

**WALES MILLENNIUM CENTRE
(LIMITED BY GUARANTEE)**

**GROUP ANNUAL REPORT AND FINANCIAL STATEMENTS
YEAR ENDED 31 MARCH 2020**

Registered Company Number 3221924

Registered Charity Number 1060458



**CANOLFAN MILENIWM CYMRU
WALES MILLENNIUM CENTRE**

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TRUSTEES' REPORT

This report constitutes the Strategic Report and the Directors' report required under the Companies Act 2006

1. Reference and administrative details

Charity Name: Wales Millennium Centre (Limited by Guarantee)

Charity Number: 1060458

Company Number: 3221924

Country of Incorporation: Wales

Chairman

Mr P Swinburn

Secretaries

Mr H Williams (resigned 6 June 2019)

Mr G R Tilsley

Principal address and registered office

Bute Place
Cardiff Bay
Cardiff
CF10 5AL

Independent auditors

External: BPU

Radnor House
Greenwood Close
Cardiff
CF23 8AA

Internal: RSM

Suite 205 Regus House
Malthouse Avenue
Cardiff Gate Business Park
Cardiff
CF23 8RU

Bankers

Lloyds TSB plc
1 Queen Street
Cardiff
CF10 2AF

Solicitors

Geldards LLP
Dumfries House
Dumfries Place
Cardiff
CF10 3ZF

Specialist Asset Manager

Sarasin & Partners LLP
Juxon House
100 St Paul's Churchyard
London
EC4M 8BU



TRUSTEES' REPORT *(continued)*

1. Reference and administrative details *(continued)*

Managing Director and other Senior Staff:

Mathew Milsom, Managing Director

Graeme Farrow, Artistic and Creative Director

Alison Copus, Director of Marketing & Communications

Elizabeth Burris, Finance & Corporate Services Director

Sian Morgan, Director of Development and Partnerships (appointed 01/04/20)

2. Structure, governance and management

- 2.1** Wales Millennium Centre (Limited by Guarantee) ("Wales Millennium Centre", "WMC", "the Charity" or "the Centre") is a company limited by guarantee without share capital and a registered charity. It is governed by its Articles of Association. Wales Millennium Centre aims to create a special place which will provide a focal point for the unique culture, identity and talents of Wales through the creation of a world class showcase for musicals, opera, dance, exhibitions, entertainment and education in a millennium landmark, with long lasting benefits for the whole community.
- 2.2** The members of the Board who are listed on page 3 serve as the Charity's Trustees ("the Trustees") and are directors as defined under the Companies Act.
- 2.3** The Trustees are elected by the members of the Charity. On appointment as a Trustee, each Trustee also becomes a member of the Charity. It is for the members of the Charity to determine the total number of Trustees at any one time, within the maximum limit set in the Articles. The Trustees of the Charity act in furtherance of its objectives and approve the annual financial statements and the appointment of the auditors. Insurance has been obtained in connection with Trustees' and officers' liability.
- 2.4** The Trustees who held office during the year up to the date of approval of the financial statement were as follows:

| | Finance & Audit Committee | Governance & Compensation Committee |
|---------------------------------------|---------------------------|-------------------------------------|
| Peter Swinburn | | X |
| Carol Bell | X | |
| Ian Hargreaves* | | |
| Mererid Hopwood* | | |
| Geraint Anderson | X | |
| Rita Singh | | X |
| Michelle Pearce-Burke | X | |
| Joanna Rees | X | |
| Nicky Goulder | | X |
| Amit Kachawaha (Appointed 21/01/2020) | X | |

*does not have any Committee membership



TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

The Board recognises the importance of effective corporate governance. Accordingly, it has established a number of Committees that meet on a regular basis, appropriate to the need of the Charity. The following Committees produce recommendations to the full Board in accordance with their terms of reference and met with the following frequency:

- | | |
|--|--------------------|
| • Finance & Audit Committee | Quarterly |
| • Governance & Remuneration Committee | Bi-annually |

Finance and Audit Committee met more frequently following the closure of the Centre, as required, due to the rapidly changing environment.

- 2.5 The appointment of new Trustees to the Board is the responsibility of the members, who receive recommendations from the Governance and Compensation Committee. The composition of the Board reflects the balance of skills and attributes needed at any particular time to oversee the management and operation of the Charity, whilst having regard for the need for a diversity of Trustees. The role of the Governance & Compensation committee is to ensure that this balance is maintained.

The formal procedure for inducting all new Trustees into the organisation involves meetings with the Chairman of the Board, current Trustees, the Strategic Leadership Team, and other senior staff as appropriate. A tour of the facility is given as part of the induction process. In addition, all Trustees are provided with a copy of the Wales Millennium Centre Trustees Briefing Pack, which includes:

- Corporate Governance Statement;
- Articles of Association;
- Membership and Terms of Reference of Committees;
- Directors' Report and Financial Statement for the previous financial year;
- Current Annual Business Plan and 5 Year Strategic Plan;
- Charity Commission Guidance Note CC60 – Hallmarks of an Effective Charity (English/ Cymraeg);
- Charity Commission Guidance Note CC3 – Responsibilities of Charity Trustees (English/ Cymraeg);
- Wales Millennium Centre's Trustees Code of Conduct incorporating Board policies;
- Summary of Organisation Structure;
- Contact List of Trustees and Senior Management; and
- Summary of Resident Organisations and brief terms of agreement with Wales Millennium Centre.

Trustees review their training needs on an annual basis and where necessary appropriate training programmes are developed and implemented. The Board's membership includes those with appropriate professional experience and knowledge of theatre, arts, culture, legal, estates, commercial, education, finance, and strategic business matters.

The Board is responsible for approving overall policies, plans, and organisational priorities. The Strategic Leadership Team of the Charity is responsible for the implementation of the Board's policies and the management of the Charity.

- 2.6 The Charity is the ultimate parent undertaking of three wholly owned subsidiaries; Wales Millennium Centre (Trading) Limited, WMC Productions Limited, which is 100% owned by Wales Millennium Centre (Trading) Limited, and Wales Millennium Centre (Theatre) Limited.

Wales Millennium Centre (Trading) Limited carries out non-charitable trading activities for the Charity. There is a deed of covenant in place between the Charity and Wales Millennium Centre (Trading) Limited whereby the profits of Wales Millennium Centre (Trading) Limited are transferred to the Charity by way of charitable donation. The total charitable donation made during the year was £796k (2019: £1,590k).

WMC Productions Limited creates productions commissioned by the Charity, with the Charity paying WMC Productions Limited a commissioning fee for this work. The total commissioning fee payable for the year was £523k (2019: £656k).

Wales Millennium Centre (Theatre) Limited remained dormant throughout the year covered by these financial statements.



TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

2.7 The Board of Trustees is ultimately responsible for guaranteeing that the organisation has in place an appropriate system of controls, financial and otherwise, to provide reasonable assurance that:

- The Charity is operating efficiently and effectively;
- Its assets are safeguarded against unauthorised use or disposition;
- Proper records are maintained, and financial information used within the charity, or for publication, is reliable;
- The Charity complies with relevant laws and regulations.

In assessing what constitutes reasonable assurance, the Board has regard to the materiality of any relevant financial risks; the likelihood of such risks crystallising and the cost and benefits of particular aspects of the internal control system. The effectiveness of the system of control is reviewed regularly by the Finance & Audit Committee, and objectively reviewed through an internal audit review programme conducted by external professional advisors.

The Board had instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the type of risks the charity faces, prioritising them in terms of potential impact and the likelihood of occurrence and identifying means of mitigating those risks. Management regularly review organisational risks, and the Top 10 risks are reported to, and reviewed by both the Finance & Audit Committee and the full Board. In addition, the adequacy of the Charity's current internal controls is regularly reviewed as part of this process. The Trustees are pleased to report that the Charity's system of internal financial controls conforms to guidelines issued by the Charity Commission.

Following its review of the risks facing the charity, the Board and management have identified the principal risks and uncertainties relating to the charity and have taken appropriate steps, where possible, to mitigate them. The main risks identified are detailed in section 7 of the Trustees report.

In addition, the Trustees have considered the guidance for Directors contained within the Combined Code. They believe that although this is not mandatory for the Charity, as a public interest body, it should aspire to these guidelines as best practice, and the Charity has incorporated the three main principles of board leadership, effectiveness, and accountability into its Corporate Governance Statement. The Board effectiveness is reviewed on at least an annual basis and the Board composition is formally assessed preceding the appointment of a new trustee.

As of 31 March 2020, WMC had a board of 10 Trustees. The diversity and skillset of the board is assessed on an annual basis. Recruitment of new members is then targeted, in line with our equality strategy plan, to ensure a diverse board with appropriate skills is maintained. The appointment of Amit Kachawaha in January 2020 to the board enhanced both the diversity and breadth of skills and expertise at board level within the organisation.

| Protected Characteristic | WMC (October 2019 - March 2020) Population of 10 | WMC (October 2018 - March 2019) Population of 10 |
|--------------------------|--|--|
| Gender - % female | 60% | 60% |
| Sexual orientation | 0% | 0% |
| Disability | 0% | 0% |
| Race | 20% | 10% |
| Religious beliefs | 20% | 10% |
| Age – 50+ | 70% | 50% |
| Welsh speakers | 30% | 30% |



TRUSTEES' REPORT *(continued)*

2. Structure, governance and management *(continued)*

A formal monthly reporting regime is in place between the Charity and its key stakeholder, **Arts Council of Wales (ACW)**, along with quarterly review meetings and an annual review. The annual meeting between senior leaders of WMC and **ACW** assesses performance against agreed objectives and validates objectives for the coming year. These review meetings have been very positive.

3. Objectives and activities for the public benefit

WMC is a home for the arts in Wales, and a cauldron of creativity for the nation. We fire imaginations by curating world-class, critically acclaimed touring productions, from musical theatre and comedy to dance, cabaret and an international festival. We kindle emerging talents with fresh, provocative and popular pieces of our own, rooted in Welsh culture. We ignite a passion for the arts in young people with life-changing learning experiences and chances to shine in the spotlight.

Wales Millennium Centre is a major tourist attraction for Wales. It aims to be internationally significant, renowned for excellence, leadership, and innovation. Entertaining audiences and attracting visitors from the whole of Wales and well beyond, it will continue to provide a creative home for Wales' leading arts and cultural organisations.

The Centre's aim is to **Inspire Our Nation and Impress the World**, creating inspirational and life-changing experiences that broaden horizons. The Centre seeks to:

- **Be celebrated as one of the leading performing arts centres in the world**
- **Create innovative work that showcases Wales to the world**
- **Raise the aspiration of every young person in Wales**
- **Be accessible to everyone in Wales**

The Centre will continue developing its commitment to the Welsh language, guaranteeing that the Centre is a bilingual organisation. It will continue to work with the Welsh Language Commissioner in adhering to the Welsh language standards placed on the organisation.

The Trustees confirm that they are aware of the **Charity Commission's** general guidance on public benefit, and they have referred to the guidance when reviewing the Charity's aims and objectives and in planning future activities. The overriding objective for this coming financial year is one of survival.

3. Objectives and activities for the public benefit

2019/20 was the Centre's 15th full year in operation. The Centre continues to build on the solid foundations established in the years since opening and its international profile. In line with its renewed cultural vision and financial plans, the Centre has significantly invested in the creation and curation of new work during the year.

4. Achievements & Performance

4.1 Overview

Donald Gordon Theatre

Wales Millennium Centre again offered a world-leading commercial programme in the Donald Gordon Theatre in 2019/20, with a mix of long and short running shows as well as one nighters. In 2019, the Donald Gordon Theatre was graced with an eclectic mix of entertainment such as Caroline Sheen returning to us in **9 to 5 the Musical**, You Tubers **WillNIE & Stephen Tries**, **Grease**, contemporary dance from **Mark Morris' Pepperland**, **Matthew Bourne's Romeo and Juliet**, **Ru Paul's Drag Race**, comedian **Lenny Henry**, explorer **Sir Ranulph Fiennes**, the return of **Max Boyce**, the iconic **Nick Cave**, the **Urdd Eisteddfod** and the **Welsh National Opera** Summer and Autumn Season.

Ten years since its last visit, Christmas 2019 saw the well overdue return of **Les Misérables** to the Donald Gordon Theatre. This hugely popular title sold beyond initial expectations, with additional performances added to address demand over its six-week run.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performance *(continued)* 4.1 Overview *(continued)*

Following *Les Mis*, the timeless classic *The King and I* made its debut at WMC. This highly successful production ran for a fortnight and achieved 92% capacity overall. Continuing the successful opening to 2020, the smash hit *SIX The Musical* brought a whole new audience through our doors. This high energy production, which is a modern retelling of the lives of the six wives of Henry VIII presented as a pop concert, completely sold out well before it opened. It was such a success that the show hopes to return for a longer run in Summer 2021.

February 2020 saw the annual **Welsh National Opera** Spring Season which included *Carmen*, *Les vêpres siciliennes* and *The Marriage of Figaro*. This was a particularly successful season for WNO, achieving an 80% capacity.

Before our forced closure due to the Coronavirus pandemic, two performances of *Acosta Danza*, one of the best attended dance productions we have featured since opening, were warmly welcomed by our dance audience. The highly popular *We Will Rock You* was a casualty of the pandemic, having to be postponed to January 2021 and now subsequently being postponed to July 2021.

The Coronavirus pandemic forced the closure of the theatre on 16 March 2020. Despite the two-week closure at the end of March and an additional week of technical maintenance earlier in the year, ticket sales income was only marginally down compared to 2018/19 due to the strong financial performance of the Donald Gordon Theatre throughout the remainder of the year. During the year, we sold 386,778 tickets for shows presented in the Donald Gordon Theatre, contributing a net retention of £2.9m.

We continued to deploy a demand-based pricing strategy on a small number of select shows, including *Les Misérables* and *Six The Musical*. Whilst this strategy aims to generate additional revenue where possible, bottom end ticket prices remain unchanged to ensure economic accessibility is not impacted.

Where contractual terms permit, we offer discounted tickets to community groups and young people to increase accessibility and enhance our audience diversity.

Accessibility was also improved by ensuring that a number of shows presented on the Donald Gordon Theatre during the financial year had performances with audio description, caption, and British Sign Language (BSL) and/or offered relaxed performances.

Despite the strong performance of the Donald Gordon Theatre throughout 2019/20, the impact of the Coronavirus pandemic on commercial theatre operations is significant. All commercial revenues ceased overnight, and the entire ecology of the arts sector has been severely impacted. Audiences are unable to attend the theatre, producers are unable to rehearse nor tour and it is uneconomical for the theatre to operate whilst social distancing measures are in place.

The revenue from the commercial theatre has historically been critical to supporting our artistic and charitable ambitions, and also provides access to high-quality productions for a large audience. With the likelihood of there being no commercial theatre operations until at least Spring 2021, the business model will need to change to ensure the survival and revival of the organisation.

Weston Studio and ffresh

The programming in our smaller venues including the *Weston Studio* and *ffresh* is designed to attract wider audiences, including younger people and those less attracted to mainstream programming as well as supporting artist development.

Performances for the Curious seasons launched in 2017, and have developed over time, with a wide range of contemporary work now being programmed in both our *Weston Studio* and *ffresh*. The brand and quality of the work goes from strength to strength, building our reputation as a venue in which to see and engage in high quality artistic product. In addition, we have developed a joined-up offer for families which allies our *Performances for the Curious* programming with Creative Learning activity in the public spaces. This is helping us to create richer experiences for audiences, attract more visitors, and encourage longer dwell time within the Wales Millennium Centre.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performance *(continued)* 4.1 Overview *(continued)*

The two seasons of *Performances for the Curious* in 2019/20 highlight the diverse offering that WMC provides; 60% of the productions are by Welsh/Wales-based artists.

- Female-led Productions – 41% (2019: 50%)
- BAME-led Productions – 13% (2019: 21%)
- LGBT+-led Productions – 17% (2019: 17%)
- Welsh Language Productions – 17% (2019: 14%)
- Disability-led Productions – 10% (2019: 9%)
- Productions for Children and Young People – 10% (2019: 6%)
- All productions in the *Weston Studio* included accessible Performances

Weston Studio

From October to December 2019, we presented productions in our *Weston Studio* as part of the *Performances for the Curious* Season. The season included **The Roundhouse's *Hive City Legacy***, **Deafinitely Theatre's *4:48 Psychosis***, bilingual circus performance ***Drudwen***, resident organisation **Hijinx's *The Curious Muchness of Stuff and Nonsense***, the internationally renowned ***Sweat Baby Sweat*** in collaboration with Cardiff Dance Festival and our two-family offerings; ***RED*** a co-production between ourselves and local performance-makers ***Likely Story*** and ***The Christmas Clock*** by **Collar and Cuffs**.

At Easter we were due to continue the development of our Family programming with ***Mystery and Mischief in Moomin Valley*** and a new opera experience for under 2s called ***Meet Me a Tree***. Unfortunately, neither of these productions were able to go ahead due to the Coronavirus pandemic.

