CLEAN BREAK THEATRE COMPANY

England & Wales · Charity number 1017560

Details

Other names	CLEAN BREAK
Status	Registered
Legal form	Charitable company
Company number	02690758
Registered	1993-02-24
Register	View on the Charity Commission register

Contact

Address	2 Patshull Road London NW5 2LB
Phone	02074828600
Email	general@cleanbreak.org.uk
Website	www.cleanbreak.org.uk

Activities

Objects: (A)TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION OF THE ARTS WITH PARTICULAR, BUT NOT EXCLUSIVE REFERENCE TO IMPRISONMENT OF WOMEN (B)TO HELP REHABILITATE AND RE-INTEGRATE WOMEN EX-PRISONERS AND OFFENDERS BY PROMOTING AND DEVELOPING THE CREATIVE, ARTISTIC AND PRACTICAL ABILITIES OF SUCH PERSONS.

Activities: Clean Break uses theatre for personal and political change, working with women whose lives have been affected by the criminal justice system.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Other Defined Groups

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Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,333,042	£1,431,082	£922,500	24
2024-03-31	£1,233,160	£1,180,997	£1,020,540	28
2023-03-31	£967,203	£1,243,068	£968,377	25
2022-03-31	£1,064,744	£1,224,736	£1,244,242	24
2021-03-31	£1,535,997	£1,017,340	£1,404,234	23

Trustees

Name	Role	Appointed
Alison Jefferis		2019-07-11
Amanda Richardson		2023-07-25
Catherine Meijer		2023-07-25
Catriona Guthrie		2023-07-25
Grace Arogundade		2023-07-25
Jessica Southgate		2023-07-25
Joni Emery		2024-07-23
Josette Bushell-Mingo		2024-07-23
Naima Sakande		2023-07-25
Nola Sterling		2021-09-23
Rania Jumaily		2022-07-26
Sarah Jane Dent		2024-07-23
Winsome May Pinnock		2025-09-30

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CLEAN BREAK THEATRE COMPANY

England & Wales - Charity number 1017560

Accounts

Directors' Report
for the year ending 31 March 2025

"Clean Break is a beacon in the dark and never fails to produce excellent theatre."

(Audience Member - *Scenes from Lost Mothers*)

Clean Break Theatre Company

Annual Report and Financial Statements

31 March 2025

2 Patshull Road London NW5 2LB

Company Limited by Guarantee, Registration number 2690758 (England and Wales)

Charity Registration number 1017560

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2025.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 30 to 51 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), effective from accounting periods commencing 1 January 2015 or later.

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REFERENCE AND ADMINISTRATIVE DETAILS ABOUT THE CHARITY, ITS BOARD AND ITS ADVISERS

Members of the Board

Emily Ashton	Chair of the Finance Committee
Josette Bushell-Mingo	Co-Chair of the Board, appointed July 2024
Sarah-Jane Dent	Co-Chair of the Board, appointed July 2024
Joni Emery	Appointed July 2024
Lara Grace Ilori	
Catriona Gutherie	
Alison Jefferis	Chair of Development Committee
Rania Jumaily	
Rose Mahon	
Carien Meijer	
Winsome Pinnock	Sabbatical (2024/25)
Alexandra Rowse	Maternity leave (April – September 2024)
Amanda Richardson	
Naima Sakande	
Jess Southgate	
Nola Sterling	

Company Secretary: Erin Gavaghan (April -September 2024), Natasha Bucknor (October – March 2025)

Executive Team: Anna Herrmann (Artistic Director & Joint CEO) & Natasha Bucknor (Interim Executive Director & Joint CEO)

Senior Management: Lakesha Arie-Angelo (Associate Artistic Director), Saffi Jones (Head of Finance & Operations), Sally Muckley (Head of Development & Communications), Jacqueline Stewart (Head of Participation, & Deputy CEO)

Auditor: Goldwins

Solicitors: Bates Wells Braithwaite 10 Queen Street Place, London, EC4R 1BE

Bankers

CAF Bank Ltd 25 Kings Hill Avenue, Kings Hill West Malling, Kent ME19 4JQ	Co-operative Bank plc PO Box 101, 1 Balloon Street Manchester, M60 4EP

CO-CHAIR INTRODUCTION

We are delighted to present our first annual report as Co-Chairs for Clean Break. We thank our team and colleagues and offer ongoing gratitude to all our Members who continue to be at the heart of all we do. Together we are a force of creativity and demonstrate our commitment to women with experience of the criminal justice system. Everybody deserves a second chance. A huge thanks to out-going Co-Chairs Alison Frater and Tanya Tracey setting the standard and steering Clean Break through the past few years. As well as Trustee Alex Rowse, for her role as interim co-chair.

This has been a year like no other. The speed and force of both governmental and legislative change as well as a continued challenge in funding, has seen us live our values of care and transparency and reflect on who we are and who we want to be. The work of anti-racism together with the whole approach of leading with kindness is an example to all, and again, Clean Break lives the work. It is not just talk. That is inspiring.

The ramifications of the Supreme Court ruling on the definition of 'woman' in the Equality Act are yet to be fully understood. We remain vigilant to any clarification and will hold timely and robust conversations when the need arises.

The work that has been achieved this past year has been creative and brilliant, investing in Members and artists, touring work and co-producing an international collaboration which has whetted our appetite for extending the remit of Clean Break internationally. The period ahead includes seed commissions, partnerships and deep work on securing our future. On writing this introduction, we have just returned from a strategic day together leaning into the future guided by the CEOs and our consultant through a strong and important discussion concerning our financial position, our strategic plan and what are the best options for us as an organisation. We are assured and believe what was discussed was done in a robust and thoughtful way.

We are sharing with you the words drafted by Sarah-Jane which we use at the onset of each quarterly Board meeting to remind us of why we are here.

Our core values and principles are Collaboration, Compassion, Courage, Creativity, Equity and Fairness. Our message is one of hope helping women to give them a voice, a second chance.

Changing lives and saving lives. Ever reminding us to place these women at the heart of everything we do. Principles before personalities.

"It's been another exciting year for Clean Break with many highlights. It's a privilege and I'm grateful to be co-chair alongside Josette. As someone with lived experience who has found her voice, it is so important to be seen and heard and part of a wonderful community. We will carry the message of courage and hope and keep putting our Members at the heart of Clean Break." Sarah-Jane Dent

"Clean Break remains one of the most iconic, important and exciting companies in the UK. It offers care and resilience, lives its values and through the right of the arts, allows every person to be their best. We look forward to meeting our challenges and our continued success together. It's an honour to share the chairship with Sarah-Jane." Josette Bushell-Mingo

Josette Bushell-Mingo and Sarah-Jane Dent

Co-Chairs of Clean Break Theatre Company

June 2025

INTRODUCTION

Clean Break is a women's theatre company established by two women prisoners in 1979 at HMP Askham Grange in Yorkshire.

We are the only organisation of our kind in the UK and since our founding we have been producing award winning theatre productions which share the untold stories of women who are criminalised with audiences across the UK. We also work directly with women themselves through theatre, creativity and holistic support, both from our studios in Kentish Town, north London and in prisons and women centres around the country.

PRINCIPAL AIMS AND OBJECTS OF THE CHARITY

Our charitable objects as stated in our governing document are

- To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women
- To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

We no longer use the term 'offenders' in our communications internally or externally as we recognise that this label is stigmatising and unhelpful. Instead, we speak of 'women with lived experience of the criminal justice system' to emphasise that they are women first and foremost. We refer to women who attend our on-site and online programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with drug/alcohol use and/or mental health needs. Members can be currently attending or have attended in the past and want to maintain an ongoing affiliation with Clean Break. Member artists are those who have progressed into professional creative careers and are employed by us.

PUBLIC BENEFIT

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as

- Clean Break Members, as participants and artists engaged in our work
- Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community including prison
- Artists and freelance creatives who contribute to, create and deliver work
- Professionals who train with us to improve their practice
- Members of the public engaging with Clean Break's work on stage, online and in print

Our Vision: A society where women can realise their full potential, free from criminalisation.

Clean Break was established for and by women with lived experience of the criminal justice system. They remain at the core of our work which is designed to enable them to realise their full potential in society.

Our Mission: Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.

As a theatre company, we make bold, courageous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

Our Values: Creativity, Courage, Compassion, Collaboration, and Equity and Fairness

CONTEXT FOR 2024-25

2024 proved to be a year of great output for Clean Break with a mainstage production, a small-scale tour, as well as a three-day Members festival, our first ever digital film festival, and inaugural Big Night Out fundraising event. We also carried out the final phase of our capital make-over which saw us transform our home of 25 years into a more trauma-informed and welcoming space for everyone.

Alongside such achievements it was also a year of significant organisational change and challenge. We bid farewell to our previous Co-Chair Alison Frater and welcomed the duo of Josette Bushell-Mingo and Sarah-Jane Dent as our new Co-Chairs following an open recruitment process. We also said goodbye to Erin Gavaghan, Executive Director and Joint CEO since 2018, who returned to her home in Canada in October. These changes in our leadership brought additional pressures and we are pleased to have achieved a smooth transition and found an Interim Executive Director in Natasha Bucknor who brings new expertise and shares our values and ambitions.

Our team has worked incredibly hard and been flexible and responsive to opportunities that have arisen, particularly in relation to achieving our fundraised and earned income targets. This is vital in making our business model of mixed income generation a success and ensuring we can continue to provide our core services and activities and invest in future work. Thanks to the ongoing support of two funders, we continued to invest additional capacity in earned income and resilience, and innovated new ideas, including producing a Summit for Women in Prison – using our event management and producing skills for a different purpose. Despite our best efforts we have not fully achieved our income targets, which was partly due to our closure over the summer months for our refurbishment. This shortfall has required us to use our reserves for a third consecutive year and to re-examine our income targets and our strategy for growth for our hires and training moving forward. In March 2025 we began a review of our business model thanks to the pro bono consultancy support via the Cranfield Trust, and we will see the outcome of this in 2025/26 and beyond.

Our Members continued to be centred in the life of the company across the year – being fore fronted in our produced work, and engaging actively across all aspects of the company's organisational development – being part of the Board of trustees, of working groups, recruitment panels, capital work project design, Town Hall discussions, as well as the ongoing evolution of our Members Advisory Group. This path to shared power and flourishing community is ever richer and stronger since its inception in our new Business plan of 2018.

In a similar way, equality, diversity and inclusion which underpins all our work, and is articulated in our fourth strategic aim, has seen strong progress across the year, as we were gripped with more determination following the racial violence which broke out in the summer of 2024. Since the implementation of our antiracism action plan in 2022 we have completed 24 out of the 39 actions, with a further 14 actions underway and only one outstanding to date. We have also put our Anti-ableism working group on its feet this year, so now have four working groups made up of trustees, volunteers, Members and staff working towards specific goals.

The climate has been a hard one for all organisations in our sectors. With many theatre companies' business models no longer fit for purpose, we have seen a number of our peers close their doors, and we feel their loss. Ongoing underfunding and short-term funding of the women's sector continues to have a negative impact on services. However, the new Labour Government brought with it some seemingly more progressive news for women's justice, with the creation of the Women's Justice Board and a renewed commitment to reducing the women's prison population. As

we write, the recent review of the Sentencing Guidelines suggests more positive news for a fairer more humane justice system, with fewer short sentences and more investment signalled in community solutions. We find ourselves with cautious optimism about the road ahead.

Below you can read further about our key activities and approaches used to deliver our aims in 2024-25 and how this was supported financially.

Create bold, courageous and outstanding theatre that sparks compassion and action in our audiences.	Invest in and nurture the voices, experience, expertise, and aspirations of our Members (women at risk and with criminal justice experience).
Be a leading force in the sectors we work in and with, altering the theatre and criminal justice ecologies.	Drive forward equality, diversity and inclusion in and beyond our organisation.

ACTIVITIES AND IMPACT OF THE CHARITY

CREATE BOLD, COURAGEOUS AND OUTSTANDING THEATRE THAT SPARKS COMPASSION AND ACTION IN OUR AUDIENCES

THE TRIALS AND PASSIONS OF UNFAMOUS WOMEN

In June we opened ***The Trials and Passions of Unfamous Women***, a co-commission with London's International Festival of Theatre (LIFT) in association with Brixton House. We are incredibly proud of this production, working in partnership with Brazilian theatre artists, Janaina Leite and Lara Duarte, alongside Rachel Valentine Smith and our own Member artists Athena Maria, Dominique Lavine Wood-Whyte, Kim Teresa (KT) Marsh, Sarah-Jane Dent, and Yvonne Wickham. The work was developed in English, written in Portuguese and translated back into English. It was formally innovative and explored the lives of historic, mythic women and the personal stories and passions of Clean Break Members on stage.

"Honesty and vulnerability are at the centre of the whole project, the stripping back of societal stigmas and solicitors' wigs in order to reveal the very human realities of what it means to be a part of this world and what can cause someone to transgress." Broadway World

We produced *Trials and Passions of Unfamous Women* in partnership with LIFT and Brixton House. Clean Break invested £59,387 of funds on the production over a two-year period and, as lead TTR claimant for the production, processed £152,064 of investment and £105,849 of co-production, earned and raised income within the year, including Box Office income of £11,860 –distributed amongst the co-producing partners.

SCENES FROM LOST MOTHERS BY GURPREET KAUR BHATTI

We produced *Scenes from Lost Mothers*, in partnership with University of Hertfordshire and Birth Companions Lived experience team, as part of the Lost Mothers research project. The play was developed from Dr Laura Abbott's research and Birth Companion's lived experience team testimonies, and an emotional rehearsed reading of the first draft with the Lost Mothers project team in May led to further development. The touring production was cast from our Members and women with lived experience from peer companies, as an acting pathway beyond their engagement on our Members programme. Directed by Anna Herrmann, it toured 15 venues nationally across February and March including universities, conferences, law firms, women's centres and two public performances at Royal Central School of Speech and Drama.

This was an incredibly successful partnership, demonstrating the power of a strong collective voice to bring attention to the experiences of women separated from their babies due to incarceration.

Audience feedback:

"Congratulations on a wonderful play. Poignant, moving and powerful. Shocking that these practices still exist but the research sounds compelling and the optimism for driving meaningful change was palpable in the room."

"The context of the play was brilliantly set and, as the stories unfolded, the inhumanity of the prison system in relation to mothers and their babies was powerfully exposed."

£30,287 was invested in 2025, earning £39,657.

COMMISSIONS AND PIPELINE

As a theatre company dedicated to new work and platforming untold stories, we have a number of playwrights under commission every year. Each playwright requires a different level of research, engagement and support to develop her play before it is ready for the stage. This year we continued to work with Yasmin Joseph, Gurpreet Kaur Bhatti, babirye bukilwa and Emma Dennis Edwards, whilst making a new commission to Somebody Jones part way through the year. Somebody Jones has been supporting our Members writers group as well as delivering workshops in a local women's centre as part of her research. The work with Yasmin culminated in a rehearsed reading in February of the second draft of her play. We have greatly benefitted from expanding our artistic department with Lakesha Arie-Angelo, our new Associate Artistic Director, joining the team last March.

We also did a call out to our Members for a new writing seed commission, which saw us receive 13 expressions of interest, of which we shortlisted eight, offering them each a fee to develop their pitch. We will offer two Members a seed commission in 2025/26 and work with them over the year offering support and dramaturgy.

