident

As well as a more typical in-person programme, including our older people's creative group **Mind the Gap**, our under 5s programme, we delivered successful events in Bemerton Heath and Tidworth as part of the Wiltshire Creative summer programme.

"I always leave the sessions happier than when I arrived. All week I look forward to Friday"
Mind the Gap member

We began delivery of our new **Well-City** project in September 2021. This was a partnership project with ArtCare, Salisbury Museum and Wessex Archaeology, which supported people with low to medium mental health needs in Salisbury and their well-being journey through creative courses and volunteering, creating connections to the arts, heritage, the landscape and our community

I really enjoyed this course. It's given me confidence each week to try new things
Well-City course participant

This project is funded for three years by the National Lottery Community Fund.

Development / Fundraising

All voluntary fundraising at Wiltshire Creative is carried out by an internally managed Development department. The team is supported by Trustees and the Executive. In 2021/2022 the Development department continued to operate with a significantly reduced team of one full-time co-ordinator and an External Relations Director working across Development, Communications and Sales and Front of House.

During the year, we worked on implementing stewardship strategies to thank generous donors who had gifted ticket values of cancelled shows in the first year of the pandemic, to ensure they continued their philanthropic journey with Wiltshire Creative. This campaign, supported by TRG Arts consultancy, ensured we were able to meet our £100,000 fundraising target. Our Membership scheme included support levels of **Investors** (suggested donation £1,000+); **Commissioners** (suggested donation £500+); **Benefactors** (suggested donation £250+); **Playhouse Producers** (suggested donation £180+) and **Members** (suggested donation - £40 single/£55 joint). The highlight of 2021//22 was being able to re-commence in-person meetings with donors.

Corporate fundraising re-commenced in readiness for Festival 2022, and alongside Wilsons Solicitors, we were able to secure new corporate investment from the Cote Brassiere chain, Vanner Galleries and Quilter Cheviot as well as in kind sponsorship from local hospitality chain Immersive. A specific Festival Individual-Giving direct mail campaign was also effective.

We continued to attract small grants from private trusts - The Gale Trust, The Gunther Trust, The Verdon Smith Trust and The Chichester Trust. We were regrettably unsuccessful in our application for a civic art grant from the Calouste Gulbenkian Foundation. Our bid-writing activity was limited by staff resource however plans are set for 2022/23, to ensure a goal of minimum three bids to major foundations are submitted.

We introduced contactless giving equipment into our venues - with point-of-sale donations exceeding £600 a month.

Wiltshire Creative works with fundraising consultants who are members of the Institute of Fundraisers. Wiltshire Creative manages its own internal complaints process to agreed procedures, to protect vulnerable people and other members of the public from fundraising behaviour which would be an unreasonable intrusion on a person's privacy, unreasonably persistent or place undue pressure on a person to give money or other property. Wiltshire Creative has appropriate internal training, procedures and review processes in place to ensure it meets these requirements. Furthermore, it manages its Privacy Policy and data management in line with GDPR compliance guidelines.

Public Benefit

When planning the charity's activities for the year the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on fee charging. Wiltshire Creative relies on grants and the income from fees and charges to cover its operating costs. Significant consideration is given to those with low incomes when setting the level of ticket prices, concessions and other charges.

FINANCIAL REVIEW

In 2021/22 Wiltshire Creative entered its fourth year of NPO funding from Arts Council England with additional funding continuing to be received from Wiltshire Council and Salisbury City Council.

As a result of the above, the figures for the year show a surplus on unrestricted reserves of £50,302 which will be used to support the recovery programme over the next few years, whilst Wiltshire Creative rebuilds from the effects of closure and puts in place its business plan to take the organisation forward post pandemic.

Despite this box office revenues achieved £835,532 in the year, including a broad spectrum of free digital work.

Outreach work continued throughout the pandemic, reaching out digitally during lockdowns and generated £121,994 of income, due mainly to the success of the theatre's Further Education (FE) course in both performing and production arts. Secondary spend through the Front of House operation generated £159,565 of income.

Investment Powers and Policy

Under the Memorandum and Articles of Association, the charity has the power to invest in the name of the charity, to dispose of or change any such investments, and to utilise the income from those investments in the furtherance of the objects of the charity in any way the trustees wish.

Such investments are carefully considered to ensure that the inherent risk of the investment is low, and that any potential reductions in the value of the investments are minimised. It is with this in mind that currently funds are held in cash.

Principal financial risks and strategies

The charity is exposed to a variety of financial risks and has a risk management programme that identifies areas of risk and implements procedures to limit the organisation's exposure to any potential adverse effects. This was reviewed as part of the merger into Wiltshire Creative.

The principal financial risk for the charity throughout the year has been the impact of Coronavirus pandemic and significant planning and remodelling has been undertaken to manage this risk. Other financial risks comprise the potential for lower than expected ticket sales, which can have an adverse impact on both profitability and cash flow, coupled with the age of the buildings and the potential for unforeseen maintenance requirements.
The executive and senior management team, together with the Trustees are fully aware of the risk profile of the business and monitor financial performance closely. A sub-committee of the main board of trustees meets at least four times a year for this purpose and during the early months of the pandemic were meeting at least monthly.

Reserves Policy

Restricted Reserves
These reserves represent amounts given by donors for a specific purpose for which the funds must be used. These reserves include our House Development Fund set up for the undertaking of specific capital projects.

Designated Reserves
Designated reserves are those unrestricted funds which the trustees have specified are to be used for a particular purpose.

Two reserves are in place to support the aims and objectives of the organisation and to help mitigate any risks to the business. These comprise:-

- Artistic Development and Box Office Reserve – to allow for the enhancement and expansion of the artistic programme, new work, production development in addition to supporting, if necessary, lower than expected box office sales.
- Building, R&R and Improvements – to ensure funds are available for major maintenance works that are not appropriate to be met from the capital budget.

Unrestricted Reserves
These reserves are available, at the discretion of the trustees, to be used for such purposes as the charity may require.

The trustees continue to work to build the charity's reserves to a level they deem to be correct for a pan-arts organisation of this size. The Coronavirus pandemic has made this particularly challenging.

Details and values of each of the reserves are given in note 16.

PLANS FOR FUTURE PERIODS

With the ongoing impact of the pandemic, the charity must remain flexible and nimble in developing it plans, to ensure that we mitigate risks as much as possible and that we are able to respond to the fast-changing landscape. We will continue to make work in a financially efficient way, preserving our resources amidst great uncertainty and, where possible, ensure that our work is seen in Salisbury and well beyond. The learning we have already done in terms of broadcasting our work online, will greatly aid this latter ambition. Plans may, naturally, be revised further, subject to government guidance and the implementation of any restrictions.