Overall audience capacity achieved in the *Weston Studio* has improved to 57% (2019: 43%).

Ffresh

Cabaret offers us a great opportunity to develop new audiences and support new voices and artforms in a unique and intimate setting. *Performances of the Curious* has shown us that there is an appetite for this work and that it is a successful audience development tool, bringing in audiences to experience something different. This venue continues to celebrate diversity and provide a unique experience for audiences, with audience capacity now at 70%.

During our autumn *Performances for the Curious* Season in *ffresh*, productions ranged from burlesque through to drag including Welsh drag star **Pixie Perez**, Welsh-language cabaret acts including **Stifyn Parri**, ***50 Shêd o Santa Clôs*** and ***Cabarela***, LGBTQ+ performances; **Connie Orff**, ***Lord Hicks: Sod's Law*** and **Krishna Isthā's *Beast***, music including ***Never the Bride***, the sold-out premiere of new play ***The Invisible Woman*** starring actress Nicola Reynolds and comedy from local *ffresh* regular **Leroy Brito**.

In May 2019, we trialed a new model in *ffresh* called ***Saturday Supper Club***. This model was designed to create a rounded, affordable experience for the audience, programmed and run by local producers. The nights are made up of both local and international talent. Along with providing much needed work for established performers, it also provides a safe platform for up-and-coming acts. This links well to our Artist Development programme.

The Supper Club concept proved to be a success, with strong average audience capacity for the summer months, highly positive audience feedback and financially viable.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performance *(continued)* 4.1 Overview *(continued)*

As the programme welcomes performers from local, bilingual and LGBTQ+ communities, it attracts new and diverse audiences to the WMC, with a third of bookers being first-time attendees. It is also encouraging existing customers of our main theatre to broaden their cultural outlook and experience alternative work.

Wales Millennium Centre continues to be a major tourist attraction, with approximately 1.5 million visitors every year, and continues to host major events. During the year, the WMC again hosted the **Urdd Eisteddfod**, welcoming over 150,000 visitors through our doors. The festival spurred greater use and development of our staff's Welsh language skills.

| | 2017/18 | 2018/19 | 2019/20 |
|--|-----------|-----------|------------------|
| Total visitors to Wales Millennium Centre (Inc ticket buyers) | 1,574,148 | 1,698,613 | 1,459,242 |
| Donald Gordon Theatre: Number of Performances ** | 283 | 317 | 266 |
| Donald Gordon Theatre: Audience Numbers (Performances) | 372,365 | 417,040 | 386,778 |
| Donald Gordon Theatre: Average Audience per Performance | 1,315 | 1,316 | 1,454 |
| Donald Gordon Theatre: Number of Events *** | 10 | 10 | 10 |
| Donald Gordon Theatre: Event Attendees (where ticketed) | 14,000 | 16,086 | 17,018 |
| Weston Studio: Performances | 115 | 104 | 96 |
| Weston Studio: Audience Numbers | 13,120 | 9,755 | 11,449 |
| Weston Studio: Average Audience per Performance | 114 | 94 | 119 |
| Ffresh Live: Performances* | 51 | 61 | 64 |
| Ffresh Live: Audience Numbers | 3,712 | 5,359 | 5,750 |
| Ffresh Live: Average Audience per Performance | 73 | 88 | 90 |

**ffresh* became a performance venue in 16/17 as well as a restaurant for pre-theatre dining.

** Donald Gordon Theatre 'Performances' includes: all productions curated by the WMC, productions in the Donald Gordon Theatre by residents (**Welsh National Opera/National Dance Company Wales/BBC National Orchestra of Wales**), arts/entertainment hires where all, or the majority of, the auditorium is 'sold' to the public. *** Donald Gordon Theatre 'Events' includes: graduations, private hire award ceremonies and private hire 'audience' events such as Britain's Got Talent.



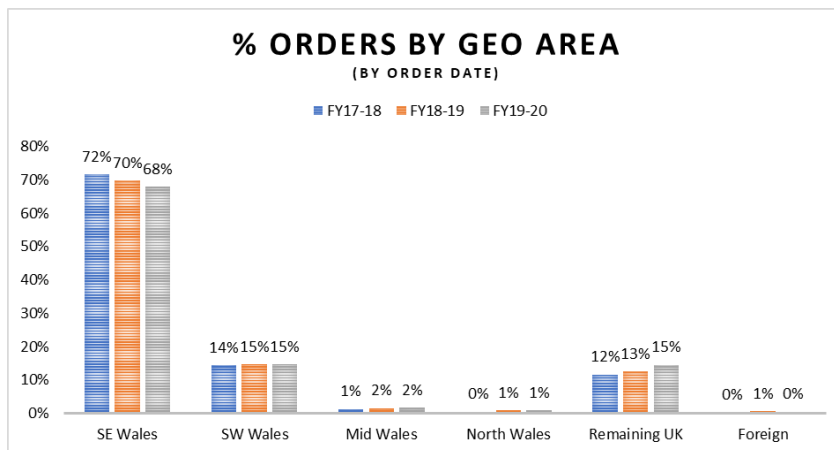
TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.1 Overview *(continued)*

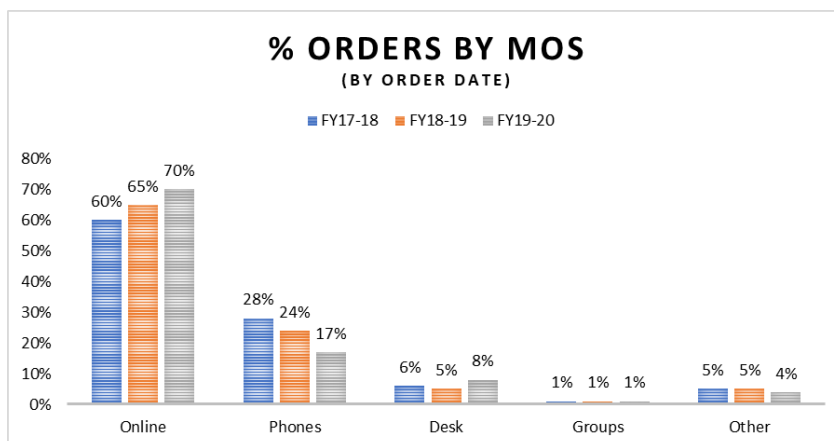
4.1.1 Geographical Breakdown of our Audiences

Despite the proportion of bookers from SE Wales reducing over the past three years, this area continues to represent over two thirds of bookings for WMC. The **National** and **Urdd Eisteddfod** held in 2018/19 and 2019/20 respectively will have driven the slight increase in visitors from the South West, Mid and North Wales in both of those years, and we are also seeing an increasing proportion of bookings from the remainder of the UK.



4.1.2 Mode of Sales

Following the launch of our new mobile-first website in August 2018, we have seen a consistent increase in the proportion of ticket orders being placed online. Over two thirds of our bookings are now made online, with a significantly smaller proportion of sales coming via the contact centre as a result. Bookings via mobile are now at the same level as desktop bookings, at 40% each. The balance are booked via tablet.



The on sale for **Disney's *The Lion King*** in September 2020 saw 92% of tickets sold online, highlighting the success of the new website. Almost 20,000 people signed up to get special priority booking online and over 32,000 tickets were sold in the first two days. By the end of the first week of full sales, we had sold to 46% of our total capacity.

Development of the website continued throughout 2019/20 and will continue into 2020/21 to ensure that all customers are able to purchase online, as well as donate, exchange tickets and purchase additional items efficiently.



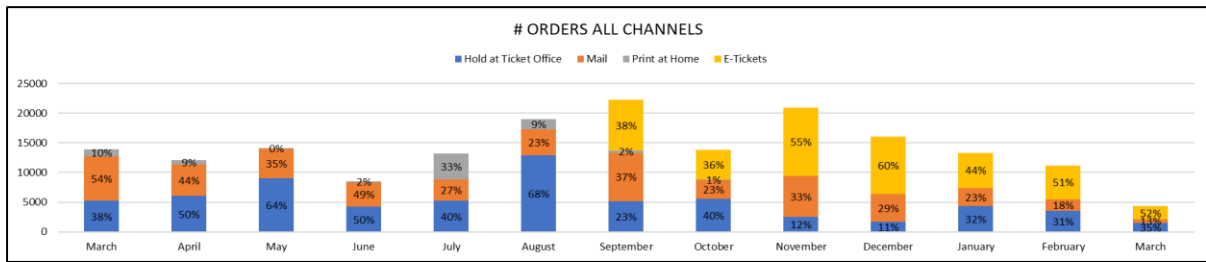
TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.1 Overview *(continued)*

4.1.2 Mode of Sales *(continued)*

With the development of the website, e-ticketing was launched in September 2019 for online bookings. E-ticketing was later rolled out to bookings by phone and proved to be very popular, with 44% of bookers for the on-sale of **Disney's *The Lion King*** opting for e-tickets (compared to 9% opting for print at home for ***Les Misérables*** last year). Methods of delivery have, as a result, moved away from ticket office collection and postal delivery in favour of e-tickets as shown on the graph below.



4.2 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD

Productions

During the year, Wales Millennium Centre (Limited by Guarantee) commissioned WMC Productions Limited to create a number of productions on its behalf.

THE MIRROR CRACK'D



Co-produced with *Wiltshire Creative*, our major theatrical production for 2019 was based on *Agatha Christie's* classic *Miss Marple* murder mystery novel, ***The Mirror Crack'd*** from *Side to Side*. This is the first time the much-loved novel has been adapted for the stage in English. Christie's grandson, who lives in South Wales, encouraged us to be bold and brave with the adaptation of this rich, psychological drama. The creative team, led by playwright *Rachel Wagstaff* and director *Melly Still*, drew on the themes of perception and unconscious bias, coupled with unintentional discrimination against older people and the role of women, to bring us a *Miss Marple* (played by *Susie Blake*) like none other.

The stage adaptation of *Agatha Christie's The Mirror Crack'd* toured from 23 February 2019 until 6 April 2019. It was much loved by audiences in the UK and Ireland. Over 28,000 people saw one of 55 performances of the play across the four cities of Salisbury, Dublin, Cambridge and Cardiff. As this tour spanned the year end, income and costs were allocated to the respective financial statements accordingly.

'This wittily staged, and beautifully crafted play shows just how good the Queen of Crime can be.'

Wales Arts Review

'I've been waiting for an opportunity to play a role like this my whole career.'
Susie Blake, who played Miss Marple



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.2 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

Following the success of its UK tour, the production was adapted for audiences in India via a licensing arrangement with the National Centre for the Performing Arts (NCPA) in Mumbai – the largest venue of its kind in India. *The Mirror Crack'd* enjoyed a successful 10-day run at the NCPA with audiences of over 7,500 over 10 performances, between 30 January and 9 February 2020.

The cast included *Sonali Kulkarni* – a big name in Bollywood film, who played Bollywood star *Mamta* alongside *Shernaz Patel* and *Harssh Singh*, who said:

"I loved working on this special production with incredible standards and quality" (*Shernaz Patel*)

"This has been the 5-star treatment of how to make a production. Thank you so much" (*Harssh Singh*)

The creative team of 10, many of whom worked on the original UK tour, were led by Executive Producer *Pádraig Cusack*. They worked with a company of 13 Mumbai-based actors and an Indian core technical crew of 21, making it the most ambitious theatre project that the NCPA had ever produced.

Pádraig Cusack said "Working on this version of *The Mirror Crack'd* was an extraordinary bringing together of varied, diverse talents and resources and a genuine exchange of skills and knowledge. The appetite and enthusiasm of our 44-strong team made for a marvellous dynamic as we delved into our respective histories and social contexts to interrogate the needs of the play, while also discovering that, in spite of being from different continents, we had a great deal in common as well as plenty to learn from each other. It was collaboration at its best with plenty of fun on and off stage."



This international collaboration promoted cultural connections for Wales worldwide, with Wales Millennium Centre's Artistic Director, *Graeme Farrow*, hosting a VIP drinks reception at the NCPA in conjunction with the Welsh Government on Sunday 1 February 2020.

Lovecraft (Not the Sex Shop in Cardiff)

Co-produced with *Carys Eleri*, *Lovecraft (Not the sex Shop in Cardiff)* is a one-woman, science, comedy, musical which aims to entertain and educate cabaret audiences by showing the scientific underpinnings of love and loneliness in our modern society. Created and performed by *Carys Eleri* using her personal life stories, along with scientific/neurological facts, to narrate and illustrate these findings through monologues, songs and much audience interaction.



Following the success of its previous tour in 2018/19, a Welsh Language version of the production was created, with financial support from the **Arts Council of Wales**, and successfully toured Wales during October and November 2019, visiting 10 venues including Theatr Clwyd (Mold), Canolfan S4C Yr Egin and Aberystwyth Arts Centre. The production toured in both the English and new Welsh language version, reaching 1,112 audience members across 16 performances (9 in English and 7 in Welsh, with 3 captioned performances at the WMC). The final run of its 2019/20 tour included 3 performances at Soho Theatre in London at the end of February, to coincide with Wales in London Week.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.2 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

RED

RED, inspired by *Little Red Riding Hood*, was co-produced with local theatre company *Likely Story*. The production premiered as part of WMC's *Performances for the Curious* season as the Christmas Family Studio presentation, 13 December - 29 December 2019. A number of performances were 'relaxed' performances, designed for children, young people or adults who may have disabilities, additional support needs and those on the autistic spectrum. The production was seen by 3,827 audience members.



The Beauty Parade

Inspired by true events, *The Beauty Parade* is the untold story of female British Spies dropped over enemy lines in the second world war. Co-produced with pioneering theatre-maker *Kaite O'Reilly*, *The Beauty Parade* is captioned throughout and incorporates live music, evocative songs and visual language to tell one of the most extraordinary stories of the 20th century. With collaboration from composer *Rebecca Applin* and, performer and visual language expert *Sophie Stone*, this production was a unique collaboration between Deaf and hearing artists. *The Beauty Parade* premiered at Wales Millennium Centre between the 5 - 14 March 2020, exceeding box office targets.



The show was reviewed in several publications and platforms, locally and nationally, including a BSL video review by a Deaf critic, and a 5-star review from *The Stage*.

*"An undeniable achievement... The play is part of the Wales Millennium Centre's continued effort to bring more homegrown productions to their audiences. **The Beauty Parade** should give the venue good cause for carrying on in this direction."*

"A phenomenal tour-de-force"
Wales Arts Review

"A piece that will, no doubt, be enduringly popular with a huge cross-section of attendees because of its wide-ranging reach and high-quality writing and acting"
Disability Arts Online



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.2 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

Research & Development

This strand of our work is growing, enabling us to provide better support for artists and invest in ideas at an early stage. We will help to develop the creative idea into a high-quality production, whilst at the same time improving the experience for those working with us.

Over the summer we held 4 separate research and development weeks. We supported the development of *The Beauty Parade* which was co-produced and presented in the *Weston Studio* in March 2020, as well as supporting the development of *Hijinx's Astronauts*, *Branwen* with *Gethin Evans* and *Elgan Rhys of Cwmni Pluen*, a re-telling of *The Branwen Story*; and *Banksy* with *Tracy and Paul Jenkins*.

In addition to this we are also currently supporting the development of other shows such as:

- ***The Boy with Two Hearts***: Telling the story of *Hamed Amiri* and his terminally ill brother through their refugee journey from Afghanistan to Wales and their journey as a family through the British NHS. We have appointed a writer and will start to develop the piece this coming year with the intention to present it in Autumn 2021, 20 years after *Hamed's* family arrived in Cardiff.
- ***Billy the Seal***: In collaboration with Welsh director *Julia Thomas*, we will explore this iconic Cardiff story into a new family musical.
- ***Thank You and Goodnight***: A new commission from Wales-based writer *Kelly Jones* exploring the themes of identity and loss set against the backdrop of the Porthcawl Elvis Festival.
- Project Name TBC: We are in early discussions with the *Urdd* around the creation of a large-scale, Welsh language youth musical in 2022 to celebrate the organisation's centenary.
- ***Anthem***: A Welsh Language Comedy Musical written by *Llinos Mai*. The story centres around the search for a new National Anthem for Wales. Sending up the cult of celebrity and an obsession with talent shows, this new musical explores the themes of identity, Welshness and Nationhood.

4.2.1 Welsh Language

We endeavor to provide programming in the Welsh language, and continue to expand our Welsh language programming by:

- supporting Welsh language partners' artist development programmes;
- supporting the development of new Welsh language productions;
- investing in the development of Welsh language artists;
- programming Welsh Language work in *ffresh* live.

In addition to presenting Welsh language productions as part of our *Performances for the Curious* season, we are currently researching and developing productions with the ambition of producing these in-house and are supporting the development of Welsh language artists through our Artist Development Strand.

