



marlowe theatre

THE MARLOWE TRUST

ANNUAL REPORT and financial statements

For the year ended 31 March 2022

Registered number: 11188407
Charity number: 1179882

Photo by Lucy Edwards, Canterbury College work experience student

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Reference and Administrative Details

For the year ended 31 March 2022

Trustees

Jonathan Church - Chair
Lady Alison De Haan (Resigned 8 July 2022)#
David Harrel - Vice Chair#
Janice McGuinness (Resigned 30 September 2021)
Clive Relf*
Guy Hollaway
Kate Grieg
Kathleen Dacre
Abdur-Rehman Ismael Mia*
Matthew Norwell*
Colin Carmichael (Appointed 1 August 2022)

Development Sub Committee

* *Finance Sub Committee*

Company Registered Number

11188407

Charity Registered Number

1179882

Registered Office

The Marlowe Theatre, The Friars, Canterbury, Kent, CT1 2AS

Company Secretary

Paul Turner

Chief Executive

Deborah Shaw

Senior Management Team

Deborah Shaw, Chief Executive
Paula Gillespie Dickson, Chief Operating Officer
Paul Turner, Chief Finance Officer

Independent Auditors

Azets Audit Services, Delandale House, 37 Old Dover Road, Canterbury, Kent, CT1 3JF

Bankers

Lloyds Bank plc, 49 High Street, Canterbury, Kent, CT1 2SE

Chairman's Report

This has been a stand-out year for The Marlowe. Emerging from lockdown with a staff team reduced by a third, the remaining team has restructured, launched its new Business Plan, developed a People Plan to support and invest in the theatre workforce, entered a period of recruitment and training and has built its audiences back throughout the year with a quality programme.

The challenges of a volatile touring landscape and the long tail of Covid cannot be overestimated, but The Marlowe has emerged stronger and with great ambition. A final Cultural Recovery Fund grant of £1 million has allowed us to increase our resilience and add to our reserves.

The Marlowe's reputation as both a key arts organisation in the region and a commercially astute and successful independent business has garnered national recognition. Being named UK Theatre of the Year 2022 at the Stage Awards was acknowledgement of our position in the vanguard of the post-Covid recovery.

I would like to thank Deborah, the Executive and staff team for their hard work and inspiration and my fellow Trustees for their invaluable advice and support.

Jonathan Church

Jonathan Church

Chair

Date 4 October 2022



Jonathan Church
Chairman

Chief Executive's Report

Whilst this was a recovery year for The Marlowe, the following pages are a testament to the huge range of activity undertaken to support our audiences, staff, regional artists and communities throughout this period and to plan for a future where The Marlowe is the engine house for the performing arts in Kent, shaping the spirit of our region.

From the People Plan to capital projects; from our work with young people to the first year of our new residencies, The Marlowe has shifted its focus from its Emergency Business Plan to the launch of an ambitious new 5-year Business Plan which will see the organisation transformed into a producing as well as presenting theatre alongside the development of The Marlowe as the theatre version of a teaching hospital.

We have taken these early steps on our journey, and it is a source of great pride for the organisation that our work so far has been recognised through a raft of national and regional awards.

In January 2022 The Marlowe was named Theatre Of The Year at The Stage Awards, in recognition of our work with audiences, artists and marginalised communities, and our role in supporting the recovery of the performing arts sector.

The judging panel remarked that "The Marlowe's output is extraordinary given it receives no public subsidy and relies on box office revenue for 99% of its income."

We were named Best Theatre in Kent at the Muddy Stiletos Awards 2022 – particularly gratifying as it is decided by public vote.



Deborah Shaw
Chief Executive

Canterbury College named us as 'Employer of the Year' for our work with them, particularly in providing work experience for their students throughout the year.

And finally, the cherry on the top was to win 'Pantomime of the Year' for *Jack and the Beanstalk*, written and directed by Paul Hendy from our Kent-based co-production partner, Evolution Productions. A true labour of love.

Deborah Shaw
Chief Executive
Date 4 October 2022





The Marlowe Theatre Cut-Outs, Created By Ben Dickson
Photo by Richard Lea-Hair

Review of the year



WATCH

“ The Marlowe’s output is extraordinary given it receives no public subsidy and relies on box office revenue for 99% of its income. ”

JURY, THE STAGE AWARDS, THEATRE OF THE YEAR 2022

After 448 days of closure, The Marlowe reopened its main house to audiences on 8th June 2021 – one of the first theatres in the country to do so. Opening the national tour of *Six - the Musical* was a joyous occasion for audiences, performers and the Marlowe team, achieving a sell-out run attended by 14,236 people, over 24 performances in an auditorium with reduced seating due to social distancing.

It was an epic challenge to prepare the theatre and to open with a trained staff team at relatively short notice. Our operational and technical teams went all-out to achieve a smooth reopening, ensuring we were ready to present large scale technically complex productions from a standing start and that audiences felt welcomed and safe. Managers coped with being short staffed and with the demands of undertaking recruitment and training amid the UK’s recruitment crisis.

During the period of social distancing in the auditorium, Ben Dickson’s cut-outs of Kent figures were put to good use in filling unusable seats, much to the delight of audiences. Once social distancing regulations were lifted, hundreds of the cut-outs were sold to the public, as a piece of Marlowe history to take home and keep.

Marketing and comms kept up a continuous dialogue with audiences to restore confidence and bring them back. Numbers continued to build across the season, although we still had to deal with cancelled shows and last-minute replacements with consequently short sales periods. Marketing had to rely primarily on digital and targeted email communications, as there was not enough certainty to produce a full brochure in the early period of reopening.

“ Happier people and a nicer atmosphere in the city. ”

SUMMER AT THE MARLOWE AUDIENCE MEMBER

In the summer we programmed a second iteration of *Summer At The Marlowe* as part of our SELEP-funded Catalyst for Culture initiative.

The free outdoor performance programme ran over four days in August, with music and food in the theatre's courtyard and riverside grounds, enlivening the city centre and enticing visitors back even if they weren't ready to return to indoor theatre yet. It was attended by 3,769 people and featured 54 performances from 65 artists, presented in collaboration with Applause Rural Touring and City Feast. Regional performers included Dizzy O'Dare, Strong Lady Productions, Folkin Fusion, James Wilton Dance, Frolicked and City Sound Music. A series of Doorstop Duets by Matthew Bourne's New Adventures performed in care home gardens, ensuring that vulnerable audiences didn't miss out on the fun.

Our dance programme returned with Carlos Acosta's *On Before*, bringing him to The Marlowe for the first time. Later in the year we presented his young Cuban company, Acosta Danza, as part of the post-pandemic revival of Dance Consortium touring of international work, followed by one of the finest contemporary dance companies in the world, Nederlands Dans Theater's NDT2. Matthew Bourne's New Adventures returned in the Spring with their hugely popular *Nutcracker*.

A shortened programming timeline and significantly reduced availability of commercial weekly touring shows meant the Programming team had to be flexible and creative. We relied on an eclectic range of one-nighters to boost the theatre's offer, from a raft of great comedy – including Romesh Ranganathan and Jimmy Carr – to David Suchet's one-man show and *Strictly's* Aljaz and Janette in *Remembering The Oscars*. We also took the opportunity to bring in strong mid-scale drama from a new generation, including English Touring Theatre's *Cat On A Hot Tin Roof*, with award-winning young director Anthony Almeida's visceral take on a Tennessee Williams classic. We partnered with the bravest commercial producers in the vanguard of helping the industry get back on its feet. Highlights included a brand new, pre-West End production of *Bedknobs And Broomsticks* and *Singin' In The Rain*, which opened at The Marlowe as the first date of a national tour.