Our future plans currently include a programme of work across our many platforms including Salisbury Playhouse, Salisbury Arts Centre as well as mounting a Festival again after a two-year break, which will be hugely welcome by the people of Salisbury.

Our future programme of work will include the following:

- ***The Children*** – the regional premiere of Lucy Kirkwood's witty, compelling, and entertaining drama about ageing and responsibility. Directed by Belinda Lang, designed by Michael Taylor, with lighting design by Matthew Eagland, Sound Design by Andrea J Cox and Casting by Gabrielle Dawes CDG , it will feature Christine Kavanagh, Joanne Pearce and Brian Protheroe. The play follows two ageing scientists in an isolated cottage on the coast, as the world around them crumbles. Then an old friend arrives with a frightening request.

- ***Salisbury International Arts Festival 2022*** – a thrilling return of our much-loved festival packed with a range of acts across all artforms – film, visual arts, theatre, spoken word, dance and music (classical and contemporary). This festival will feature Associate Artist, Harriet MacKenzie and acts will include the following:

    - ***Stone Songs*** - a Wiltshire Creative production in association with La Folia, directed by Gareth Machin and conductor Howard Moody and featuring the Salisbury Festival Chorus

- ***Dally Profundis*** – a Wiltshire Creative and Brighton Festival production featuring Simon Butteriss reading Oscar Wilde's *De Profundis*, which will be digitally streamed
- ***Island Life*** – a Wiltshire creative exhibition curated by Dr Jack Ky Tan and Mirka Golden-Hann
- ***Bemerton Beach Party/Tidworth Family Fiesta*** – two family-friendly days of events at Bemerton Heath and in Tidworth
- ***Jubilee Concert*** – a concert to mark the Queen's Platinum Jubilee in Salisbury Cathedral, performed by Bournemouth Symphony Orchestra under the baton of Principal Guest Conductor, Mark Wigglesworth
- ***Marmalade*** – a tactile circus piece for under 6s by Swedish company, Clare Parson Co.
- ***Cleveland Watkiss: The Great Jamaican Songbook*** – an evening celebrating Jamaica's long history of pioneering musical sounds
- ***Inner Worlds*** - a piano recital in St Thomas' Church by acclaimed artist, Cordelia Williams
- ***Infinite Ways Home*** – international choreographer, Richard Chappell will present a multi-sensory production exploring ritual, rave and human connection.
- ***City Encounters*** – an ambitious and exciting programme of outdoor work, traditionally programmed as part of Salisbury International Arts Festival, supported by Without Walls. It will bring together up-and-coming companies, established street artists and those making their first foray into creating work for public spaces. The programme will include:
  - **Big Gay Disco Bike**
  - **Timelss**
  - **Look Mum, No Hands**
  - **No Man's Land**

- ***Contemporary Dance 2.0*** – acclaimed Hofesh Schechter Company will present a work first created in 2019, which is an ironic reference to pop culture
- ***Nightwalks with Teenagers*** – Canadian theatre company, Mammalian Diving Reflex will work with a group of local teenagers, creating a walk which will lead participants through the city at night
- ***As You Like It*** – performed by The Lord Chamberlain's Men in Rack Close, Cathedral Close
- ***SHIFT: Amplifying Young Voices*** – focusing on the idea of "Creating a Better Future" this will be a weekend of events curated by young People, including *Kitchen Island Conversations*
- ***Julian Joseph Trio*** – an evening of jazz by acclaimed jazz musician, Julian Joseph
- ***Vivaldi's Four Seasons and New Island Adventure*** – the world premiere of Julian Joseph's violin concerto, married with Vivaldi's classic, performed in St Thomas' Church by Harriet MacKenzie
- ***Tulu*** – Acrobatics performed by African company, Circus Abyssinia
- ***David Olusoga*** – the award-winning historian will explore the relationship between the British Isles and the people of Africa and the Caribbean

- ***Jenny Éclair: Sixty! (FFS)***

- ***Ed Gamble: Electric***

- ***When Darkness Falls*** – inspired by true events, this powerful new play is set in Guernsey, where a young paranormal expert joins a sceptical history teacher to record the first podcast based on the island's folklore and paranormal history

- ***Spike*** – a new play by Ian Hislop and Nick Newman that delves into the inner workings of the unique and brilliantly irreverent Spike Milligan

- ***The Wellspring*** – a deeply autobiographical work from award-winning playwright, Barney Norris and his father, the internationally acclaimed pianist, David Owen Norris, examining the age-old story of a son and his father

- ***Good Luck Studio*** – a new play by Henry Shields, set in a children's television studio. This will be a co-production between Wiltshire Creative and Colchester Mercury Theatre, in association with Mischief Theatre – the creators of *The Play That Goes Wrong*

- ***Much Ado About Nothing*** – a Sheffield Theatres and Ramps on the Moon production, featuring integrated creative sign language, audio description and captioning

- ***Cinderella*** – the return of spectacular pantomime at Salisbury Playhouse, after a break of two years, with this family favourite, building on productions of recent years – *Robin Hood, Beauty and the Beast* and *Jack and the Beanstalk*

- ***Sir Ranulph Fiennes: Living Dangerously*** – Sir Ranulph will offer a personal journey through his life, from his early years to the present day

- ***Laugh: Wiltshire Creative Comedy Club*** – a range of comedians will delight audiences at Salisbury Playhouse

- ***Elegie – Rachmaninoff: A Heart in Exile*** – in his 150th anniversary, Lucy Parham and Henry Goodman will tell Rachmaninoff's story with both words and music

- ***The Pasadena Roof Orchestra*** – an evening of songs by Irving Berlin, Ray Noble and Cole Porter by the superlative Pasadena Roof Orchestra

- ***Alfie Moore: Fair Cop Unleashed*** – Alfie Moore's latest stand-up, following his high successful Radio 4 series

- ***All Floyd 2022 Tour*** – more classic Pink Floyd music by the superb tribute band

- ***Jen Brister: The Optimist*** – comedian Jen Brister talking about whether the pandemic has taught her to cope in a crisis

- ***Mitch Benn: It's About Time*** – comedian, songwriter and thinker of deep thoughts will present an evening of satire with guitar in hand