The spring *Performances for the Curious* season in the *Weston Studio* was opened by *Theatr Genedlaethol Cymru's* presentation of two short, contemporary plays: *Merched Caerdydd* (by *Catrin Dafydd*) and *Nos Sadwrn O Hyd* (by *Roger Williams*) and in the autumn season we presented *Drudwen*, a bilingual circus production in partnership with *Pontio* and supported by *Theatr Genedlaethol Cymru*.

Alongside this in *ffresh*, in the Spring we presented old favourites *Cabarela* and *Connie Orff*, and in the Autumn we presented *50 Shades of Santa*, *Cabarela Nadolig*, *Connie Orff* and the new Welsh language version of *Lovecraft (Not the Sex Shop in Cardiff)*, our in-house produced co-production which toured Wales.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.2 INNOVATIVE WORK THAT SHOWCASES WALES TO THE WORLD *(continued)*

4.2.1 Welsh Language *(continued)*

We currently have 3 Welsh Language productions as part of our research and development strand: ***Branwen*** (*Cwmni Fran Wen*), ***Anthem*** (*Llinos Mai & Roger Williams*) and the **Urdd 2022** large-scale musical.

In May, we hosted the **Urdd Eisteddfod** for the third time, welcoming children and young people from across Wales to the Centre from 27 May 2019 to 1 June 2020. The Centre welcomed over 150,000 people through our doors and 13,190 wristbands were issued. 56% of pre-bookers were new to the Centre, with 29% of these stating Welsh as their preferred language.

4.2.2 Artist Support & Development

In support of artist development, the Centre has developed its producing output by investing resource (staff, financial investment and in-kind support) into the realisation of creative ideas. Whilst the output will vary, at the heart of each of these productions is Welsh/Wales-based Artists and their innovative and exciting ideas.

At the Centre, we understand and appreciate that artists often need the support of the sector to develop their careers. As such we currently offer the following support to Artists:

- Presenting open-call *Scratch Nights* as part of our ***Performances for the Curious*** Programme.
- Access to our rehearsal rooms when producing our own work as well as ticket discounts.
- Offering career development workshops from visiting professionals, free of charge.
- Paid Assistant Director roles on our productions and those of our presenting companies.
- Paid Emerging Producer roles where we support a Producer to take the next step in their career.
- Mentoring from our Producing and Programming team.
- Creative Learning Activity to support and develop young people.
- Supporting art development initiatives of other arts organisations, including **Theatre Genedlaethol Cymru**

We have developed our **SCRATCH** programme to deliver a better holistic programme of support to artists, providing a peer support network for the companies and artists involved, also training and development for working with BSL interpretation.

We have provided space in-kind and support to **Bachu** by emerging theatre-maker *Melangell Dolma*.

Our **Open Office** programme provides the opportunity to meet new artists and provide advice and guidance. These sessions took place across Wales, connecting with artists as well as delivering a number of new development opportunities at the Centre. In particular, we are looking at providing experiences for BSL interpreters to develop their skills working in theatre and build relationships with companies to improve the availability and quality of Access for audiences.

We have also set up our first **Action Learning Set** for producers and self-producing artists to develop capacity and skills within the sector through peer support and development. We continue to support **Butetown Community Network**, collaboratively developing ideas together with regards to artist development activities for Artists of Colour.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.3 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES

4.3.1 Creative Learning

Our Creative Learning programme aims to engage young people in the arts, targeting groups of young people who would not otherwise have access. Our ambition is to make our creative learning programmes scalable by replicating them in other locations and/or making them available digitally to reach out across Wales.

A Learning Advisory Group was established during the year to support the design and development of a creative skills programme.

Members of the Creative Voice Advisory Board include:

- Marc Jaffrey OBE – WMC Senior Advisor
- Create Jobs (London Creative Skills agency)
- Nicky Goulder – CEO Create Arts and WMC Trustee
- Professor Ian Hargreaves CBE - Professor of Digital Economy at Cardiff University and WMC Trustee
- Lizz Munday - WMC
- Pauline Burt – Ffilm Cymru Wales
- Vivian Murinde – London Legacy
- Sharon James – Vice Principal, Cardiff and Vale College
- Helena Gaunt – Principal, Royal Welsh College of Music and Drama
- Kay Smith – Bridgend County Borough Council
- Nicholas Batchelar – Director of Education and Lifelong Learning, Cardiff Council
- Nia Jones – Fran Wen
- Richard Morgan – Valleys Kids

With the support of a panel of young people, our strategy has now developed into a coherent vision for the Creative Learning programme called ***Creative Voice***.

The design of the creative work skills programme is progressing, with the support of Create Jobs – a development agency that specialises in employability for individuals who are under-represented in the creative and digital industries. The aim is to complement and align with wider sector and government activity to build a distinctive offer and approach aimed at non-graduates impacted by poverty.

The development of the ***Creative Voice*** programme will be accelerated in 2020, with pilot programmes planned along with the development of a Youth Editorial Board to input into the design of the content for the programme.

Radio Platform – is our youth led radio station and training programme, with over 2,000 participants. Having proved successful at the Centre, a second ***Radio Platform*** was launched in **The Factory** in Porth during the year. The first cohort of graduates have started to create their own content, and two new shows were broadcast on the ***Radio Platform*** stream for the first time in March 2020.

The stations have a regular international listenership with downloads and streaming taking place in United States, Poland, Spain, Australia, and Canada, to name just a few.

Performance Platform – This programme engages young people to develop life skills through the performing arts. Participation through this programme currently stands at 495. The young people continue to develop the relationship with peers at **Sparc**, creating a link between the programme and ***Together Stronger***. The group have begun using a co-construction model to create a joint performance project for ***Festival Of Voice 2020*** with writer **Bethan Marlowe**, which is now being developed digitally due to the impact of COVID-19. It may also form part of the ***Voices of Change*** project.

Behind the Platform - In conjunction with **Cardiff and Vale College**, we are developing the UK's first accredited creative junior apprenticeship course, to give 14-16-year old's a broad, hands-on experience and insight of what goes into making theatre, marketing, customer service and administration.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.3 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES *(continued)*

4.3.1 Creative Learning *(continued)*

Confidence in Care Project - is a 10-week programme which uses the arts to develop confidence in looked-after children. The programme launched at the Centre, and the second programme was held at *Dr M'z* in Carmarthen, engaging a total of 227 individuals with this programme. All participants successfully completed the programme and attended **RawFfest**, the youth arts festival for Wales that is planned and programmed by young people for young people. A third programme is currently being developed.

Together Stronger

Over the last few years, we have been collaboratively developing a creative and strategic partnership with **Valley's Kids** in the Rhondda Valley, supported by the **Paul Hamlyn Foundation**. **Valley's Kids** is a true partnership with Wales Millennium Centre. Together, we are developing our artistic practice with young people, with opportunities for staff from both organisations to work together and learn from each other.

The second **Life Hack** event, an event designed to give young people an insight into the creative careers and opportunities available to them, took place at the Factory on 5 October 2019. 23 different artists and organisations took part in the event, delivering workshops and taking part in a speed networking session. The event culminated with a Silent Disco.

This year we engaged with schools and community groups to raise awareness of the event, meaning we reached our ticket allocation of 135 people. However, on the day, only 46 participants attended. We will evaluate our approach next year on the best way to offer tickets to a free event.

Statistical information based on attendees who filled out evaluation forms:

- 86% strongly agreed that **Life Hack** helped them understand what creative careers are available; allowed them to join in and share ideas; and boosted their confidence
- 96% rated the workshops Excellent, and the speed networking as Good or Excellent
- 100% rated the networking opportunities as Good or Excellent

Together Stronger then delivered two workshops at the **Careers Wales Creative Pathways** event under the banner of **Life Hack** on 19 November. One session on **Radio Platform** and one on Branding reached a total of 50 young people, all of whom were new to the partnership. Our graduates delivered the workshop on **Radio Platform**.

A new strand of the programme, **Tooling Up** in the Valleys, saw 8 young children design and create costumes and set for the Sparc Penynglyn drama workshop projection of *The Only Village*. It has been a great success with our young people and will continue with a new **Mini Tooling Up** - the group will make sensory props for use in storytelling in specialist schools.

Collaborating with the Producing and Programming department at the Centre, the **Together Stronger** programming will co-produce a performative response to 'Power' as part of **Festival of Voice 2020**. Welsh artist *Bethan Marlow*, who has previously helped shape some of the work created by the young people, ran a successful **Artist Hub** during half term as part of the development for this piece. Groups of young people from across the Rhondda Valley, plus representatives from Cardiff, worked with Bethan to develop their responses to 'Power'. This work has continued during lockdown in a digital format.

RawFfest

Following 9 months of work with 66 young people in the lead up to the festival, **RawFfest** ran over four days at the end of April 2019. Key to the success of the festival were the young volunteers, who were known as Place Makers. From August 2018, they worked with the **RawFfest** and WMC staff to design, plan and run the festival:



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.3 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES *(continued)*

4.3.1 Creative Learning *(continued)*

Over 100 events were offered across the four days at WMC in the following areas:

- 43 creative arts workshops
- 36 performances
- 16 paid performances, 20 free performances
- 5 free visual art exhibitions
- 4 paid industry panels and Q & A's
- 8 other activities including diffusions arts tours, silent disco's and live recording sessions.

RawFfest sold 855 tickets across the weekend, including 119 to bursary applicants and 361 to performance groups and associated leaders. In the run up to the festival the team ran 30 outreach workshops, reaching 499 young people covering a range of art forms - music, drama, dance, visual art, circus skills. **RawFfest** is to be evaluated by partners and stakeholders including ACW and WMC to look at potential events moving forward. Due to the success of the involvement of the Place Makers, Creative Learning will continue to work with 12 of the young people, as a production group on Creative Learning and Centre projects.

Sing Proud Cymru Choir

Sing Proud Cymru, our choir for those within the care-experienced community is delivered in partnership with **Voices from Care Cymru**. **Sing Proud Cymru** performed in the Glanfa on 8 December 2019 as part of the **Lantern Parade** and on 14 December as part of WMC's community performances. In February 2020, the choir opened the **Proud to be Me** event in Cardiff City Football Stadium, singing to over 200 people, to celebrate the achievements of care experienced young people across Wales. We also hosted a workshop for new members at the event which gave more young people a chance to experience the joy of singing. Following on from that, the choir took to the biggest stage yet, singing as part of **St David's Community Celebration** on 1 March, in the Donald Gordon Theatre.

Engagement with Schools

Working with **Aspire2Be**, we showcased the opportunities for young people at the Centre through videos created by young people. We worked with young people who have challenging behaviour and extra learning needs, aged 11-16, using drama as a tool to increase self-esteem and develop emotional intelligence. The young people created a film together which looked at what the Centre was doing for young people in its 15th anniversary year. The project was commissioned by the Centre and involved pupils from **Ysgol Plasmawr**, **Llanishen High Autism Base**, **Cardiff West Community High School** and **Porth Community School**. We celebrated the achievement of the pupils involved by screening their films at the **Aspire 2Be** film premiere held at the Centre on 20 November 2019.

We were invited back to **Ysgol Gyfun Gymraeg Plasmawr** in November for a second day of workshops, this time with year 8 pupils. Theatre workshops were facilitated with the whole year group throughout the day, with the school's focus being on the importance of the Welsh language.

Workshops also took place with the Pupil Referral Unit (PRU) at **Cardiff West Community High School**, working with African drums and percussion to engage young people who have challenging behaviour and extra learning needs.

We also developed a series of open access workshops in the public spaces, aimed at 14-19 year olds, focusing on creative skills. The workshops covered Music Production, Creative writing (Writing for Radio) and Welsh Language Creative Writing.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.3 RAISE THE ASPIRATION OF EVERY YOUNG PERSON IN WALES *(continued)*

4.3.1 Creative Learning *(continued)*:

We ran a pilot Young Creatives music group in the *HUB* community centre in Blaenavon. The project is a partnership between the Centre, **RecRock** and **Blaenavon Council** working with young people aged 13-18. The first sessions have been a real success with seven young people developing ideas and skills in music. Following on from our pilot project, the group have been successful in applying for their own funding from **Comic Relief** and are continuing the music workshops for the next year.

We have also developed work with learners from **Cardiff and Vale College's ESOL (English for speakers of other languages) course**. Most of the young people are refugees and come from 11 different countries. The group met once a week and worked with drama to develop confidence and language skills.

During the first week of April, the Centre also hosted part of the **Arts Council of Wales' Creative Learning Conference**, which brought Schools from across Wales to the Centre. We provided training sessions, as well as a chance for the young people to see some of their art showcased at the Centre.

Family Activity

During 2019/20, we increased participation in **Toddler Time** from 269 participants in 2018/19 to 887 participants. Similarly, participation in our family activity in public spaces increased from 8,820 in 2018/19 to 18,046 in 2019/20.

4.3.2 Apprenticeships

This is our fourth year of running the BIIAB Level 3 Certificate in Technical Theatre: Sound, Light and Stage (QCF), Backstage Apprenticeship Scheme for Wales, a programme run by the Centre in association with Cardiff and Vale College (CAVC) and Welsh Government. The programme is designed to create new routes into backstage careers, through practical work-based training. During the 10-month scheme, apprentices split their time between work-based placements in theatres across Wales and training in essential industry skills and gaining knowledge at the Centre. Partner organisations involved in this programme include Aberystwyth Arts Centre, Blackwood Miners Institute, Theatr Clwyd, Theatr Mwldan, Torch Theatre and WNO.

The scheme benefits from a £15,000 funding grant from the Andrew Lloyd Webber Foundation.

4.4.1 For Audiences

Physical access

Accessibility has always been critical to the Centre's success and forms an integral requirement of our revenue funding agreement with the **Arts Council of Wales**. Last year we sold 7,500 tickets through the **Hynt** ticketing scheme, which is a national access scheme ensuring that there is a consistent offer available for visitors with an impairment or specific access requirement.

| Number of Accessible Performances | Total 2018/19 | Total 2019/20 |
|---|---------------|---------------|
| Donald Gordon Theatre | 58 | 52 |
| Weston Studio | 25 | 62 |
| Ffresh | 2 | 5 |
| Total | 85 | 119 |
| Number of Accessible Performances by Type | | |
| Audio Description | 16 | 32 |
| BSL | 37 | 45 |
| Captioned | 43 | 38 |
| Relaxed | 4 | 4 |
| Total | 100 | 119 |



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.4 BEING ACCESSIBLE TO EVERYONE IN WALES

4.4.1 For Audiences *(continued)*

We have also increased the number of accessible productions compared to last year, with all our venues now offering accessible productions. We continue to work with access providers to ensure the best experience for audiences. We have already agreed with **Disney** a relaxed performance of *The Lion King*.

Accessible performances this year included touring West-End Musicals such as *The Bodyguard*, *Motown & Kinky Boots* as well as *Matthew Bourne's Romeo and Juliet*. Smaller shows in the *Weston Studio*, *4:48 Psychosis* and *You've Got Dragons*, were created with disabled performers and included dedicated access provision. In December, we held a relaxed performance of *RED*, our co-production with *Likely Story* and got great audience feedback:

"Thank you for inviting us along, Z had a lovely time, he didn't stop smiling. To even be included I'm not sure who was smiling more, me when he actually done it or him coming off the stage".

Thank you for giving people an opportunity to attend the theatre, to do something quite normal for us is huge for Z, but he ran to the building really excitedly!" **First Time Valley Mam**

In March 2020, we premiered our new production, *The Beauty Parade*, which has accessibility at the core of the creative process, with the creation of a visual score which was created in its own right and not as a translation of the spoken/sung word or music.

We have been working with deaf and accessibility consultant *Jonny Cotsen* to improve how accessible performances are promoted and communicated on our digital platforms and have since published a new section on accessible performances. We also created our first ever BSL trailer for our multi-lingual production *The Beauty Parade*, which is a unique collaboration between D/deaf and hearing artists.

Economical access

Whilst implementing demand based dynamic pricing on a number of Donald Gordon Theatre shows again this year, we have ensured that the entry level ticket price has not been affected. Where contractual terms permit, we offer discounted tickets to community groups and young people to increase accessibility and enhance our audience diversity.

In addition, we have negotiated with a number of our producers to ensure that a minimum number of tickets are granted to the Centre for use as part of our community ticketing scheme. This allows the Centre to offer £5 tickets to those least likely to be able to afford the cost associated with experiencing high quality shows on our main theatre stage. We distributed over 2,000 Community Tickets during 2018/19.

As part of our Community Engagement Strategy, community ticketing has been identified as one of the priority areas. We are working with the twelve existing ambassadors to make sure the scheme is fit for purpose. All performance spaces either gave free or heavily discounted tickets to make our programme accessible to those for whom the ticket price may be a financial barrier. During the year, 3.43% of all attendees (430k tickets) benefitted from such discounts, of which 2,636 community tickets were sold.

Audience diversity

During the year, our *Weston* and *ffresh* programme continued to encourage new audiences to both the Centre and these venues within the Centre.