Audience confidence grew and in February 2022, *The Lion, The Witch And The Wardrobe* achieved 81% attendance over the half-term break.





Overall, average annual attendance achieved 79.95% of capacity, with 256,553 seats sold.

256,553

AUDIENCE

79.95%

AVERAGE ATTENDANCE

301

NUMBER OF PERFORMANCES

55

NUMBER OF SHOWS



Ben Roddy & Duncan James in *Jack And The Beanstalk*
Photo by Pamela Raith

Christmas Productions

Jack And The Beanstalk

“ A celebration of friendship, love, inclusivity and respect... *Jack And The Beanstalk* is everything contemporary pantomime should be. ”

BRITISH THEATRE GUIDE

Co-produced by Evolution Productions and The Marlowe Theatre, *Jack And The Beanstalk* starred Duncan James, Joanne Clifton and Ben Roddy.

The production received 4 and 5 star reviews and was named Pantomime of the Year at the UK Pantomime Awards In January 2022.

Watched by 82,471 people, with an overall attendance of 81%, *Jack And The Beanstalk* saw audiences return to the theatre for their first pantomime in two years.

The production faced many challenges as cases of the Omicron variant started to rise throughout the run. Despite having numerous cast members off sick or testing positive for Covid, the production kept going and all 83 performances took place as planned. In all, there were 42 different iterations of the cast throughout the run, with cast rotations and last-minute understudies. The commitment by the cast, crew and creative team was beyond measure.

Streaming to our organisations

“ The panto (stream) was amazing, it helped get us all into the festive spirit. It created a sensory experience which our children could get involved in. Thank you from everyone at Demelza. ”

BETHANY HARRIS,
SENIOR HEALTHCARE ASSISTANT,
DEMELZA

Continuing the tradition begun with last year's digital Panto, *Jack And The Beanstalk* was streamed to 40 care organisations where it was watched by 1,107 people in 33 residential care homes, 4 care homes for learning disability care, 2 hospices and 1 hospital children's ward across Kent.

The production was filmed for streaming by locally based company Spark Film Production.

82,441

AUDIENCE FOR
JACK AND THE BEANSTALK

1,107

CARE HOME AUDIENCE



Brigitte Aphrodite, Naomi Morris in *The Christmas Goblin*
Photo by Alex Brenner

The Christmas Goblin

“ Huge fun, full of heart, humanity and the Christmas spirit, really brilliant. ”

AUDIENCE MEMBER

A second home-produced Christmas production was created for family audiences in the Studio. Margate based gig-theatre makers, Brigitte Aphrodite and Quiet Boy, were given space and time to develop a new theatre piece as part of Catalyst for Culture in early 2021. The resulting idea - *The Christmas Goblin* - was green lit for full production in The Marlowe Studio in the same year.

A modern-day retelling of the Greek myth of the Kallikantzaroi, *The Christmas Goblin* was directed by Laura Keefe (Associate Director of Wise Children), with a book by Brigitte Aphrodite and Lucy Thackeray and original songs by Brigitte Aphrodite and Quiet Boy.



The production was devised as a fully integrated chilled performance, creating an accessible and relaxed theatre-going experience for young families.

Despite opening during the onset of a new wave of Covid, the production attracted audiences of over 1,000 people, 28% of whom were new to The Marlowe.



Singin' In The Rain
Photo by Manuel Harlan

Economic Impact

“The Marlowe’s ability to its doors was instrumental in the recovery of the city, which in the summer of 2020 was able to claim footfall 15% higher than the UK average.”

RACHEL PILARD, CANTERBURY BID

“I think as tourists it was another bonus about coming to visit. It has definitely led to us spending money on the High Street.”

SUMMER AT THE MARLOWE, AUDIENCE MEMBER

The Marlowe makes a significant impact on its local economy, generating income for businesses across the region through the visitors that it attracts to Canterbury and the money that it spends.

The re-opening of The Marlowe played an important role in Canterbury’s recovery from the pandemic, generating a regional economic impact of over £32million from the date of its reopening in June 2021 until the end of March 2022.

£32,539,081

TOTAL REGIONAL ECONOMIC IMPACT OF THE MARLOWE IN 2021/22

£11,739,853

INCOME GENERATED BY THE MARLOWE

£3,417,432

SPEND BY AUDIENCES VISITING THE MARLOWE

£631,465

MONEY SPENT BY TOURING COMPANIES IN THE LOCAL ECONOMY WHEN VISITING THE MARLOWE

£3,005,668

THE MARLOWE’S SPEND WITH LOCAL COMPANIES

Resident & Associate Companies

The Marlowe's Resident Companies are Glyndebourne Opera, The Philharmonia Orchestra and PROJEKT EUROPA.

Matthew Bourne's New Adventures and The RSC are Marlowe Associate Companies.

In 2021/22 we worked with our Resident and Associate companies on a number of ground-breaking projects throughout the closure period and into the reopening season.



Let Your Hands Sing by PROJEKT EUROPA
Photo by Hanna-Katrina Jedrosz

Projekt Europa

We Are The Stories Trilogy

“I think being a resident company for the last year has been completely transformative for us as a company. There is no way we could have achieved what we achieved... if it hadn't been for this residency.”

MARIA ABERG, ARTISTIC DIRECTOR, PROJEKT EUROPA

The first year of the PROJEKT EUROPA residency saw the company establish itself as a serious force in British theatre, creating radical and generous work for local and global audiences. The Marlowe supported three development projects with artists from different backgrounds who all shared a lived experience of migration, as part of its role in providing a home base for the company to originate, develop and produce work.

We Are The Stories was a trilogy of work exploring the boundaries of co-creation, participation and performance by PROJEKT EUROPA's Artistic Director Maria Aberg and two migrant theatre makers – Laila Diallo, a

French-Canadian dance artist based in Bristol, and Agnieszka Blonska, a Polish theatre maker from Cornwall.

The three pieces were created with a combination of professional performers and community members and shared with audiences at an early development stage in September in The Marlowe Studio.



New Adventures Cygnet School

“ I would like to learn new skills in performing and dancing... and make long lasting memories.”

ADRIJUS, CYGNET SCHOOL MEMBER

In May, New Adventures launched Cygnet School, a new national dance training programme for young people (aged 12-21yrs) at The Marlowe. The dancers were selected from across the UK for their talent and potential and all were from diverse or low socio-economic backgrounds.

The announcement of the project gained national and regional media coverage, with an overall combined media reach of 6.6 million.

A programme of monthly workshops and a summer residency took place throughout the year and will culminate in a performance sharing in July 2022.

The second year of Cygnet School will include ring-fenced places for young talent from across the South East, with recruitment workshops taking place at The Marlowe and across the region.

“ Fabulous, it has built my confidence. The other dancers and young people are lovely.”

ANDREW, CYGNET SCHOOL MEMBER



Members of Cygnet School Rehearsing in The Marlowe Studio
Photo by David Oxberry

Royal Shakespeare Company

Shakespeare Nation

“So it’s been beautiful for me. I just feel really proud to be on the stage. I really love acting and I wasn’t sure if I had it in me.”

CHRISSEY, SHAKESPEARE NATION COMPANY MEMBER

The Marlowe’s partnership with the RSC creates projects that inspire a love of Shakespeare amongst young people and the community.

Shakespeare Nation

The year saw The Marlowe collaborate with the RSC on Shakespeare Nation, a community participation programme that engaged with people who have little or no previous experience of Shakespeare, either as audiences or performers.