- ***How the Other Half Loves*** – an Alan Ayckbourn classic involving three couples, two dining rooms and one big mess. Directed by Gareth Machin and designed by Michael Taylor with lighting by Johanna Town and sound by Elizabeth Purnell

- ***NT Connections*** – a showcase of four new plays, performed by regional youth theatres from Warminster School, St Laurence School in Bradford-upon-Avon, St Bartholomew's School in Newbury and Wiltshire Creative's FE Students

- ***Mind Mangler: Member of the Tragic Circle*** – a show by Henry Lewis, Jonathan Sayer and Henry Shields, in which the 'Mind Mangler' attempts to read your mind. From the makers of *The Play That Goes Wrong* and *Good Luck Studio*

- ***The Three Musketeers: A Comedy Adventure*** – performed by a cast of four actors, portraying 40 characters, in 50 different outfits and 120 costume changes, condensing Duma's epic to two glorious hours

- ***The Beekeeper of Aleppo*** – from the acclaimed novel by Christy Lefteri and adapted for the stage by Nesrin Alrefaai and Matthew Spangler

- ***Moscow Drug Club*** – an evening of music from Jacques Brel, Tom Waits, Leonard Cohen and Eartha Kitt

- ***Still Moving DJs*** – a unique duo playing an eclectic selection of records with live percussion

- ***SHIFT Social: Film Programme*** – a programme of film curated by Wiltshire Creative's Young Ambassadors

- ***Fleetwood Bac*** – the world's first and best Fleetwood Mac tribute band, performing the band's classic hits

- ***Looking for me Friend: The Music of Victoria Wood*** – a funny and touching tribute to the much-loved national treasure, written and performed by Paulus.

- ***An Evening Without Kate Bush*** – Sarah-Louise Young and co-creator Russell Lucas pay glorious homage to the music, fans, and mythology of one of the most influential voices in British music

- ***Will Page*** – folk singer and fiddle playing front man of Noble Jacks, Will Page performs an evening of folk music

- ***Something About George*** – a musical biopic tribute to Beatle star, George Harrison, performed by actor and musician, Daniel Taylor

- ***Duo Perform Flamenco Fusion*** – guitarists, Ben Bruant and Will Cashel performing a fusion of flamenco, pop and classical music

- ***Leveret*** – an evening of folk music by button accordionist, Andy Cutting, fiddle maestro, Sam Sweeny and concertina craftsman, Rob Harbron

- ***The Noise Next Door: Hometown Heroes*** – a side-splitting evening by the stars of *Tonight at the Palladium*

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Wiltshire Creative is a company limited by guarantee and is a registered charity. Its governing document is its Memorandum and Articles of Association dated 31st January 2018. It is registered as a charity with the Charity Commission.

Appointment of trustees and organisational structure

As set out in Article 10 of the Articles of Association, directors (who are the charity trustees) retire and are elected annually, at the first trustees' meeting of the financial year. One-third (or the number nearest one-third) of directors retire from office each year, those longest in office retiring first and the choice between any of equal service being made by drawing lots. Retiring directors may be reappointed but any director who has served continuously as a director for nine years may not be reappointed until one year after their retirement.

One board observer is nominated by Wiltshire Council and one by Salisbury City Council to attend board meetings, with no voting rights. As a key stakeholder, Arts Council England also has the right to send officers as observers to attend board meetings. The board of directors can have up to 12 members and meets four times per annum. The Joint Chief Executives are appointed by the trustees to manage the day-to-day operations of the charity and attend meetings of the board. In line with the relevant contracts, the trustees further determine amounts due under the contracts annually and thereby monitor the performance of the Joint Chief Executives.

To facilitate effective operations, the Joint Chief Executives have delegated authority, within terms of delegation approved by the trustees, for operational matters, including finance, employment and artistic performance related activity.

Items are routinely minuted and brought to the attention of the board for decision so that effective control is maintained over the appropriate strategic, financial, organisational and compliance issues. The trustees further approve the annual budget including any increase in remuneration awarded to the charity's staff. Staff remuneration levels are determined by the financial performance of the organisation and reference to peer organisations and current levels of inflation.

New trustees undergo a planned induction. This briefs them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the committee decision-making processes, the Business Plan and recent financial performance of the charity. They will also be introduced to key employees and the other trustees.

Related parties

The charity's wholly owned subsidiary, Playhouse Services Limited, operates the Salisbury Playhouse and Salisbury Arts Centre bars, cafes and Front of House sales. The majority of profits from these activities are transferred to Wiltshire Creative Limited by means of gift aid.

A second wholly owned subsidiary, Salisbury Playhouse Productions Limited, is the producing company for all Wiltshire Creative in-house productions on behalf of the charity.

None of the directors and trustees receives remuneration for their work with the charity in their capacity as directors.

Directors' interests in transactions with related parties are detailed in note 25.

Risk management

The Executive Officers of the company produce a Business Plan for the organisation. This is a strategic plan for all areas of the organisation's activities over a three or four-year period, and, as such, sets out the major opportunities available to the charity and the risks to which it is exposed.

Business Plans are approved by the trustees and performance against plans is monitored regularly both by the trustees and also Arts Council England. The Executive Officers also produce a yearly budget and activity plan for the charity which is monitored quarterly by the trustees. The Executive Officers are required to make changes to areas of operation if the quarterly finance review shows a significant overall variance from budget. This process ensures that if any of the identified risks materialise, they are readily identified and their impact on the charity minimised. Needless to say, the impact of the pandemic has created significant financial risks for the organisation.

Further information is given in the financial review section.

Volunteers

The organisation is supported by over 250 much-valued volunteers, to whom the trustees would like to extend their thanks. These include our Volunteer Co-ordinators, Volunteer Ushers, Young Ambassadors, Sustainability Champion, Chaperones, Archivists and our Theatre Chaplain. In addition, we have the support of a number of young people who volunteer from our Stage '65 Youth Theatre and our work placement students. These are in addition to the trustees themselves who give their time voluntarily to support and guide the work of the charity. A volunteer recruitment and induction procedure is in place and volunteers are given the appropriate training for them to fulfil their duties. Wiltshire Creative is extremely grateful to everyone who gives their time for free and everything they do is greatly appreciated.

Sustainability

Due to the continuing pandemic restrictions through 2021/22 our public spaces have again been limited to minimise the risk of virus transmission. In order to maintain the functions of the buildings we have had to keep using gas, electricity and water to prevent any deterioration in the building fabric. With considerably lower audience figures, our ratio of energy/water consumption is much higher than would be seen in normal years. In terms of sustainability performance there is little to report on. We continue to maintain our data set and the information provides long-term insight into our performance to either demonstrate our improvement in performance or to calculate any long-term trends on how we are performing.