Investment in Productions and production pipeline:

Income earned including theatre tax credits £133,013 (2024: £20,242; 2023: £78,974)

Direct costs £291,561 (2024: £122,954; 2023: £258,850)

Support costs £258,308 (2024: £189,523; 2023: £249,411)

Total costs £549,869 (2024: £312,477)

INVEST IN AND NURTURE THE VOICES, EXPERIENCE, EXPERTISE, AND ASPIRATIONS OF OUR MEMBERS

MEMBERS PROGRAMME AND SUPPORT

Our core on-site **Members programme** runs Monday to Wednesday offering four different courses: **Health & Wellbeing, Theatre Makers, Writers Circle and Creative Space**.

Enhancing the core programme, we also offer additional opportunities each year. This year we ran a comedy course in partnership with The Comedy School, reigniting a partnership from pre-pandemic times, and a summer dance project in partnership with The Place. Alongside this, we ran five **masterclasses** engaging with 34 women, including sessions on musical theatre, writing and comedy. We are thankful for all the artists who have offered their expertise. On top of providing 17 tickets to Members and Member artists for our own productions of *The Trials and Passions of Unfamous Women* at Brixton House as well as 16 tickets to *Scenes from Lost Mothers* at Royal Central School of Speech and Drama, we were able to take 30 Members to see five other performances providing **34 free tickets to theatre productions** on stages across London.

Underpinning our creative offer is our holistic support provided by our specialist support team. Across the year we provided regular support and advocacy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, debt advice, provision of food, and seeking refuge from domestic violence.

Through our partnership with the Institute for Arts in Therapy and independent therapists, we have been able to offer 277 hours of direct therapy to 23 women across the year.

BEYOND: MEMBERS' FESTIVAL

Clean Break held its second Members Festival in July 2024. The festival planning began in September 2023 and was co-created by our Members Festival Committee who met regularly across the year to make decisions around all aspects of the festival, including the name, theme, timings and programme content. The festival showcased our Members' personal creative projects as well as our core programme performances, and included short plays, dance, monologues, workshops as well as a planting seeds workshop. It was a delight to host Clean Break's founders, Jacqui and Jenny, amongst the 121 guests attending the festival.

The whole process was incredibly enriching. It was full of highs and lows and lots of learnings and wonderful surprises. I feel very grateful overall. – Festival Artist Feedback

What a place!! I came for one show and stayed. Incredible love and talent. Moved, impressed and fucking getting involved! - Audience member

MEMBERS' PATHWAYS

Members pursuing a career in theatre have continued to benefit from free rehearsal space at Clean Break, as well as two Members receiving bursaries from Royal Central School of Speech and Drama and a further three Member artists gaining bursary places with Artmongers School of Muralism project. We have offered free training places on our public courses to our Members across the year and offered paid work as facilitators to the women who trained in 2023/24 on our facilitator training course.

PARTICIPATION AND OUTREACH WORK, IN PRISONS AND IN THE COMMUNITY

Our work in prisons and women's centres is a vital part of our wider practice, ensuring that there is a strong interconnection between the theatre we produce for audiences and the creative spark that is born in prisons and outreach settings. This relationship inspires women inside prison walls, artists we work with and our core team – and speaks to the unique position of our work to communicate authentically women's experiences.

2024/25 saw us continue our work in women centres, under contracts with Advance Charity and Women in Prison, delivering 64 sessions throughout the year (with an average of six women per session), led by a team of freelance artists. Our contracts for delivering this work come to £30k per year and are fully spent in year on the costs of delivery and administrating the work.

We led a creative project in HMP Styal in September, in partnership with Dr Gilly Sharpe from University of Sheffield, who specialises in researching and amplifying the voices and experiences of young women affected by the justice system. We delivered an 8-day creative project, themed

around the question ‘Can prison be a place of safety for young adults?’ Attended by an average of five young adults each session, they created their own performance which they performed to senior staff at the prison. Participants commented on developing confidence, communication skills and creativity.

“Thank you for coming and helping us learn who we are, you have made a massive difference and brought out the best in us” Project participant, October 2024

We returned to HMP Downview in January to deliver the third year of our partnership with Open Book, (part of Goldsmith University). This final phase of the project saw us deliver a performance project, ‘*Now You Tell Me If I’m Guilty’* alongside a music production strand, evaluated by Greenwich University. A group of seven women attended regularly, with five completing the course.

Investment in Members and participation work:

Direct costs £178,148 (2024: £175,164; 2023: £216,537)

Support costs £336,617 (2024: £315,083; 2023: £209,760)

Total costs £514,765 (2024: £490,247; 2023: £507,297)

Income earned through grants and fees for services £58,354 (2024: £34,480)

Members Pathway and Prison Participation Direct Costs: £33,032

Direct Costs: £202,132 (2024: £175,164)

BE A LEADING FORCE IN THE SECTORS WE WORK IN AND WITH

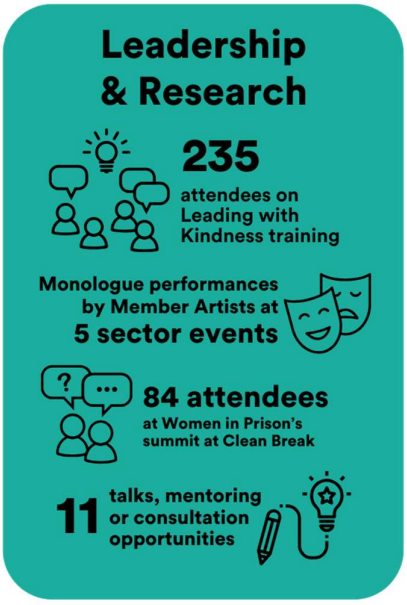
KNOWLEDGE HUB: ACCELERATING OUR DIGITAL REACH

November 2024 marked one year since the launch of Clean Break's digital Knowledge Hub, part of Bloomberg's fully funded Digital Accelerator programme. Creating content for the Hub is a key part of our digital strategy, and having a bespoke platform to share our work has enabled us to increase Clean Break's digital presence and audience engagement. In the year 2024/25, the Knowledge Hub was visited 17,201 times by 7,511 active users, and total website views were up 50% compared to the previous year.

The Digital Accelerator Programme has now concluded, but its impact continues to be felt. With the help of training and equipment provided by Bloomberg Philanthropies, we are now making high quality video content in-house and continue to populate the Knowledge Hub with a stream of content which engages audiences and supports Clean Break's mission.

In October, we held our first online Film Festival, hosted on our Knowledge Hub. The festival enabled us to build relationships with values-aligned filmmakers, test and expand the capabilities of the Hub and position Clean Break as an active participant in the filmmaking community. We exceeded our festival pass sales target by 40% and gained 136 new Knowledge Hub account holders. During the two-week festival, over 1,500 users visited the Hub.

"Incredible! So moving, each so powerful in its own unique way. One of the most impactful programmes of shorts I've ever seen." Audience Member



LEADERSHIP AND RESEARCH

Our leadership work has taken an upward trajectory this year, as part of our strategic aim to both share our expertise as well as generate earned income for the organisation moving forward. This has included securing a contract to produce Women in Prison's 40th Anniversary Summit, as well as an increase in paid for consultancy, workshops, panel talks and presentations. We also produced a short series of monologues from past Clean Break plays, performed by Member artists, to contribute to five events across the year, including our own Festival of Being Human, held in partnership with University of Oxford in November, to mark Clean Break's 25th year in our studios.

Our **Leading with Kindness** offer has seen a welcome uptake with organisations booking our training, from Belfast to Glasgow and many cities across England. Our new digital adverts and taster content have produced positive outcomes in terms of uptake on all our public sales courses. We are committed to growing this area of our earned income generation to strengthen our sustainability and were joined by a new staff member in October to help catalyse this, which has increased costs but is expected to show a return on investment in the next financial year.

We generated £42,861 across our offer of speaking engagements, training courses and workshops. (2024: £35,163; 2023: £35,514)

Our commitment to learning and research has been ongoing across the year and relationships with academics continued to thrive – ranging from University of Hertfordshire with *Scenes from Lost Mothers,* University of Sheffield with delivery in HMP Styal, Goldsmiths University with HMP Downview, our Women Theatre Justice partners at Queen Mary University and Warwick Business School as well as our ongoing long term partnership with Royal Central School of Speech and Drama. We also had a Masters' student from South Bank University attached to the company this year, which will deepen next year with a collaborative PhD that has been awarded. Two Member artists delivered the final phase of the **Transformative Justice** project, which continued with workshops through to June, and concluded in September at South Bank University with a panel discussion and presentation on the project findings.

Investment in Leadership & Research:

Income earned £55,406 (2024: £35,163; 2023: £35,514)

Direct costs £54,087 (2024: £71,300; 2023: £30,678)

Support costs £99,190 (2024: £114,155; 2023: £39,204)

Total costs £153,277 (2024: £185,455; 2023: £69,882)

DRIVE FORWARD EQUALITY, DIVERSITY AND INCLUSION IN AND BEYOND OUR ORGANISATION

Equality, diversity, and inclusion are deeply embedded in our mission, values and all activities. Alongside integrating these in our work, we are taking specific, tangible action to drive progress. This is monitored by working groups, with membership drawn from across our community to ensure that there is accountability and diversity of voice. In turn, reporting is to the community including the staff and trustees to maintain transparency.

ANTI-RACISM

We continue to invest in and progress our anti-racism practice, led by the action plan we agreed in April 2022. Our team is held to account by a working group that includes Members, staff and Trustees; and our CEOs report quarterly on our progress to our whole community. We have accomplished much in our plans this year including:

- Placing our Action and Accountability commitment to antiracism on our website;
- Hosting our second annual company-wide anti-racism take-over afternoon, held in May 2024, attended by over 30 people;
- Welcoming Dr Romarilyn Ralston, African American feminist abolitionist, for an inspiring afternoon of presentation and Q&A;
- Progressing the development of our values in action and inclusion reporting mechanism;
- Running an ongoing healing space for our global majority staff and securing additional funds to offer this to our wider community in light of racist violence witnessed over the summer.

Financial investment was in undertaking the healing spaces and supporting the take-over day.

MEMBERS' ADVISORY GROUP

Keeping women's voices at the heart and ensuring that our Members' voices are amplified and central to company life is vital to our sustainability. Our ambition to have Members represented in decision making structures continues to strengthen. This year Members have formed part of recruitment panels for leadership roles, they have contributed to company strategy days, and to working groups. The Member Advisory Group (MAG) has gained strength, meeting monthly, to consider aspects of the company. In March MAG members co-chaired our annual Town Hall event, welcoming our Co-Chair Sarah-Jane Dent to speak to Members alongside the leadership team.

TRANS-INCLUSION

As part of our commitment to anti-oppressive practices, Clean Break has historically operated as a trans and intersex inclusive women's service. In light of the recent Supreme Court ruling on the definition of 'woman' in the Equality Act 2010, we are reviewing our Trans Inclusion Policy. We are committed to anti-discriminatory and anti-oppressive practice.

Our Trans inclusion working group has been strongly led by our staff team, with good allyship and support from trustees. Our policy was operational in 2024/25, and training was delivered by members of our working group for the whole staff team. Actions progressed included:

- Celebrating Pride month as a community
- Inviting the sharing of pronouns across company activity
- Challenging transphobia through our anti-bullying and safer spaces frameworks
- Replenishing our trans inclusion working group membership
- Developing an inclusion and awareness training offer for our Members.

On writing this report in summer 2025, we have responded to the EHRC consultation on the new Equality Act definition of woman and shared the challenges we anticipate in practically implementing the law and the impact it will have on our community. We are working with our Board of Trustees and the women's sector and seeking legal advice to understand the implications for our organisation moving forward.

ANTI-ABLEISM

Since April 2024, our Anti-ableism working group has been meeting every two months progressing actions to improve access and inclusion for everyone at Clean Break. The group's aim is to challenge the systemic exclusion of disabled people by embracing the Social Model of Disability. Following an external access audit some recommendations were implemented in 24/25 while other larger scale building improvements are on hold due to required funding.

The group and some other staff members received further access training in the autumn, and members of the working group are regularly attending the DWP's Disability Confident Employer network trainings and information sessions. Both trustees and staff are represented on the group with the intention of recruiting Members to join in summer 2025.

STRUCTURE AND GOVERNANCE

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum liability of members in the event of a winding up is £1. At 31 March 2025 there were 15 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

MEMBERS OF THE BOARD

The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than sixteen (as of May 24). New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years; and in extraordinary circumstances can have their term extended by a further year.

The Board regularly reviews the diversity of its members and proactively plans for succession; creating a Nominations Committee to lead recruitment. In 2024, the trustees led an open recruitment to find new Co-Chairs to lead the Board who were welcomed at the July 2024 AGM.

KEY MANAGEMENT PERSONNEL

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Executive Team (Artistic Director and Executive Director who are joint CEOs) and the Senior Management Team (Head of Participation & Deputy CEO, Head of Finance & Operations, Head of Development & Communications and Associate Artistic Director).

WORKFORCE

As of 31 March 2025, we employed 26 staff with no vacancies. The full-time equivalent staff count was 17 with 35% of the team working part-time hours (2024: 21 FTE, 36% part-time).

We engaged 68 freelancers (2024: 65) across the year in addition to our staff team to realise our work. This included playwrights on commission, actors and artists who created work and facilitated sessions in our programmes; it also includes the individuals who lent their expertise to our talks and events (both internally and externally facing).

Our volunteers are a vital part of how we deliver our ambitions. We were supported by 46 volunteers working 1,402 hours across the year (2024: 49 volunteers; 1,340 hours). Our volunteers supported a range of projects including the delivery of our Members programme; delivered Art/Drama Therapy to Members; cooked meals for Members and staff, cared for our courtyard garden and supported our administration. Our volunteers are led and supported by our experienced Volunteer Manager. We also found opportunities for our Members to volunteer outside of Clean Break, with 17 Members offering 255 hours to Brixton House, Donmar Warehouse, as well as We Make Camden and Big Night Out as front of house placements.

Clean Break is accredited with the Living Wage Foundation and committed to fair pay as an ITC Ethical Manager. Pay and Reward Review Policy sets out the systems in place to set and review pay. This year, staff earning less than £40,000 per year were awarded an increase based on benchmarking with other organisations in the sector. A cost-of-living increase is considered by the Board annually and if approved is awarded to all staff who have completed their probationary period. A cost-of-living increase of 1% was awarded to all staff equitably.

This chart illustrates our diversity as of 31 March 2025 and includes some benchmarking from Arts Council England (22/23), the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust published twice annually) and UK ethnicity data from the 2021 census. The disproportionate number of Black and minoritised women in the penal system compared to the general population clearly indicates the systemic challenge of racism that needs addressing.

	Clean Break 2024/25				Industry Statistics for Benchmarking			
Workforce Statistics	**Freelancers**	**Staff**	**Trustees**	**Volunteers**	**ACE (22/23)**	**Women in prison (Dec 24)**	**England & Wales (census 2021)**	**London (census 2021)**
Sample size	29/68	26/26	15/15	30/46				
Response rate	43%	100%	100%	65%				
	% of those who responded							
Asian	3%	4%	0%	10%	15%	4%	9%	20%
Black	34%	23%	29%	7%		8%	4%	14%
Mixed or multiple ethnic backgrounds	10%	16%	21%	14%		5%	3%	6%
White British or Irish	41%	46%	36%	56%	51%	82%	74%	54%
White Other	0%	12%	14%	7%	7%		6%	6%
Other ethnic group	10%	0%	0%	6%		1%	2%	6%
Prefer not to say / not known	0%	0%	0%	0%	26%	0%		
Disabled or having long-term disability including mental health	28%	27%	36%	33%	9%	62% (mental health only)	18%	13%
Identify as neurodivergent	31%	41%	20%	40%	Not available	Not available	Not available	Not available
Personal experience of the criminal justice system	34%	8%	33%	13%	Not available	100%	Not available	Not available
Socio-economic status (highest earner occupation at 14yrs)								
A & B: higher socio-economic background	61%	58%	56%	60%	39%	Not available	Not available	Not available
C1 & C2: middle socio-economic background	14%	28%	7%	26%	20%			
D & E: lower socio-economic background	19%	12%	28%	9%	13%			
prefer not to say / not known	3%	4%	7%	3%	27%			

OPERATIONS AND ADMINISTRATION

With our values centred, we aim to run our organisation with equity and fairness, placing women's voices and sustainability at the heart. Our general support costs (overheads and admin) reflect the financial impact of this aim.