A third of *Weston* and *ffresh* audiences continue to be new to the Centre and approximately two thirds are new to the venue within the Centre.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.4 BEING ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.4.1 For Audiences *(continued)*

We also regularly play host to the **URDD Eisteddfod**. This year saw the third visit, bringing 150,000 visitors to the Centre, 56% of whom had never been to the Centre before and a third of whom had Welsh as their preferred language.

4.4.2 Participation

Family Activities

Throughout the year our Creative Learning team has produced a number of bilingual open access events for children and young people, including *Toddler Time*, *Family Saturday's* and *School Holiday activities*. These events are designed to be intergenerational where any member of the family can get involved, creating shared family memories.

Over the Christmas holidays we hosted 18 family activity sessions. All were well attended with an average of over 150 participants per day. We have collected some wonderful feedback in our comments book including this from 'A mum of two' –

"Great facilitators! Enjoyed their pedagogical approach, keep up the good work!"

School Holiday Enrichment Programme (SHEP)

Through our School Holiday Enrichment Programme, we are working with the local authority to support children on free school meals to have access to the arts during their school holidays. Last year we supported delivering family style activities in schools, performance and radio workshops.

We will work with the SHEP team to look at other ways in which we can support engagement in schools that encourage young people to get involved in our programmes.

Behind the Label

This project is run in collaboration with the *Wallich* and *Theatre Vs Oppression*. (The development team raised over £20K in support of the Centre's running costs of the programme).

After a successful performance in December 2018, the *Behind the Label* programme started again in July 2019, with an 18-week course of 36 sessions for 12 participants who are homeless, have experience of homelessness, addiction or mental health issues. The final performances for the course were presented on the 27 and 28 of November 2019 in the *Weston Studio* to an audience of 246. The performance, created and produced by those on the course, focused on their own experiences.

One of the participants on the programme is now being mentored by a member of staff and is hoping to apply for a technical apprenticeship this year.

Black History Month

This year we delivered a second Youth Showcase for *Black History Month* that saw *Radio Platform* collaborating with the **Race Council Cymru** (RCC) Youth Forum to deliver a daytime event in the *Glanfa* on the 12th October 2019. We presented 12 local acts, programmed by *Asha Fletcher Peters* and *Laura Fidelli*, two emerging programmers from *Radio Platform*, with over 100 audience members engaging with the performances.

Separately they are developing a *Windrush* exhibition which we are supporting. The Community Engagement lead has been working with the elders within the community to make sure we support in the best way possible. Two of the **Windrush Elders** are now ambassadors for the Centre. We will continue to develop the link with **RCC** and make sure that the work we develop connects with the Centre's Arts and Creative Programmes.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.4 BEING ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.4.2 Participation *(continued)*

Community Ambassadors

The Centre established a Community Ambassador scheme last year. Initially six ambassadors worked with us to help us to reach new audiences, two of whom are over 60 years of age and from a BAME background. We have subsequently doubled the number of Community Ambassadors who are working with us to ensure community tickets are distributed appropriately for future shows.

Community Engagement Strategy

A Community Engagement Strategy has been developed in consultation with the Centre's surrounding community, those in the Valleys with whom we are engaging through our Creative Learning *Together Stronger* Programme and the Centre's staff. Through this consultation we have identified barriers to engagement, and these form the basis of our strategy. The main themes of the Strategy are:

- Building a more representative workforce.
- Building a more diverse programme including original work by, and for, communities.
- Building a fair community ticketing scheme.
- Giving opportunities to build community voice and representation.

Butetown

On the 8 December 2019, we hosted our second *Community Banquet* in the form of a *Lantern Parade*. The facilitators worked with groups from the top 10% of areas of deprivation including Gurnos, Treherbet, the Vale for Arts catchment areas across the Valleys, as well as Ely, Splott and Butetown. 97 participants took part in total, each attending either 1 or 2 sessions. Many of those attending had never been to the Centre before. Communities came together to parade through the Centre and enjoy an evening of community performances curated by communities. Performances were led by *Head 4 Arts Celtic Cafe Band*, *Quay Notes Choir*, *Sing Proud Cymru* and *Barracwda*. The event was developed in partnership with *BACA* and the *BEAT* Centre with other partners from *Technique* and the *Senedd* supporting the event.

We also run a programme of community art workshops in conjunction with the *Community Banquet* that create decorations for the event, lots of communities engage well in these and are more likely to come to the Centre for the first time to see their work on display.

120 people booked to attend the event, 130 joined us for the evening with even more joining as they passed through. 11 Centre staff and two volunteer ushers supported on the evening and spent time getting to know the community. For many of the attendees, this was their first experience at the Centre.

All the participants and attendees at this banquet were from areas in the top 10% of deprivation that used to be part of the Communities First Programme.

Butetown Community Network

We continue to support **Butetown Community Network**. The **BEAT Centre Carnival Makers** were employed to deliver the lantern making workshops at our *Community Banquet*. We are collaboratively developing ideas together for 2020 around increased community engagement at the Centre and Artist development activities for Artists of Colour. We continue to work towards the Carnival Launch at the August *Community Banquet* and are supporting the development of the organisation with our partnership.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.4 BEING ACCESSIBLE TO EVERYONE IN WALES *(CONTINUED)*

4.4.2 Participation *(continued)*

Religious Festivals

Diwali - Working in partnership with **Wales Tamil Sangam**, we supported the delivery of a **Diwali** Event in the *Weston Studio* on 20 October 2019. We had a full house throughout the day with many dignitaries in attendance. The event was opened by the *Lord Mayor* and *Jane Hutt AM*.

Interfaith Network - Over 80 community members came to celebrate all religions with a community event in the *Glanfa* in November. We will continue to support the **Interfaith Network** to develop collaborative events, which foster societal inclusion, understanding and cohesion.

Diversity

Diversity and representation within our programme are more focused than ever as we strengthen our partnership networks with organisations such as disabled arts organisation **UNLIMITED**. Together, we hosted a conference on developing disabled artists relationships with venues across Wales. This was well attended by artists, organisations and venues alike with 90 attendees across the two days. On top of this, 76 audience members attended *-ish* by neuro-divergent dancer and choreographer *Aby Watson* and 67 audience members attended *Gods and Kings* by Wales-based company *Four in Four Productions*. This production focused on the writer's experience of being diagnosed with a mental health illness.

The response from attendees was also extremely positive about the usefulness of the event –

"It was a positive way to start conversations and making producers etc aware of the issues and also encouraging disabled/Deaf artists to approach arts company"

Ruth Fabby, MBE, Director of *Disability Arts Cymru*

4.4.3 Volunteers

We launched our volunteer scheme in June 2017, with an aim of recruiting 300 volunteers in the usher pool. During the financial year we secured funding for a volunteer coordinator to enhance recruitment and engagement of our volunteers, and we achieved our target as the year drew to a close. The Centre benefits from our volunteers enhancing our world-class customer service, providing the public with a warm Welsh welcome. Our volunteers receive induction and full training and are able to watch the diverse range of shows presented as part of our ever increasing artistic programme. However, in addition, over 50% stated that their confidence, communication skills and well-being has increased as a direct result of their involvement in the scheme.

We participate in *Tempo Time Credits* (formerly **SPICE**) volunteering scheme, under which our volunteers can earn credits towards accessing a range of entertainment experiences. The Centre is also a partner, therefore credits earned elsewhere can be redeemed for show experiences at Wales Millennium Centre. The Centre issued 2,706 *Tempo Time Credit* tickets during the year.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE

4.5.1 Our Programming

The programming strategy for the Donald Gordon Theatre is to present a strong, balanced selection of productions of the highest quality, whilst delivering the required net revenue return which is used to fund our strategic artistic and charitable goals.

Our audience diversification is being achieved through presenting a high quality and diverse programme in our *Weston Studio* and *ffresh* cabaret space. We encourage all potential audiences to taste a new genre of performing arts by offering price initiatives such as 'pay what you feel' for many performances within our *Weston Studio*.

4.5.2 Our Exhibitions

In 2019/20, we hosted a number of exhibitions in our public spaces. Most notably our two large installations *Gaia*, in Summer 2019 and *The Museum of the Moon* across Winter 2019, both were by artist *Luke Jerram*.

Gaia was created in partnership with the **Natural Environment Research Council**, **Bluedot** and the **UK Association for Science and Discovery**. Measuring a staggering seven metres (23 feet) in diameter, *Gaia* features 120dpi detailed NASA imagery of the Earth's surface so visitors were able to see the planet floating 3D inside our Glanfa foyer. The artwork is 1.8 million times smaller than our actual planet. The artist wants audiences to see the Earth as if from space, an incredibly beautiful and precious place. Alongside *Gaia*, we also had a VR experience looking at climate change and family activity around sustainability.

Museum of the moon was presented in partnership with **Migrations** and measures seven metres in diameter, the moon features detailed NASA imagery of the lunar surface, with each centimetre of the internally lit spherical sculpture representing 5km of the moon's surface. The installation was accompanied by an atmospheric musical score by BAFTA-winning composer *Dan Jones*.

Alongside *Museum of the Moon*, we hosted an exhibition called *Painting Dance* by the painter *Carl Chapple*. Carl has been working with Wales' international dance company **Ballet Cymru** since 2016. The exhibition, *Painting Dance*, presented pictures made since December 2018. Observing rehearsals, often from the early stages of new productions, the artist has been able to develop insights into some of the disciplines and creative processes of **Ballet Cymru** dancers and choreographers, and to consider new approaches to figure painting.

We also undertook a participatory budgeting project in our public spaces in Spring 2020 and launched a project where we commissioned community artists to submit a proposal; to create a piece of artwork to be displayed outside our *Weston Studio*. The commission was decided by those who applied.

Citrus Arts received the first commission, and this meant they could develop a piece of artwork with a Women's Aid Project in Rhondda Cynon Taff. The women and their families had never been to the Centre before their work was exhibited. Without this opportunity we may never have met these women and we are so glad that visitors to the Centre, in March 2020, were able to see their exhibit hanging in our space, telling their story.

We also hosted exhibitions and installations from our resident companies. **Welsh National Opera**, who created a new Augmented Reality experience in our Glanfa based on the Opera, *The Cunning Little Vixen. A Vixen's Tale* took visitors into the forest where you could follow the Vixen through her natural environment. **Hijinx** displayed work from their collaboration with University of South Wales.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(continued)*

4.5.3 Hosting large scale events

In May 2019, we hosted the **Urdd Eisteddfod** for the third time, which welcomed children and young people from across Wales to the Centre. The Centre welcomed over 150,000 people through our doors during the week, with 13,190 wristbands were issued.

4.5.4 A diversifying workforce

Central to our vision and objectives is our commitment to Equality and Diversity. The Centre believes in being an inclusive and diverse organisation where all our staff and customers feel welcome and one where our working environment, and the services we provide, reflect the diversity of the people and communities with whom we engage. To deliver success, we realise we must be proactive in removing the barriers which some people may face when accessing our services, including when seeking employment. We, therefore, ensure continually that our practices are not only compliant but are proactive, and work in accordance with the Equality Act 2010.

Progress against our aspiration of becoming a truly diverse organisation in all areas of our operations in 2019/20 includes:

- The Centre reviewed all HR and employment policies during this period, and an Equality Impact Assessment was completed for each, to ensure fairness and accessibility to all.
- The Centre has reached a 50/50 gender split at our directorship level, and across the organisation we employ 41% male workers and 59% female workers. Furthermore, 5% (2019: 5%) of colleagues are BAME, 11% (2019: 7%) registered disabled and 10% (2019:7%) LGBTQ.
- Over the last two years we have recruited 3 new trustees, and the diversity of our Board is improving. The composition of the board is now: 60% female, 30% Welsh speakers, 50% are aged 50+, 20% are BAME, and currently none of our trustees are registered disabled.
- Working in conjunction with our Community Engagement Team, the HR Team signed up and supported the **Job Centre Plus BAME Mentoring Event** and, as a result of the programs, attracted 2 mentees into roles at the Centre.
- Relationships were established with the **Jerwood Foundation** with a view to support our strategic objectives of becoming more diverse in Social and Economic Diversity and providing opportunities to those from under privileged backgrounds.
- WMC achieved the accolade of being recognised as a Disability Confident Employer and received Level 1 & 2 in 2019/20.
- Mental Health Awareness Training was also delivered to a number of managers across the Centre, with subsequent resilience training delivered to 18 employers and 8 Heads of Department. Mental health First Aid Training was delivered to 17 people in 2019/20.
- Welsh Language lessons have continued, with a cohort of 10 individuals completing a year-long intensive course and 8 completing a week-long residential course.
- The Centre also attended Welsh Recruitment Fairs to support our commitment to the Welsh Language.
- Trialled Gender-Neutral staff toilets back of house.
- A complete review of our Work Experience Program was undertaken in 2019/20 to ensure that we are offering the best experiences to young people.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE *(continued)*

4.5.5 Fundraising

The fundraising environment in Wales remains challenging, particularly in light of economic and political uncertainty surrounding Brexit and as a result of the global pandemic of COVID 19. We had been observing a reduction in new corporate sponsors during the year, but in the last month of the year, experienced a significant drop in corporate renewals as the whole country felt the sudden impact of a pandemic which put the country into lockdown.

We continued to establish and strengthen our development team during 2019/20 and following a period of consultancy, recruited a Development and Partnerships Director at Senior Executive level on 6 April 2020 to drive forward our strategic ambitions through improved and diversified fundraising activity.

A new donation screen was developed on the website in May 2019, encouraging purchasers to top up the value of their basket as a donation to WMC. As a result, the percentage of web orders which included a donation increased from 1.7% in April 2019 to an average 7% per month from June 2019. The average donation value was fairly consistent throughout the year at around £3.50 per order. However, there was a sharp increase in the value of donations in March 2020 following the closure of the Centre and cancellations of shows, where customers generously donated when receiving their ticket refunds.

We would like to thank our community who continue to give generously to support our work with young people, communities and creatives ensuring that we are able to make the arts accessible to all and develop creative talent in Wales. We have been overwhelmed by messages of support and encouragement, as well as financial generosity, since announcing the forced closure of our venue. We are continuing with our non-theatre work digitally wherever possible until such time as we can gather once more at the National Arts Centre for Wales.

The team continues to review and update its ethical policy for corporate relations, fundraising practice in relation to General Data Protection Regulations (GDPR) and collection of Gift Aid. We continue to work with the Fundraising Regulator to ensure good governance in fundraising.

4.5.6 Technical

The Technical Team supports the shows on the Donald Gordon Stage whilst also supporting events held at the Centre, including graduations and on-stage dinners. All shows were compliant with CDM regulations in-line with the HSE agreement for theatres. In addition, the department supports the Centre's Creative Learning, Producing and Community engagement programmes.

The Centre chairs and administers the **Association of British Theatre Technicians Cymru** comprised of 40 members, venues and producing companies, and successfully runs the **Backstage Apprenticeship Scheme for Wales**.

4.5.7 Partnerships

Working in partnership is integral to the work that Wales Millennium Centre undertakes. We put collaboration and co-production at the heart of our vision, facilitating relationships and connections that can leverage resources to increase participation in creative and cultural life.

International Partnerships:

- **National Centre for the Performing Arts, Mumbai**

In 2019, we worked with NCPA Mumbai to produce and present an adaptation of our successful production for *Agatha Christie's The Mirror Crack'd*. We will continue to look at opportunities to galvanise this relationship in the future.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 **BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE** *(continued)*

4.5.7 Partnerships *(continued)*

- **National Alliance for Musical Theatre**

We are members of NAMT and attend their annual showcase as well as participating in online Town Hall events and training. This is an international network and testing ground for the next new musical theatre.

- **Jodhpur Riff Festival**

Festival of Voice is developing a partnership project with **Jodhpur Riff** in 2020 and 2021 bringing together artists from India and Wales in a cultural exchange. We hope to grow the partnership as this project develops.

National Partnerships:

Residents

We continue to meet regularly with the Centre's resident companies to further enhance the offer of WMC as a creative campus.

- **Urdd**
- **NDCWales**
- **WNO**
- **Ty Cerdd**
- **Touch Trust**
- **Literature Wales**
- **Hijinx**
- **BBC NOW**

Royal Welsh College of Music and Drama

National Conservatoire of Wales providing specialist training. We work with RWCMD in a number of ways primarily supporting the MA in arts management hosting placements, guest lecturing and in 2019/20 creating a bespoke work-based learning experience for an Associate Producer at the Centre.

Cardiff and Vale College

Deliver high quality training and education within the Capital Region of Wales. We work in partnership on our technical apprentice programme, the development of junior apprenticeships and also developing in-house training for staff and volunteers.

Race Council Cymru

Works to promote race equality, art, heritage and cultural activities for black and minority ethnic communities across Wales. We work in partnership to deliver a number of projects including our community ambassadors and Windrush projects.