As an organisation that serves the community, we are aware of the need to create a high-quality environment that incorporates the principles of sustainability in our day-to-day business. We have identified our primary environmental aspects and strive to improve our environment by actively aiming to reduce the negative impacts they cause. By managing our impacts, we can identify areas of our business that can be improved.

We continue to apply the same basic principles that we have used for the past ten years to improve awareness, making sure we review current best practice and adopt into our business what is feasible. This will ensure we continue to improve our performance in carbon management and resource sourcing.

A new Sustainability Group has been created due to the business restructuring in 2020/21. Within the new group we have discussed how we can improve the diversity and scope of the group. Our preferred method of running the group is to introduce a rolling change of members so that we always have a fresh approach to our activities.

We are an active member of Culture Declares Emergency South West and we are planning to set up a local Culture Declares Emergency South West hub.

CARBON GENERATION – KWH & KG CO2

Salisbury Playhouse			Salisbury Arts Centre		
Gas	353,367kWh	65,447 kg CO2	Gas	235,185kWh	43,559 kg CO2
Electricity	193,245kWh	84,835 kg CO2	Electricity	83,945kWh	36,852 kg CO2
Water	434 cubic metres		Water	563 cubic metres	

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The trustees (who are also the directors of Wiltshire Creative Limited 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).

Trustees are required by company law to prepare financial statements which give a true and fair view of the state of affairs of the charitable company at the end of the financial year and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the period ending on that date. In preparing those financial statements, trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities 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 a 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 which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and its subsidiaries and to prevent and detect fraud and other irregularities.

In accordance with company law, as the company's directors, the trustees have taken the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information. The trustees confirm that there is no relevant information that they know of and which they know the auditors are unaware of.

The Trustees' Report, incorporating a strategic report, was approved by order of the Board of Trustees, as the company directors, on and signed on its behalf by:

T J Crarer
Chair

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WILTSHIRE CREATIVE

OPINION

We have audited the financial statements of Wiltshire Creative (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the Consolidated statement of financial activities, the Consolidated balance sheet, the Charity balance sheet, the Consolidated statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2022 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

BASIS FOR OPINION

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

MATERIAL UNCERTAINTY RELATED TO GOING CONCERN

We draw attention to note 2.2 in the financial statements, which indicates there is uncertainty on the Group's future financial performance and position. As stated in note 2.2, these events or conditions, along with the other matters as set out in note 2.2, indicate that a material uncertainty exists that may cast doubt on the Group's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

OTHER INFORMATION

The other information comprises the information included in the Annual report other than the financial statements and our Auditors' report thereon. The Trustees are responsible for the other information contained within the Annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

OPINION ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

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

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

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

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

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

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

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

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

AUDITORS' RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

The procedures undertaken in order to identify and assess risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, are as follows:

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

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

We also obtained an understanding of the legal and regulatory frameworks that the Charitable Group and Company operates in, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the financial statements. The key laws and regulations we considered in this context included the Charities SORP (FRS 102) - Accounting and Reporting by Charities and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). In addition, we have considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which may be fundamental to the Charitable Group and Company's ability to operate or to avoid a material penalty. These include data protection regulations, health and safety regulations, licensing acts and employment legislation.

Audit response to risks identified

As a result of performing the above procedures, we have completeness and cut-off of revenue recognition as a key audit matter related to the potential risk of fraud. Our procedures to respond to risks identified included the following:

- Documenting and validating the control environment for income and debtors and carrying out walkthrough testing;
- Undertaking substantive sample-based testing or proof in total calculations on all material revenue streams to ensure revenue has been recognised appropriately and accurately;

- Considering manual income journals as part of our work on fraud risks documented above;
- Reviewing the financial statement disclosures and testing to supporting documentation;
- Enquiring of management concerning actual and potential litigation claims;
- Performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement;
- Reading minutes of meetings of those charged with governance; and
- In addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business.

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

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from an error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it.

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

USE OF OUR REPORT

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

David Butler FCA DChA (Senior statutory auditor)
for and on behalf of
Bishop Fleming LLP
Chartered Accountants
Statutory Auditors
10 Temple Back
Bristol
BS1 6FL

Date:

WILTSHIRE CREATIVE
(A COMPANY LIMITED BY GUARANTEE)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Grants, donations and legacies	3	**2,043,305**	**-**	**2,043,305**	2,735,164
Charitable activities	4	**1,043,796**	**-**	**1,043,796**	131,715
Other trading activities	5	**159,565**	**-**	**159,565**	24,366
Total income		**3,246,666**	**-**	**3,246,666**	2,891,245
Expenditure on:					
Raising funds		**137,803**	**-**	**137,803**	101,942
Charitable activities		**2,915,464**	**225,912**	**3,141,376**	2,532,404
Total expenditure		**3,053,267**	**225,912**	**3,279,179**	2,634,346
Net income/(expenditure)		**193,399**	**(225,912)**	**(32,513)**	256,899
Transfers between funds	16	**32,698**	**(32,698)**	**-**	-
Net movement in funds		**226,097**	**(258,610)**	**(32,513)**	256,899
Reconciliation of funds:					
Total funds brought forward		**1,090,904**	**3,989,792**	**5,080,696**	4,823,797
Net movement in funds		**226,097**	**(258,610)**	**(32,513)**	256,899
Total funds carried forward		**1,317,001**	**3,731,182**	**5,048,183**	5,080,696

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

The notes on pages 32 to 53 form part of these financial statements.

WILTSHIRE CREATIVE
(A COMPANY LIMITED BY GUARANTEE)
REGISTERED NUMBER:00499076

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	10		**4,698,867**		4,952,870
Current assets					
Stocks	12	**17,062**		17,343	
Debtors	13	**342,437**		258,709	
Cash at bank and in hand		**816,245**		535,497	
		1,175,744		811,549	
Creditors: amounts falling due within one year	14	**(674,762)**		(520,390)	
Net current assets			**500,982**		291,159
Total assets less current liabilities			**5,199,849**		5,244,029
Creditors: amounts falling due after more than one year	15		**(151,666)**		(163,333)
Total net assets			**5,048,183**		5,080,696
Charity funds					
Restricted funds	16		**3,731,182**		3,989,792
Unrestricted funds	16		**1,317,001**		1,090,904
Total funds			**5,048,183**		5,080,696

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

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

T J Crarer
Chairman
Date: 15 December 2022

The notes on pages 32 to 53 form part of these financial statements.