We achieve this aim by ensuring that our governance framework is strong; our Members are represented; our staff team is thriving; our business model is fit for purpose; and our operational systems and processes are robust.

Costs reflecting the financial impact of this aim are naturally embedded within and allocated across all of our activities but mostly reflected in our support costs. This year's support costs, including support staff, totalled £706,791 making up 53% of our expenditure (2024: £629,147, 53%; 2023: £637,282, 51%)

The economic landscape remains a challenge, and we while we continued to rely on fundraising for our income, we are beginning to see growth in our earned income generation to balance this. However, as we were not able to reach our projected income targets for the year, we have once again had to utilise reserves to balance the year end.

Over the year we generated £47,282 in hires income (2024: £30,758; 2023: £24,249; 2022: £8,312); whilst it's positive to see this income stream strengthening, hires fell short of target by more than £50,000.

This year was the final phase of a three-year capital refurbishment project and included a significant change to the internal layout of the downstairs of the building, vastly improving the welcome area and dining area, considering space, colour, sound sensitivity and trauma informed designed principles. We took an important step by switching to 100% renewable energy across our site - an intentional and values-driven move, particularly in the face of rising utility costs. Inspired by the work we undertook through the Mayor's Business Climate Challenge and the insights gained from our energy audit, our Climate Justice Team has continued to monitor usage closely and seek out practical ways to further reduce emissions. These quieter but deliberate actions reflect our long-term commitment to environmental responsibility and maintaining a low-carbon, climate-conscious space for our community.

Other earned income 2025: £47,925 (2024: £33,394)

Support Staff 2025: £389,900 (2024: £369,483)

Other support costs 2025: £316,891 (2024: £259,664)

FINANCE AND FUNDING

OVERVIEW

In 2024/25 Clean Break's income streams and delivery models were tested, flexed and strengthened as we started to make strides in adapting to the current climate. Whilst the funding and commercial environments continue to present huge challenges in the arts sector, this year saw the strengthening of Clean Break's unrestricted income streams. We held the financial weight of a major production and found cost efficient ways to deliver impact whilst investing in the refurbishment of our Kentish Town building.

Total income for the year was £1,333,042 (2024: £1,233,160; 2023: £967,203), an increase of 7% on last year and continuing the growth trajectory of the past two years. Fundraised income from Donations made up 76% of income (2024: 90%; 2023: 82%), an indication of the growth of other income streams. Production income was significant as we held the financials for the producing group of *Trials and Passions of Unfamous Women*; a marked difference to the previous year when the Production was financially held by the National Theatre.

Total expenditure for the year was £1,431,082 (2024: £1,180,997; 2023: £1,243,068), an increase of 21% on the prior year. Direct expenditure on productions and production pipeline made up a greater share compared with previous years 20% (2024: 9%) and is reflective of the delivery of two productions and the artistic vision as we lead up to our 50th year. The Members programme and delivery in prisons and women's centres cost more this year due to inflationary rises and the update of salary and fee structures to meet the market. Expenditure was also affected this year by higher utility bills, IT services and building maintenance, including unplanned repairs.

The year closed with an in-year deficit of £98,040 (2024: surplus £53,452). While disappointing compared with last year's surplus, the outcome was stronger than the budgeted deficit and we invested £103,325 in building improvements and equipment through Arts Council Capital funding and Bloomberg resilience fund.

At 31 March 2025, Clean Break held total funds of £922,500 (2024: £1,020,540), of which £759,542 are fixed assets and £162,958 reserve funds. Within this, restricted funds stood at £128,852 (2024: £205,853), and unrestricted free reserves were £34,106 (2024: £81,999).

Trustees designated £20,175 of free reserves for inflationary staff reward, and a further £27,718 of reserves was absorbed by operational costs due to income falling short of target. Free reserves therefore declined significantly during the year and remain below the company's reserves policy target.

INCOME

Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with the by the trustees and Leadership Team.

Donations totalled £1,013,455 (2024: £1,108,730; 2023: £789,108). While slightly below last year's strong performance, income remained ahead of budget. We saw an 8% increase in unrestricted donations, improving our ratio of unrestricted to restricted donated income. This was achieved without additional fundraising costs.

Highlights included:

- Launching two Big Give campaigns and a Radio 4 Appeal, doubling our campaign income from the previous year £72,816 (2024: £35,780).
- Individual Giving almost doubled, raising £62,530 (2024: £32,120) from regular giving, one-off gifts (outside of the Big Give campaign), events and challenges. A highlight being, Clean Breaks first Big Night Out fundraiser held in London's West End, which will return in 2025.
- Trusts and Foundations income saw a 22% decrease from the previous year £327,511 (2024: £418,016; 2023: £226,256).
- Corporate partnerships were maintained however income was 15% lower than the previous year £65,642 (2024: £77,642)

We are incredibly grateful to the regular funders who continued to support our work and those new supporters who are helping to secure our future. Earned income from charitable activities was £271,662 (2024: £91,036; 2023: £153,388), a substantial difference compared with last year when our main production was financially held by a partner. Projects in prisons and women centres and partnerships with universities saw net growth of income and are being increasingly recognised as an essential part of Clean Breaks business model.

Highlights included:

- As co-producer of *The Trials and Passions for Unfamous Women*, Clean Break saw £105,849 in co-production contributions and a modest £11,860 in box office income.
- Training and income for Clean Breaks leadership expertise and research grew 58% on the previous year, generating £55,406 (2024: £35,163).
- Hires income increased 55% on the previous year, generating £47,595 (2024: £30,758; 2023: £24,249). However, income from space hire did not meet the £105,000 target, demonstrating the continued challenge of rebuilding this income stream.
- Service delivery in women's centres and prisons provided £35,808 of unrestricted income (2024: £30,000).

EXPENDITURE

Expenditure on charitable activities totalled £1,217,911 (2024: £988,179), reflecting the following:

- Full costs of two productions: *The Trials and Passions of Unfamous Women* in partnership with LIFT and Brixton House and *Scenes from Lost Mothers* in partnership with Hertfordshire University.
- An increase in staff costs £864,391 across direct and indirect activities (2024: £834,895), with staff numbers broadly stable, and costs reflecting inflationary increases. Staff were awarded a cost-of-living inflationary rise in salaries of 1% in the spring.
- Support costs (including overheads and depreciation) rose to £706,791 (2024: £629,147), driven by building costs such as utilities, building maintenance, IT services, and increased depreciation following recent capital works.
- Expenditure on raising funds was stable at £154,144 (2024: £154,029; 2023: 157,152) with growth in fundraising income achieved without significant increase in fundraising expenditure.

RESERVES

Clean Break's Trustees review and revise the charity's reserves policy annually considering the charity's financial position, planned activities and the financial risks ahead. The policy as included has been updated to reflect current needs and is monitored quarterly by trustees.

Reserves Policy

The Board agreed that the reserves target for the charity is to maintain a minimum of £250,000 in free reserves to support the charity, being equivalent to 3 months operating costs (2022-23 this was £244k).

These reserves are also considered in relation to the following financial risks:

- Funds to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income. There is also a secured overdraft in place to support cashflow of this nature.
- Contingency against income targets not yet met for the year ahead, across all sources of income generation.

Should reserves need to be utilised, this decision will be taken by the trustees. Following any use of reserves, a plan to rebuild them will be implemented without delay.

Trustees will review this policy annually.

As at March 2025, total funds are £922,500 (2024: £1,020,540; 2023: 968,377), of which £759,542 are fixed assets and £162,958 reserve funds. Within this, restricted funds stood at £128,852 (2024: £205,853), and unrestricted free reserves were £34,106 (2024: £81,999; 2023: £143,628).

Investment Policy

Free Unrestricted Funds held above the Reserves target will be invested in suitable notice period bank accounts that offer a higher yield than the instant access bank accounts currently in use. The aim is to maximise returns while maintaining appropriate access to funds, in line with the charity's risk profile and financial needs.

RISK MANAGEMENT

Risk management remains a key consideration as all charities are navigating an uncertain world. Risk management is a standing agenda item for all trustee meetings.

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact. A risk management approach is agreed for each listed risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

GOING CONCERN

The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

Trustees have discussed the impact on the charity and the sectors it operates in relation to the on-going global conflicts and lingering economic hardships, in the context of the charity's resources, policies, processes and plans for the twelve months ahead.

In making their assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly through the risk register.

Trustees have highlighted the rebuilding of reserves and increasing the diversification and growth of income as priorities needed to maintain the charity as a going concern in the future.

Despite a challenging landscape, Clean Break has demonstrated its' ability to manage the financial risk through careful planning, regular reforecasting and continuous risk assessment; the past three years have required operations to be supported by use of reserves due to a slower than anticipated growth of earned income. An overdraft facility is in place, if necessary for cashflow, although this has not been used in recent years. Work on a new business model is underway to achieve greater sustainability and budgets for the next 3 years are balanced and intend to rebuild reserves.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2025, should be prepared on a going concern basis.

STATEMENT OF THE MEMBERS OF THE BOARD'S RESPONSIBILITIES

The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the members of the Board to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure of the charitable company, for that period.

In preparing these financial statements the members of the Board are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards 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 charity will continue in operation.

The members of the Board are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also

responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the Board members confirms that:

- so far as the Board member is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the Board member has taken all the steps that she ought to have taken as a Board member in order to make herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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

Approved by members of the Board and signed on their behalf by:

Josette Bushell Mingo and Sarah-Jane Dent

Co-Chair of the Board

2025

13 November 2025

INDEPENDENT AUDITOR`S REPORT TO THE MEMBERS OF CLEAN BREAK THEATRE COMPANY

Opinion

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2025 which comprise the consolidated Statement of Financial Activities, the group and charitable parent company's Balance Sheets, group's statement of cash flows 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).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and charitable parent company's affairs as at 31 March 2025 and of 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 Auditor's 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group`s and the charitable parent company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

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

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

We have nothing to report in this regard.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the directors' report) 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 group and the charitable parent company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

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 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 the 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 they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group`s and the charitable parent 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 charitable parent 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 an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non- compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charitable parent company's policies and procedures relating to:
    - Detecting, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
    - Detecting of the risks of fraud and responding whether they have knowledge of any actual or suspected fraud;
    - The internal controls in place to mitigate risks related to fraud or non-compliance with laws and regulations.
- We obtained an understanding of the legal and regulatory framework that the group and the charitable parent company operate in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charitable parent company from our professional and sector experience.
- We performed analytical procedures to detect any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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 auditor's 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 charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Anthony Epton (Senior Statutory Auditor)
for and on behalf of

Goldwins Limited
Statutory Auditor
Chartered Accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

18 November 2025

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

Year to 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	**2025 Total funds £**	Unrestricted funds £	Restricted funds £	2024 Total funds £
Income and expenditure							
Income from:							
Donations and Legacies	1	587,883	425,572	**1,013,455**	542,638	566,092	1,108,730
Charitable activities	2	271,662	-	**271,662**	91,036	-	91,036
Other	3	47,925	-	**47,925**	33,394	-	33,394
Total income		907,470	425,572	**1,333,042**	667,068	566,092	1,233,160
Expenditure on:							
Raising funds	5	154,144	-	**154,144**	154,029	-	154,029
Charitable activities	6	818,303	399,608	**1,217,911**	591,375	396,804	988,179
Other	7	59,027	-	**59,027**	38,789	-	38,789
Total expenditure		1,031,474	399,608	**1,431,082**	784,193	396,804	1,180,997
Net income / (expenditure) before transfers		(124,004)	25,964	**(98,040)**	(117,125)	169,288	52,163
Gross transfers between funds	17	102,965	(102,965)	**-**	116,451	(116,451)	-
Net movement in funds and net income (expenditure)	9	(21,039)	(77,001)	**(98,040)**	(674)	52,837	52,163
Reconciliation of funds:							
Fund balances brought forward at 1 April		814,687	205,853	**1,020,540**	815,361	153,016	968,377
Fund balances carried forward at 31 March		793,648	128,852	**922,500**	814,687	205,853	1,020,540

There were no other recognised gains or losses other than those stated above.

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets Year to 31 March 2025

	Notes	Group		Charity	
		2025	2024	**2025**	2024
		£	£	**£**	£
Fixed Assets					
Tangible assets	13	**759,542**	729,648	**759,542**	729,648
Investments	14	**-**	-	**1**	1
		759,542	729,648	**759,543**	729,649
Current Assets					
Debtors	15	**263,326**	61,871	**263,991**	61,879
Cash at bank and in hand		**95,988**	324,953	**95,322**	324,944
		359,314	386,824	**359,313**	386,823
Creditors: amounts falling due within one year	16	**(196,356)**	(95,932)	**(196,356)**	(95,932)
Net current assets		**162,958**	290,892	**162,957**	290,891
Total net assets		**922,500**	1,020,540	**922,500**	1,020,540
Represented by:					
The funds of the charity					
Restricted funds	17				
. Restricted income funds		**128,852**	205,853	**128,852**	205,853
Unrestricted funds	18				
. General fund (reserves)		**34,106**	81,999	**34,106**	81,999
. Keystone Resilience fund		**-**	3,040	**-**	3,040
. Building fund		**531,131**	553,673	**531,131**	553,673
. Tangible fixed assets fund		**228,411**	175,975	**228,411**	175,975
		922,500	1,020,540	**922,500**	1,020,540

Approved by members of the Board and signed on their behalf by:

Josette Bushell Mingo

Co-Chair of the Board

Approved on: 13 November 2025

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

Consolidated statement of cash flows Year to 31 March 2025

	Notes	**2025**	2024
		£	£
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	A	**(125,767)**	139,682
Cash flows from investing activities:			
Purchase of tangible fixed assets		**(103,198)**	(119,165)
Net cash used in investing activities		**(103,198)**	(119,165)
Change in cash and cash equivalents in the year		**(228,965)**	20,517
Cash and cash equivalents at 1 April	B	**324,953**	304,436
Cash and cash equivalents at 31 March	B	**95,988**	324,953

Notes to the statement of cash flows for the year to 31 March 2025

A Reconciliation of net movement in funds to net cash (used in) provided by operating activities

	2025	2024
	£	£
Net movement in funds (as per the statement of financial activities)	**(98,040)**	52,163
Adjustments for:		
Depreciation charge	**73,304**	58,250
Losses on disposal of fixed assets	**-**	-
(Increase)/decrease in debtors	**(201,455)**	24,440
Increase in creditors	**100,424**	4,829
Net cash (used in) provided by operating activities	**(125,767)**	139,682

B Analysis of cash and cash equivalents

	2025	2024
	£	£
Analysed as follows:		
Cash at bank and in hand	**95,988**	324,953
Total cash and cash equivalents	**95,988**	324,953

Principal accounting policies Year to 31 March 2025

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting
These financial statements have been prepared for the year to 31 March 2025.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Basis of consolidation
The consolidated statement of financial activities and group balance sheet incorporate the financial statements of Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2025, as Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006

Assessment of going concern

The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst the degree of uncertainty described in the Report of the Board warrants transparent disclosure, it does not constitute a material uncertainty related to going concern.