Black History Month Wales

We deliver an annual event with **Black History Month Wales** collaborating with their team and supporting through human, physical and financial resources

Valleys Kids

We have a substantial and long-standing partnership with **Valleys Kids** that has resulted in major transformational change for Wales Millennium Centre. *Together Stronger* has been the umbrella for this activity but it has reach much more widely across both organisations. **Valleys Kids** is an innovative community development organisation working across the South Wales Valleys.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE (CONTINUED)

4.5.7 Partnerships *(continued)*

Grassroots

Offers information, advice and support, endeavouring to instil optimism, promote self-awareness and self-worth in young people who often see themselves in a negative light. We work with **Grassroots** to support young people into our Creative Learning programmes.

ProMo Cymru

A Creative organisation working to ensure young people and communities are informed, connected and heard. We work with them to develop and deliver programmes within our Creative Learning work including our accredited Radio production course and youth led Radio station.

Voices from Care

Brings young people together throughout Wales who are or have been looked after. We have worked with them on a range of projects, most significantly, our ***Voices from Care choir***.

Butetown Arts and Cultural Association (BACA)

We partner with BACA on their annual Carnival celebrations and have developed our relationship with them to support their ambitions to grow the art form and reach of Carnival.

Oasis

Oasis Cardiff is a non-profit charity that aims to help Refugees and Asylum Seekers in Cardiff. We work with them on a number of community programmes as well as working with their catering team to provide food at our ***Festival of Voice*** and as part of our ***Community Banquets***.

FareShare Cymru

FareShare aims to help vulnerable groups, whether they are homeless, elderly, children, or other groups in food poverty within our communities. We have worked with **FareShare** as part of our community banquets and during lockdown in 2020 providing food for their projects.

Creu Cymru

Is the national member organisation for theatres and performing arts centres in Wales. We work with them to collaborate, advocate and share information and resources with other venues across Wales.

Food Cardiff

Good food creates strong healthy communities. **Food Cardiff** encourages us to understand the impact that food has on our lives, communities and city. We work with them on our ***Community Banquets***.

Taking Flight

Make bold, unusual theatre productions with D/deaf, disabled and non-disabled performers touring Wales and beyond. We have partnered with them to host their Youth Theatre for Deaf/deaf and hard of hearing young people as well as supporting R&D and programming their work at the Centre.

Cardiff Deaf Centre

Provide a place where D/deaf people can meet as well as providing a support hub for education and social activity, therapy and advocacy in a safe environment. We work with them supporting our audience development work as well as hosting **Cardiff Deaf Arts Festival**.

Wales Tamil Sangam

We work with this group on a variety of projects including the celebration of **Tamil New Year** and **Diwali**.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE (CONTINUED)

4.5.7 Partnerships *(continued)*

Splott Community volunteers

Support their local community providing breakfast clubs, events and projects to bring people together.

UK Partnerships

Future Generations Commissioner

Helping public bodies to think about the long-term impact their decisions have, we collaborate closely with Future Generations Commissioner including participating in the Future Generations Leadership Academy.

The Fostering Network

We have worked with the UK's leading fostering charity on a variety of projects, most significantly our *Voices from Care Choir*.

Action for Children

Protect and support children and young people, providing practical and emotional care and support, ensuring their voices are heard, and campaigning to bring lasting improvements to their lives. We have worked with them across our Creative Learning programmes.

Create Jobs

An employability programme, part of **A New Direction**. We work with them on the development of our Creative Learning programme and have partnered on projects such as Meet a Mentor, pairing young people with industry professionals.

Dance Consortium

With a shared passion for engaging people with contemporary dance from different parts of the world, the **Dance Consortium** is a group of 20 venues across the UK. We work together to find dance companies and productions that will excite, challenge, entertain and inspire audiences.

UK regional theatre venues

The UK regional theatre venues collaborate with each other to share best practice, key challenges and opportunities.

Music & Lyrics

Wales Millennium Centre remains a shareholder of **Music & Lyrics Limited**, which is a unique nationwide consortium of the UK's Major Independent touring theatres. However, Wales Millennium Centre will no longer be presenting work produced by **Music & Lyrics** due to an outstanding debt from **Music & Lyrics (Productions) Limited**.

4.5.8 Awards & Accreditations

As part of our vision to **Inspire our Nation and Impress the World**, the Centre is developing its reputation through recognition via selected awards and accreditations.

During the year we won the following awards:

- *Jason Camilleri* won the Mentor of the Year Award at the **Creative and Cultural Skills Awards** (April 2019).
- **Creative Cardiff** partnership (of which we are a partner) won the Innovation in Partnership Award at the **Cardiff University Innovation and Impact Awards** (May 2019).
- Small Employer of the Year Award at the **2020 QSA Apprenticeship Awards** at **Cardiff and Vale College** (March 2020).



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE (CONTINUED)

4.5.9 Tessitura Consortium

The Centre was the first licensee of the **Tessitura** software in Europe and also the first to establish a consortium to share the software with others in the UK. The **Tessitura** Network enables arts, cultural and entertainment organisations around the globe to operate more efficiently by offering products and services specifically for their business needs. We use the **Tessitura** software to collate and process all of our theatre ticket sales.

At the **Tessitura** U.S conference in July 2019, three staff members, including our Marketing Director, attended and presented. Key topics were Digital Memberships, Loyalty schemes, Analytics & Reporting and Accessibility. We also met with **Tessitura** network leaders to discuss improving our hosting option and how to gain efficiencies in using the system.

At the European Conference in November 2019, seven staff members attended from the Centre, all of whom presented, took part in discussions, or assisted in the planning. In addition, seven members from four of our Consortium Partners attended.

The Centre manages a consortium of 6 members (The Centre, **Liverpool Everyman & Playhouse**, **Welsh National Opera**, **National Dance Company of Wales**, **National Theatre Wales**, **BBC National Orchestra of Wales**) which gives us leverage to keep at the leading edge of technical development through collaboration as well as defraying some costs.

Key developments implemented this year include the *implementation of E-ticket functionality*, *Partnership with **Booking Protect***, to offer refund protection and changing our *payment gateway* to **Windcave**, which has allowed us to vastly improve speed of service for refunding on mass.

During the year we experienced *infrastructure challenges* due to upgrades to the **Tessitura** system and our ageing self-hosting servers, which have since been replaced and the *over-complex use* of the system resulting from a series of previously custom-built processes. We continue to review whether the **Tessitura** system is the right ticketing solution for the future of WMC.

4.5.10 Digital

To deliver on our digital ambitions we welcomed a new and experienced digital team to the Centre during 2018/19. As a result, we have seen steady growth in 2019 with a 30% increase in users year on year and a 55% increase in mobile users. Our digital marketing platforms are also driving more users and sales with a 100% increase in traffic coming from social media and 50% increase from our email programme. The peak in engagement in Autumn 2019 is directly linked to increased investment and promotion of ***The Lion King***. We also saw peaks across social media in relation to the **Eisteddfod** and significant drops in engagement during **WNO** season.

The launch of e-tickets in September has proved a successful development with 60% of all ticket buyers now selecting paperless tickets. This also has enabled self-service at the carpark, with customers using QR codes to enter rather than validating at the front desk.

In the Autumn, we created content and marketing materials for our ***Performances for the Curious*** season of diverse theatre and cabaret, attracting new audiences to our stages. This season was the most successful yet in terms of attendees, by sales driven through our social media platforms.

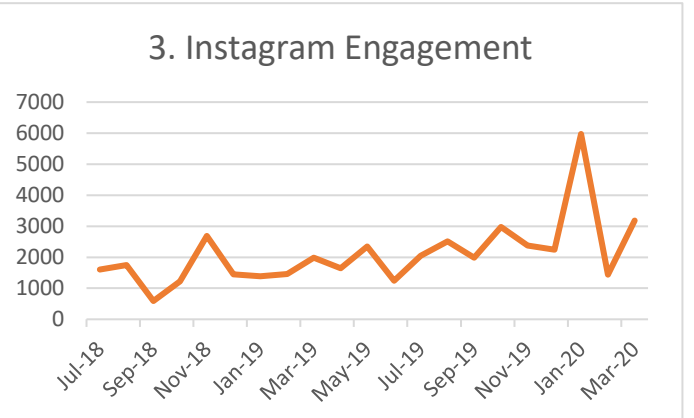
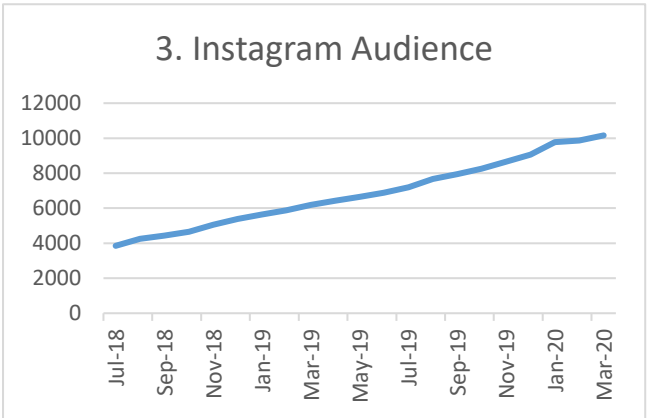
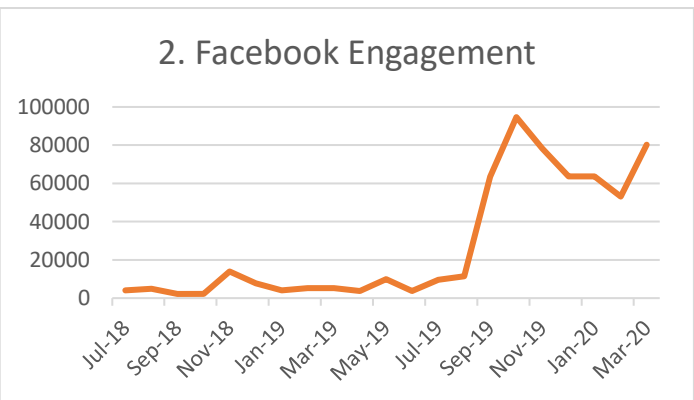
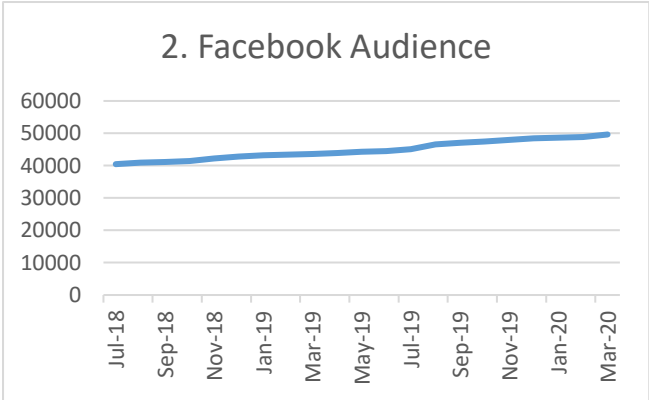
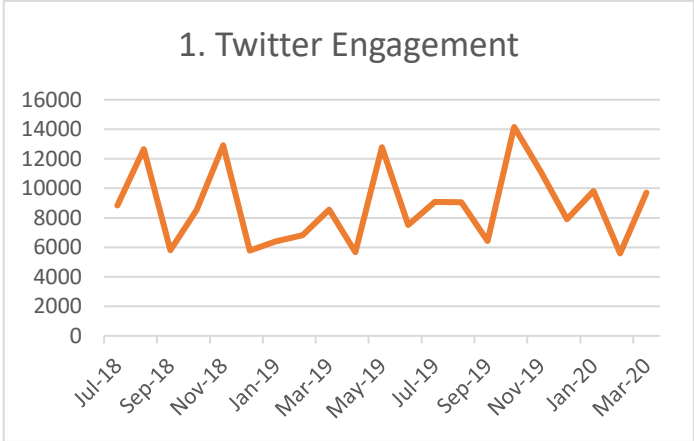
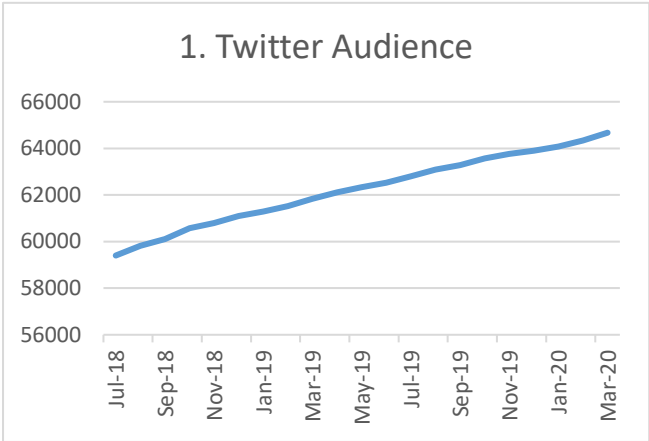


TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE (CONTINUED)

4.5.10 Digital *(continued)*



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE (CONTINUED)

4.5.10 Digital *(continued)*

Digital investment

We will use the period of closure enforced by COVID to accelerate our digitisation plans. The opportunity to make changes to our core systems and processes is bigger now than before the crisis. Closure will allow us to implement systems changes outside of a live environment. We also have fewer staff than before which means that retraining prior to opening will be a smaller task than previously anticipated.

COVID precautions will also mean that we will need to prepare for cashless and contactless payments which will now be added to our plans.

This will include the following e-commerce functionality (subject to funding):

- New HR system- to replace a system that has reached the end of its life
- Intranet – to ensure we keep close communications with an agile workforce
- Ticketing systems upgrades - moving to cloud-based hosting to improve resilience with additional functionality to manage pricing more efficiently and to support fundraising
- Upgrade call centre technology with integrated email, livechat and 'work at home' functions to support agile working
- More robust Wi-Fi to support contactless/ticketless interactions
- New Point of Sale system to allow for drinks purchasing on mobile apps to minimize virus transfer risks.
- Membership app to enhance customer experiences without virus risk

We are also investigating the upgrades we will need to support our digital content and e-learning work. Digital platforms will allow us to:

- Expand our online reach so that we can showcase our work across the nation and worldwide
- Make our learning programmes available across Wales and beyond
- Collaborate with artists across Wales and internationally.

Our ability to expand in this way will depend on additional funding.

4.5.11 Front of House redesign

The plans we developed for the renovation of the Front of House were put on hold in March 2020 due to the virus. Our ambitions remain the same. However, we will adjust our plans to reflect our revised priorities.

We will focus on repurposing the existing space as follows:

- Create '**Maker Spaces**' in the area currently housing the *ffresh* bar, restaurant and kitchen. This space will now be dedicated to housing the work of artists and young people as they create new work and acquire new skills.
- Upgrade the cabaret venue as this will be incorporated within the '**Maker Space**' unit. It will allow us to showcase new work on a small scale and attract young audiences.
- Prepare the space for contactless/ticketless service using plastic shielding and enhanced signage.

We remain committed in principle to much of the previous plan. The additional objectives of this will be to:

- Create an environment which encourages people to dwell, enjoy the venue and experience a range of artistic offerings
- Improve our communications by providing a showcase for our charitable impact and artistic achievements
- Upgrade revenue generation by upgrading our commercial offer in line with our brand identity

However, we will not be able to proceed with these goals until additional funding is sourced.



TRUSTEES' REPORT *(continued)*

4. Achievements & Performances *(continued)*

4.5 BE CELEBRATED AS A WORLD LEADING PERFORMING ARTS CENTRE (CONTINUED)

4.5.12 Customer Experience

Overall satisfaction is based upon ease of purchasing tickets, the venue itself, value for money of the tickets, level of comfort, cleanliness of the facilities, helpfulness and friendliness of staff and the overall quality of the event. Customer satisfaction rates were consistently high, at over 90%, throughout the year.

5. Financial Review

5.1 During the year, the Charity had income of £22.4m (2019: £22.8m) and incurred expenditure of £23.8m (2019: £23.9m). Expenditure includes depreciation and amortization of £2.2m (2019: £2.3m) both of which are non-cash items. Many of our assets were acquired in readiness for opening 16 years ago, and as such have been fully depreciated during this financial year.

5.2 The Charity's principal financial management policies are:

- To meet the annual operating budget, capital plans and cash flow;
- To manage Charity's reserves in line with **Charity Commission** guidance and our three-year strategic plan;
- Applying cash surpluses to ensure the maintenance and development of the Charity and to invest in furtherance of the charitable objectives;
- Establishing financial, creative, business planning, marketing, commercial, personnel and fundraising policies to assist the Trustees in meeting their objectives, in keeping with best corporate governance and practice standard;
- Adoption of corporate governance and environmental policies to best practice standards.

5.3 The current annual **Arts Council of Wales (ACW)** revenue funding agreement to 31 March 2020 (£3.6m) enabled the Charity to achieve its objectives throughout this year.