WILTSHIRE CREATIVE
(A COMPANY LIMITED BY GUARANTEE)
REGISTERED NUMBER:00499076

CHARITY STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 31 MARCH 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	10		**4,694,115**		4,946,232
Investments	11		**101**		101
			4,694,216		4,946,333
Current assets					
Stocks	12	**8,603**		13,382	
Debtors	13	**310,672**		436,394	
Cash at bank and in hand		**800,452**		372,635	
		1,119,727		822,411	
Creditors: amounts falling due within one year	14	**(674,911)**		(524,653)	
Net current assets			**444,816**		297,758
Total assets less current liabilities			**5,139,032**		5,244,091
Creditors: amounts falling due after more than one year	15		**(151,666)**		(163,333)
Total net assets			**4,987,366**		5,080,758
Charity funds					
Restricted funds	16		**-**		3,989,792
Unrestricted funds	16		**4,987,366**		1,090,966
Total funds			**4,987,366**		5,080,758

The Charity's net movement in funds for the year was £(115,187) (2021 - £280,004).

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

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

T J Crarer
Chairman
Date: 15 December 2022

The notes on pages 32 to 53 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
Cash flows from operating activities		
Net cash used in operating activities	**370,170**	572,045
Cash flows from investing activities		
Purchase of tangible fixed assets	**(79,797)**	(79,112)
Net cash used in investing activities	**(79,797)**	**(79,112)**
Cash flows from financing activities		
Repayments of borrowing	**(11,667)**	-
Net cash (used in)/provided by financing activities	**(11,667)**	**-**
Change in cash and cash equivalents in the year	**278,706**	**492,933**
Cash and cash equivalents at the beginning of the year	**537,539**	44,606
Cash and cash equivalents at the end of the year	**816,245**	537,539

The notes on pages 32 to 53 form part of these financial statements

1. GENERAL INFORMATION

Wiltshire Creative is a charitable company limited by guarantee, incorporated in England and Wales. Its registered office is Salisbury Playhouse, Malthouse Lane, Salisbury, Wiltshire, SP2 7RA.

2. ACCOUNTING POLICIES

2.1 BASIS OF PREPARATION OF FINANCIAL STATEMENTS

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

Wiltshire Creative meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The Consolidated statement of financial activities (SOFA) and Consolidated balance sheet consolidate the financial statements of the Charity and its subsidiary undertakingss. The results of the subsidiaries are consolidated on a line by line basis.

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

2.2 GOING CONCERN

The financial statements for the year ended 31 March 2022 have been prepared on the going concern basis as the Trustees remain confident that the Group will meet its working capital requirements until at least 31 December 2023. To support this assessment, the Trustees have met formally to agree a plan along with supporting budgets and cashflow projections. A break even budget has been agreed based on realistic audience projections and plans are in place to reduce the direct and overhead costs of the group to ensure that the organisation continues to operate within its existing working capital. The Arts Council have confirmed the groups National Portfolio Organisation application with stand still funding for the next three years. In summary, the Trustees consider that with continuing Arts Council Revenue funding and contingency plans in place, it is appropriate to prepare these accounts on a going concern basis.

2.3 INCOME

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

Grants are included in the Consolidated statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

2.4 EXPENDITURE

2. ACCOUNTING POLICIES (continued)

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

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

All expenditure is inclusive of irrecoverable VAT.

2.5 TANGIBLE FIXED ASSETS AND DEPRECIATION

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

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

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

Depreciation is provided on the following bases:

Freehold property and improvements	- between 5 and 50 years straight line
Leasehold property and improvements	- over remaining period of the lease
Plant, equipment and motor vehicles	- 3% to 33% of cost

2.6 INVESTMENTS

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

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

2.7 STOCKS

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

2. ACCOUNTING POLICIES (continued)

2.8 DEBTORS

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

2.9 CASH AT BANK AND IN HAND

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

2.10 LIABILITIES

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

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

2.11 FINANCIAL INSTRUMENTS

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

2.12 PENSIONS

The Group operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Group to the fund in respect of the year.

2.13 FUND ACCOUNTING

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

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

3. INCOME FROM GRANTS, DONATIONS AND LEGACIES

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
GRANTS			
Arts Council England - South West	1,301,458	-	**1,301,458**
Wiltshire Council	189,389	-	**189,389**
CJRS Grant	22,023	-	**22,023**
ACE - Culture Recovery Fund	356,104	-	**356,104**
Wiltshire Council - Covid-19	6,000	-	**6,000**
Salisbury City Council	40,000	-	**40,000**
	1,914,974	-	**1,914,974**
Donations	128,331	-	**128,331**
	2,043,305	-	**2,043,305**

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
GRANTS			
Arts Council England - South West	1,332,597	-	1,332,597
Wiltshire Council	189,389	-	189,389
CJRS Grant	542,427	-	542,427
ACE - Culture Recovery Fund	446,968	-	446,968
Wiltshire Council - Covid-19	25,000	-	25,000
Salisbury City Council	41,600	-	41,600
SAC Remedial Works	-	50,000	50,000
	2,577,981	50,000	2,627,981
Donations	107,183	-	107,183
	2,685,164	50,000	2,735,164

4. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2022 £	Total funds 2022 £
In House/Co-productions - Ticket income and programmes	590,775	**590,775**
Visiting Companies - Ticket Income	305,669	**305,669**
Education and Outreach Work	121,994	**121,994**
Events and Hiring	23,676	**23,676**
Miscellanous Income	1,682	**1,682**
	1,043,796	**1,043,796**

	Unrestricted funds 2021 £	Total funds 2021 £
In House/Co-productions - Ticket income and programmes	56,490	56,490
Visiting Companies - Ticket Income	20,121	20,121
Education and Outreach Work	45,294	45,294
Events and Hiring	(1,147)	(1,147)
Miscellanous Income	10,957	10,957
	131,715	131,715

5. INCOME FROM OTHER TRADING ACTIVITIES

Income from non charitable trading activities

	Unrestricted funds 2022 £	Total funds 2022 £
Sales	159,565	**159,565**

	Unrestricted funds 2021 £	Total funds 2021 £
Sales	24,366	24,366

Income from other trading activities is income from the Charity's two trading subsidiaries which operate the in-house productions, bars, restaurant and all commercial trading operations.