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has on-going support from its bankers and funders.

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2025, and having looked at least 12 months from the date of signing these accounts, the Trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Legacies are included in the statement of financial activities when the charity is entitled to the legacy, the executors have established that there are sufficient surplus assets in the estate to pay the legacy, and any conditions attached to the legacy are within the control of the charity. Entitlement is taken as the earlier of the date on which either: the charity is aware that probate has or will be granted, the state has been finalised and notification has been made by the executor to the charity 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 charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, but the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title of the asset having been transferred to the charity.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

a.The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.

b.The costs of charitable activities include expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions 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. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value ofthe future cash payment where such discounting is material.

Tangible fixed assets

All assets costing more than £500 and with an expected useful life exceeding one year are capitalised.Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

a.Freehold land and buildings

Freehold land and buildings are included in the financial statements at cost.

Freehold buildings are depreciated at a rate of 2% per annum on a straight-linebasis inorder to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment

Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

c. Equipment, fixtures and fittings

Equipment, fixtures and fittingsare capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the Trustees, out of general funds, for specific purposes.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

•estimating the useful economic life of tangible fixed assets for the purpose of calculating depreciation;
•the estimation of the value of assets disposed of in year;
•the estimate of the holiday pay accrual;
•the provision for bad and doubtful debts; and
•estimating future income and expenditure flows for the purpose of assessing going concern.

1 Income from donations and legacies

Current year	Unrestricted funds £	Restricted funds £	2025 Total funds £
General			
General donations	56,803	890	**57,693**
Legacy donations			**-**
The Big Give campaign donations	86,765	-	**86,765**
	143,568	890	**144,458**
Statutory Grants			
Arts Council England: National Portfolio	220,173	-	**220,173**
Arts Council England: Capital grant	-	68,512	**68,512**
The National Lottery Community Fund	-	179,659	**179,659**
	220,173	248,171	**468,344**
Trusts & Foundations			
The 29th May 1961 Charitable Trust	-	5,000	**5,000**
The AB Charitable Trust	16,500	2,585	**19,085**
Backstage Trust	30,000	-	**30,000**
City Bridge Trust	-	25,000	**25,000**
City Bridge Trust	-	4,396	**4,396**
Crucible Foundation	60,000	-	**60,000**
Fidelity UK Foundation	-	51,533	**51,533**
Firebird Foundation	30,000	11,000	**41,000**
Charles S French Charitable Trust	-	3,000	**3,000**
Golsoncott Foundation	-	1,000	**1,000**
Mackintosh Foundation	-	2,000	**2,000**
Mary Kinross Charitable Trust	35,000	-	**35,000**
Noel Coward Foundation	-	3,500	**3,500**
Red Lion Chambers	-	500	**500**
Royal Victoria Hall Foundation	-	2,000	**2,000**
Sharegift	7,500	-	**7,500**
Swire Charitable Trust	20,000	-	**20,000**
The Tallow Chandlers' Company	-	5,000	**5,000**
Triangle Trust 1949 Fund	-	19,997	**19,997**
	199,000	136,511	**335,511**
Corporate Funding			
Columbia Threadneedle Foundation	-	35,000	**35,000**
Doughty Street Chambers	5,000	-	**5,000**
GMS Estates Ltd	17,142	-	**17,142**
Payne Hicks Beach / New Square	-	5,000	**5,000**
SheerLuxe	3,000	-	**3,000**
	25,142	40,000	**65,142**
2025 Total donations & legacies	**587,883**	**425,572**	**1,013,455**

1 Income from donations and legacies

Prior year	Unrestricted funds £	Restricted funds £	2024 Total funds £
General			
General donations	36,533	325	36,858
Legacy donations	-	-	-
The Big Give campaign donations	42,064	-	42,064
	78,596	325	78,921
Statutory Grants			
Arts Council England: National Portfolio	220,173		220,173
Arts Council England: Capital grant		112,843	112,843
The National Lottery Community Fund		141,135	141,135
	220,173	253,978	474,151
Trusts & Foundations			
The 29th May 1961 Charitable Trust	-	5,000	5,000
The AB Charitable Trust	16,500	-	16,500
Austin & Hope Pilkington Trust	-	5,000	5,000
Backstage Trust	30,000	29,626	59,626
Bruce Wake Charitable Trust	-	2,500	2,500
CAF Keystone Fund	49,727	-	49,727
The City Bridge Trust	-	50,000	50,000
Colin David & Family Charitable Trust	2,500	-	2,500
Crucible Foundation	-	60,000	60,000
D'Oyly Carte	-	4,000	4,000
Fidelity UK Foundation	-	63,913	63,913
Impact 100 Merit Award/Prism the Gift Fund	35,000	-	35,000
Inner London Magistrates	12,500	-	12,500
John Ellerman Foundation	30,000	-	30,000
McGrath Charitable Foundation - Capital	-	2,750	2,750
Mary Kinross Charitable Trust	30,000	-	30,000
Stavros Niarchos Foundation		20,000	20,000
Swire Charitable Trust	20,000	-	20,000
The Tallow Chandlers' Company	-	4,000	4,000
Victoria Wood Foundation	-	5,000	5,000
	226,227	251,789	478,016
Corporate Funding			
Bloomberg	-	25,000	25,000
Columbia Threadneedle Foundation	-	35,000	35,000
GMS Estates Ltd	17,142	-	17,142
TMT Finance	500	-	500
	17,642	60,000	77,642
2024 Total donations & legacies	**542,638**	**566,092**	**1,108,730**

2 Income from charitable activities

Current year	Unrestricted funds £	Restricted funds £	2025 Total funds £
Fees, ticket sales and recharges from:			
Productions and Production pipeline			
Productions & related engagement activity	121,320	-	**121,320**
Production pipeline: commissions and R&D	11,693	-	**11,693**
	133,013	-	**133,013**
Research & Leadership activities			
Leadership activities: workshops, talks, training, mentoring	55,406		**55,406**
	55,406	-	**55,406**
Members programme & other services			
Members groups, support services and related engagement activity	-	-	**-**
Prison projects & other outreach	10,042	-	**10,042**
	10,042	-	**10,042**
	198,461	-	**198,461**
Service level agreements from:			
Members programme & other services			
Members groups, support services and related engagement activity	-	-	**-**
Women's Centres service delivery	35,808	-	**35,808**
	35,808	-	**35,808**
Theatre tax relief from:			
Productions and Production pipeline			
Productions & related engagement activity	37,393		**37,393**
	37,393	-	**37,393**
2025 Total income from charitable activities	**271,662**	**-**	**271,662**

Previous year	Unrestricted funds £	Restricted funds £	2024 Total funds £
Fees, ticket sales and recharges from:			
Productions and Production pipeline			
Productions & related engagement activity	16,081	-	16,081
Production pipeline: commissions and R&D	4,339	-	4,339
	20,420	-	20,420
Research & Leadership activities			
Leadership activities: workshops, talks, training, mentoring	35,163		35,163
	35,163	-	35,163
Members programme & other services			
Members groups, support services and related engagement activity	-	-	-
Prison projects & other outreach	4,480	-	4,480
	4,480	-	4,480
	60,063	-	60,063
Performance-related grants from:			
Members programme & other services			
Members groups, support services and related engagement activity	-	-	-
Women's Centres service delivery	30,000	-	30,000
	30,000	-	30,000
Theatre tax relief from:			
Productions and Production pipeline			
Productions & related engagement activity	973		973
	973	-	973
2024 Total income from charitable activities	**91,036**	**-**	**91,036**

3 Other income

Current year	Unrestricted funds £	Restricted funds £	2025 Total funds £
Room hire	47,282	-	**47,282**
Sundry income	643	-	**643**
Total other income	**47,925**	**-**	**47,925**

Previous year	Unrestricted funds £	Restricted funds £	2024 Total funds £
Room hire	30,758	-	30,758
Sundry income	2,636	-	2,636
Total other income	**33,394**	**-**	**33,394**

4 Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2025 were:

	2025 £	2024 £
Current assets	**666**	9
Creditors: amounts falling due within one year	**(665)**	(8)
	1	1
Aggregate share capital and reserves	**1**	1

A summary of its trading results for the period ended 31 March 2025 is shown below.

	2025 £	2024 £
Turnover	**186,087**	33,644
Cost of sales	**(182,737)**	(30,294)
Gross profit	**3,350**	3,350
Administrative expenses	**(3,350)**	(3,350)
Operating loss	**-**	-
Gift aid payment	**(37,393)**	(973)
Loss for the year before taxation	**(37,393)**	(973)
Taxation for the year	**37,393**	973
Loss for the year	**-**	-

5 Expenditure on raising funds

Current year	Unrestricted funds £	Restricted funds £	2025 Total funds £
Fundraising costs			
Direct costs: Staff	136,537	-	**136,537**
Direct costs: Events	8,022	-	**8,022**
Direct costs: Subscriptions, resources & general expenses	3,247	-	**3,247**
Support costs	6,338	-	**6,338**
2025 Total expenditure on raising funds	154,144	-	**154,144**

Previous year	Unrestricted funds £	Restricted funds £	2024 Total funds £
Fundraising costs			
Direct costs: Staff	141,469	-	141,469
Direct costs: Events	4,026	-	4,026
Direct costs: Subscriptions, resources & general expenses	3,341	-	3,341
Support costs	5,193	-	5,193
2024 Total expenditure on raising funds	154,029	-	154,029

6 Expenditure on charitable activities

Current year	Direct costs (incl direct staff costs) £	Support costs (note 8) £	2025 Total £
Productions and Production pipeline			
Productions & related engagement activity	234,275	132,486	**366,761**
Production pipeline: commissions and R&D	57,286	125,822	**183,108**
	291,561	258,308	**549,869**
Research & Leadership activities			
Leadership activities: workshops, talks, training, mentoring	43,461	81,838	**125,299**
Research & heritage activities	10,626	17,352	**27,978**
	54,087	99,190	**153,277**
Members programme & other services			
Members groups, support services and related engagement activity	151,344	302,728	**454,072**
Womens' Centres delivery	13,511	11,972	**25,483**
Prison projects & other outreach	13,293	21,917	**35,210**
	178,148	336,617	**514,765**
2025 Total expenditure on charitable activities	**523,796**	**694,115**	**1,217,911**

6 Expenditure on charitable activities (continued)

Previous year	Direct costs (incl direct staff costs) £	Support costs (note 7) £	2024 Total £
Productions and Production pipeline			
Productions & related engagement activity	76,513	113,162	189,675
Production pipeline: commissions and R&D	46,441	76,361	122,802
	122,954	189,523	312,477
Research & Leadership activities			
Leadership activities: workshops, talks, training, mentoring	44,854	79,728	124,582
Research & heritage activities	26,446	34,427	60,873
	71,300	114,155	185,455
Members programme & other services			
Members groups, support services and related engagement activity	151,157	286,088	437,245
Womens' Centres delivery	12,015	11,582	23,597
Prison projects & other outreach	11,992	17,413	29,405
			-
	175,164	315,083	490,247
2024 Total expenditure on charitable activities	**369,418**	**618,761**	**988,179**

7 Other expenditure

Current year	Unrestricted funds £	Restricted funds £	2025 Total funds £
Direct costs: Room hire	44,586	-	**44,586**
Support costs: Room hire	6,338	-	**6,338**
Other costs	8,103	-	**8,103**
2025 Total other expenditure	**59,027**	**-**	**59,027**

Previous year	Unrestricted funds £	Restricted funds £	2024 Total funds £
Direct costs: Room hire	25,273	-	25,273
Support costs: Room hire	5,193	-	5,193
Other costs	8,323	-	8,323
2024 Total other expenditure	**38,789**	**-**	**38,789**

Other costs relate to business development as funded through FidelityUK investment in our commercial income generation and improved resilience financially.

8 Support costs

	2025 £	2024 £
Support staff (note 10)	**389,900**	369,483
Depreciation	**73,304**	58,250
Governance costs	**35,755**	43,845
Other costs	**207,832**	157,569
Total support costs	**706,791**	**629,147**

Support costs are allocated to expenditure on raising funds, expenditure on charitable activities and other expenditure (notes 5 to 7).

9 Net movement in funds

This is stated after charging:

	2025 £	2024 £
Staff costs	**889,388**	834,895
Auditor's remuneration (including irrecoverable VAT):		
Statutory audit services - charity	**11,615**	10,083
Depreciation	**73,304**	58,250

10 Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2025 £	2024 £
Wages and salaries	**778,755**	736,717
Social security costs	**71,542**	64,993
Pension costs	**24,432**	23,850
Total employee costs	**874,729**	825,560
Freelance fees	**14,659**	9,335
Total staff costs	**889,388**	834,895

During the year, the average number of employees, expressed as average head count, was 24 (2024: 28), and as full time equivalents was 19.75 (2024: 21.0). Employee costs and employee numbers include staff on casual and variable hours contracts.

Two employees earned between £60,001 and £70,000 per annum, including taxable benefits (2024: three); one employee earned between £70,001 and £80,000 (2024: one).

Total staff costs includes the cost of freelance consultants engaged to supplement the core staff team, for example PR, HR and Finance support, either on an interim basis when a permanent role is vacant, or on a longer term basis where consultancy support is more suitable than an in-house role.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the members of the Board, the Executive Team (Artistic Director & Executive Director and Interim Executive Director) and the Senior Management Team (Associate Artistic Director, Head of Development & Communications, Head of Finance and Operations, Head of Participation & Deputy CEO).

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel was £375,539 (2024: £334,782).

11 Members of the Board

Two Board members received remuneration in respect of their services totalling £3,895 (£3,729 of this was remunerated before the board member joined the board in July 2024.)

Out of pocket travel, accommodation and childcare expenses totalling £293 (2024: £548) were reimbursed to or paid on behalf of two members of the Board (2024: three members of the Board).