The aim was to create a piece of theatre in response to the RSC’s main stage production

of *The Comedy Of Errors*. The Marlowe brought together a company of 11 people from the local community, many of whom had no previous acting experience. Our main partner was a charity called The Umbrella Centre, a local mental health charity based in Canterbury.

Led by Director Atri Banerjee, a professional creative team worked with the company to devise a production for performance in The Marlowe Studio. The resulting work, *ERROR, ERROR, ERROR* explored the errors, both big and small, that make up our lives, with the company members exploring their own lived experiences.





School Performance of *Much Ado About Nothing: The Merry War*
Photo by Steve Gregson



Royal Shakespeare Company Associate Schools Festival

“ I was so excited, like as soon as I got on that stage I was amazed. I was just so happy in myself. ”

BEAUX, 10YRS, WHITFIELD ASPEN SCHOOL

Part of our long-term partnership with the RSC includes the Associate Schools programme, where we work with 22 schools in areas of low cultural engagement from across Kent and Medway.

The ambition of the Associate Schools programme is to transform experiences of Shakespeare and live theatre for young people. Alongside continuing professional development for teachers, the programme includes unique opportunities for students in performance, leadership and career development.

In March, our 22 Associate Schools performed on The Marlowe’s main stage in *Much Ado About Nothing: The Merry War*, as part of

the RSC’s Regional Playmaking Festival. Schools worked over two terms to create their performance, with workshops taking place in schools and opportunities for teachers to undertake mentoring with professional directors.

22

SCHOOLS TOOK PART

1,118

SCHOOL CHILDREN TOOK PART IN A WORKSHOP

291

SCHOOL CHILDREN PERFORMED ON STAGE

1,272

AUDIENCE

Glyndebourne Opera Pilot Participation Programme

“We have children who have come from all over the world and having Glyndebourne come to the school, it really gave them a voice.”

SIMON HILLIER, TEACHER, PILGRIMS WAY PRIMARY SCHOOL

Glyndebourne returned to The Marlowe with a week of opera performances in November, with a programme that included Donizetti’s comic masterpiece *Don Pasquale*, John Cox’s acclaimed production of Stravinsky’s *The Rake’s Progress* and a performance of Handel’s *The Messiah*.

In addition, The Marlowe collaborated with Glyndebourne on a number of pilot participation projects that were part of the Catalyst For Culture programme, funded by SELEP.

Sing With Glyndebourne began with a series of workshops in local schools, where young people worked with leading composer and conductor Howard Moody and the Glyndebourne Chorus and musicians on

devising their own composition based around themes of migration. The project culminated in a performance in Canterbury Cathedral, where the young people sang the choral piece they had devised, along with selections from Handel’s *The Messiah*.

The pilot programme included the commissioning and development of *glass human* - a new opera exploring contemporary experiences of loneliness; a series of workshops called *Good Company* for people living with dementia; and a performance by young instrumentalists at the Gulbenkian Theatre, University of Kent as part of Pit Perfect, an artist development programme that gives newly graduated players professional performance experience.

125

SING WITH
GLYNDEBOURNE
PARTICIPANTS

98

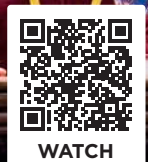
PIT PERFECT
PARTICIPANTS

30

GOOD COMPANY
PARTICIPANTS



The *Sing With Glyndebourne* Project At Canterbury Cathedral
Photo by Richard Hubert Smith



The Marlowe Youth Company

We are committed to developing the creative lives of young people in our region and The Marlowe Youth Company plays a key role in nurturing the skills and aspirations of the next generation.

The Marlowe Youth Company resumed in-person from mid-April, initially at a reduced capacity to comply with social distancing rules. Sessions quickly sold out, with members eager to return and reunite with friends.

Sessions began by asking participants to create their manifesto for the future, deciding what change they wanted to see in the world as they came out of lockdown.

While re-joining The Marlowe Youth Company represented a return to normality for participants, workshop practitioners found that some members had to deal with social anxieties caused by the experience of lockdown.

Membership of The Marlowe Youth Company has been diversified over the last year, through a number of targeted initiatives.

A bursary scheme, The Marlowe Award, has provided young people in financially challenging circumstances with support to join The Marlowe Youth Company. Young people from The Marlowe's Associate Schools have been encouraged to join the Youth Company, providing new connections into the communities that surround them.

An increased social media presence around the activities of The Marlowe Youth Company (including the sharing of videos documenting projects) also helped to attract new members and raise its profile.

The Marlowe Youth Company took part in the National Theatre's Connections project, with auditions initially taking place in September to create a company from existing members, aged 13-19yrs. The company chose to perform *Remote* by Stef Smith, a play that explores themes around protest and power.

Remote was performed to audiences in November, watched by 226 people in The Marlowe Studio. The production was then selected for performance in the Connections Regional Festival, to take place at The Marlowe in May 2022.

Youth Voice, a group that enables young people to influence the direction of The Marlowe and shape the spirit of their region, met throughout the year and saw participants get involved in forming plans for the redevelopment of The Marlowe Kit.



The Marlowe Youth Company performing *Remote*
Photo by Steve Gregson

109

YOUTH COMPANY
MEMBERS

144

YOUTH COMPANY
SESSIONS

206

PLACES TAKEN UP
OVER THE YEAR

The Marlowe Kit: Imagining The Future

“It was such an amazing opportunity to really have our voices heard and really be part of a change, to make a difference to some place so special.”

ROSIE, 12YRS, MEMBER OF THE MARLOWE YOUTH COMPANY

Plans to transform The Marlowe Kit continued to be developed, with the long-term aim of restoring and reimagining this historic Grade 1 listed building into a state-of-the-art learning centre and free-to-access heritage experience.

To help shape plans for The Kit's future, we consulted with the young people who use it currently and the communities that surround it.

The consultation culminated in an open day at The Kit in July called *Imagining The Future*, a live and interactive event that was created and led by The Marlowe Youth Company.

Imagining The Future was developed during Marlowe Youth Company sessions. Participants were asked to think about the future of The Kit, particularly in the wider

context of what they want from a post-Covid world. The group thought about the relationship between the building's past and future, deciding what should be cherished or changed. They were also inspired by poems commissioned from local young performance poets, the Roughcut Collective, in response to the building and its history.

The Youth Voice group also met with consultant architect Guy Hollaway and heritage consultant Sara Davidson, to share their ideas about The Kit's future and learn about the building's history.

Imagining The Future Open Day was attended by 112 people, giving stakeholders and the wider community the opportunity to join the conversation about the future of The Kit.



A scene from *Imagining The Future*
Photo by David Oxberry

Pioneering Places: Westminster Event

Plans for our development of The Marlowe Kit were shared at an event in Westminster in October, that was organised to mark the end of the NLHF-funded East Kent Pioneering Places project.

Pioneering Places saw cultural organisations in East Kent pilot new ways to encourage young people to shape the place where they live and engage with heritage. As well as The Marlowe, the other partners were Turner Contemporary, The Land Trust and Creative Folkestone.

The Marlowe’s project saw it pilot different ways to bring The Kit building back to life and encourage young people to engage with it, including an interactive exhibition, an escape room, school workshops, a monthly poetry slam and as the home of The Marlowe Youth Company.

The Westminster event saw the findings of the project shared with a range of Government and heritage stakeholders.

Two members of The Marlowe Youth Company, Grace Sheanon and Michael Hawkins, joined The Marlowe team in Westminster, talking to guests about their own experiences of being involved in the project at The Kit.