6. ANALYSIS OF EXPENDITURE BY ACTIVITIES

	Activities undertaken directly 2022 £	**Support costs 2022 £**	**Total funds 2022 £**
Charitable activities	2,337,707	803,669	**3,141,376**

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £
Charitable activities	1,796,767	735,637	2,532,404

ANALYSIS OF SUPPORT COSTS

	Total funds 2022 £	Total funds 2021 £
Staff costs	**406,060**	542,134
General office costs	**331,577**	141,861
Finance costs	**37,736**	37,989
Professional fees	**27,856**	13,366
Fundraising	**440**	287
	803,669	735,637

7. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	In-House/ Co-Production 2022 £	Visiting Company 2022 £	Education and Outreach 2022 £	Total funds 2022 £
Backstage & other production costs	616,315	448,658	56,051	**1,121,024**
Production/activity advertising & marketing	196,616	143,130	17,811	**357,557**
Ticket sales & front of house	107,350	78,148	9,763	**195,261**
Education & outreach	-	-	192,964	**192,964**
Depreciation	182,256	132,677	16,575	**331,508**
Central premises costs	76,667	55,760	6,966	**139,393**
Support costs	436,540	317,788	39,701	**794,029**
Governance costs	5,300	3,858	482	**9,640**
	1,621,044	1,180,019	340,313	**3,141,376**

	In-House/ Co-Production 2021 £	Visiting Company 2021 £	Education and Outreach 2021 £	Total funds 2021 £
Backstage & other production costs	706,996	33,128	24,286	764,410
Production/activity advertising & marketing	149,983	-	7,894	157,877
Ticket sales & front of house	219,790	-	11,568	231,358
Education & outreach	-	-	147,553	147,553
Depreciation	297,913	16,551	16,551	331,015
Central premises costs	148,102	8,228	8,228	164,558
Support costs	626,381	34,799	34,799	695,979
Governance costs	27,280	-	-	27,280
	2,176,445	92,706	250,879	2,520,030

8. STAFF COSTS

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Wages and salaries	**1,356,761**	1,639,514	**1,290,991**	1,566,174
Contribution to defined contribution pension schemes	**30,779**	35,146	**26,379**	35,146
	1,387,540	1,674,660	**1,317,370**	1,601,320

During the year, staff restructuring costs were incurred amounting to £15,037.

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

	Group 2022 No.	Group 2021 No.	Charity 2022 No.	Charity 2021 No.
Theatre	**92**	69	**92**	69
Cafe, bar & shop	**27**	13	**-**	-
	119	82	**92**	69

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

	Group 2022 No.	Group 2021 No.
In the band £60,001 - £70,000	**2**	2

The key management personnel of the Trust comprise the Trustees (who do not receive remuneration for their role as Trustees) and the Senior Management Team as listed on page 1. The total amount of employee benefits (including employer pension contributions and employer National Insurance contributions) received by key management personnel for their services to the Trust was £365,778 (2021: £436,779).

9. TRUSTEES' REMUNERATION AND EXPENSES

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 March 2022, no Trustee expenses have been incurred (2021 - £NIL).

10. TANGIBLE FIXED ASSETS

GROUP

	Freehold property and improv. £	Leasehold property and improv. £	Plant, equipment and motor vehicles £	Total £
COST				
At 1 April 2021	**4,101,419**	**4,284,500**	**2,072,885**	**10,458,804**
Additions	**-**	**-**	**79,797**	**79,797**
At 31 March 2022	**4,101,419**	**4,284,500**	**2,152,682**	**10,538,601**
DEPRECIATION				
At 1 April 2021	**2,674,547**	**1,409,435**	**1,421,952**	**5,505,934**
Charge for the year	**109,659**	**-**	**224,141**	**333,800**
At 31 March 2022	**2,784,206**	**1,409,435**	**1,646,093**	**5,839,734**
NET BOOK VALUE				
At 31 March 2022	**1,317,213**	**2,875,065**	**506,589**	**4,698,867**
At 31 March 2021	1,426,872	2,875,065	650,933	4,952,870

10. TANGIBLE FIXED ASSETS (CONTINUED)

GROUP (CONTINUED)

CHARITY

	Freehold property and improv. £	Leasehold property and improv. £	Plant, equipment and motor vehicles £	Total £
COST				
At 1 April 2021	**4,101,419**	**4,284,500**	**2,044,339**	**10,430,258**
Additions	**-**	**-**	**78,613**	**78,613**
At 31 March 2022	**4,101,419**	**4,284,500**	**2,122,952**	**10,508,871**
DEPRECIATION				
At 1 April 2021	**2,674,547**	**1,409,435**	**1,400,044**	**5,484,026**
Charge for the year	**109,659**	**-**	**221,071**	**330,730**
At 31 March 2022	**2,784,206**	**1,409,435**	**1,621,115**	**5,814,756**
NET BOOK VALUE				
At 31 March 2022	**1,317,213**	**2,875,065**	**501,837**	**4,694,115**
At 31 March 2021	1,426,872	2,875,065	644,295	4,946,232

11. FIXED ASSET INVESTMENTS

CHARITY	Investments in subsidiary companies £
COST	
At 1 April 2021	**101**
AT 31 MARCH 2022	**101**
NET BOOK VALUE	
AT 31 MARCH 2022	**101**
AT 31 MARCH 2021	101

12. STOCKS

	Group 2022 £	Group 2021 £	**Charity 2022 £**	Charity 2021 £
Stocks and goods for resale	**17,062**	17,343	**8,603**	13,382

13. DEBTORS

	Group 2022 £	Group 2021 £	**Charity 2022 £**	Charity 2021 £
DUE WITHIN ONE YEAR				
Trade debtors	**75,164**	21,963	**74,893**	21,692
Amounts owed by group undertakings	**-**	-	**50,097**	198,311
Other debtors	**238,834**	147,367	**157,243**	127,012
Prepayments and accrued income	**28,439**	89,379	**28,439**	89,379
	342,437	258,709	**310,672**	436,394

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Other loans	**11,667**	11,667	**11,667**	11,667
Trade creditors	**190,431**	45,878	**182,898**	44,017
Amounts owed to group undertakings	**-**	-	**15,000**	18,474
Other taxation and social security	**106,233**	164,281	**106,215**	161,319
Other creditors	**99,522**	94,896	**96,736**	90,022
Accruals and deferred income	**266,909**	203,668	**262,395**	199,154
	674,762	520,390	**674,911**	524,653

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Deferred income at 1 April 2021	**80,225**	-	**80,225**	-
Resources deferred during the year	**264,872**	-	**262,086**	-
Amounts released from previous periods	**(80,225)**	-	**(80,225)**	-
	264,872	-	**262,086**	-

Deferred income relates to advance ticket sales for performances after the year end.