12 Taxation

Clean Break Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

13 Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve-ments £	Equipment, furniture and fittings £	2025 Total £
Cost				
At 1 April 2024	1,126,999	231,417	176,115	**1,534,531**
Additions		90,245	12,953	**103,198**
Disposals				**-**
At 31 March 2025	1,126,999	321,662	189,068	**1,637,729**
Depreciation				
At 1 April 2024	573,326	82,623	148,934	**804,883**
Disposals				**-**
Charge for the year	22,542	36,246	14,516	**73,304**
At 31 March 2025	595,868	118,869	163,450	**878,187**
Net book values				
At 31 March 2025	531,131	202,793	25,618	**759,542**
At 31 March 2024	553,673	148,794	27,181	**729,648**

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

14 Investments

	Group		Charity	
	2025	2024	**2025**	2024
	£	£	**£**	£
Investment in subsidiary	**-**	-	**1**	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015 and registered in England. It commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

15 Debtors

	Group		Charity	
	2025	2024	**2025**	2024
	£	£	**£**	£
Grants receivable	**40,804**	24,245	**40,804**	24,245
Amounts owed by subsidiary undertaking	**-**	-	**665**	8
Other debtors	**75,904**	27,494	**75,904**	27,494
Theatre tax credits	**37,393**	-	**37,393**	-
Prepayments and accrued income	**109,225**	10,132	**109,225**	10,132
	263,326	61,871	**263,991**	61,879

16 Creditors: amounts falling due within one year

	Group		Charity	
	2025	2024	**2025**	2024
	£	£	**£**	£
Expense creditors	**28,831**	16,971	**28,831**	16,971
Social security and other taxes	**17,231**	19,482	**17,231**	19,482
Grants received in advance	**-**	-	**-**	-
Earned income received in advance	**18,193**	17,465	**18,193**	17,465
VAT control account	**11,465**	10,382	**11,465**	10,382
Other creditors	**-**	4,507	**-**	4,507
Accruals	**120,636**	27,125	**120,636**	27,125
	196,356	95,932	**196,356**	95,932

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2025	2024	**2025**	2024
	£	£	**£**	£
Balance as at 1 April	**17,465**	3,194	**17,465**	3,194
Amount released to income	**(17,465)**	(3,194)	**(17,465)**	(3,194)
Amount deferred in year	**18,193**	17,465	**18,193**	17,465
Balance as at 31 March	**18,193**	17,465	**18,193**	17,465

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations held on trust to be applied for specific purposes:

Group and charity: current year	At 1 April 2024 £	Income £	Expenditure £	Transfers £	At 31 March 2025 £
Restricted income funds					
By funder:					
The 29th May 1961 Charitable Trust	-	5,000	(5,000)	-	**-**
The AB Charitable Trust	-	2,585	(2,585)	-	**-**
Arts Council England: Capital grant	-	68,512	(8,747)	(59,765)	**-**
Backstage Trust - capital	29,626	-	-	(29,626)	**-**
Bloomberg	60,925	-	(52,218)	(8,707)	**-**
Bruce Wake Charitable Trust	2,500	-	-	(2,500)	**-**
City Bridge Trust	-	29,396	(29,396)	-	**-**
Columbia Threadneedle Foundation	-	35,000	(35,000)	-	**-**
Fidelity UK Foundation	33,328	51,533	(34,297)	-	**50,564**
Firebird Foundation	-	11,000	(11,000)	-	**-**
Charles S French Charitable Trust	-	3,000	(3,000)	-	**-**
Golsoncott Foundation	-	1,000	(1,000)	-	**-**
Individual donations for specified purposes	83	890	(576)	-	**397**
McGrath Charitable Foundation	2,750	-	(383)	(2,367)	**-**
Mackintosh Foundation	-	2,000	(2,000)	-	**-**
The National Lottery Community Fund	58,614	179,659	(180,379)	-	**57,894**
Noel Coward Foundation	-	3,500	(3,500)	-	**-**
Payne Hicks Beach / New Square	-	5,000	(5,000)	-	**-**
Red Lion Chambers	-	500	(500)	-	**-**
Royal Victoria Hall Foundation	-	2,000	(2,000)	-	**-**
Stavros Niarchos Foundation	18,027	-	(18,027)	-	**-**
Tallow Chandlers Benevolent Fund	-	5,000	(5,000)	-	**-**
Triangle Trust 1949 Fund	-	19,997	-	-	**19,997**
	205,853	425,572	(399,608)	(102,965)	**128,852**

Group and charity: previous year	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Restricted income funds					
By funder:					
The 29th May 1961 Charitable Trust	-	5,000	(5,000)		-
Arts Council England: Capital grant	-	112,843	(5,154)	(107,689)	-
Austin & Hope Pilkington Trust 0		5,000	(5,000)		-
Backstage Trust - capital		29,626			29,626
Bloomberg	106,200	25,000	(61,513)	(8,762)	60,925
Bruce Wake Charitable Trust		2,500			2,500
City Bridge Trust	-	50,000	(50,000)		-
Columbia Threadneedle Foundation	-	35,000	(35,000)		-
Crucible Foundation		60,000	(60,000)		-
D'Oyly Carte		4,000	(4,000)		-
Fidelity UK Foundation	-	63,913	(30,585)		33,328
Individual donations for specified purposes	622	325	(864)		83
McGrath Charitable Foundation		2,750			2,750
The National Lottery Community Fund	28,694	141,135	(111,215)		58,614
Stavros Niarchos Foundation	17,500	20,000	(19,473)		18,027
Tallow Chandlers Benevolent Fund	-	4,000	(4,000)		-
Victoria Wood Foundation	-	5,000	(5,000)		-
	153,016	566,092	(396,804)	(116,451)	205,853

Restricted income funds are presented by funder to reflect how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

18 Unrestricted funds

Group and charity: current year	At 1 April 2024 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2025 £
General fund	81,999	907,470	(1,028,434)	73,071	**34,106**
Keystone Resilience Fund	3,040	-	(3,040)	-	**-**
Land & Buildings fund	553,673	-	-	(22,542)	**531,131**
Other fixed assets fund	175,975	-	-	52,436	**228,411**
	814,687	907,470	(1,031,474)	102,965	**793,648**

Group and charity: previous year	At 1 April 2023 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2024 £
General fund	143,628	667,068	(773,433)	44,736	81,999
Housing for Women fund	3,000	-	(3,000)	-	-
Keystone Resilience Fund	-	-	(7,760)	10,800	3,040
Land & Buildings fund	576,215	-	-	(22,542)	553,673
Other fixed assets fund	92,518	-	-	83,457	175,975
	815,361	667,068	(784,193)	116,451	814,687

During 2023-24, a new designated Keystone Resilience fund was created to enable completion of the work on the development of the CRM database. This was fully spent in 2024-25 on CRM database development.

Transfers between funds represent:

Funds set aside specifically towards activities in the next financial year (transfer from General fund to Housing for Women fund).

Annual depreciation charged on the building and tangible fixed assets (transfer from Other fixed assets fund and Land & Buildings fund to General fund).

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

19 Analysis of net assets between funds

Group and charity: current year	General fund £	Keystone Resilience Fund £	Land & Building fund £	Other fixed asset fund £	Restricted funds £	Total 2025 £
Fund balances at 31 March 2025 are represented by:						
Tangible fixed assets	-	-	531,131	228,411	-	**759,542**
Net current assets	34,106	-	-	-	128,852	**162,958**
Total net assets	**34,106**	**-**	**531,131**	**228,411**	**128,852**	**922,500**

Group and charity: previous year	General fund £	Keystone Resilience Fund £	Building fund £	Tangible fixed asset fund £	Restricted funds £	Total 2024 £
Fund balances at 31 March 2024 are represented by:						
Tangible fixed assets	-	-	553,673	175,975	-	729,648
Net current assets	81,999	3,040	-	-	205,853	290,892
Total net assets	**81,999**	**3,040**	**553,673**	**175,975**	**205,853**	**1,020,540**

20 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

21 Related party transactions

Two Trustees, Sarah Jane Dent and Nola Sterling, received a total of £3,895 for their services as a performer and event speaker, as disclosed in Note 11 (2024: two Trustees, Nola Sterling and Alison Frater received a total of £450 for event speaker services).

Members of the Board, the Development Committee, the Executive Team and Senior Management Team made donations with a total value of £3,366 during the year (2024: £4,335).

THANKS

So many individuals and companies contributed to Clean Break this year, in particular we would like to thank:

Jennifer Jones, Financial Consultant

Nancy Poole, Press and PR Consultant

Henri Seebohm, Clinical Supervisor

Our Patrons for their ambassadorial support, in particular Harriet Walter, Lia Williams and Zawe Ashton who generously gave their time for our fundraising campaigns this year.

Our staff team, trustees, commissioned artists, workshop leaders and all our volunteers who have all worked incredibly hard in support of the charity, with passion, commitment and creativity.

Our academic partners, theatre partners and women's sector partners.

OUR FUNDERS

29th May 1961 Charitable Trust

Austin and Hope Pilkington Trust

Cadbury Trust

Charles S French Charitable Trust

Crucible Foundation

David Richenthal Foundation

Debtors' Relief Funds Charity

Doughty Street Chambers

Golsoncott

Katie Bradford Arts Trust

The Mackintosh Foundation

Mary Kinross Charitable Trust

Noel Coward Foundation

Payne Hicks Beach

Red Lion Chambers

Royal Victoria Hall

Sharegift

Sheerluxe

The Swire Charitable Trust

Tallow Chandlers' Benevolent Fund

The Victoria Wood Foundation

IMAGE CREDITS

Ellie Kurttz

- Page 8: *Trials & Passions of Unfamous Women* rehearsals
- Page 12: *Trials & Passions of Unfamous Women* (middle left)

Tracey Anderson

- Page 6: Members Festival *Beyond*
- Page 12: Members Programme (top left & right, middle top right, bottom right), Members Festival *Beyond* (bottom left)

University of Hertfordshire

- Page 12: *Scenes from Lost Mothers* (bottom right)

CLEAN BREAK THEATRE COMPANY

England & Wales - Charity number 1017560

Accounts

CLEAN BREAK

DIRECTORS REPORT

for the year ending 31 March 2024

Clean Break Theatre Company
Annual Report and Financial Statements
31 March 2024

2 Patshull Road
London NW5 2LB

Company Limited by Guarantee
Registration number: 2690758 (England and Wales)
Charity Registration number: 1017560

DIRECTORS REPORT
for the year ending 31 March 2024

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2024.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 37 to 40 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), effective from accounting periods commencing 1 January 2015 or later.

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STRUCTURE, GOVERNANCE, AND KEY REFERENCE AND ADMINISTRATIVE DETAILS

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum liability of members in the event of a winding up is £1. At 31 March 2024 there were 14 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than 14. New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years; and in extraordinary circumstances can have their term extended by a further year. In May 2024, the trustees passed a special resolution to increase the maximum number of trustees to 16.

The Board regularly reviews the diversity of its members and proactively plans for succession; creating a Nominations Committee to lead recruitment. In 2024, the trustees led an open recruitment to find new Co-Chairs to lead the Board and will welcome them at the July 2024 AGM.

MEMBERS OF THE BOARD

Emily Ashton - Chair of the Finance Committee
Josette Bushell-Mingo - appointed July 2024; Co-Chair
Sarah Jane Dent - appointed July 2024; Co-Chair
Joni Emery - appointed July 2024
Alison Frater - Co-Chair; retiring July 2024
Lara Grace Ilori - appointed July 2023
Catriona Guthrie - appointed July 2023
Alison Jefferis - Chair of Development Committee
Rania Jumaily
Rose Mahon
Carien Meijer - appointed July 2023
Winsome Pinnock - sabbatical 2023/24
Alexandra Rowse - Interim Co-Chair; maternity leave from May 2024
Amanda Richardson - reappointed July 2023
Naima Sakande - appointed July 2023
Jess Southgate - appointed July 2023
Nola Sterling
Tanya Tracey - Co-Chair; retired July 2023

COMPANY SECRETARY

Erin Gavaghan

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Executive Team and the Senior Management Team.

EXECUTIVE TEAM

Anna Herrmann (Artistic Director & Joint CEO)
Erin Gavaghan (Executive Director & Joint CEO)

SENIOR MANAGEMENT

Lakesha Arie-Angelo (Associate Artistic Director, from March 2024)
Saffi Jones (Head of Finance & Operations)
Sally Muckley (Head of Development & Communications)
Jacqueline Stewart (Head of Participation & Deputy CEO)

AUDITOR

Goldwins, 75 Maygrove Road, London NW6 2EG

SOLICITORS

Bates Wells Braithwaite, 10 Queen Street Place, London, EC4R 1BE

BANKERS

CAF Bank Ltd
25 Kings Hill Avenue, Kings Hill
West Malling, Kent ME19 4JQ

Co-operative Bank plc
PO Box 101, 1 Balloon Street
Manchester, M60 4EP

CO-CHAIR INTRODUCTION

This is my last 'chair intro' as I come to the end of my term this July. I leave Clean Break reflecting on the past four years with many thanks:

to Members: whose voices are at the heart of Clean Break informing creativity, guiding management, directing governance. For me, the film, HOPE (2023), stories from four women finding ways to hold on to hope, was a great example of how the work comes together. It delivers on Clean Break's commitment to co-creation and inspires debate questioning the relentless damage caused by the criminalisation of women, it presents a better way.

to the Staff: for building a community for creative learning that crafts confidence, inspires resilience, imparts well-being. During my tenure, their flexibility and innovation faced down the pandemic. They switched to digital but also kicked off a letter writing tsunami ensuring that women in prison were seen, heard and valued. They moved quickly to open the building for refuge once rules allowed. And, in the recovery period, they've taken the learning into the Members' programme embedding trauma informed, anti-racism and anti-oppressive practices. Now, motivated by the crisis in funding for the cultural sector and responding to widespread interest in their practice, they're rebuilding earned income. Sharing a unique approach to coaching and personal development they're offering their practice through training to corporate businesses and social enterprises. My thanks especially to Anna, Erin and Jacqueline for their drive and leadership.

to the community, being the staff together with Members, Member artists and freelance creatives: reaching new audiences through provocative, new stories and partnerships. This year alone included a debut at the National Theatre selling 17,000 tickets for Dixon and Daughter (Deborah Bruce) and now seen by many more via National Theatre at Home; touring with Catch (Sonia Jalaly) to non-traditional venues across the country; and A Proposal for Resisting Darkness (Yasmin Joseph) transformed into an audio-drama with National Prison Radio following its creation with women in prison. And as I write this there has been international collaboration bringing empathy with women globally. The Trials and Passions of Unfamous Women made by Member artists with Brazilian artists Janaina Leite and Lara Duarte immerses audience in the madness and misogyny of a justice system that judges women by different standards - unbroken they stand for each other.

to brilliant trustees: current, new and past for bringing wisdom, care and compassion into governance, strategy and financial management. We've strengthened leadership on the Board with a model where co-chairs bring equal weight to anchor the company. My thanks especially to Alex Rowse this year for her guidance and leadership as interim co-chair. Working in this way, has been a joy and privilege, the best response in an organisation that holds listening, sharing and collaborating as the central tenet of its working rhythm. I am thrilled by the appointment of new Co-Chairs Sarah Jane Dent and Josette Bushell-Mingo. They will bring deep love and formidable energy.

to our supporters and funders: whose generosity extends beyond money. We honour their faith in our mission.

Alison Frater,
outgoing Co-Chair

INTRODUCTION

Clean Break is a women's theatre company established by two women prisoners in 1979 at HMP Askham Grange in Yorkshire.

We are the only organisation of our kind in the UK and since our founding we have been producing award winning theatre productions which share the untold stories of women who are criminalised with audiences across the UK. We also work directly with women themselves through theatre, creativity and support, both from our studios in Kentish Town, north London and in prisons and women centres around the country.

PRINCIPAL AIMS AND OBJECTS OF THE CHARITY

Our charitable objects as stated in our governing document are:

- To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women.
- To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

We do not use the term 'offenders' in our communications internally or externally as we recognise that this label is stigmatising and unhelpful. Instead, we speak of 'women with lived experience of the criminal justice system' to emphasise that they are women first and foremost. We refer to women who attend our on-site and online programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with drug/alcohol use and/or mental health needs. Members can be currently attending or have attended in the past and want to maintain an ongoing affiliation with Clean Break. Member artists are those who have progressed into professional creative careers and are employed by us.

PUBLIC BENEFIT

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as:

- Clean Break Members, as participants and artists engaged in our work;
- Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community including prison;
- Artists and freelance creatives who contribute to, create and deliver work;
- Members of the public engaging with Clean Break's work on stage, online and in print.

Our Vision: A society where women can realise their full potential, free from criminalisation.

Our Mission: Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.

As a theatre company, we make bold, courageous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

Our Values:

CONTEXT FOR 2023-24

2023 saw us develop our strategic plan for the coming three years and refine our aims. We were able to build on the rich learning captured since the introduction of our new business model in 2018, to best meet our intentions for the period ahead.