Grace and Michael in Westminster



Grace and Michael meet Darren Henley, Chief Executive of Arts Council England



Grace and Michael meet Damian Collins MP

Catalyst For Culture

The year saw the culmination of the Catalyst For Culture project led by The Marlowe and funded by SELEP.

Begun last year and working with project partners the Mercury Theatre in Colchester and Glyndebourne Opera in East Sussex, the project was a response to the challenges of the pandemic, to support young people, artists and audiences across the SELEP region.

Initiatives that were funded by the project included: 10 artist commissions to develop new work in the region; PROJECT EUROPA's residency at The Marlowe; seed commissions; a new play by a local playwright produced at the Mercury Theatre; digital streaming of three Glyndebourne operas and The Marlowe's digital pantomime; a programme of participatory work piloted by Glyndebourne; Summer at the Marlowe and the launch of New Adventures' Cygnet School.



Cygnet School
Photo by David Oxberry



“ It has been a huge emotional support to be able to make work during these challenging times. ”

ARTIST

SELEP funding allowed us to offer a number of opportunities for artists in the region, providing vital support for freelancers during the Covid crisis.

Following an open call out across Kent, Essex and Sussex, ten artists were awarded a seed commission of £1,000 to develop new work. The artists were also given mentoring support and space to rehearse their work at The Marlowe or The Mercury Theatre.

The artists and companies supported by the commissions were: Esohe Uwadiae, Faith Prendergast, Jodie Cole, Karl Fagerlund Brekke, Quiet Boy, George Rennie, Henry Madd, Mark Smith, Blouse & Skirt!, Sharan Atwal, TalkShow and Sundeep Saini.

Kent based puppetry Half A String developed a new show for Christmas called *Coming Home*, which was shared with invited guests in The Marlowe Studio.

In partnership with Applause Rural Touring, The Marlowe supported Kent based, queer outdoor dance theatre maker, Joe Garbett, to develop a new dance piece called *Get Lost*.

Nicola Werenowska, an Essex based writer with links to both the Mercury Theatre and The Marlowe, was given support to develop an early-stage piece of new writing called *Broken English* that was inspired by Polish community experiences in the region.

“ Having space to really delve deep into our creation process has been hugely valuable. ”

JOE GARBETT, JOE GARBETT DANCE

Evaluation

To evaluate the impact of Catalyst for Culture, The Marlowe appointed Samina Zahir of Hybrid Consulting to interview partners, artists and participants.

Findings showed that the project:

Created new connections between the partners and artists in the region

Provided important opportunities for artists to develop new work and innovate

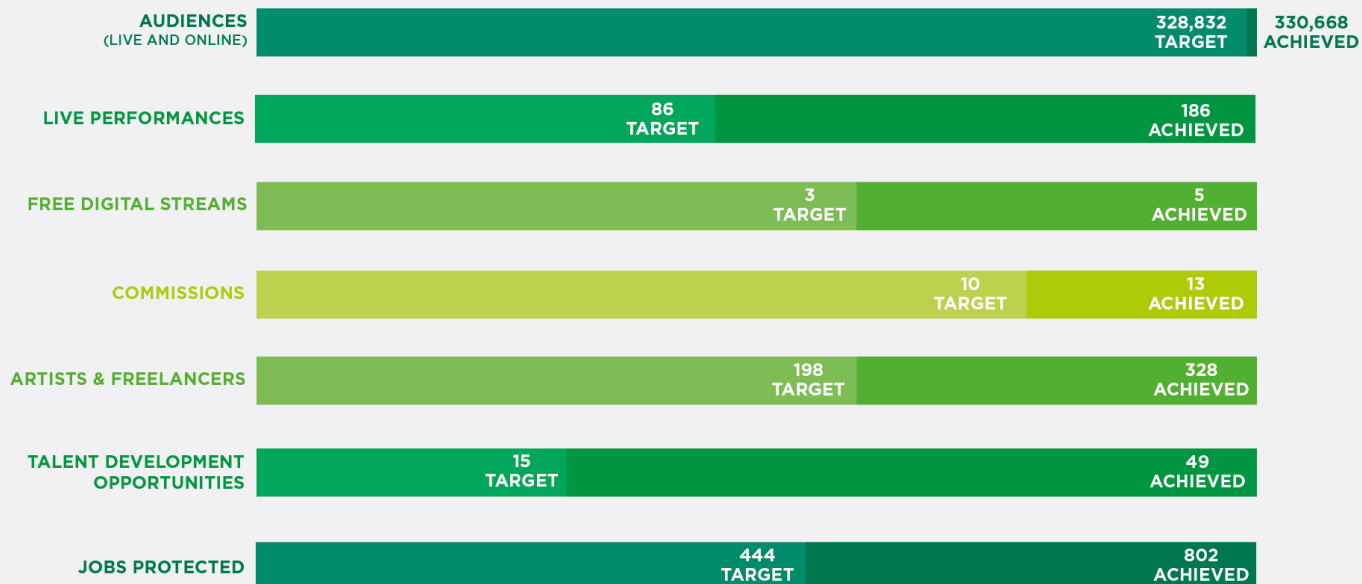
Provided vital income for artists during the pandemic

Allowed The Marlowe and Glyndebourne to pilot the digital streaming of shows

Brought people back into Canterbury through cultural activity

Established New Adventures' Cygnet School dance development programme at The Marlowe

Raised the national profile of the region's cultural sector



Diversity

The Marlowe is committed to opening access, being representative, and diversifying talent.

With the support of diversity consultant Samina Zahir, we have embedded principles of equality, diversity and inclusion into the strategies, priorities and actions in our Business Plan.

The Marlowe EDI Challenge Group has been set up, with members drawn from across the organisation, who meet regularly to challenge policy and practice and to ensure EDI are supported in meaningful ways across the organisation. The group has focused initially on recruitment practice and dissemination and representation in our digital and printed media - the results of which have been transformative.



Everybody's Talking About Jamie



Solar panels being installed on the roof of The Marlowe
Photo by David Oxberry

Environmental Sustainability

The Marlowe is committed to taking transformational action on climate change, by reducing the environmental impact of we do.

The Marlowe has been certified as a Creative Green organisation by the leading arts and environmental charity Julie's Bicycle, acknowledging the work that has been undertaken to reduce our environmental impact.

We know there is still much more we need to do and we have created a cross-team staff group called Team Green, to drive environmental change across our organisation.

In February, The Marlowe installed solar panels on its roof, funded by The Theatres Trust and the Wolfson Foundation. In the first two months of running the solar panels, they have generated over 8700kwh of energy, enough to power the whole building (on stage and FOH) for 12 performances.

Future plans that are being worked on include a new waste management contract that will help us move to zero landfill and the purchase of an electric van.



Our People Plan

The last year saw the development of The Marlowe's People Plan, to support our vision and mission and values and respond to a pre-return staff survey which asked us to focus on creating a better work/life balance; routes for progression; training and reward.

The People Plan makes a clear statement about how we treat and value our team, to ensure that everyone can achieve their true potential.

The People Plan underpins our core values to be resilient, passionate, supportive, collaborative and diverse.

A programme of training has been developed, to ensure that we have a high achieving and capable workforce who are equipped with the skills and knowledge to deliver our commitments.

To improve staff communications, a staff video channel was launched in December. Named Marlowe TV, it hosts training videos for teams, streams of staff conference sessions and messages to staff from senior management. Teams have also been encouraged to make and share their own content, so to build a deeper understanding between departments.

In February, a staff conference took place where teams shared their plans for the year. The event also saw the first Marlowe staff awards, celebrating team successes and achievements over the last year.