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

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Other loans	**151,666**	163,333	**151,666**	163,333

The bank loan relates to the Coronavirus Business Interruption Loan Scheme, the amount is repayable monthly over a term of 6 years and has an interest rate of 2.62% over the base rate per annum. The loan is secured by way of a legal charge over the freehold property held at 100A Fisherton Street, Salisbury.

16. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
UNRESTRICTED FUNDS					
DESIGNATED FUNDS					
Capital Building appeal	424,925	-	-	(424,925)	-
Capital and repairs & other	170,802	-	-	(170,802)	-
Artistic development and box office reserve	100,000	-	-	-	100,000
Building R&R and improvements	69,000	-	-	-	69,000
Development	28,043	13,614	-	-	41,657
Unrestricted fixed assets	-	-	-	995,225	995,225
	792,770	13,614	-	399,498	1,205,882
GENERAL FUNDS					
General fund	298,196	3,073,487	(2,893,669)	(366,800)	111,214
Non-charitable trading funds	(62)	159,565	(159,598)	-	(95)
	298,134	3,233,052	(3,053,267)	(366,800)	111,119
TOTAL UNRESTRICTED FUNDS	1,090,904	3,246,666	(3,053,267)	32,698	1,317,001

16. STATEMENT OF FUNDS (CONTINUED)

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
RESTRICTED FUNDS					
Theatre Development Fund	255,295	-	(3,835)	-	251,460
Eda Moore Legacy	48,667	-	(669)	-	47,998
SDC Capital Grant	2,294	-	(2,294)	-	-
National Lottery Capital Grant	184,029	-	(44,320)	-	139,709
Capital Building Campaign	525,788	-	(25,021)	-	500,767
Arts Council Sustain	4,904	-	(4,904)	-	-
Catalyst	1,549	-	-	(1,549)	-
ACE - Small Scale Capital	80,041	-	(19,247)	-	60,794
Capital works inc external lighting	2,665,845	-	(105,956)	-	2,559,889
Small capital project	3,753	-	(3,753)	-	-
Sound and light	1,610	-	-	(1,610)	-
Light Up Arts/Kingfisher	3,292	-	-	(3,292)	-
Pobit Broadcasting Kit	247	-	-	(247)	-
Community First	26,000	-	-	(26,000)	-
Salisbury Arts Centre 2018 remedial works	158,938	-	(15,913)	-	143,025
Access Project	27,540	-	-	-	27,540
	3,989,792	-	(225,912)	(32,698)	3,731,182
TOTAL OF FUNDS	5,080,696	3,246,666	(3,279,179)	-	5,048,183

16. STATEMENT OF FUNDS (CONTINUED)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
UNRESTRICTED FUNDS					
DESIGNATED FUNDS					
Capital Building appeal	424,925	-	-	-	424,925
Capital and repairs & other	170,802	-	-	-	170,802
Artistic development and box office reserve	69,000	-	-	31,000	100,000
Building R&R and improvements	69,000	-	-	-	69,000
Development	30,528	1,133	(3,618)	-	28,043
	764,255	1,133	(3,618)	31,000	792,770
GENERAL FUNDS					
General fund	(259,496)	2,958,304	(2,369,612)	(31,000)	298,196
Non-charitable trading funds	118,130	(23,104)	(95,088)	-	(62)
	(141,366)	2,935,200	(2,464,700)	(31,000)	298,134
TOTAL UNRESTRICTED FUNDS	622,889	2,936,333	(2,468,318)	-	1,090,904

16. STATEMENT OF FUNDS (CONTINUED)

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
RESTRICTED FUNDS					
Theatre Development Fund	259,130	-	(3,835)	-	255,295
Eda Moore Legacy	49,336	-	(669)	-	48,667
SDC Capital Grant	15,580	-	(13,286)	-	2,294
National Lottery Capital Grant	228,349	-	(44,320)	-	184,029
Capital Building Campaign	550,809	-	(25,021)	-	525,788
House Development Fund	16,355	-	(16,355)	-	-
Arts Council Sustain	16,688	-	(11,784)	-	4,904
Catalyst	1,550	-	(1)	-	1,549
ACE - Small Scale Capital	99,289	-	(19,248)	-	80,041
Capital works inc external lighting	2,771,802	-	(105,957)	-	2,665,845
Small capital project	8,481	-	(4,728)	-	3,753
Sound and light	1,610	-	-	-	1,610
Light Up Arts/Kingfisher	3,292	-	-	-	3,292
Pobit Broadcasting Kit	247	-	-	-	247
Community First	26,000	-	-	-	26,000
Salisbury Arts Centre 2018 remedial works	124,850	50,000	(15,912)	-	158,938
Access Project	27,540	-	-	-	27,540
	4,200,908	50,000	(261,116)	-	3,989,792
TOTAL OF FUNDS	4,823,797	2,986,333	(2,729,434)	-	5,080,696

16. STATEMENT OF FUNDS (CONTINUED)

DESIGNATED FUNDS

Capital building appeal and Capital and repairs & other: This represents funds designated to support the capital building programme and other capital requirements.

Artistic Development and Box Office Reserve: To allow for the enhancement and expansion of the artisitic programme, new work, production, development in addition to supporting if necessary lower than expected box office sales.

Building R&R and improvements: To ensure funds are available for major maintenance works that are not appropriate to be met from the capital budget.

Non-charitable Trading Funds: This represents the net assets of Playhouse Services Limited and Salisbury Playhouse Productions Limited.

GENERAL FUNDS

General Fund: This represents funds which have not been given for a specific purpose.

RESTRICTED FUNDS

Theatre Development Fund: Originally this fund arose from capital donations and grant received in order to fund the building of the theatre and extension. Subsequently specific fundraising appeals have been launched to help finance the theatres various refurbishment programmes, the general donations for which have also been included here. This fund is being depreciated over a period equivalent to the estimated useful life of the freehold property and improvements.

Eda Moore Legacy: This fund arose from the legacy of the late Eda Moore who bequeathed funds to the theatre for the repair and restoration of the theatre building. Under the terms of her will, should Salisbury Arts Theatre Limited cease to continue as a going concern than any unapplied funds should be held in trust for and transferred to a further named beneficiary. The balance shown at 31st of March 2022 consists of the total legacy receivable to date less the amount so far depreciated.