Our business model and financial sustainability is contingent on a mixed model of income generation, to ensure we can continue to provide our core services and activities and invest in future work. From 2018 we intended to build earned income and reduce reliance on trusts and foundations; however, this ambition was impacted adversely by the pandemic which saw our hires and training income reduce significantly with the closure of our building.

We have been steadily supported by our funders over the past few years of disruption, and now that we are able to return to our earned income activities, we are working hard to grow these sources of income and embed an enterprising approach to our business model. With the generous support of two funders, we are investing in our resilience and business development with a plan to build capacity to fully realise our ambitions.

The involvement of our Members across the company has been a strategic aim since 2018, and in 2023 in striving to accelerate this shift and hold us accountable we have brought together our plans for Members activity into one strategic aim, signalling the investment and focus in this area.

Create bold, courageous and outstanding theatre that sparks compassion and action in our audiences.	Invest in and nurture the voices, experience, expertise, and aspirations of our Members (women at risk and with criminal justice experience).
Be a leading force in the sectors we work in and with, altering the theatre and criminal justice ecologies.	Drive forward equality, diversity and inclusion in and beyond our organisation.

In a similar way, equality, diversity and inclusion which underpins all our work, is now explicitly articulated in our fourth strategic aim as we know that dedicated attention, accountability and resources are required to really drive change.

This report will highlight key activities and approaches used to deliver our aims in 2023-24 and how this was supported financially.

ACTIVITIES AND IMPACT OF THE CHARITY

CREATE BOLD, COURAGEOUS AND OUTSTANDING THEATRE THAT SPARKS COMPASSION AND ACTION IN OUR AUDIENCES

DIXON AND DAUGHTERS BY DEBORAH BRUCE

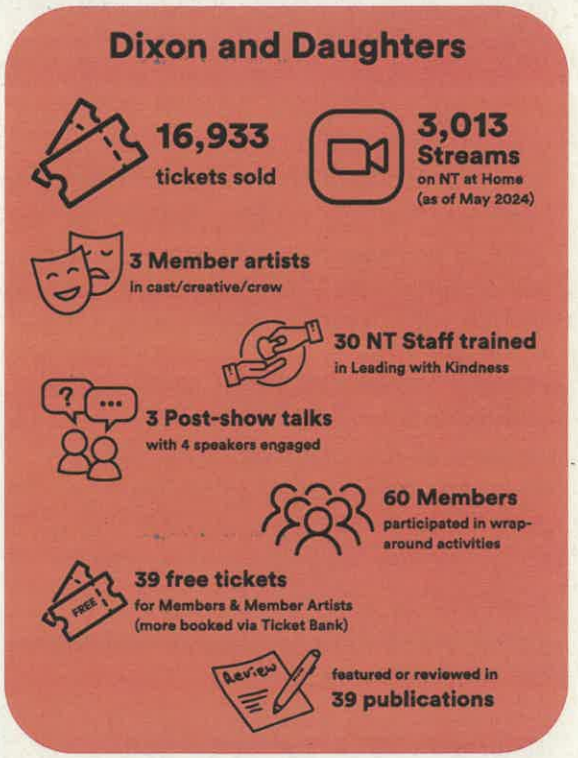
"It was genuinely one of the most powerful plays I have ever seen and I urged everyone I know to see it. I would love it if it was to run again."

"Thought the acting was fantastic and I changed my views on the characters as the play developed. One of the best plays I have seen."

Our co-production with the National Theatre on their Dorfman stage in spring of 2023 offered us many additional opportunities to further our aims. Along with championing an all women cast and creative team, to promote further gender representation in the theatre sector, this production also offered incredible partnership learning for both companies.

We extended our audience wellbeing offer which includes a self-care pack, to also have a quiet space, and Mental Health First aiders at all performances (NT staff were trained). Alongside delivering our trauma-informed practice training, Leading with Kindness, staff reported feeling supported and empowered in their roles and used their new skills and tools in approximately 1/3 of performances to support audiences. This was then replicated for the NT production of Grenfell: in the words of survivors.

We reached more audiences than we have before and succeeded in shifting perspectives with our work. The play successfully communicated the complexities around cycles of abuse which led audiences to think about the characters in a nuanced way, complicating the notion of 'victim' and the impact on families.



"The different ways that each of the women had been impacted by Dixon and the way that each of their "untold" stories combined to keep them stuck until they were able to see that they were all survivors of his abuse - was great."

At the same time, it was clear that audiences experienced increased empathy for women in similar circumstances, feeling that the play "humanised" the issues, while inspiring some to consider action.

More information on Dixon and Daughters

CATCH BY SONIA JALALY

Our successful small scale production continued to tour into this financial year as the initial tour booking was particularly challenging, being affected by both University and rail strikes in early 2023.

In total, the tour reached 15 venues. The project was open to past and present Members as an acting pathway beyond their engagement on the programme, and open to those interested in a future in performing. This extension of the tour was offered as a paid employment opportunity for the cast.

Among the audiences were probation workers, prison staff, academics and university students, theatre professionals and third sector workers.

"It gave me much more insight into how I can work with women on my caseload more effectively."

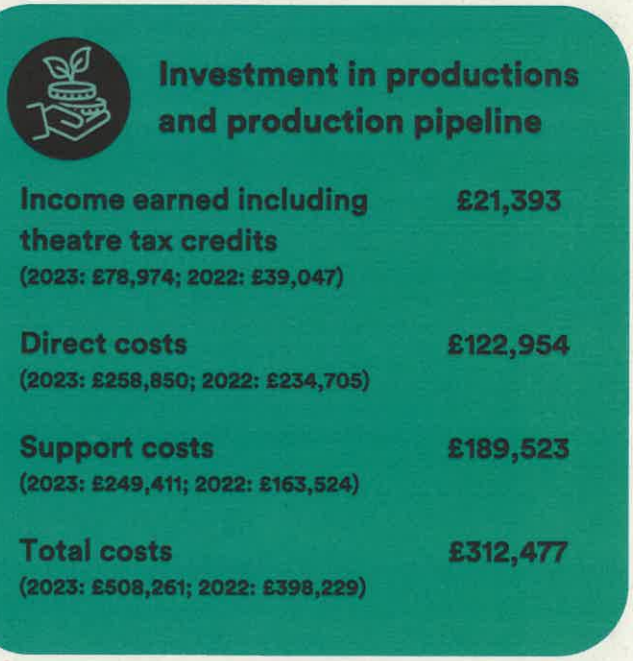
In addition to the £19,310 invested in 2023, earning £11,300; the extension of the tour cost £5,068 and earned £3,566.

COMMISSIONS

As a theatre company who commissions artists directly to write our plays, we have a number of artists under commission across each year. Each play requires a different level of engagement and support to develop it before it is ready for the stage. This year we worked with Yasmin Joseph, Gurpreet Kaur Bhatti, Emma Dennis-Edwards and Natasha Marshall on their work.

We also embarked on an exciting collaboration with LIFT (London Festival of International Theatre) to co-commission Brazilian artists Janaina Leite and Lara Duarte together with five of our Member artists to co-create a new work for presentation in June 2024 at Brixton House, London.

In January 2024, we welcomed babirye bukilwa as our writer on attachment for a year, supported by the Peggy Ramsay Channel 4 bursary in partnership with Soho Theatre. They began their engagement with Clean Break supporting our Writers Circle, working with Lakesha Arie-Angelo in the delivery.



INVEST IN AND NURTURE VOICES, EXPERIENCES, EXPERTISE, AND ASPIRATIONS OF OUR MEMBERS

PLAYWRIGHTS PATHWAYS

This year saw the culmination of our programme to develop six Members as writers beyond our usual Writers Circle offering. Led by Creative Associates Titilola Dawudu and Rachel Valentine Smith in partnership with the Royal Court Theatre, the 12-month programme had a sharing of five pieces in July followed by a showcase of performances at the Royal Court in September 2023.

The quality of the work produced was of a high standard and reflected the diverse and unique perspectives of Clean Break Member artists – bringing these voices and stories to a wider audience was a great outcome.

The writing was unique, deep and creative. Each artist has moved forward with their work and sense of artistry...In the questions they asked, in the confidence they exuded and the excitement for their writing they held. - Rachel Valentine Smith

Member writers feedback:
My dramaturg was great leading me to think in different voices. Questioning me. Everyone really supportive. Especially around my illness and disability. Felt whole team where routing for us individually.

The sharing at Clean Break and Royal Court absolutely blew me away. Being a writer. Putting in my time and energy, sweat and tears for my play and to have 10 minutes from my full-length piece shared by actors in the industry and directed by industry directors was an absolute treat. Both sharing's were very different, and it was a great experience to step back as a writer to see what choices they made and how they interpreted the text I had written. Very different pieces from the same scene which was really lovely to see.

Investment in this programme was over 2 years: £3,502 (2023) and £8,918 (2024) plus significant staff delivery time from both Clean Break and Royal Court Theatre.

MEMBER FACILITATOR TRAINING

We received funding this year to design and deliver a training course which paid Member artists to develop their skills and expertise running workshops, with the aim of them taking on future paid facilitation roles. We approached Royal Central School of Speech and Drama to partner with us and delivered a seven-day programme across November 23– March 24. Nine Members were offered places and successfully completed the training. All Member artists have been offered paid work for the company since on our Members programme.

MEMBERS PROGRAMME AND SUPPORT

Our core on-site Members Programme delivered 119 sessions over the year and provided support to a total of 68 women across four different strands (Health & Wellbeing, Theatre Makers, Writers Circle and Creative Space).

Enhancing this core programme, we also offer additional opportunities to engage with theatre. We delivered five masterclasses engaging with 50 women, including sessions on writing, screen acting and auditions. We are thankful for all the artists who have offered their expertise. On top of providing 39 tickets to Members and Member artists for our own production of Dixon and Daughters at the National Theatre, we were able to take 32 Members to see six other performances providing 45 free tickets to theatre productions on stages across London.

Underpinning our creative offer is our holistic support. Across the year we provided regular support and advocacy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence. We continued our partnership with Mary Ward Legal Centre to offer advice on financial wellbeing, benefits support and created opportunities for 1:1 legal advice workshops monthly for Members. Through our partnership with Holloway United Therapy, Institute for Arts in Therapy and Education and Roehampton University, we have been able to offer 311 hours of direct therapy to women across the year.

We invested £151,157 (2023: £154,870) direct costs and direct staff delivery in our core Members programme, progression activities and support offer this year

PARTICIPATION AND OUTREACH WORK, IN PRISON AND IN THE COMMUNITY

Our work in prisons and women's centres is a vital part of our wider practice, ensuring that there is a strong interconnection between the theatre we produce for audiences and the creative energy that is born in prisons and outreach settings. This relationship inspires women inside prison walls, artists we work with and our core team – and speaks to the unique position of our work.

We delivered 64 creative sessions in three women's centres in London, under contracts with Advance Minerva and Women in Prison, engaging with women 192 times (average of three women per session) led by artists. Our contracts for delivering this work come to £30k per year and are fully spent in year on the costs of delivery and administrating the work.

Investment in Members and participation work

Income earned through grants and fees for services (2023: £38,900)	£34,480
Direct costs (2023: £216,537 2022: £204,371)	£175,164
Support costs (2023: £209,760 2022: £287,523)	£315,083
Total costs (2023: £507,297 2022: £491,894)	£490,247

Last year's work with Housing for Women was completed this year, with a full day at our studios delivered alongside a performance of Catch. This activity fulfilled the contract and spent down the £3k carried forward designated funds.

We returned to HMP Downview this year to deliver the second year of our work with Open Book.

BE A LEADING FORCE IN THE SECTORS WE WORK IN AND WITH

KNOWLEDGE HUB: ACCELERATING OUR DIGITAL REACH

As part of Bloomberg Philanthropies' Digital Accelerator programme, we created and launched a new digital platform attached to our website to enable us to engage more with our digital audiences and share the depth of our work more effectively. We have created a site that can serve us to continue exploring digital aspects of our work for the future, and engaged in audience development, web development, content creation and working with our Members to understand their needs.

"It's nice because if you miss [something] you can go onto this, and it's kind of joyful" Member feedback

The project continues until the end of June 2024, and we are planning new digital offerings from autumn 2024 as part of our programme.

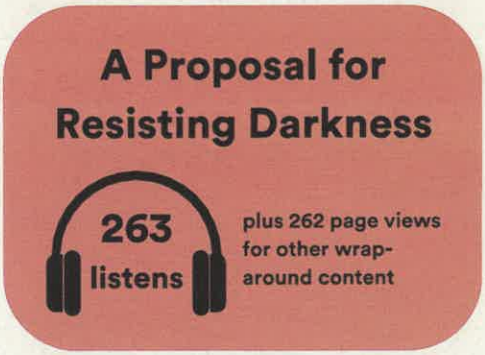
Hope

The launch of the Hub gave us an opportunity to release the film project we made last year with Kirsty Housley collaborating with Member artists to explore the radical act of hope. We had a live event at Kiln Theatre in London in October, introduced by our Patron Zawe Ashton, and then released the film as a paid offer online with our Blueprint for Hope resource available for purchase and download alongside it.

We also offered a screening and accompanying workshop available for groups interested, which was taken up by 328 attendees across seven different venues.

Thank you so much for sharing the film with us, you certainly inspired hope in me. The power you demonstrated in coming together as women and resisting the violence of systems. Holding each other especially when we lose hope. Thank you x

I want to express how powerful you and your film is. It is resonating through me and rippling through my thoughts. You gave me hope and a real sense of how I want to share that with other women. Thank you amazing women, hope is our tradition!



A Proposal for Resisting Darkness

The other digital work that we are showcasing on our Hub is the radio play of Yasmin Joseph's play from our Inspiring Future project last year. We partnered with Prison Radio to realise the play as an audio drama, and after broadcasting it via Prison Radio we were able to offer it for free online from November 2023.

RESEARCH AND LEADERSHIP

Our work undertaking research to understand women's experiences of the criminal justice system, and particularly how the arts can contribute to improved outcomes for women, continues to advance sector wide learning, promote best practice and build a strong body of work with our academic partners.

We completed our work on the Women Theatre Justice multi-disciplinary research project, led by Queen Mary University of London and thanks to funding from the Arts and Humanities Research Council (AHRC), in May 2023. Warwick Business School hosted the event at the Shard in London, which showcased speeches from Baroness Helena Kennedy KC, Tanya Tracey and Jacqueline Stewart alongside the academic sharing.

We continued our partnership with Goldsmiths University, completing the research project A Story of Her Own in summer 2023, and then successfully secured funding for a second phase exploring the importance of narrative care in working with those with lived experience. The second project completed with the delivery of two workshops for invited women from academia, criminal justice sector and women with lived experience. Two Member artists continued to deliver Transformative Justice, a Nuffield supported project in Stoke on Trent, offering eight sessions. The project continues through to June 2024.

We have experienced a consistent demand to learn more about our practice and have regularly offered training and talks to support this ask. Our business model has developed its enterprising approach to this, extending how we share our leadership and generate income from the activities.

We developed our Leading with Kindness offer, exploring our approach to trauma-informed practice, for public sale as well as to partners to extend the reach.

We are committed to growing this area of our earned income generation to strengthen our sustainability. We generated £17,323 (2023: £11,618) across our offer of speaking engagements, training courses and workshops.

This year saw us attract support from funders to invest in this area of our work, employing a new staff member specifically to help us catalyse the income generating aspect of this work which has increased costs but is expected to show a return on investment in the next financial year.