Trustees' Report

For the year ended 31 March 2022

The Trustees present their annual report together with the audited financial statements of the group and the company for the year to 31 March 2022. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) as amended by Update Bulletin 1 (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

a. Policies and objectives

Our vision is for a Kent that is thriving, creative, connected, confident, and compassionate.

Our Core Mission is to be Kent's engine house for the performing arts, shaping the spirit of our region.

Our Core Values: we are resilient, passionate, and supportive. We want to be: Authentic. Collaborative. Diverse.

We will present and make theatre and live performance of the highest quality. We will reflect the society we live in through the relevance and diversity of our programme. We will provide a welcoming, inclusive, and safe space for all our communities. We will provide opportunities for all ages to participate, co-create, and learn. We will celebrate our region's heritage and potential.

We will create an inclusive environment which values diversity. We will be a training organisation committed to developing the skills of our staff and industry and sharing best practice. We will create a sustainable model for regional theatre which combines the most successful aspects of the commercial and subsidised sectors. We

will extend our reach and reputation locally, regionally, and nationally.

As Kent's engine house for the performing arts, we will respond to the cultural landscape and the needs of regional artists. We will work together with artists and companies who share our commitment to audiences. We will support artists and companies who share our commitment to audiences. We will support artists at different stages of their career. We will encourage, collaborate, and invest in new work.

We will develop the creative lives of young people in our region. We will inspire a lifelong love of theatre. We will develop the skills of young people as co-creators, participants, advocates, and leaders. We will bring together young people, artists, and theatre makers to inspire each other. We will take transformational action to reduce our environmental impact.

Our teams will be clear about, engaged with, and accountable for, the Trust's vision, mission, and values, because they have been developed together, clearly communicated, and are demonstrated in everything we do.

b. Strategies and activities for achieving objectives

The Marlowe is Kent's regional theatre. It has three spaces: the 1,160-seater theatre, 160-seater studio and a listed medieval building that houses an exhibition, an escape room, a dedicated schools programme and our regular creative classes and youth company.

As a presenting theatre, we attract some of the biggest musicals and drama productions, both pre and post West End. We have a series of resident companies who visit regularly, including Glyndebourne, Philharmonia Orchestra, Matthew Bourne's New Adventures, the National Theatre and the Royal Shakespeare Company.

We co-produce a much-loved annual pantomime (with Evolution Productions)

Trustees' Report (continued)

attended by audiences of over 90,000 each year.

We are part of the RSC's Associate Schools Programme (working with 22 local schools to deepen their understanding of Shakespeare through workshops and performance) and we host Connections, the NT's annual festival of youth theatre. Our new Everyone's Theatre initiative provides participation opportunities throughout the year, particularly for young people in areas of low cultural engagement. Every two years we bring our communities together with world-class artists to create a large-scale, site-specific production, using the landscape of Kent as our stage. We are a home for regional artists.

We occasionally commission and produce small-scale work and we provide rehearsal space and mentoring for emerging local companies. Our annual programme for writers and theatre-makers, provides workshops, showcases and dramaturgical support.

c. Public benefit statement

In setting the objectives and strategies above the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit.

ACHIEVEMENTS AND PERFORMANCE

a. Review of activities

See the Chief Executive's report and the Review Of The Year.

b. Fundraising activities/Income generation

Income generation is predominately achieved through the charitable activities of ticket sales, memberships, participation, trading subsidiary and donations along with project specific funding. 2020/21 Financial Year was profoundly impacted by COVID 19 pandemic, resulting in the Theatre unable to trade in its sustainable model, however in 2021/22 the Theatre was able to operate at 50% reduced capacity in June and up to mid-July. From this point on the Theatre reverted back to full capacity, however this meant that overall for the financial year number of performances and potential capacity was down by a 1/3.

The Trust was in receipt of major funding from the Government Culture Recovery Fund (CRF), processed via Arts Council for England. The Trust was awarded £2,999,999, the maximum grant available, and this was recognised in full within the 2020/21 Financial Year and an additional £1,000,000 in 2021/22.

The Marlowe Trust Trading Limited traded at an operational loss due to the inability to open for most of the year and the major footfall of the Theatre being the main driver for the income generation in 2020/21 and was in receipt of an inter company loan from the Trading company to the value of £50,000.

However, in 2021/22 there was a return to operational profit and positive cash flow, meaning the inter company loan was also repaid.

Income to the value of £146,375 that was generated and allocated to a restricted reserve for the planned Murder in the Cathedral event planned to be held in Canterbury Cathedral in 2020 remains as a restricted reserve. This activity was scheduled for October 2020 but has now been delayed to the 2023/24 financial year due to the COVID 19 pandemic.

c. Investment policy and performance

Investments are treated as current assets due to the short-term nature of the deposits placed on a monthly, quarterly or annual basis. The process to invest is delegated to the Director of Finance with a mixed investment strategy to allow efficient access to the funds when required and maximising return. During the 2021/22 financial year the Trust purchased 15 The Friars, a house which has now been granted planning permission for change of use to provide additional office space, a board room and staff area.

FINANCIAL REVIEW

Income / Expenditure

Due the COVID19 Pandemic the Income was restricted by the inability to operate to its usual financial model for the first four months of the financial year. The Trust was in receipt of Government support via the CRF, but also maximised the use of the Government CJRS for periods that the CRF did not cover,

Trustees' Report (continued)

including for the support of Zero Hours and Casual staff, which further aided the swift re-opening of the theatre.

Total income for 2021/22 was £11,760,014 (2021: £4,928,952) of which £266,386 was restricted. Total expenditure was £10,861,212 (2021: £4,387,971) of which £266,386 was restricted.

Reserves

a. Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

b. Reserves policy

With this early stage of the Theatre transferring its governance to The Marlowe Trust, trustees have revised and set a target of building an unrestricted reserve in excess of £1.6 million which will cover operation running costs for a period of approximately six months.

The Trust is also developing further reserves that are unrestricted but marking them as designated. These are from grants and legacies, and are earmarked for new projects and development of the Trust. The aim is to further grow these funds via its own revenue and performance now that the target of £1.6million has been reached.

As at 31 March 2022 unrestricted reserves stood at £1,622,760 (2021: £917,111).

As at 31 March 2022 restricted reserves stood at £146,374 (2021: £146,374).

As at 31 March 2022 designated reserves stood at £216,581 (2021: £23,427).

STRUCTURE, GOVERNANCE AND MANAGEMENT

a. Constitution

The company is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 5 February 2018.

The company is constituted under a Memorandum of Association dated 5 February 2018 and is a registered charity number 1179882.

b. Method of appointment or election of Trustees

The management of the company and the group is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

The trustees are required by the Articles of Association to serve for a period of 3 years. At the annual retirement meeting one third of the members of the board retire. A retiring member of the board is eligible for reappointment, provided they haven't reached the end of their fixed term of 9 years. The trustees meet approximately five times a year and annual budget and all major strategic decisions.

c. Policies adopted for the induction and training of Trustees

The trustees appointed on the set up of the Trust all were trustees of other existing charities and brought a wide range of experience and skills to their roles. Induction and training of new trustees is in development and will commence upon appointment.

d. Pay policy for senior staff

Trustees approve the remuneration of key management personal, benchmarking against similar roles within the industry.

e. Organisational structure and decision making

The Marlowe Trust Limited (Company Number 1188407) is limited by guarantee and does not have any share capital. It operates under the name of The Marlowe. It is governed by its Articles of Association dated 5th February 2018. The company is also a registered charity (Charity Registration Number 1179882).