SDC Capital Grant: These funds arose from capital grants received in order to assist the funding of the 1996 and 1997 theatre refurbishment programmes. These funds are being released to unrestricted funds over a period equivalent to the estimated useful lives of the qualifying assets to which they relate. The balance shown at the 31st of March 2022 consists of the total grants received to date less the amount so far depreciated.

Capital Building Campaign and National Lottery Grant: In 2005, the Theatre launched the capital building campaign to raise funds to build a rehearsal space and community and education space.

House Development Fund: Following the successful conclusion of the Capital Building Campaign as the rehearsal space and communication education spaces were commissioned, the House Development Fund was set up to continue fundraising to provide for future capital needs.

Arts Council Sustain: In October 2009 Arts Council England awarded the Theatre £400,000 spread over two years as part of its sustained programme to support the Playhouse during the recession by enabling it to maintain its artistic programme and to continue its education community and audience development programmes. The balance shown at 31st of March 2022 consists of the total funds received less the amount so far depreciated

ACE Small Scale Capital: During 2015/16 the Theatre was successful in obtaining funding from Arts Council England - small scale capital fund towards improvements in the Salberg. This included new seating, lighting and sound as well as improved insulation.

16. STATEMENT OF FUNDS (CONTINUED)

Capital Works: The grants were made in respect of capital expenditure on St. Edmunds Church which had been funded mainly by grants from the Arts Council Lottery Fund, the Heritage Lottery, Salisbury District Council and a variety of trusts and individual donors. The amount released as a credit against the expenditure each year is equivalent to the amount of depreciation charged against that expenditure.

Small Capital Project: Throughout the year, we made a significant number of improvements to the building which have also improved the quality of experience for everyone at Salisbury Arts Centre including replacing boilers, carpets and hearing loop systems.

Salisbury Arts Centre 2018 Remedial Works: This fund comprises grant funding from Wiltshire Council, following the merger in February 2018 towards the central capital expenditure on Salisbury Arts Centre including work on lighting, drains, fire systems and technical controls and amount each year will be released, equivalent to the amount of depreciation charged against the associated expenditure.

Access Project: Funds received by Salisbury International Arts Festival for promotion of community and access work.

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Tangible fixed assets	967,685	3,731,182	**4,698,867**
Current assets	1,175,744	-	**1,175,744**
Creditors due within one year	(674,762)	-	**(674,762)**
Creditors due in more than one year	(151,666)	-	**(151,666)**
TOTAL	1,317,001	3,731,182	**5,048,183**

ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Tangible fixed assets	1,000,680	3,952,190	4,952,870
Current assets	773,947	37,602	811,549
Creditors due within one year	(520,390)	-	(520,390)
Creditors due in more than one year	(163,333)	-	(163,333)
TOTAL	1,090,904	3,989,792	5,080,696

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

	Group 2022 £	Group 2021 £
Net income/expenditure for the year (as per Statement of Financial Activities)	**(32,513)**	256,899
ADJUSTMENTS FOR:		
Depreciation charges	**333,800**	337,879
Decrease in stocks	**281**	11,851
Decrease/(increase) in debtors	**(83,728)**	119,745
Increase/(decrease) in creditors	**152,330**	(154,329)
NET CASH PROVIDED BY OPERATING ACTIVITIES	**370,170**	572,045

19. ANALYSIS OF CASH AND CASH EQUIVALENTS

	Group 2022 £	Group 2021 £
Cash in hand	**816,245**	537,539
TOTAL CASH AND CASH EQUIVALENTS	**816,245**	537,539

20. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2021 £	Cash flows £	Other non-cash changes £	At 31 March 2022 £
Cash at bank and in hand	**535,497**	**280,748**	**-**	**816,245**
Debt due within 1 year	**(11,667)**	**11,667**	**(11,667)**	**(11,667)**
Debt due after 1 year	**(163,333)**	**-**	**11,667**	**(151,666)**
	360,497	**292,415**	**-**	**652,912**

21. NATIONAL LOTTERY GRANT

Wiltshire Creative (as The Salisbury Arts Theatre Limited) has been the recipient of a National Lottery Grant from the Arts Council of England to contribute towards the costs of the Theatres' structural refurbishment programme started in July 1996. This award was payable in stages to a total of £1,476,143 to defer expenditure incurred. At the end of the financial year the reserve, after depreciation charges stood at £139,709.

Under the terms of the grant, the grant shall become repayable to the Arts Council of England and any future payments stopped if:

- The recipent ceases to operate, or is declared bankrupt, or is placed into receivership of liquidation;
- The recipient fails to apply the grant for the purpose for which it was obtained, or fails to complete the project;
- The recipient fails to comply with the conditions of the grant.

22. PENSION COMMITMENTS

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and in the year amounted to £30,779 (2021 - £35,146). £3,780 was payable to the fund at the balance sheet date and is included in other creditors.

23. MEMBERS' LIABILITY

Each member of the charitable company undertakes to contribute to the assets of the company in the event of it being wound up while he/she is a member, or within one year after he/she ceases to be a member, such amount as may be required, not exceeding £NIL for the debts and liabilities contracted before he/she ceases to be a member.

24. RELATED PARTY TRANSACTIONS

The Charity has not entered into any related party transactions during the year, nor are there any outstanding balances owing between related parties and the Charity. The Charity has taken advantage of the exemption in FRS102 Section 33.1A and not disclosed transcations with group entities.

25. CONTROLLING PARTY

The Charity is controlled by its Trustees

26. PRINCIPAL SUBSIDIARIES

The following were subsidiary undertakings of the Charity and included in the consolidation:

Names	Company number	Registered office or principal place of business	Class of shares	Holding
Salisbury Playhouse Productions Limited	09217165	Salisbury Playhouse, Malthouse Lane, Salisbury, Wiltshire, SP2 7RA	Ordinary	100%
Playhouse Services Limited	02694718	Salisbury Playhouse, Malthouse Lane, Salisbury, Wiltshire, SP2 7RA	Ordinary	100%

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Profit/(Loss) / Surplus/ (Deficit) for the year £	Net assets £
Salisbury Playhouse Productions Limited	**493,279**	**(493,312)**	**(33)**	**(95)**
Playhouse Services Limited	**159,565**	**(159,565)**	**-**	**-**