Investment in Leadership and Research

Income earned (2023: £35,514; 2022: £32,078)	£35,163
Direct costs (2023: £30,678 2022: £100,372)	£71,300
Support costs (2023: £39,204 2022: £58,335)	£114,155
Total costs (2023: £69,882; 2022: £158,707)	£185,455

DRIVE FORWARD EQUALITY, DIVERSITY AND INCLUSION IN AND BEYOND OUR ORGANISATION

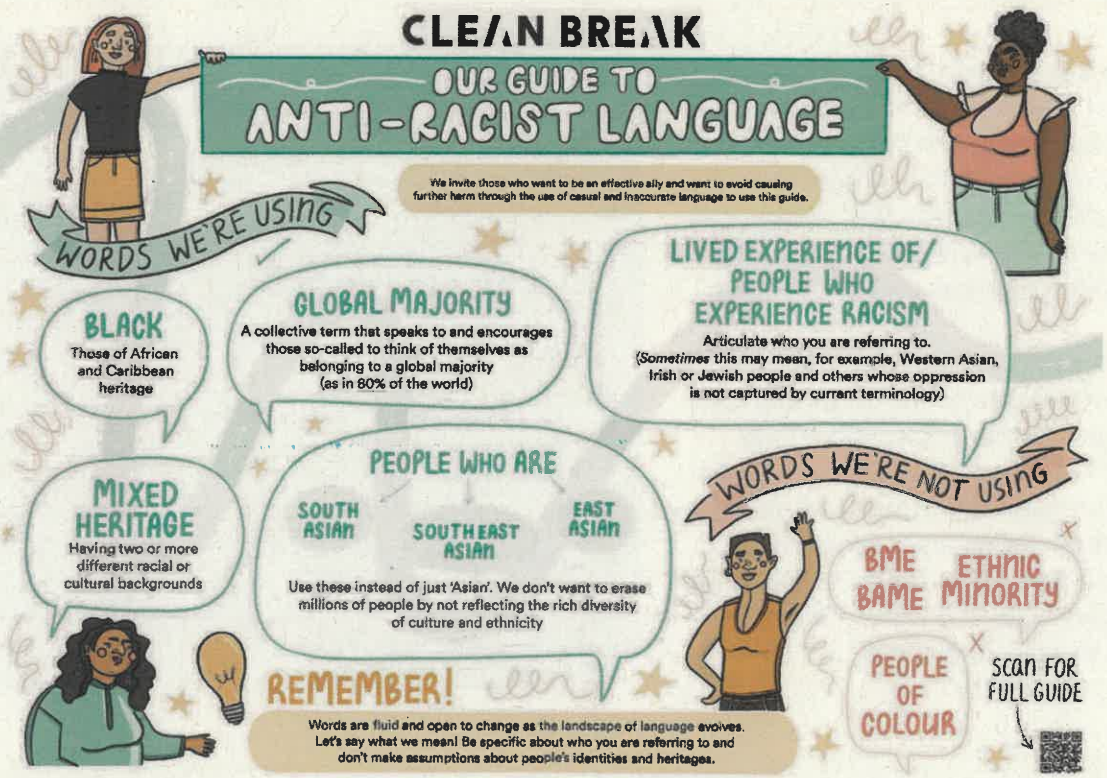
Equality, diversity, and inclusion are deeply embedded in our mission, values and all activities. Alongside integrating these in all of our work, we are conscious of the need to take specific, tangible action to drive progress. This is monitored by working groups, with membership drawn from across our community to ensure that there is accountability and diversity of voice. In turn, reporting is to the community including the staff and trustees to maintain transparency.

ANTI-RACISM

We continue to invest in and progress our anti-racism practice, led by the action plan we agreed in April 2022. Our team is held to account by a working group that includes Members, staff and Trustees; and our CEOs report quarterly on our progress to our whole community. We have accomplished much in our plans this year including:

- agreeing a guide to preferred language to describe identities of those from the global majority and commissioning a visual poster for display;
- creating an induction video to welcome new staff to our journey and launched a new appraisal framework;
- our first anti-racism takeover day in June 2023 with our community;
- completing a pay review to audit for pay inequities relating to ethnicity;
- undertaken a needs assessment of our support staff;
- engaged a facilitator to hold a regular healing space for our global majority staff.

Financial investment in our action plan included completing the pay review, engaging a facilitator to hold the healing space, and supporting the take-over day.



MEMBERS ADVISORY GROUP

Keeping women's voices at the heart and ensuring that our Members' voices are amplified and central to company life is vital to our sustainability. Our ambition to have Members represented in decision making structures continues to strengthen and is most visible through our Member Advisory Group (MAG) who meet monthly to consider aspects of the company.

In September, they created a presentation for our Strategy Day to showcase how they work together and the work they engage in. It was creative and insightful.

TRANS INCLUSION

Clean Break is a company for all women, for avoidance of doubt this includes cis, intersex, and trans women. We employ the Equality Act exemption clause to legally maintain a women-only service. Our commitment to anti-discriminatory and anti-oppressive practice (including operating as a trans-inclusive space) exists beyond our legal requirements.

Our Trans inclusion working group has been strongly led by our staff team, with good allyship and support from trustees. Our policy is now signed off and operational, and top up training has been delivered by members of our working group for the whole staff team. Actions progressed in 23/24 include:

- drafting an executive summary of our policy accessible on our website;
- celebrating Pride month as a community;
- inviting the sharing of pronouns across company activity;
- challenging transphobia through our anti-bullying and safer spaces frameworks;
- providing inclusion training and awareness raising spaces;
- encouraging a commitment by staff to see productions by trans artists as part of their work and introducing Members to trans artists as part of our theatre visits (in progress).

ANTI-ABLEISM

As of April 2024, we convened an Anti-ableism working group and will report more specifically on actions and progress made in our 24/25 annual report. Our first steps have been to conduct a new access audit of our building, which we were able to undertake with the generous support of City Bridge Foundation.

OUR WORKFORCE

As of 31 March 2024, we employed 28 staff with no vacancies (2023: 27 with 1 vacancy). The full-time equivalent staff count was 21 with 36% of the team working part-time hours (2023: 20 FTE; 52% part time).

We engaged 65 freelancers (2023: 82) across the year in addition to our staff team to realise our work. This included playwrights on commission, actors and artists who created work and facilitated sessions in our programmes; it also includes the individuals who lent their expertise to our talks and events (both internally and externally facing).

Our volunteers are a vital part of how we deliver our ambitions. We were supported by 49 volunteers working 1,340 hours across the year (2023: 46 volunteers; 1,265 hours). Our volunteers supported a range of projects including the delivery of our Members programme; delivered Art/Drama Therapy to Members; cooked meals for Members, cared for our courtyard garden and supported our administration. Our volunteers are led and supported by our experienced Volunteer Manager. We also found opportunities for our Members to volunteer outside of Clean Break, with 14 Members offering 227 hours to Donmar Warehouse and National Theatre as front of house placements.

Clean Break is accredited with the Living Wage Foundation and committed to fair pay as an ITC Ethical Manager as well. Pay and Reward Review Policy sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board annually and if approved is awarded to all staff who have completed their probationary period. A cost-of-living increase of 2% was awarded to all staff equitably in 2023/24.

This chart illustrates our diversity as of 31 March 2024 and includes some benchmarking from Arts Council England (21/22), the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust 2021) and UK ethnicity data from the 2021 census. We capture our workforce data annually through an anonymous survey.

	Clean Break 2023/24				Industry Statistics for Benchmarking			
Workforce Statistics	**Freelancers**	**Staff**	**Trustees**	**Volunteers**	**ACE (21/22)**	**Women in the prison system**	**England & Wales (census 2021)**	**London (census 2021)**
Sample size	32/65	28/28	14/14	49/49				
Response rate	49%	100%	100%	100%				
% of those who responded								
Ethnicity								
Asian	6%	4%	0%	12%	16%	3%	9%	20%
Black	28%	18%	21%	12%		7%	4%	14%
Mixed or multiple ethnic backgrounds	13%	7%	21%	8%		5%	3%	6%
White British or Irish	31%	39%	29%	43%	51%	83%	74%	54%
White Other	16%	18%	14%	22%	7%		6%	6%
Other ethnic group	3%	0%	0%	2%		1%	2%	6%
Prefer not to say/ not known	3%	14%	14%	0%	26%	0%		
Disability and neurodivergence								
Disabled or having long-term disability including mental health issues	41%	25%	29%	22%	9%	Not available	18%	13%
Identify as neurodivergent	34%	18%	7%	27%	Not available	Not available	Not available	Not available
Personal experience of the criminal justice system								
Have experience of the CJS	47%	11%	29%	12%	Not available	100%	Not available	Not available
Socio-economic status (highest earner occupation at 14yrs)								
higher socio-economic background	38%	54%	57%	57%	43%	Not available	Not available	Not available
middle socio-economic background	28%	14%	7%	14%	14%			
lower socio-economic background	28%	18%	21%	16%	13%			

OPERATIONS AND ADMINISTRATION

With our values centred, we aim to run our organisation with equity and fairness, placing women's voices and sustainability at the heart. Our general support costs (overheads and admin) reflect the financial impact of this aim.

We achieve this aim by ensuring that our governance framework is strong; our Members are represented; our staff team is thriving; our business model is fit for purpose; and our operational systems and processes are robust. Costs reflecting the financial impact of this aim are naturally embedded within and allocated across all of our activities, but mostly reflected in our support costs. This year's support costs, including support staff, totaled £629,147 making up 53% of our expenditure (2023: £637,282, 51%; 2022: £518,491, 42%).

The economic landscape remains a challenge, and we while we continued to rely on fundraising for our income, we are beginning to see growth in our earned income generation to balance this.

Operations and administration

Other earned income (2023: 24,707; 2022: £34,104)	**£33,394**
Support staff (2023: £347,761 2022: £290,751)	**£369,483**
Other support costs (2023: £289,521; 2022: £227,740)	**£259,664**
Total support costs (2023: £637,282; 2022: £518,491)	**£629,147**

However, as we were not able to reach our projected income targets for the year, we have had to utilise reserves to balance the year end.

We began to gain momentum with earned income generation through our building this year. Over the year we generated £30,758 in hires income (2023: £24,249; 2022: £8,312); this is still lagging far behind the pre-pandemic income (2019: £128,522).

This year was the second of a three-year capital refurbishment project. This year we invested in mechanical, engineering and plumbing systems to improve the infrastructure and environmental sustainability of our building. Alongside this, we participated in the Mayor's Business Climate Challenge, an energy efficiency programme that has supported businesses to reduce their energy consumption and accelerate building decarbonisation efforts in London. We benefited from an energy audit to inform our project as well as learning more about our energy use over the year. Our charity was highlighted by the Challenge with a film case study: Mayor's Climate Business Challenge - Clean Break spotlight

Mayor's Business Climate Challenge

Electricity usage reduced by	23%
Gas usage reduced by	16.3%
Total costs reduced by	17%
Carbon footprint reduced by	16.2%

FINANCE AND FUNDING

OVERVIEW

Total income for the year was £1,233,160; an improvement of 28% on last year (2023: £967,203; 2022: £1,064,744. Fundraised income from Donations and Legacies made up 90% of income (2023:82%; 2022: 86%; 2021: 96%) as our ambitions for generating earned income were less successful than anticipated.

- An error in our budget resulted in starting the year with an increased in-year £70k planned deficit (planned in-year deficit had been £44k); noting that our in-year bottom line doesn't account for designated or restricted funds carried forward.
- At the year end, we are pleased to have achieved an in-year surplus of £53,452 through prudent savings and balancing the shortfall on income generation with additional fundraising success.
- Income from charitable activities was less this year at £91,036 (2023: £153,388; 2022: £114,625) as our primary production was financially held by our partner National Theatre. There was less expenditure but also a reduction to income as we did not realise box office or theatre tax relief for productions.
- Opening restricted funds were £153,016 (2023: £127,554; 2022: £211,599) for projects and activities that were tracked rigorously. At the year-end we will carry forward £205,853 in restricted funds for next year. Much of this relates to multi-year projects or funding agreements that run to different dates than our financial year.
- Opening unrestricted/designated reserves in the general fund were £146,628 (2023: £319,711); impacted by the error, we planned to end the year with £89,331 and the result of savings and careful management ensured £85,039 unrestricted/designated funds at year end.

Total expenditure for the year was £1,180,997 (2023: £1,243,068; 2022: £1,244,736).

- We invested less in our productions and pipeline this year, in part relating to the main production being held by partners financially.
- We increased our Research & Leadership investment, more than doubling direct costs, and increasing support costs through the addition of a new post and additional staff time.
- Costs of raising funds remained steady at £154,029 (2023: £157,152). Vacancies were covered with consultant support.

While we had budgeted for an in-year deficit, we agreed with the Board that this year needed to offer a shift in our financial trajectory. We achieved this in ending the year with an in-year surplus, however it was very challenging to arrive at this point. In wider context, we find that we are not alone in needing to utilise reserves for operational reasons this year with other charities reflecting similar positions to us.

Trustees have designated £3,040 from unrestricted funds towards the year ahead to realise the final elements of the Keystone Resilience funding (2023: designated £3k to project with Housing for Women which was fully spent in year).

INCOME

Income from donations and legacies

Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with the by the trustees and Leadership Team.

Income from donations and legacies totalled £1,108,730 (2023: £789,108), exceeding target and enabling additional activities and capital work to be undertaken. Having a full team in place by mid-year supported us to ensuring that 71% of next year's target had been achieved before the start of the financial year 2024/25 (2023: 65%).

Some significant successes in the year included:

- Completing the fundraising toward our capital project to make our studios more accessible and environmentally sustainable.
- Exceeding our target for our Big Give Christmas Challenge campaign, raising £42,064 (2023: £33,923).
- Securing investment in our resilience and business development through CAF Keystone Fund and multi-year support from Fidelity UK Foundation.
- Being awarded a Merit grant as part of Impact 100 London, a collective philanthropy group funding charities who support women and girls.

We are incredibly grateful to the regular funders who continued to support our work and those new supporters who are helping to secure our future.

Income from charitable and other activities

Earned income is usually generated from ticket sales and other production income, fees for delivering work and training, and through hiring our space in our building.

As noted, production income was low as planned and comparison to previous years also shows the impact of no theatre tax relief. Income from service level agreements remained steady and earned income from our enterprising activities (training and talks etc) balanced at a similar level to last year.

Our charitable activities earned £91,036 (2023: £153,388; 2022: £114,625) showing a dip in the previous positive trend of rebuilding.

EXPENDITURE

Direct Expenditure on raising funds

Expenditure on raising funds was £154,029 (2023: 134,040; 2022: £147,245). Cost include £3,250 spent on freelance fundraising consultant to support us during a vacancy period.

Direct Expenditure on charitable activities

Direct costs of delivering against our charitable activities totalled £369,418 (2023: £506,065; 2022: £539,448) this year.

Direct spend on theatre productions and related engagement activity decreased as noted earlier, to £76,513 (2023: £209,507).

Direct costs of research projects and leadership activities (training and talks) increased compared with the previous year to £71,300 (2023: £30,678; 2022: £100,372, 2021: £57,878, 2020: £61,437); this was in relation to specific investment in our training delivery including a project to train Members as facilitators.

Direct costs of delivering our Members programme and related support services returned to its usual level of investment this year at £175,164 (2023: £216,537; 2022: £171,233).

Direct costs of delivering projects for women's centres and prisons decreased this year to £24,007 (2023: £61,667; 2022: £33,138).

Staff costs

Total staff costs (Note 10), including core support from freelance consultants, were £834,895 (2023: £799,543; 2022: £744,534), and full-time equivalent headcount of 22 (2023: 18.6).

Interim freelance staff support was brought in for a cost of £9,335 (2023: £7,130) in the year to support on finance and fundraising efforts.