The financial statements are prepared in

Trustees' Report (continued)

accordance with the Charities Act 2011, the Companies Act 2006 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS) (effective 1st January 2015)

The Chief Executive is appointed by the trustees to manage the day to day operations of the group. To facilitate effective operations the Chief Executive and Executive Team have delegated authority within the terms of delegation approved by the Board, for all operational matters.

The key management personnel within the executive team include;

- Chief Executive
- Chief Operating Officer
- Chief Finance Officer

A further level of senior management form the Strategic Management Team along with the executive. This team comprises of;

- Director of Communications
- Director of Fundraising Development
- Director of Learning and Participation
- Director of Marketing
- Director of Operations
- Technical Director

f. Risk management

The Trustees have assessed the major risks to which the company and the group is exposed, in particular those related to the operations and finances of the company and the group, and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

The key risks of the Trust which are reviewed by the board via sub committees and full board meetings are, the delivery of the vision and the mission post pandemic, failure to reach financial targets across the organisation and maintaining unrestricted reserves to suitable levels for unexpected liabilities.

Plans for future periods

See the Chief Executive's report on page 4.

Members' liability

The Members of the company and the group

guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up.

Employee involvement and employment of the disabled

Employees have been consulted on issues of concern to them by means of regular consultative committee and staff meetings and have been kept informed on specific matters directly by management. The company and the group carries out exit interviews for all staff leaving the organisation and has adopted a procedure of upward feedback for senior management and the Trustees.

The company and the group has implemented a number of detailed policies in relation to all aspects of personnel matters including:

- Equal Opportunities Policy
- Health & Safety Policy

In accordance with the company and the group's Equal Opportunities Policy, the company and the group has long established fair employment practices in the recruitment, selection, retention and training of disabled staff.

Full details of these policies are available from the company and the group's offices.

Trustees' responsibilities statement

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

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and

Trustees' Report (continued)

then apply them consistently;

- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

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

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

Auditors

Azets Audit Services, have indicated their willingness to continue in office. The designated Trustees will propose a motion re-appointing the auditors at a meeting of the Trustees.

This report was approved by the Trustees, on 4 October 2022 and signed on their behalf by:



Jonathan Church

Chair

Independent Auditors' Report To The Members Of The Marlowe Trust

Opinion

We have audited the financial statements of The Marlowe Trust (the 'parent charity') and its subsidiaries (the 'group') for the year ended 31 March 2022. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

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

Basis for opinion

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

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

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

We have nothing to report in this regard.

Independent Auditors' Report To The Members Of The Marlowe Trust To Update

Opinion on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

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

In preparing the financial statements, the Trustees are responsible for assessing the

group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

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

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

Use of our report

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

Azets Audit Services

John Howard FCA (Senior Statutory Auditor)

for and on behalf of Azets Audit Services
Statutory Auditor
Delandale House, 37 Old Dover Road,
Canterbury, Kent CT1 3JF
Date: 20 December 2022

Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account) For the year ended 31 March 2022

		Unrestricted funds	Restricted funds	Total funds	
	Note	2022 £	2022 £	2022 £	2021 £
Income from:					
Donations and legacies	2	1,383,279	-	1,383,279	3,350,623
Charitable activities	3	8,926,167	266,386	9,192,553	203,555
Other trading activities:					
Fundraising	4	28,200	-	28,200	5,875
Trading activities		905,846	-	905,846	5,086
Investments:					
Bank interest receivable		2,044	-	2,044	3,389
Other income		248,092	-	248,092	1,360,424
Total income		11,493,628	266,386	11,760,014	4,928,952
Expenditure on:					
Raising funds:					
Fundraising trading		775,486	-	775,486	45,199
Charitable activities		9,819,339	266,386	10,085,725	4,342,772
Total expenditure	5	10,594,825	266,386	10,861,211	4,387,971
Net movement in funds		898,803	-	898,803	540,981
Reconciliation of funds:					
Total funds brought forward		940,538	146,374	1,086,912	545,931
Total funds carried forward		1,839,341	146,374	1,985,715	1,086,912

The notes on pages 38-49 to form part of these financial statements.

Comparative Consolidated Statement of Financial Activities (Incorporating Income and Expenditure Account) For the year ended 31 March 2021

		Unrestricted funds	Restricted funds	Total funds
	Note	2021	2021	2021
		£	£	£
Income from:				
Donations and legacies	2	3,350,623	-	3,350,623
Charitable activities	3	154,055	49,500	203,555
Other trading activities:				
Fundraising	4	5,875	-	5,875
Trading activities		5,086	-	5,086
Investments:				
Bank interest receivable		3,389	-	3,389
Other income		1,360,424	-	1,360,424
Total income		4,879,452	49,500	4,928,952
Expenditure on:				
Raising funds:				
Fundraising trading		45,199	-	45,199
Charitable activities		4,293,272	49,500	4,342,772
Total expenditure	5	4,338,471	49,500	4,387,971
Net movement in funds		540,981	-	540,981
Reconciliation of funds:				
Total funds brought forward		399,557	146,374	545,931
Total funds carried forward		940,538	146,374	1,086,912

The notes on pages 38-49 to form part of these financial statements.

Consolidated Balance Sheet As at 31 March 2022

		2022	2022	2021	2021
	Note	£	£	£	£
Fixed assets					
Tangible assets	10		918,464		169,558
Current assets					
Investments - 95 day notice account		2,000,000		2,000,000	
Stocks	12	17,910		11,198	
Debtors	13	673,344		572,096	
Cash at bank and in hand		6,480,538		4,289,602	
			9,171,792	6,872,896	
Creditors: amounts falling due within one year	14	(8,104,541)		(4,035,158)	
Net current assets			1,067,251		2,837,738
Creditors: amounts falling due within one year	14		-		(1,920,384)
Net assets			1,985,715		1,086,912
Charity Funds					
Restricted funds	19		146,374		146,374
Unrestricted funds:					
Designated funds	20		216,581		23,427
General unrestricted fund			1,622,760		917,111
Total funds	21		1,985,715		1,086,912

The financial statements were approved and authorised for issue by the Trustees on 4/10/2022 and signed on their behalf by:



Jonathan Church
Chair

The notes on pages 38-49 to form part of these financial statements.

Company Balance Sheet As at 31 March 2022

		2022	2022	2021	2021
	Note	£	£	£	£
Fixed assets					
Tangible assets	10		859,217		138,726
Investments	11		1		1
			859,218		138,727
Current assets					
Investments - 95 day notice account		2,000,000		-	
Debtors	13	717,966		619,834	
Cash at bank and in hand		6,328,059		6,276,079	
		9,046,025		6,895,913	
Creditors: amounts falling due within one year	14	(8,029,287)		(4,014,022)	
Net current assets			1,016,738		2,881,891
Creditors: amounts falling due within one year	14		-		(1,920,384)
Net assets			1,875,956		1,100,234
Charity Funds					
Restricted funds	19		146,374		146,374
Designated funds	20		216,581		23,427
Unrestricted funds			1,513,001		930,433
Total funds			1,875,956		1,100,234

The financial statements were approved and authorised for issue by the Trustees on 4/10/2022 and signed on their behalf by:

Jonathan Church

Jonathan Church
Chair

The notes on pages 38-49 to form part of these financial statements.