There is a 50-year capital asset plan for the Charity that indicates an annual repair and maintenance need of circa £500k per annum. **ACW** had agreed an annual capital subsidy of £300k per annum, for the year ended 31 March 2020. This capital grant, along with a continued capital maintenance contribution from the Charity and its Residents will enable the building to be maintained in line with the Capital 50 plan in the medium term.

5.4 The Trustees have reviewed the Charity's needs for reserves in line with the guidance issued by the **Charity Commission**. Trustees have determined that an appropriate level of free reserves to address operational risks for the management of unexpected reductions in income or increases in expenditure should equate to three months running costs (pre closure costs £1.9m) taking account of the current economic conditions and business model. Free reserves at 31 March 2020 are standing at £1.7m (2019: £2.1m). The current free reserves position is calculated using the Net Current Assets of £2.8m, plus £0.5m investment account, less the amount of designated funds of £1.6m (2019: £1.5m).

Due to the impact of the Coronavirus pandemic on all commercial operations and the resultant reorganisation required, the Trustees have agreed to utilise approximately half a million pound of reserves to fund the furlough and redundancy situation that we find ourselves in, and a further half a million to be designated for rebuilding the organisation ahead of reopening. As such, the reserves previously designated for capital development have been redesignated in favour of a reorganisation reserve.

The ability to establish financial reserves is a consequence of achieving an operating surplus in any given year. It is not anticipated that a surplus will be achievable until commercial operations can resume in an economically viable way.

Future surplus reserves, post reorganisation costs, will be allocated to capital maintenance in the first instance to maintain standards in the medium term, and then allocated in furtherance of the charitable objectives, primarily in respect of our creative ambition and in raising the aspirations of young people in Wales, including the proposed development of capital investment to create **Maker Spaces** to help facilitate this ambition.



TRUSTEES' REPORT *(continued)*

5.5 The principal funding sources within the business for the year ended 31 March 2020 (shown proportionately against total income) are: theatre income 59% (2019: 60%); commercial income 20% (2019: 18%); donations, grants and sponsorship income 5% (2019: 5%) and **Arts Council Wales** revenue support 16% (2019: 17%). All theatre and commercial income ceased on 16th March 2020 following the UK Government announcement that theatres should close as part of its national lockdown against the Coronavirus pandemic.

5.6 Finance & Audit Committee is responsible for providing oversight of the Centre's financial investment strategy to the Board. The investment objectives are to manage the Centre's long-term cash resources to generate income, within a prudent and careful strategy, taking note of any ethical considerations before adding new investments to the portfolio. Consideration is also given to future spending requirements in light of strategic objectives. At the year end, the Centre held cash deposits and managed funds as detailed in Note 20.

6. Employee involvement and employment of the disabled

Central to our vision and objectives is our commitment to Equality and Diversity. The Centre believes in being an inclusive and diverse organisation where all our staff and customers feel welcome and one where our working environment, and the services we provide reflect the diversity of the people and communities with whom we engage. To deliver success, we realise we must be proactive in removing the barriers which some people may face when accessing our services, including when seeking employment. We therefore ensure continually that our practices are not only compliant but are proactive, and work in accordance with the Equality Act 2010.

During the year, a Workforce Engagement Group (WEG) was established of 10 elected representatives from across the organisation. In addition, employees have been consulted by means of regular all staff meetings, regular Centre-wide communications, via employee groups such as the Centre's *Diversity Champions* and *Clwb*, and via annual staff surveys. In addition, employees have been kept informed on specific matters directly by management.

The charity has a number of detailed policies in relation to all aspects of personnel matters including:

- Equality & Diversity Action Plan
- Recruitment policy
- Health and Safety policy
- Sickness Policy / Management of attendance scheme
- Fraud Awareness policy
- Bullying and Harassment policy
- Disciplinary and Grievance policies
- Safeguarding policy
- Data Protection policy

As an equal opportunities employer, Wales Millennium Centre Limited by Guarantee welcomes applications from all walks of life to accurately reflect the local and wider demographic, helping us to achieve our vision.

In accordance with the Charity's Equality & Diversity Action Plan, and its approach to equal opportunities, the charity has established fair employment practices in the recruitment selection, retention, and training of disabled staff. Progress with diversifying the workforce is being made, as referred to in section 4.5.5 above.

7. Principal risks and uncertainties

The Board has instituted a formal risk management process to assess business risks and implement risk management strategies. This involves identifying the types of risks the company faces, prioritising then in terms of potential impact and likelihood of occurrence and identifying means of mitigating those risks.

Despite regular financial performance monitoring and risk assessments taking place during the year, no one predicted the onset of a worldwide pandemic. Whilst the risk of closure arising from a terrorist attack was considered and mitigated as far as possible with insurance policies, the COVID-19 pandemic was not covered by insurance despite the closure being driven by UK Government.



TRUSTEES' REPORT *(continued)*

7. Principal risks and uncertainties *(continued)*

Current key risks, given all commercial income has been lost, are:

- Ability and timeframe for WMC to open in an economically viable way
- Reliance on Arts Council Wales grants
- Ongoing ability to increase and diversify income streams, including fundraising, to deliver increased creative ambition
- Security – the security of unoccupied building and public safety at venue given increased risk assessment
- Cyber security & data protection as a result of current environment and recognised external risks and threats
- Cost and resource requirements of increasing regulation and legislation
- Requirement to restructure the organisation, resulting in additional costs including costs of redundancies
- Availability of commercial product to present when the theatre is able to open, due to the impact of COVID-19 on producers' ability to produce, rehearse and tour.
- Audience reluctance to return to large indoor performances due to the Coronavirus pandemic
- Reduction in disposable income due to impact of Coronavirus pandemic, austerity and uncertainty over Brexit
- Increased competition from digital content

Listed below are additional principal risks facing Wales Millennium Centre (when operational). Their relevance during the current crisis has however reduced significantly:

- Security – public safety inside venues given increased risk assessment, in light of terrorist activity in recent years
- Economic uncertainty as a result of ongoing political uncertainty associated with Brexit
- Achievement of target income levels within the theatre and trading activities of the Company
- High operational gearing – high fixed cost base with variable income
- Ability to recruit and retain appropriately qualified and experienced staff
- Digital/technological capability in fast changing environment with high customer expectations.

Each of these risks are managed by an appropriately skilled individual in the Charity and appropriate controls put in place. Identified risks and mitigating actions and controls are monitored by both Management and Finance & Audit Committee on a regular basis. Finance and Audit Committee have increased the regularity of their meetings in light of the impact of the Coronavirus pandemic on the Centre.

The adequacy of the company's current internal controls is regularly reviewed as part of this process. The directors are satisfied that there is a strong internal control environment, based on internal and external audit reviews.

8. Conclusion

The Centre has enjoyed another successful year financially and continues to make good progress against its four strategic pillars of activity. In line with approved financial plans, 2019/20 saw continued investment in creative content, including a stage adaptation of *Agatha Christie's The Mirror Crack'd*, in both the UK and India, *RED* and *The Beauty Parade*. The Centre delivered on its objective of increasing Wales' profile on the international stage, both from the touring of its own productions and by welcoming international artists to our stages. The Centre continues to inspire the people of Wales through art, culture and creativity. During the year, the staff and leadership team presented world leading high quality productions, provided excellent visitor experiences and delivered creative learning opportunities in furtherance of its aims and objectives.

The year ended, however, with the closure of the Centre due to the impact of the Coronavirus pandemic. This has had significant financial implications for the Centre which are expected to continue for some time to come.



TRUSTEES' REPORT *(continued)*

9. Post year end developments

9.1 COVID-19 Impact

Due to the Coronavirus pandemic, the UK Government shut theatres in March 2020. As a result of this closure, all shows for the 2020/21 financial year have been cancelled or postponed. Due to the inability to generate commercial income for the foreseeable future, a consultation process was held throughout June and July 2020, resulting in significant reduction in the permanent workforce.

At the time of writing this report, there is no roadmap as to when theatres might reopen, and no vaccine has yet been found. It would not be economically viable to operate the theatre with social distancing in place.

ACW have confirmed their £3.8m funding for 2020/21. Management have taken the necessary actions to ensure a break even position for 2020/21 is achievable and has designated £1m from reserves to fund the ongoing restructuring of the business and to fund the revival of the Centre when it is able to reopen.

We were successful in receiving £50,000 from **Welsh Government** from the Economic Resilience Fund in May 2020 and received £175k additional funding from **Arts Council Wales** Emergency Fund in July 2020, to continue our work with young people whilst we are closed.

The development team have also been successful in securing additional funding to continue the development of our own productions, our work within the local community and the continued development of our work with young people.

The **UK & Welsh Government** announced a rescue package for the Arts & Heritage Sectors in August 2020, from which we applied for emergency funding. In October 2020, ACW announced that we were successful in the application and £3.9m was awarded to the Centre. This emergency support ensures that 92 valuable roles and skills are retained within WMC. This funding will enable us to further support the wider community of artists as we rebuild our activity, providing vital opportunities for freelancers, and for apprentices to continue training. The money will also fund alterations and new technology to make the building safe to reopen.

Whilst we will not be open for large-scale performances until 2021, we will be working hard to re-open and strengthen Wales Millennium Centre as an asset and resource used by artists, communities and young people. We are committed to the principles set out in ACW's cultural contract to support a more diverse, inclusive and sustainable sector. We will reflect the diversity and richness of our community as we create work that fulfils our mission to inspire the nation and impress the world. Over the past seven months we have kept the flame of creativity alive by supporting and enabling grassroots projects. We launched Creative Voice training courses for young people, hosted a Butetown Carnival picnic, further developed our own productions for 2021 and beyond, showcased several community exhibitions, and supported our youth-led radio station, Radio Platform, to continue broadcasting.

Live performances on our stages is why we exist. We will prepare our venues to reopen as soon as guidelines allow, starting with a series of closed, Coronavirus-secure events to pilot the best and safest approach. Our new programme will continue to include the very best West End shows, alongside public art informed by participatory budgeting, creative learning experiences designed and developed by young people and growing support for artists and creative practitioners.



TRUSTEES' REPORT *(continued)*

10. Plans for the future

10.1 Creative Development

We plan to create a number of small scale in-house productions each year that will showcase Wales to the world and build our reputation as a creative producer. A number of projects including *The Boy with Two Hearts* and a Welsh language production, *Anthem* are currently in research and development stage, which will come to production in the next few years. The creative teams continue to work with the *Christie Estate* to identify and secure future opportunities for the WMC co-production of *The Mirror Crack'd*.

10.2 Festival of Voice

We see *Festival of Voice* as 'the' Wales Millennium Centre event which speaks to all four of our strategic pillars. To inspire, be accessible and participative, and build our reputation as a creator of new creative work as the national arts centre for Wales. It encourages all of us to be heard, to use and celebrate the one instrument we all share. It seeks to give Wales a strong cultural voice in the world, as the best of Welsh talent sings and speaks out alongside voices which represent the best of the rest of the world, in many languages.

We know that *Festival of Voice* will continue to be a centrepiece for Wales Millennium Centre. However, with the restrictions on mass gatherings still in place, the timing and format of the event has had to change. A digital version of this year's festival is now set to take place in January 2021. Supported by the BBC through a bespoke pop up platform, FOV and 3 other Wales based festivals are coming together to create a weekend of music, comedy, art and ideas. We are developing a weekend of digital events that bring together a high quality curated programme from artists originally scheduled for *Festival Of Voice 2020* alongside a collaborative programme that opens up the FOV platform to other voices. This includes an open call talks series based on a participatory budgeting model where those that apply also curate the series and events.

It is still hoped that, with support from **Cardiff City Council** and **Welsh Government**, *Festival of Voice* will become an annual international festival and will become Cardiff's signature cultural event.

10.3 Developing skills for the performing arts sector

The success of our apprenticeship scheme and the developments within our Creative Learning strategy have highlighted a need for additional training facilities for technical skills for the performing arts sector within Wales.

In 2020/21, we will accelerate our work in co-construction with communities and young people. We are developing a Learning proposition that makes space for young people to tell their stories, in the ways they want to tell them by developing creative spaces on site. The *'Maker Spaces'* and the programme itself will be designed, developed, owned, and run by young people to ensure that they have a say in the work that we create together.

10.4 Digital investment

We continue to develop our website to promote our new brand identity, share our digital content and drive operational efficiencies and environmental sustainability:

- Enhance e-commerce and digital ticketing to improve efficiencies, environmental sustainability and the customer experience
- Improving ticket sales efficiency, with a commensurate reduction in pressure on the call centre
- *Hynt Online* to enable customers with Access needs to book their free *Hynt* carer tickets online securely.
- Improve customer experience with facility to exchange tickets online and facilitate online purchase of secondary spend items
- Improve member experience and retention with implementation of online direct debit option as method of payment
- Expand online presence and reach so that we can showcase our work across the nation and worldwide
- Improve the communication of our mission, especially to ensure that we present a holistic picture of our impact including our charitable impact and artistic achievements
- Minimise face to face contact in light of necessary COVID-19 safety measures for when we reopen



TRUSTEES' REPORT *(continued)*

10.5 Diversity and Equality

We will also ensure that we find more opportunities to celebrate and encourage difference, supporting communities to tell their own stories, celebrate their histories and cultures and to present their own work through festivals, banquets, performances, take overs and participatory budgeting schemes.

Importantly, we will work towards reflecting our communities by building a more diverse and representative organisation. We will deliver a workforce diversification programme, which will include mentoring, apprenticeships and internships in partnership with leading sector bodies such as **Job Centre Plus**, **Create Jobs** and more.

10.6 Front of House redesign

Following the launch of an updated brand identity we hope to continue to work on a front of house renovation project. The objectives of this will be to:

- Create an environment which encourages people to dwell, enjoy the venue and experience a range of artistic offerings
- Reflect our brand and improve our communications by providing a showcase for our charitable impact and artistic achievements
- Improve revenue generation by upgrading our commercial offer in line with our brand identity

Planning for this project began in 2018/19, but due to the Coronavirus pandemic and the resultant financial challenges, the project has been paused temporarily and priorities revised.

11. Key management pay and remuneration

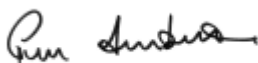
The Governance & Compensation Committee decide the key management pay and remuneration based on the following key factors; current market conditions and demands, current internal pay rates and benchmarking with other similar organisations. Wales Millennium Centre paid a cost of living increase of 2% on 1 April 2019 and from this date also pays the Real Living Wage. No cost of living increases, other than that relating to the Real Living Wage have been paid since this date. Following the closure of the Centre, the majority of staff were furloughed under the Coronavirus Job Retention Scheme (CJRS) and were paid 80% of their salary. Those who continued to work continued to receive 100% of their salary.

12. Auditors

The Trustees who held office at the date of approval of the Trustees' report confirm that, so far as they are each aware, there is no relevant audit information of which the company's auditors are unaware; and each Trustee has taken all steps that he/she ought to have taken as a Trustee to make himself / herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

Pursuant to Section 487 of the Companies Act 2006, the auditors will be appointed at the Company's Annual General Meeting.

By order of the Board on 6th October 2020



Peter Swinburn
Chairman

Bute Place
Cardiff Bay
Cardiff
CF10 5AL



STATEMENT OF RESPONSIBILITY OF THE TRUSTEES OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE) IN RESPECT OF THE TRUSTEE'S ANNUAL REPORT AND THE FINANCIAL STATEMENTS

The Trustees are responsible for preparing the Trustees' report and consolidated financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the group and the charity and of the incoming resources and application of resources of the group and of the charity for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the Charities SORP.
- Make judgements and estimates that are reasonable and prudent.
- State whether applicable accounting standards, comprising FRS 102, have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the group and the charity and enable it to ensure that the financial statements comply with the Charities Act 2011, the Charity (Financial Statements and Reports) Regulations 2008 and the provisions of the trust deed. The Trustees are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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



INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Opinion

We have audited the financial statements of Wales Millennium Centre (Limited by Guarantee) (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2020 which comprise the Consolidated Statement of Financial Activities, Consolidated Balance Sheet, Parent Charitable Company Balance Sheet, Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

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 2020 and of the group's and the parent charitable company'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 UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

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

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



INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF WALES MILLENNIUM CENTRE (LIMITED BY GUARANTEE)

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Group Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Group Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept 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 Statement of Trustees' Responsibilities, the trustees (who are also the directors of the parent 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 parent charitable company or to cease operations, or have no realistic alternative but to do so.

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

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

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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Nicholas Matthew Toye FCA
(Senior Statutory Auditor) for and on behalf of BPU Limited
Chartered Accountants Statutory Auditor

Date:25/11/2020.....



CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME & EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2020

| | Note | Unrestricted income funds | Restricted income funds | Total funds | Unrestricted income funds | Restricted income Funds | Total funds |
|---|------|---------------------------------|-------------------------------|----------------|---------------------------------|-------------------------------|----------------|
| | | 2020 £'000 | 2020 £'000 | 2020 £'000 | 2019 £'000 | 2019 £'000 | 2019 £'000 |
| Income from charitable activities | | | | | | | |
| Donations | | 388 | 163 | 551 | 281 | 58 | 339 |
| Sponsorship | | 155 | - | 155 | 201 | - | 201 |
| Grants receivable | | 3,588 | 415 | 4,003 | 3,542 | 786 | 4,328 |
| Income from other trading activities: | | | | | | | |
| Catering, merchandising and facilities hire | | 3,835 | - | 3,835 | 3,858 | - | 3,858 |
| Rental | | 265 | - | 265 | 246 | - | 246 |
| Interest & investment income receivable | 3 | 43 | - | 43 | 35 | - | 35 |
| Theatre income | | 13,574 | - | 13,574 | 13,815 | - | 13,815 |
| Total income | | 21,848 | 578 | 22,426 | 21,978 | 844 | 22,822 |
| Expenditure on raising funds | | | | | | | |
| Charitable activities (includes depreciation of £2.2m; 2019: £2.2m) | 4 | 8,694 | 458 | 9,152 | 8,912 | 703 | 9,615 |
| Trading activities | | 14,832 | - | 14,832 | 14,336 | - | 14,336 |
| Tax charge for the year | | (97) | - | (97) | - | - | - |
| Total expenditure expended | | 23,429 | 458 | 23,887 | 23,248 | 703 | 23,951 |
| Net (expenditure) / income and net movements in funds for the year | | (1,581) | 120 | (1,461) | (1,270) | 141 | (1,129) |
| Reconciliation of funds | | | | | | | |
| Total funds brought forward | | 47,799 | 807 | 48,606 | 49,069 | 666 | 49,735 |
| Total funds carried forward | | 46,218 | 927 | 47,145 | 47,799 | 807 | 48,606 |

All income and expenditure were derived from continuing activities.

The company has no recognised gains or losses other than the above results for the two years. The notes on pages 46 to 65 form an integral part of these financial statements.



CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2020

| | Note | Group 2020 £'000 | Group 2019 £'000 |
|--|------|------------------------|------------------------|
| Fixed assets | | | |
| Intangible assets | 9 | 173 | 231 |
| Tangible assets | 10 | 43,657 | 44,758 |
| Investments | 20 | 534 | 542 |
| Total Fixed Assets | | 44,364 | 45,531 |
| Current assets | | | |
| Stock | 11 | 82 | 65 |
| Debtors | 12 | 1,646 | 2,653 |
| Cash at bank and in hand | 13 | 11,992 | 10,256 |
| Total Current Assets | | 13,720 | 12,974 |
| Liabilities | | | |
| Creditors falling due within one year | 14 | (10,939) | (9,899) |
| Net Current Assets | | 2,781 | 3,075 |
| Total assets less current liabilities | | 47,145 | 48,606 |
| Net Assets | | 47,145 | 48,606 |
| The funds of the charity | | | |
| Unrestricted funds | 17 | 46,218 | 47,799 |
| Restricted funds | 17 | 927 | 807 |
| Total Charity Funds | | 47,145 | 48,606 |

These financial statements were approved by the Board of Trustees on 6th October 2020 and were signed on its behalf by:



Peter Swinburn
Chairman



Dr Carol Bell
Trustee




COMPANY BALANCE SHEET

AS AT 31 MARCH 2020

| | Note | Company 2020 £'000 | Company 2019 £'000 |
|--|------|--------------------------|--------------------------|
| Fixed assets | | | |
| Tangible assets | 10 | 43,525 | 44,575 |
| Investments | 20 | 536 | 544 |
| Total Fixed assets | | 44,061 | 45,119 |
| Current assets | | | |
| Debtors | 12 | 2,894 | 3,479 |
| Cash at bank and in hand | 13 | 1,111 | 986 |
| Total Current Assets | | 4,005 | 4,465 |
| Liabilities | | | |
| Creditors falling due within one year | 14 | (919) | (976) |
| Net Current Assets | | 3,086 | 3,489 |
| Total assets less current liabilities | | 47,147 | 48,608 |
| Creditors: falling due after more than one year | 15 | (2) | (2) |
| Net Assets | | 47,145 | 48,606 |
| The funds of the charity | | | |
| Unrestricted funds | 17 | 46,225 | 47,799 |
| Restricted funds | 17 | 920 | 807 |
| Total Charity Funds | | 47,145 | 48,606 |

These financial statements were approved by the Board of Trustees on 6th October 2020 and were signed on its behalf by:



Peter Swinburn
Chairman



Dr Carol Bell
Trustee

Company number 3221924

Registered charity number 1060458



CONSOLIDATED CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2020

| | Note | Group 2020 £'000 | Group 2019 £'000 |
|---|--------|------------------------|------------------------|
| Cash flows from operating activities | | | |
| Net expenditure for the year | | (1,461) | (1,129) |
| Interest receivable | 2 | (43) | (35) |
| Depreciation and amortisation | 9 & 10 | 2,283 | 2,324 |
| Disposal of fixed assets | 10 | 1 | 46 |
| Increase in stock | 11 | (17) | (6) |
| Decrease/ (increase) in debtors | 12 | 1,006 | (917) |
| Increase in creditors | 14 | 1,040 | 1,682 |
| Loss on revaluation of investment | | 8 | - |
| Net cash inflow from operating activities | | 2,817 | 1,965 |
| Cash flows from investing activities | | | |
| Interest received | | 43 | 33 |
| Acquisition of fixed assets | 9 & 10 | (1,124) | (719) |
| Net cash outflow from investing activities | | (1,081) | (686) |
| Increase in cash and cash equivalents in the year | | 1,736 | 1,279 |
| Cash and cash equivalents at beginning of the year | | 10,256 | 8,977 |
| Total cash and cash equivalents at the end of the year | | 11,992 | 10,256 |

| ANALYSIS OF CHANGES IN NET DEBT | At 1 April 2019 | Cash flows | Other non cash changes | At 31 March 2020 |
|----------------------------------|-----------------|------------|------------------------------|---------------------|
| Cash and cash equivalents | | | | |
| Cash | 10,256 | 1,736 | - | 11,992 |
| Overdrafts | - | - | - | - |
| Cash equivalents | - | - | - | - |
| | 10,256 | 1,736 | - | 11,992 |
| Borrowings | | | | |
| Debt due within one year | - | - | - | - |
| Debt due after one year | - | - | - | - |
| | - | - | - | - |
| Total | 10,256 | 1,736 | - | 11,992 |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(Forming part of the financial statements)

1. Accounting policies

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the Group's financial statements.

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their Financial Statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Wales Millennium Centre 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 notes. The Company has taken advantage of the exemption contained in FRS 102 to only present a consolidated cash flow statement.

Going Concern

In December 2019, Wales Millennium Centre agreed its funding settlement for a one-year period until 31 March 2021 with the **Arts Council of Wales**. This settlement has secured Wales Millennium Centre annual revenue funding of £3.6m from the **Arts Council of Wales** along with an annual capital funding of £0.3m. This has given Wales Millennium Centre certainty over a substantial part of its income for the year up to 31 March 2021. The Centre has developed a 5-year business plan including a reserves policy. The Trustees have therefore concluded that the organisation will continue to remain in operational existence for at least 12 months from the date the financial statements are signed. Therefore, these financial statements are prepared on a going concern basis.

Key estimates and judgements

Preparation of the financial statements requires management to make significant judgements and estimates. The items in the financial statements where these judgements and estimates have been made include:

- Provisions for loss making shows: all provisions have been made with information available as at the date of the signed statements.
- Fixed assets: all fixed assets are measured at cost less accumulated depreciation. No assets have been revalued. At the date of capitalising fixed assets, management estimate the Company estimates the useful life of the asset based upon management's judgement and experience.
- Theatre tax relief: a provision has been made with information available as at the date of the signed statements.

Fund accounting

The various types of funds for which the charity is responsible, and which require separate disclosure, are as follows:

Restricted funds

The funds can take two forms: income and capital. The funds can arise by way of donations, gifts (of assets and services), grants, and legacies, and are earmarked by the donor for specific purposes. Such purposes are within the overall aims of the organisation. For restricted income funds, the donation and income deriving therefrom may be utilised. In the case of restricted capital funds, only the income arising from the fund may be utilised for the restricted purposes and the capital must be retained.

Designated funds

These are funds which have been set aside at the discretion of the Board members for specific purposes. The purpose and uses of the designated funds are set out later in these notes to the financial statements.

Unrestricted funds

These are funds which are expendable at the discretion of the Trustees in furtherance of the objects or administration of the Charity.



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

1. Accounting policies (continued)

Creditors provisions

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

Investments

Investments are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. All gains and losses are taken to the Statement of Financial Activities.

Basis of consolidation

The Group financial statements consolidate the Financial Statements of Wales Millennium Centre (Limited by Guarantee) and of its subsidiaries, Wales Millennium Centre (Trading) Limited, WMC Productions Limited and Wales Millennium Centre (Theatre) Limited, drawn for the year ended 31 March 2020. No separate statement of financial activities and income and expenditure account is presented for Wales Millennium Centre (Limited by Guarantee) as permitted by s408 of the Companies Act 2006.

Intangible Fixed Assets

Intangible fixed assets are stated at cost less accumulated amortisation. The annual rate of amortisation, once the assets have been brought into use, is 20% on a straight-line basis.

Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation. In the case of assets and services gifted to the Charity a valuation is established by means of an external professional valuation or a certificate of value from the donor as appropriate. Assets with a value of less than £1,000 will not be capitalised unless they form part of a larger capital project.

Depreciation is calculated so as to write-off the cost of an asset, less its estimated residual value, on a straight-line basis over its useful economic life as follows:

| | Annual rate |
|-----------------------------------|------------------------|
| Buildings | 2% - 20% straight line |
| Plant and machinery | 5% - 20% straight line |
| Fixtures, fittings, and equipment | 4% - 33% straight line |

Impairment Reviews

The carrying amounts of the Group's assets are reviewed for impairment when events or changes in circumstances indicate that the carrying amount of the fixed assets may not be recoverable. If any such indication exists, the asset's recoverable amount is estimated.

Grants

Grants receivable are accounted for in the year to which the grants relate or, if applicable, in line with their specific performance criteria.

Donations and sponsorship

Donations and sponsorship income are recognised when the Charity becomes entitled to the income, when there is certainty that it will be received, and the amount can be measured.

Theatre Income

Theatre income is recognised in the year to which it relates. Ticketing income received in advance is deferred. It is released to the statement of financial activities when the performance takes place.

Catering income

Catering and other income represents the value, net of value added tax and discounts, of goods and services provided to customers.



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(CONTINUED)*

1. Accounting policies *(continued)*

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

Gifts in kind

Gifts in kind include non – cash donations of services and assets. In accordance with the Statement of Recommended Practice they have been included in income, and in the relevant category of expenditure and fixed assets and have been recorded at a reasonable estimate of their value to the Charity. We do not recognise any volunteer hours as of 31 March 2020.

Grants of rights

Where rights are granted to third parties under which benefits accrue over a prescribed period, the proceeds on the grant of those rights are transferred to a deferred credit account and released to income on a straight-line basis over the period during which those benefits are to be provided.

Expenditure

All expenditure is accounted for on an accruals basis. Costs are apportioned between expenditure categories in a manner which reflects the allocation of resources to these areas.

Pension costs

Contributions are made to employees' personal pension schemes, which are defined contribution schemes, as part of their remuneration package and are charged in the year in which they are incurred.

Stock

Stock is valued at the lower of cost and net realisable value.

Investments in subsidiaries

Investments in subsidiaries are carried at cost less impairment.

Taxation

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

2. Financial performance of the charity

The consolidated statement of financial activities includes the results of the Charity's wholly owned subsidiary which operates the Theatre business and hospitality facilities, along with its wholly own subsidiary, WMC Productions Limited.

The summary financial performance of the Charity alone is:

| | 2020 £'000 | 2019 £'000 |
|---|----------------|-----------------|
| Income | 7,220 | 7,800 |
| Gift aid from subsidiary company | 796 | 1,590 |
| Expenditure on charitable activities | (9,477) | (10,519) |
| Net expenditure | (1,461) | (1,129) |
| Total funds brought forward | 48,606 | 49,735 |
| Total funds carried forward | 47,145 | 48,606 |

3. Interest & investment income receivable

The group's interest and investment income of £43K (2019: £35K) arises from money held in interest bearing deposit accounts and from a medium term investment held with Sarasin.

4. Analysis of expenditure on charitable activities

| 2020 | Concerts and stage performances | Visiting arts exhibitions and Installations | Education including residences | General centre visitation | 2020 Total expenditure |
|----------------------------------|---------------------------------------|---|--------------------------------------|---------------------------------|------------------------------|
| | £'000 | £'000 | £'000 | £'000 | £'000 |
| Artists' and exhibition fees | - | - | - | - | - |
| Production expenses | 341 | 41 | - | (1) | 381 |
| Education and outreach | 48 | - | 590 | 18 | 656 |
| Box office and front of house | 469 | 2 | 1 | 18 | 490 |
| Promotion and marketing | 13 | 2 | - | 22 | 37 |
| Central premises costs | 1,566 | 34 | 268 | 1,749 | 3,617 |
| Bank charges | - | - | - | (5) | (5) |
| Depreciation | - | - | - | 2,087 | 2,087 |
| Governance costs (Note 5) | - | - | - | 25 | 25 |
| Support costs (Note 5) | - | - | - | 1,864 | 1,864 |
| Total | 2,437 | 79 | 859 | 5,777 | 9,152 |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

4. Analysis of expenditure on charitable activities *(continued)*

| 2019 | Concerts and stage performances | Visiting arts exhibitions and Installations | Education including residences | General centre visitation | 2019 Total expenditure |
|-------------------------------|---------------------------------------|--|--------------------------------------|---------------------------------|------------------------------|
| | £'000 | £'000 | £'000 | £'000 | £'000 |
| Artists' and exhibition fees | 486 | - | - | - | 486 |
| Production expenses | 384 | 34 | 11 | - | 429 |
| Education and outreach | - | - | 517 | 10 | 527 |
| Box office and front of house | 468 | 1 | - | 7 | 476 |
| Promotion and marketing | 60 | 1 | - | 22 | 83 |
| Central premises costs | 1,606 | 34 | 275 | 1,796 | 3,711 |
| Bank charges | - | - | - | 16 | 16 |
| Depreciation | - | - | - | 2,221 | 2,221 |
| Governance costs (Note 5) | - | - | - | 32 | 32 |
| Support costs (Note 5) | - | - | - | 1,634 | 1,634 |
| Total | 3,004 | 70 | 803 | 5,738 | 9,615 |

5. Analysis of governance and support costs

The Charity initially identifies the costs of its support functions. It then identifies those costs which relate to the governance functions. Having identified its governance costs, the remaining support costs together with the governance costs are apportioned between the three key charitable activities undertaken in the year. Refer to the table below for the basis for apportionment and the analysis of support and governance costs.

| | General Support | Governance Function | Total | Basis of apportionment |
|---|--------------------|------------------------|--------------|---------------------------|
| | £'000 | £'000 | £'000 | |
| Catering and venue hire for trustee and other business meetings | - | 3 | 3 | Invoiced |
| Salaries, wages and related costs | 1,264 | - | 1,264 | Allocated on time |
| General office | 560 | - | 560 | |
| Audit fees – Consolidated financial statements | 25 | - | 25 | Invoiced |
| Audit fees – Subsidiary financial statements | 15 | - | 15 | Invoiced |
| Audit fees – Internal audit | - | 22 | 22 | Invoiced |
| Total | 1,864 | 25 | 1,889 | |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

6. Employee numbers and costs

| | 2020 £'000 | 2019 £'000 |
|---|----------------|----------------|
| Employee costs during the year accounted to | | |
| Wages and salaries | 4,604 | 5,480 |
| Pension contributions to defined contribution schemes | 282 | 276 |
| Social security costs | 403 | 417 |
| | <u>5,289</u> | <u>6,173</u> |
| | | |
| | 2020 Number | 2019 Number |
| Average number of persons employed (including casuals) were: | | |
| Stage, technical, front of house, catering and venue operations | 328 | 321 |
| Management and administration | 6 | 8 |
| | <u>334</u> | <u>329</u> |

During the year, the company's wages and salaries costs above include remuneration paid to the Trustees amounting to £nil (2019: £nil). Travel expenses were reimbursed to three Trustees (2019: three Trustees) during the year amounting in total to £1k (2019: £2k).

The number of employees whose emoluments as defined for taxation purposes amounted to over £60k in the year was as follows:

| | 2020 Number | 2019 Number |
|--|----------------|----------------|
| £60,000 - £70,000 | - | 2 |
| £70,001 - £80,000 | 1 | - |
| £80,001 - £90,000 | 1 | 1 |
| £110,001 - £120,000 | - | 1 |
| £120,001 - £150,000 | 1 | - |
| £170,001 - £180,000 | 1 | 1 |
| | | |
| | 2020 £'000 | 2019 £'000 |
| Pensions contributions to defined contribution schemes in respect of these four employees (2019:5) | 34 | 30 |

Key management personnel who have responsibility for planning, directing and controlling the activities of the organisation are detailed in the Trustees report on Page 3 (Trustees) and separately on Page 3 (Managing Director and other senior staff). The total amount paid for these four employees was £492k (2019: £487k).