Consolidated Statement of Cash Flows

	2022	2022	2021	2021
	£	£	£	£
Cash flows from operating activities		898,803		540,981
Net income for the year (as per Statement of Financial Activities)				
Adjustment for:				
Depreciation charges	50,454		28,502	
Loss on disposal of tangible fixed assets	1,888			
(Increase) / Decrease in stocks	(6,712)		16,838	
(Increase) / Decrease in debtors	(101,248)		1,293,023	
Increase/ (Decrease) in creditors	754,234		(1,736,067)	
Increase in deferred income	1,394,765		517,754	
		2,093,381		120,050
Net cash provided by operating activities		2,992,184		661,031
Cash flows from investing activities:				
Purchase of tangible fixed assets	(801,248)		(52,950)	
Net cash used in investing activities		(801,248)		(52,950)
Change in cash and cash equivalents in the period		2,190,936		608,081
Cash and cash equivalents brought forward		6,289,602		5,681,521
Cash and cash equivalents carried forward		8,480,538		6,289,602
Cash and cash equivalents				
Investments - 95 day notice account		2,000,000		2,000,000
Cash at bank and in hand		6,480,538		4,289,602
		8,480,538		6,289,602

The notes on pages 38-49 to form part of these financial statements.

Notes To The Financial Statements

For the year ended 31 March 2022

1 Accounting Policies

Company Information

The Marlowe Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is The Marlowe Theatre, The Friars, Canterbury, Kent, United Kingdom, CT1 2AS.

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts 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.

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

The Statement of Financial Activities (SOFA) and Balance Sheet consolidate the financial statements of the company and its subsidiary undertaking. The results of the subsidiary are consolidated on a line by line basis.

No separate SOFA has been presented for the company alone as permitted by section 408 of the Companies Act 2006.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence

for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.4 Income

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

Income for productions is recorded in the statement of financial activities and the time of completion to ensure accurate recording. This reduces the risk of overstating the financial outturn.

For legacies, entitlement is taken as the earlier of the date on which either: the company is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the company has been notified of the executor's intention to make a distribution. Where legacies have been notified to the company, or the company is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Donated services or facilities are recognised when the company has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the

Notes To The Financial Statements (continued)

general volunteer time of the Friends is not recognised and refer to the Trustees' Report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the company which is the amount the company would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

1.5 Interest receivable

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

1.6 Expenditure

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

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the company and include project management carried out at Headquarters. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

1.7 Basis of consolidation

The financial statements consolidate the accounts of The Marlowe Trust and all of its subsidiary undertakings ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own Income and Expenditure Account.

The income and expenditure account for the period dealt with in the accounts of the company was £410,781.

1.8 Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of Financial Activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

- Computer equipment - 25%
- Plant & Machinery - 20%
- Theatre Equipment - 12.5%
- Heater Infrastructure - 10%
- Leasehold Improvements - 10% or life of lease

1.9 Investments

Fixed asset investments are a form of financial instrument and are initially recognised at their transaction cost and subsequently

Notes To The Financial Statements (continued)

measured at fair value at the Balance Sheet date, unless fair value cannot be measured reliably in which case it is measured at cost less impairment. Investment gains and losses, whether realised or unrealised, are combined and shown in the heading 'Gains/(losses) on investments' in the Statement of Financial Activities.

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

1.10 Stocks

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

1.11 Debtors

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

1.12 Cash at Bank and in hand

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

1.13 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.14 Financial instruments

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

1.15 Pensions

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

1.16 Fund accounting

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

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

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

Notes To The Financial Statements For the year ended 31 March 2022

2. Income from donations and legacies	Unrestricted funds	Restricted funds	Total funds	Total funds
	2022	2022	2022	2021
	£	£	£	£
Donations	133,126	-	133,126	353,357
Unconditional Grants	1,250,153	-	1,250,153	3,046,766
Total	1,383,279	-	1,383,279	3,350,623

3. Income from charitable activities	Unrestricted funds	Restricted funds	Total funds	Total funds
	2022	2022	2022	2021
	£	£	£	£
Income from Theatre Productions	8,926,167	-	8,926,167	154,055
Grants		266,386	266,386	49,500
Total	8,926,167	266,386	9,192,553	203,555

4. Fundraising income	Unrestricted funds	Restricted funds	Total funds	Total funds
	2022	2022	2022	2021
	£	£	£	£
Sponsorship, Advertising and Business Membership	28,200	-	28,200	5,875

5. Direct costs	Staff costs	Direct costs	Support costs	Total	2021
	£	£	£	£	£
Cost of raising funds	316,987	398,477	60,022	775,486	45,199
Charitable activities: Delivery of the arts	2,494,048	6,419,231	1,172,446	10,085,725	4,342,772
	2,811,035	6,817,708	1,232,468	10,861,211	4,387,971

Notes To The Financial Statements For the year ended 31 March 2022

6. Support costs	2022	2021
	£	£
Staff training	50,305	3,381
Insurance	138,976	57,575
Consultancy	67,832	97,165
Repairs and building maintenance	123,031	20,220
Computer and telephone costs	66,330	22,113
Light, heat and other building costs	306,402	100,870
Travel and subsistence	20,345	8,687
Bank charges	11,810	25,823
Equipment and materials	14,781	14,754
Legal and professional fees	15,259	15,324
EKS service charges	49,561	135,680
Publications and hospitality	11,552	152
Licenses and subscriptions	60,771	41,982
Irrecoverable VAT	141,975	68,398
Accountancy fees	2,750	3,100
Agency	42,155	-
Administrative expenses of fundraising	60,022	14,947
Depreciation	40,329	24,975
Governance costs:		
Auditors remuneration	9,000	9,000
Auditors remuneration - over provision in prior year	(2,500)	-
Legal fees	782	-
Grant Audit	1,000	2,150
	1,232,468	666,296

Notes To The Financial Statements For the year ended 31 March 2022

7. Turnover

The whole of the turnover is attributable to Theatre productions.
All turnover arose within the United Kingdom.

8. Net income/(expenditure)

This is stated after charging:

Depreciation of tangible fixed assets:

- owned by the charitable group

Auditors' remuneration - audit

During the period, no Trustees received any remuneration. (2021-none)

During the period, no Trustees received any reimbursement of expenses. (2021-none)

	2022	2021
	£	£
	40,328	24,975
	9,000	9,000

9. Staff costs

Staff costs were as follows:

Wages and salaries

Social security costs

Other pension costs

	2022	2021
	£	£
	2,343,678	2,342,664
	180,870	162,176
	286,487	339,160
	2,811,035	2,844,000

The average number of persons employed by the company during the period was as follows:

Total staff

	No.	No.
	136	164

The number of employees whose emoluments as defined for taxation purposes, amounted to over £60,000 in the year were as follows:

£60,000 to £69,999

£70,000 to £79,999

£90,000 to £99,999

£100,000 to £109,999

	No.	No.
	1	1
	1	1
	-	1
	1	-
	3	3

During the year key Management personnel received remunerations of £279,192 (2021 - £290,776).

Notes To The Financial Statements For the year ended 31 March 2022

10. Tangible fixed assets	Land and Buildings	Leasehold improvements	Computer equipment	Theatre equipment	Total
Group	£	£	£	£	£
Cost					
Brought forward	-	12,599	82,793	117,316	212,708
Additions	567,374	125,887	33,203	74,784	801,248
Disposals	-	-	(4,509)	-	(4,509)
As at 31 March 2022	567,374	138,486	111,487	192,100	1,009,447
Depreciation					
Brought forward	-	105	25,060	17,985	43,150
Charge for the period	-	6,454	21,402	22,598	50,454
Disposals	-	-	(2,621)	-	(2,621)
As at 31 March 2022	-	6,559	43,841	40,583	90,983
Net book value As at 31 March 2022	567,374	131,927	67,646	151,517	918,464
As at 31 March 2021	-	12,494	57,733	99,331	169,558
	Land and Buildings	Leasehold improvements	Computer equipment	Theatre equipment	Total
Company	£	£	£	£	£
Cost					
Brought forward	-	12,599	82,359	82,118	177,076
Additions	567,374	125,887	33,203	36,243	762,707
As at 31 March 2022	567,374	138,486	111,053	118,361	935,274
Depreciation					
Brought forward	-	105	24,835	13,410	38,350
Charge for the period	-	6,454	21,292	12,582	40,328
As at 31 March 2022	-	6,559	43,506	25,992	76,057
Net book value As at 31 March 2022	567,374	131,927	67,547	92,369	859,217
As at 31 March 2021	-	12,494	57,524	68,708	138,726

Notes To The Financial Statements For the year ended 31 March 2022

11. Fixed asset investments

Shares in group undertakings

Company
£

Market value

As at 1 April 2021 and 31 March 2022

1

All the fixed asset investments are held in the UK.