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

7. Net expenditure for the year

| | 2020 £'000 | 2019 £'000 |
|--|---------------|---------------|
| Net expenditure is stated after charging the following | | |
| Fee for audit of parent company and group financial statements | 25 | 13 |
| Fee for audit of subsidiary companies | 15 | 16 |
| Taxation compliance services | 6 | 2 |
| Payments made under operating leases | 110 | 112 |
| Depreciation and amortisation (Notes 9 & 10) | 2,284 | 2,324 |
| Trustees and officer's indemnity insurance | <u>5</u> | <u>5</u> |

8. Taxation

Wales Millennium Centre (Limited by Guarantee) is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2014 and therefore it meets the definition of a charitable trust for UK income tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Part 10 Income Tax Act 2007 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

9. Intangible Assets

| | £'000 |
|--|--------------------------|
| Cost | |
| At 1 April 2019 | 289 |
| Additions during the year | <u>-</u> |
| Cost at 31 March 2020 | <u>289</u> |
| Amortisation and Impairment | |
| At 1 April 2019 | 58 |
| Charge for the year | <u>58</u> |
| Amortisation at 31 March 2020 | <u>116</u> |
| Net Book Value at 31 March 2020 | <u><u>173</u></u> |
| Net Book Value at 31 March 2019 | <u>231</u> |

Intangible assets represent the value of funds invested in the redevelopment of the WMC Website, which was launched in August 2018.



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

10. Tangible assets

Group

| | Long leasehold land and buildings £'000 | Plant and machinery £'000 | Fixtures, fittings and equipment £'000 | Asset under construction £'000 | Total £'000 |
|---|---|---------------------------------|---|--------------------------------------|----------------------|
| Cost | | | | | |
| At 1 April 2019 | 57,800 | 43,004 | 4,352 | 102 | 105,258 |
| Additions in the year | 16 | 544 | 29 | 537 | 1,126 |
| Disposals in the year | - | - | (350) | - | (350) |
| | <u>57,816</u> | <u>43,548</u> | <u>4,031</u> | <u>639</u> | <u>106,034</u> |
| Year ended 31 March 2020 | | | | | |
| Accumulated depreciation | | | | | |
| At 1 April 2019 | 16,749 | 39,907 | 3,844 | - | 60,500 |
| Charge for the year | 1,165 | 858 | 125 | - | 2,148 |
| Aggregate depreciation charge to year ended 31 March 2018 due to change in estimate | - | 53 | 25 | - | 78 |
| Disposals during the year | - | - | (349) | - | (349) |
| | <u>17,914</u> | <u>40,818</u> | <u>3,645</u> | <u>-</u> | <u>62,377</u> |
| Year ended 31 March 2020 | | | | | |
| Net book value | | | | | |
| 31 March 2020 | <u>39,902</u> | <u>2,730</u> | <u>386</u> | <u>639</u> | <u>43,657</u> |
| 31 March 2019 | <u>41,051</u> | <u>3,097</u> | <u>508</u> | <u>102</u> | <u>44,758</u> |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

10. Tangible assets *(Continued)*

Company

| | Long leasehold land and buildings | Plant and machinery | Fixtures, fittings and equipment | Asset under construction | Total |
|---|--|------------------------|---|-----------------------------|----------------|
| | £'000 | £'000 | £'000 | £'000 | £'000 |
| Cost | | | | | |
| At 1 April 2019 | 57,800 | 42,574 | 4,143 | 102 | 104,619 |
| Additions in year | 16 | 454 | 29 | 537 | 1,036 |
| Disposals in year | - | - | (350) | - | (350) |
| Year ended 31 March 2020 | 57,816 | 43,028 | 3,822 | 639 | 105,305 |
| Accumulated depreciation | | | | | |
| At 1 April 2019 | 16,749 | 39,621 | 3,674 | - | 60,044 |
| Charge for the year | 1,165 | 800 | 124 | - | 2,089 |
| Disposals during the year | - | - | (353) | - | (353) |
| Year ended 31 March 2020 | 17,914 | 40,421 | 3,445 | - | 61,780 |
| Net book value 31 March 2020 | 39,902 | 2,607 | 377 | 639 | 43,525 |
| 31 March 2019 | 41,051 | 2,953 | 469 | 102 | 44,575 |

Substantially all tangible fixed assets are used for direct charitable purposes. The remainder are used for administration and fundraising purposes.

At 31 March 2020 there were no assets held under finance leases (2019: £nil). These figures represent amounts in both the Company and Group.

At 31 March 2020 there was an asset under construction which relates to the Front of House redesign.



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

11. Stock

| | Group | | Company | |
|------------------|-----------|-----------|----------|----------|
| | 2020 | 2019 | 2020 | 2019 |
| | £'000 | £'000 | £'000 | £'000 |
| Raw materials | 10 | 14 | - | - |
| Goods for Resale | 72 | 51 | - | - |
| | 82 | 65 | - | - |

12. Debtors

| | Group | | Company | |
|---------------------------------------|--------------|--------------|--------------|--------------|
| | 2020 | 2019 | 2020 | 2019 |
| | £'000 | £'000 | £'000 | £'000 |
| Trade debtors | 915 | 681 | 258 | 392 |
| Other debtors | 285 | 621 | 158 | 153 |
| Prepayments | 186 | 726 | 144 | 107 |
| VAT receivable | 74 | 74 | 76 | 120 |
| Theatre Tax Relief | 186 | 551 | - | - |
| Amount owed by subsidiary undertaking | - | - | 2,258 | 2,707 |
| | 1,646 | 2,653 | 2,894 | 3,479 |

13. Cash at bank and in hand

Cash held by the Group at the balance sheet date includes bank accounts relating to ticketing income received in advance of £9m (2019: £7.1m).

14. Creditors: falling due within one year

| | Group | | Company | |
|---------------------------------|---------------|--------------|------------|------------|
| | 2020 | 2019 | 2020 | 2019 |
| | £'000 | £'000 | £'000 | £'000 |
| Social security and other taxes | 106 | 135 | 77 | 91 |
| Trade creditors | 353 | 1,053 | 73 | 89 |
| Accruals | 917 | 1,133 | 620 | 726 |
| Income in advance | 8,997 | 7,058 | - | - |
| Other creditors | 566 | 520 | 149 | 70 |
| | 10,939 | 9,899 | 919 | 976 |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

15. Creditors: falling due after more than one year

| | Group 2020 £'000 | 2019 £'000 | Company 2020 £'000 | 2019 £'000 |
|----------------------|---|---------------|---|---------------|
| Unpaid share capital | <u>2</u> | <u>2</u> | <u>2</u> | <u>2</u> |
| Total | <u>2</u> | <u>2</u> | <u>2</u> | <u>2</u> |

16. Capital

The Company is limited by guarantee and therefore has no share capital. The extent of the guarantee is £1 per member. The maximum number of members permitted is 15.

17. Funds

Unrestricted funds

| Group | 2019 £'000 | Income £'000 | Expenditure £'000 | Transfer £'000 | 2020 £'000 |
|----------------------------|-----------------------------|-------------------------------|------------------------------------|---------------------------------|-----------------------------|
| <u>Designated funds</u> | | | | | |
| Capital Maintenance | 500 | - | - | - | 500 |
| Capital Development | 800 | - | - | (800) | - |
| Reorganisation Reserve | - | - | - | 1,000 | 1,000 |
| Creative Ambition | <u>200</u> | <u>-</u> | <u>-</u> | <u>(100)</u> | <u>100</u> |
| Total designated funds | 1,500 | - | - | 100 | 1,600 |
| General unrestricted funds | <u>46,299</u> | <u>21,848</u> | <u>(23,429)</u> | <u>(100)</u> | <u>44,618</u> |
| Total funds | <u>47,799</u> | <u>21,848</u> | <u>(23,429)</u> | <u>-</u> | <u>46,218</u> |
| | | | | | |
| Company | 2019 £'000 | Income £'000 | Expenditure £'000 | Transfer £'000 | 2020 £'000 |
| <u>Designated funds</u> | | | | | |
| Capital Maintenance | 500 | - | - | - | 500 |
| Capital Development | 800 | - | - | (800) | - |
| Reorganisation Reserve | - | - | - | 1,000 | 1,000 |
| Creative Ambition | <u>200</u> | <u>-</u> | <u>-</u> | <u>(100)</u> | <u>100</u> |
| Total designated funds | 1,500 | - | - | 100 | 1,600 |
| General unrestricted funds | <u>46,299</u> | <u>7,445</u> | <u>(9,019)</u> | <u>(100)</u> | <u>44,625</u> |
| Total funds | <u>47,799</u> | <u>7,445</u> | <u>(9,019)</u> | <u>-</u> | <u>46,225</u> |

Unrestricted funds are expendable at the discretion of the Trustees for the Charity's purposes.



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. Funds *(continued)*

Designated funds

Capital Maintenance – a capital maintenance funding requirement has been identified affecting the next three years. This designated fund represents funds set aside to meet this requirement. Capital development reserve – this has been set up to support the capital maintenance reserve for new capital projects. Creative ambition reserve – this has been established to enhance the creative ambition over the next three years.

Restricted funds

| Group | Movement in funds | | | | 2020 £'000 |
|-----------------------|-------------------|-----------------|----------------------|--------------------|---------------|
| | 2019 £'000 | Income £'000 | Expenditure £'000 | Transfers £'000 | |
| Capital Maintenance | 807 | 300 | (187) | - | 920 |
| Creative Ambition | - | 100 | (100) | - | - |
| FOV | - | - | - | - | - |
| Core Restricted Funds | - | 178 | (171) | - | 7 |
| Total funds | 807 | 578 | (458) | - | 927 |

| Company | Movement in funds | | | | 2020 £'000 |
|-----------------------|-------------------|-----------------|----------------------|--------------------|---------------|
| | 2019 £'000 | Income £'000 | Expenditure £'000 | Transfers £'000 | |
| Capital Maintenance | 807 | 300 | (187) | - | 920 |
| Creative Ambition | - | 100 | (100) | - | - |
| FOV | - | - | - | - | - |
| Core Restricted Funds | - | 171 | (171) | - | - |
| Total funds | 807 | 571 | (458) | - | 920 |

Capital Maintenance

During the year, the Centre received restricted grant income from **The Arts Council of Wales** relating to capital maintenance of the Centre. Fixed assets relating to this expenditure have been capitalised and will be written down over the expected life of the assets.

Analysis of net assets between funds

| Group | Unrestricted Funds | Restricted Funds | Total for the year ended 31 March 2020 | Total for the year ended 31 March 2019 |
|------------------------------------|--------------------|------------------|--|--|
| | £'000 | £'000 | £'000 | £'000 |
| Intangible & Tangible fixed assets | 42,903 | 927 | 43,830 | 44,989 |
| Investment | 534 | - | 534 | 542 |
| Net current assets | 2,781 | - | 2,781 | 3,075 |
| | 46,218 | 927 | 47,145 | 48,606 |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

17. Funds *(continued)*

| Company | Unrestricted Funds | Restricted Funds | Total for the year ended 31 March 2020 | Total for the year ended 31 March 2019 |
|--|-----------------------|---------------------|--|--|
| | £'000 | £'000 | £'000 | £'000 |
| Tangible fixed assets | 42,605 | 920 | 43,525 | 44,575 |
| Investment | 536 | - | 536 | 544 |
| Net current assets | 3,086 | - | 3,086 | 3,489 |
| Creditors falling due after more than 1 year | (2) | - | (2) | (2) |
| | <u>46,225</u> | <u>920</u> | <u>47,145</u> | <u>48,606</u> |

Total income comprises £21.8m (2019: £22.0m) for unrestricted funds and £0.6m (2019: £0.8m) for restricted funds. A detailed analysis of incoming resources is given in the Statement of Financial Activities and notes.

Total expenditure comprises £23.4m (2019: £23.2m) for unrestricted funds and £0.5m (2019: £0.7m) for restricted funds. A detailed analysis of expenditure is given in the Statement of Financial Activities and notes.

In accordance with the Charities SORP 2015, capital grants are recognised in full in the statement of financial activities in the year in which they are received, subject to performance criteria. Capital grants are recognised in full in the year they are received.

The summary income and expenditure account illustrated above is derived from the statement of financial activities on page 42 which, together with the notes of the financial statements provides full information on the movements during the year on all the funds of the Group.

18. Pension contributions

The Wales Millennium Centre makes contributions on behalf of employees to individual defined contribution schemes. The amount charged to the statement of financial activities during the year ended 31 March 2020 was £282k (2019: £276k) Pension contributions of £1k were outstanding at the year-end (2019: £28k).



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

19. Operating leases

Total commitments under non-cancellable operating leases are as follows:

| | 2020 £'000 | 2019 £'000 |
|--|---------------|---------------|
| Operating leases which expire: | | |
| Within one year | | |
| In the second to fifth years inclusive | 90 | 120 |
| | <u>-</u> | <u>-</u> |
| | <u>90</u> | <u>120</u> |

20. Investments

| | Group £'000 | Company £'000 |
|------------------------------|----------------|------------------|
| Value at 1 April 2019 | 544 | 544 |
| Revaluations during the year | (8) | (8) |
| Value at 31 April 2020 | <u>536</u> | <u>536</u> |

During the year we reviewed our Investment policy and agreed that unrestricted and restricted funds should be predominantly held in minimum risk deposit accounts. Current investments are held in a 5-year investment fund with **Sarasin & Partners LLP**, at a risk level between 4 and 7. Quarterly investment reports are received.

21. Subsidiary companies

The Charity has two wholly owned subsidiary companies, Wales Millennium Centre (Trading) Limited and Wales Millennium Centre (Theatre) Limited and is the ultimate parent undertaking of WMC Productions Limited. All companies are registered in England and Wales.

Wales Millennium Centre (Trading) Limited (registered number 3776896)

Wales Millennium Centre (Trading) Limited commenced trading in November 2007 and carries out trading activity on behalf of the charity. The ticket sale and marketing activity, previously undertaken by the Charity was transferred to Wales Millennium Centre (Trading) Limited as part of a transfer of activities on 1 October 2014. It has been consolidated in these group Financial Statements. A summary of its trading results is shown below:

| | 2020 £'000 | 2019 £'000 |
|--|-----------------|-----------------|
| Turnover | 16,092 | 16,392 |
| Cost of Sales | <u>(12,477)</u> | <u>(11,966)</u> |
| Gross Profit | 3,615 | 4,426 |
| Administrative Expenditure | <u>(2,819)</u> | <u>(2,836)</u> |
| Profit before charitable donation | 796 | 1,590 |
| Charitable donation to parent organization | <u>(796)</u> | <u>(1,590)</u> |
| | <u>-</u> | <u>-</u> |



NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS *(Continued)*

21. Subsidiary companies *(continued)*

| Wales Millennium Centre (Trading) Limited <i>(continued)</i> | 2020 | 2019 |
|--|--------------|--------------|
| | £'000 | £'000 |
| Intangible & Tangible fixed Assets | 306 | 414 |
| Net current liabilities | <u>(305)</u> | <u>(413)</u> |
| Net assets | <u>1</u> | <u>1</u> |
| Called up share capital | <u>1</u> | <u>1</u> |

WMC Productions Limited (registered number: 09696006)

WMC Productions Limited is a wholly owned subsidiary of Wales Millennium Centre (Trading) Limited. WMC Productions Limited is commissioned by the Charity to create productions. It has been consolidated in these group Financial Statements. A summary of its results is shown below:

| | 2020 | 2019 |
|------------------------------------|--------------|--------------|
| | £'000 | £'000 |
| Turnover | 523 | 656 |
| Cost of Sales | <u>(480)</u> | <u>(682)</u> |
| Gross Loss | 43 | (26) |
| Administrative Expenditure | <u>(140)</u> | <u>(182)</u> |
| Loss Before Taxation | <u>(97)</u> | <u>(208)</u> |
| Tax on loss | <u>97</u> | <u>208</u> |
| Result for the financial year | <u>-</u> | <u>-</u> |
| | 2020 | 2019 |
| | £'000 | £'000 |
| Intangible & Tangible fixed Assets | - | - |
| Net current assets | <u>1</u> | <u>1</u> |
| Net assets | <u>1</u> | <u>1</u> |
| Called up share capital | <u>1</u> | <u>1</u> |

Wales Millennium Centre (Theatre) Limited (registered number: 03749246)

Wales Millennium Centre (Theatre) Limited was dormant throughout the year.

22. Related Party Transactions

During the year legal fees of £6k (2019: £nil) were paid to Blake Morgan in respect of Front of House redesign. Joanna Rees is a trustee of the charity and a director in Morgan Blake.