12. Stocks

Group

Company

Group

Company

2022

2022

2021

2021

£

£

£

£

Finished goods and goods for resale

17,910

-

11,198

-

13. Debtors

Group

Company

Group

Company

2022

2022

2021

2021

£

£

£

£

Trade debtors

24,983

70,216

53,084

53,084

Amounts owed by group undertakings

-

-

-

50,000

Other debtors

570,885

570,885

470,381

470,381

Prepayments and accrued income

77,476

76,865

48,631

46,369

673,344

717,966

572,096

619,834

Notes To The Financial Statements For the year ended 31 March 2022

14. Creditors: Amounts falling due within one year	Group	Company	Group	Company
	2022	2022	2021	2021
	£	£	£	£
Trade creditors	129,377	101,302	98,234	100,811
Other taxation and social security	91,921	91,921	43,454	43,454
Other creditors	1,620,461	1,573,282	945,837	922,124
Accruals and deferred income	6,262,782	6,262,782	2,947,633	2,947,633
	8,104,541	8,029,287	4,035,158	4,014,022
Creditors: Amounts falling due after one year	Group	Company	Group	Company
	2022	2022	2021	2021
	£	£	£	£
Accruals and deferred income	-	-	1,920,384	1,920,384

15. Pension commitments

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £286,487 (2021 - £339,160). Contributions totalling £nil (2021 - £nil) were payable to the fund at the balance sheet date.

At the point of transfer the Charity was granted entry in to the Local Government Pension Scheme as an Admitted Body, adopting the process of being closed to new entrants after transfer date.

On termination of the Admission Agreement or on the Charity no longer having any Eligible Employees actively contributing to the Fund, the Council shall:

- procure that the Administering Authority transfers all of the Fund's assets and liabilities relating to the Eligible Employees (including for the avoidance of doubt any deferred or pensioner members of the Fund) from the Charity back to the Council and the Charity shall not be liable to settle any costs, expenses or liabilities arising at the date of termination of the Admission Agreement or the date the Charity no longer has any Eligible Employees actively contributing to the Fund;
- and the Council shall procure that the Charity shall be discharged from all and any future liabilities to the Fund.

Notes To The Financial Statements For the year ended 31 March 2022

16. Operating lease commitments

At 31 March 2022 the total of the future minimum lease payments under non-cancellable operating leases was:

Group and Company	2022	2021
	£	£
Amounts payable:		
Within 1 year	2,880	4,774
Between 1 and 5 years	720	6,720
Total	3,600	11,494

17. Related party transactions

Jonathan Church, the Chair of the Board of The Marlowe Trust is also a director of the following companies who had the following related party transactions:

- KMCB Productions Ltd. £12,687 (2021 - £nil) was invoiced inclusive of VAT on an open market basis by KMCB for a production of *David Suchet Poirot And More, A Retrospective*.
- Make Em Laugh Ltd: £269,323 (2021 - £nil) was invoiced inclusive of VAT on an open market basis by Make Em Laugh Ltd for a production of *Singin' In The Rain*.
- Jonathan Church Productions Ltd who acted on behalf of Producer EHP LWW Ltd as General Manager: £151,545 (2021 - £nil) was invoiced inclusive of VAT on an open market basis by EHP LWW Ltd for a production of *The Lion, The Witch And The Wardrobe*.

18. Principal subsidiaries

The Marlowe Trust Trading Limited

Subsidiary name:	The Marlowe Trust Trading Limited
Company registration number	11337139
Equity shareholding %	100%

	2022	2021
	£	£
Total assets as at 31 March	234,526	60,391
Total liabilities as at 31 March	(124,597)	(80,662)
Total equity as at 31 March	109,929	(20,271)
Turnover	905,686	5,086
Expenditure	(775,486)	(45,200)
Profit for the period	130,200	(40,114)

Notes To The Financial Statements For the year ended 31 March 2022

19. Restricted Funds	Balance at			Balance at
	1 Apr 21	Income	Expenditure	31 Mar 22
	£	£	£	£
Current year				
Murder In The Cathedral Fund	146,374	-	-	146,374
NT Connection Fund	-	3,437	(3,437)	-
RSC project Fund	-	42,839	(42,839)	-
Property, repairs & maintenance Fund	-	52,336	(52,336)	-
SELEP Fund	-	158,774	(158,774)	-
ACE Evolve	-	9,000	(9,000)	-
Total	146,374	266,386	(266,386)	146,374
Prior year				
The Kit	-	49,500	(49,500)	-
Murder In The Cathedral Fund	146,374	-	-	146,374
Total	146,374	49,500	(49,500)	146,374

Murder In The Cathedral Fund

A planned production of TS Elliot's *Murder In The Cathedral* was fundraised for in 2019/20 financial year. Due to the COVID 19 pandemic this has now been delayed to the 2023/24 financial year.

NT Connections Fund

The Marlowe Trust is fully engaged within the National Theatres NT Connections programme.

RCS Projects Fund

The Marlowe Trust is fully engaged within the RSC Associate Schools and Shakespeare Nation programme of activity.

Property Repairs & Maintenance Fund

Grants received for specific building repairs, maintenance, and improvements within the financial year.

SELEP Fund

SELEP funded a collaborative programme between three major cultural institutions in the LEP region The Mercury Theatre in Colchester and Glyndebourne Opera in Sussex and The Marlowe Theatre in Canterbury.

ACE Evolve

ACE Evolve was a response to the challenges of the pandemic which had a devastating impact on the theatre sector.

The Kit

Grant received from the National Lottery Heritage Fund for the upkeep of The Kit during the pandemic.

Notes To The Financial Statements For the year ended 31 March 2022

20. Designated funds	Balance at 1 Apr 21	New designations	Designations released	Balance at 31 Mar 22
	£	£	£	£
Current year				
Marlowe Theatre Development Trust Fund	23,427	118,154	-	141,581
Investment Fund	-	75,000	-	75,000
Total	23,427	193,154	-	216,581
Prior year				
Marlowe Theatre Development Trust Fund	23,427	-	-	23,427
Total	23,427	-	-	23,427

Marlowe Theatre Development Trust Fund is made of donations and legacies transferred and allocated as a designated fund for projects not within the core Marlowe budget.

Investment Fund designated to allow the Trust to invest deeper outside of the core budget for projects, programming and infrastructure.

21. Analysis of net assets between funds	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Current year			
Tangible fixed assets	918,464	-	918,464
Current assets	9,025,418	146,374	9,171,792
Creditors due within one year	(8,104,541)	-	(8,104,541)
	1,839,341	146,374	1,985,715
Prior year			
Tangible fixed assets	169,558	-	169,558
Current assets	6,726,522	146,374	6,872,896
Creditors due within one year	(4,035,158)	-	(4,035,158)
Creditors due after one year	(1,920,384)	-	(1,920,384)
	940,538	146,374	1,086,912