Staff were awarded a cost-of-living inflationary rise in salaries of 2% in the spring.

Support costs

Support costs overall were similar this year at £629,147 (2023: £637,282). Depreciation increased in relation to the investment in capital improvements to our building. The other support costs relate to our work on inclusion including our Member Advisory Group and investment in business development.

RESERVES

Clean Break's Trustees review and revise the charity's reserves policy annually considering the charity's financial position, planned activities and the financial risks ahead. The policy as included has been updated to reflect current needs and is monitored quarterly by trustees.

The Board set the reserves target for the charity to be a minimum of £250,000 in free reserves, being equivalent to 3 months operating costs.

These reserves funds may be utilised to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income; provided there is a clear replenishment within the period. A secured overdraft is in place in place to support cashflow of this nature.

Restricted reserves are carefully managed to ensure that they are used for intended purposes only, and this is reported in the monthly management accounts. Trustees may designate unrestricted funds at the year-end towards projects that are multi-year.

Should reserves need to be utilised, this decision will be taken by the trustees; pending all other options being exhausted. Following any use of reserves, a plan to rebuild them will be implemented without delay.

As at 31 March 2024, Clean Break has free unrestricted cash reserves (general funds) of £81,999 which is below our target level (2023: £143,628).

The trustees have set a target of £125k for reserves to be rebuilt to as a minimum by 31 March 2027 (within three years).

RISK MANAGEMENT

Risk management remains a key consideration as all charities are navigating an uncertain world. Risk management is a standing agenda item for all trustee meetings.

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact. A risk management approach is agreed for each listed risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

GOING CONCERN

The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

Trustees have discussed the impact on the charity and the sectors it operates in relation to the on-going global conflicts, potential change of government with a general election on the horizon and lingering economic hardships, in the context of the charity's resources, policies, processes and plans for the twelve months ahead.

In making their assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly through the risk register.

Trustees have highlighted the rebuilding of reserves and increasing the diversification and growth of income as priorities needed to maintain the charity as a going concern in the future. 71% of the fundraising target for the financial year ahead has been achieved at April 2024, compared with 43% last year (April 2023).

Despite a challenging landscape, Clean Break has demonstrated its' ability to manage the financial risk through careful planning, regular reforecasting and continuous risk assessment; the past two years have required operations to be supported by use of reserves and an overdraft facility is in place, if necessary for cashflow. Budgets for the next 3 years are balanced and intend to rebuild this use of reserves.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2024, should be prepared on a going concern basis.

STATEMENT OF THE MEMBERS OF THE BOARD'S RESPONSIBILITIES

The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the members of the Board to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure of the charitable company, for that period.

In preparing these financial statements the members of the Board are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards 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 charity will continue in operation.

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

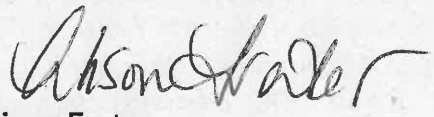
Each of the Board members confirms that:

- so far as the Board member is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the Board member has taken all the steps that she ought to have taken as a Board member in order to make herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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

Approved by members of the Board and signed on their behalf by:



Alison Frater
Co-Chair of the Board
23 July 2024

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CLEAN BREAK THEATRE COMPANY

OPINION

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2024 which comprise the consolidated Statement of Financial Activities, the group and charitable parent company's Balance Sheets, group's statement of cash flows 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).

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and charitable parent company's affairs as at 31 March 2024 and of 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 Auditor's 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's and the charitable parent company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

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

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

We have nothing to report in this regard.

Opinion on other matter prescribed by the Companies Act 2006

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

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report (incorporating the directors' report) have 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 group and the charitable parent company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

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 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 the 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 they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group`s and the charitable parent 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 charitable parent 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 an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charitable parent company's policies and procedures relating to:
  - Detecting, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
  - Detecting of the risks of fraud and responding whether they have knowledge of any actual or suspected fraud;
  - The internal controls in place to mitigate risks related to fraud or non-compliance with laws and regulations.
- We obtained an understanding of the legal and regulatory framework that the group and the charitable parent company operate in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charitable parent company from our professional and sector experience.
- We performed analytical procedures to detect any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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 auditor's 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 charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Anthony Epton

Anthony Epton
(Senior Statutory Auditor)

for and on behalf of

Goldwins Limited
Statutory Auditor
Chartered Accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

16 August 2024

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES: YEAR TO 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	Unrestricted funds £	Restricted funds £	2023 Total funds £
Income and expenditure							
Income from:							
Donations and legacies	1	**542,638**	**566,092**	**1,108,730**	416,119	372,989	789,108
Charitable activities	2	**91,036**	**—**	**91,036**	153,388	—	153,388
Other	3	**33,394**	**—**	**33,394**	24,707	—	24,707
Total income		**667,068**	**566,092**	**1,233,160**	594,214	372,989	967,203
Expenditure on:							
Raising funds	5	**154,029**	**—**	**154,029**	134,040	—	134,040
Charitable activities	6	**591,375**	**396,804**	**988,179**	771,177	314,263	1,085,440
Other	7	**38,789**	**—**	**38,789**	23,588	—	23,588
Total expenditure		**784,193**	**396,804**	**1,180,997**	928,805	314,263	1,243,068
Net (expenditure) income before transfers		**(117,125)**	**169,288**	**52,163**	(334,591)	58,726	(275,865)
Gross transfers between funds	16, 17	**116,451**	**(116,451)**	**—**	33,264	(33,264)	—
Net movement in funds and net (expenditure) income	9	**(674)**	**52,837**	**52,163**	(301,327)	25,462	(275,865)
Reconciliation of funds:							
Fund balances brought forward at 1 April 2023		**815,361**	**153,016**	**968,377**	1,116,688	127,554	1,244,242
Fund balances carried forward at 31 March 2024		**814,687**	**205,853**	**1,020,540**	815,361	153,016	968,377

There were no other recognized gains or losses other than those stated above.

All of the charity's activities derived from continuing operations during the above two financial periods.

BALANCE SHEETS

	Notes	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Fixed assets					
Tangible assets	13	**729,648**	668,733	**729,648**	668,733
Investments	14	**—**	—	**1**	1
		729,648	668,733	**729,649**	668,734
Current assets					
Debtors	15	**61,871**	86,311	**61,879**	86,377
Cash at bank and in hand		**324,953**	304,436	**324,944**	304,369
		386,824	390,747	**386,823**	390,746
Creditors: amounts falling due within one year	16	**(95,932)**	(91,103)	**(95,932)**	(91,103)
Net current assets		**290,892**	299,644	**290,891**	299,643
Total net assets		**1,020,540**	968,377	**1,020,540**	968,377
Represented by:					
The funds of the charity					
Restricted funds	17				
. Restricted income funds		**205,853**	153,016	**205,853**	153,016
Unrestricted funds	18				
. General fund		**81,999**	143,628	**81,999**	143,628
. Housing for Women fund		**—**	3,000	**—**	3,000
. Keystone Resilience fund		**3,040**	—	**3,040**	—
. Building fund		**553,673**	576,215	**553,673**	576,215
. Tangible fixed assets fund		**175,975**	92,518	**175,975**	92,518
		1,020,540	968,377	**1,020,540**	968,377

Approved by the members of the Board and signed on their behalf by:

Member of the Board Approved on:

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

23 July 2024

CONSOLIDATED STATEMENT OF CASH FLOWS

	Notes	2024 £	2023 £
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	A	**139,682**	(192,781)
Cash flows from investing activities:			
Purchase of tangible fixed assets		**(119,165)**	(34,013)
Net cash used in investing activities		**20,517**	(34,013)
Change in cash and cash equivalents in the year		**20,517**	(226,794)
Cash and cash equivalents at 1 April 2023	B	**304,436**	531,230
Cash and cash equivalents at 31 March 2024	B	**324,953**	304,436

Notes to the statement of cash flows for the year to 31 March 2024

A Reconciliation of net movement in funds to net cash provided by operating activities

	2024 £	2023 £
Net movement in funds (as per the statement of financial activities)	**52,163**	(275,865)
Adjustments for:		
Depreciation charge	**58,250**	48,257
Decrease in debtors	**24,440**	48,675
Increase/(decrease) in creditors	**4,829**	(13,848)
Net cash (used in) provided by operating activities	**139,682**	(192,781)

B Analysis of cash and cash equivalents

	2024 £	2023 £
Analysed as follows:		
Cash at bank and in hand	**324,953**	304,436
Total cash and cash equivalents	**324,953**	304,436

Clean Break Theatre Company does not have any borrowings or lease obligations. Net debt consists therefore of the cash at bank and in hand.

PRINCIPAL ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

These financial statements have been prepared for the year to 31 March 2024.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Basis of consolidation

The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2024, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006.

Assessment of going concern

The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed the company's operations in 2024-25 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst some uncertainty remains in the financial landscape, this does not constitute a material uncertainty related to going concern.

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has on-going support from its bankers and funders. At the time of finalising this report, the charity has secured 72% of its voluntary income target for the next 12 months.

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2024, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Legacies are included in the statement of financial activities when the charity is entitled to the legacy, the executors have established that there are sufficient surplus assets in the estate to pay the legacy, and any conditions attached to the legacy are within the control of the charity. Entitlement is taken as the earlier of the date on which either: the charity is aware that probate has or will be granted, the estate has been finalised and notification has been made by the executor to the charity 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 charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, but the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title of the asset having been transferred to the charity.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

- The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.
- The costs of charitable activities include expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions 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. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Tangible fixed assets

All assets costing more than £500 and with an expected useful life exceeding one year are capitalised. Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

a. Freehold land and buildings

Freehold buildings are included in the financial statements at cost and are depreciated at a rate of 2% per annum on a straight-line basis in order to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment

Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

c. Equipment, fixtures and fittings

Equipment, fixtures and fittings are capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the trustees, out of general funds, for specific purposes.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- estimating the useful economic life of tangible fixed assets for the purpose of calculating depreciation;
- the estimation of the value of assets disposed of in year;
- the estimate of the holiday pay accrual;
- the provision for bad and doubtful debts; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

NOTES TO THE FINANCIAL STATEMENTS

1. Income from donations

	Unrestricted funds £	Restricted funds £	2024 Total funds £
General			
. General donations	36,532	325	36,857
. The Big Give campaign donations	42,064	—	42,064
	78,596	325	78,921
Statutory Grants			
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Capital grant	—	112,843	112,843
. The National Lottery Community Fund	—	141,135	141,135
	220,173	253,978	474,151
Trusts & Foundations			
. 1772 Charity	2,000	—	2,000
. The AB Charitable Trust	16,500	—	16,500
. Austin & Hope Pilkington Trust	—	5,000	5,000
. Backstage Trust	30,000	29,626	59,626
. Bruce Wake Charitable Trust	—	2,500	2,500
. CAF Keystone Fund	49,727	—	49,727
. The City Bridge Trust	—	50,000	50,000
. Colin David & Family Charitable Trust	2,500	—	2,500
. Crucible Foundation	—	60,000	60,000
. D'Oyly Carte Charitable Trust	—	4,000	4,000
. Drapers' Charitable Fund	—	10,000	10,000
. Fidelity UK Foundation	—	63,913	63,913
. Impact 100 Merit Award/Prism the Gift Fund	35,000	—	35,000
. Inner London Magistrates	12,500	—	12,500
. John Ellerman Foundation	30,000	—	30,000
. McGrath Charitable Foundation - Capital	—	2,750	2,750
. Mary Kinross Charitable Trust	30,000	—	30,000
. Royal Victoria Hall	—	1,500	1,500
. Swire Charitable Trust	20,000	—	20,000
. Stavros Niarchos	—	20,000	20,000
. The Tallow Chandlers' Company	—	4,000	4,000
. Victoria Wood Foundation	—	5,000	5,000
	226,227	251,789	478,016
Corporate Funding			
. Bloomberg	—	25,000	25,000
. Columbia Threadneedle Foundation	—	35,000	35,000
. GMS Estates Ltd	17,142	—	17,142
. TMT Finance	500	—	500
	17,642	60,000	77,642
2024 Total donations & legacies	542,638	566,092	1,108,730

1. Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2023 Total funds £
General			
. General donations	31,285	1,025	32,310
. The Big Give campaign donations	36,519	—	36,519
	67,804	1,025	68,829
Statutory Grants			
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Capital grant	—	39,145	39,145
. The National Lottery Community Fund	—	56,063	56,063
. Stavros Niarchos	—	20,000	20,000
	220,173	115,208	335,381
Trusts & Foundations			
. 1772 Charity	2,000	—	2,000
. The AB Charitable Trust	15,000	—	15,000
. Backstage Trust	30,000	—	30,000
. The City Bridge Trust	—	25,000	25,000
. D'Oyly Carte Charitable Trust	—	5,000	5,000
. Drapers' Charitable Fund	—	10,000	10,000
. Fenton Arts Trust	—	5,000	5,000
. The Foyle Foundation	—	30,000	30,000
. Harold Hyam Wingate	—	5,000	5,000
. Inner London Magistrates	7,500	—	7,500
. Weston Jerwood Creative Bursary	—	1,256	1,256
. Maria Bjornson	—	10,000	10,000
. Mary Kinross Charitable Trust	20,000	—	20,000
. Royal Victoria Hall	—	1,500	1,500
. Swire Charitable Trust	20,000	—	20,000
. The Tallow Chandlers' Company	—	4,000	4,000
. Two Magpies Fund	15,000	—	15,000
	109,500	96,756	206,256
Corporate Funding			
. Bloomberg	—	125,000	125,000
. Charity Governance Awards	1,000	—	1,000
. Columbia Threadneedle Foundation	—	35,000	35,000
. GMS Estates Ltd	17,142	—	17,142
. Institute for Voluntary Action Research	500	—	500
	18,642	160,000	178,642
2023 Total donations & legacies	416,119	372,989	789,108

2. Income from charitable activities

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	**16,081**	**—**	**16,081**
. Production pipeline: commissions and R&D	**4,339**	**—**	**4,339**
	20,420	**—**	**20,420**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	**35,163**	**—**	**35,163**
	35,163	**—**	**35,163**
Members programme and other services			
. Prison projects & other outreach	**4,480**	**—**	**4,480**
	4,480	**—**	**4,480**
	60,063	**—**	**60,063**
Service level agreements from:		**—**	
Members programme and other services			
. Women's Centres service delivery	**30,000**	**—**	**30,000**
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	**973**	**—**	**973**
2023 Total income from charitable activities	**91,036**	**—**	**91,036**

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	47,062	—	47,062
. Production pipeline: commissions and R&D	8,380	—	8,380
	55,442	—	55,442
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	35,514	—	35,514
	35,514	—	35,514
Members programme and other services			
. Members groups, support services and related engagement activity	—	—	—
	2,050	—	2,050
	93,006	—	93,006
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	1,200	—	1,200
. Women's Centres service delivery	35,650	—	35,650
	36,850	—	36,850
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	23,532	—	23,532
2022 Total income from charitable activities	153,388		153,388

3. Other income

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Room hire	**30,758**	—	**30,758**
Sundry income	**2,636**	—	**2,636**
2023 Total funds	**33,394**	—	**33,394**

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Room hire	24,249	—	24,249
Sundry income	458	—	458
2022 Total funds	24,707	—	24,707

4. Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2024 were:

	2024 £	2023 £
Current assets	**9**	23,599
Creditors: amounts falling due within one year	**(8)**	(23,598)
Total net assets	**1**	1
Aggregate share capital and reserves	**1**	1

A summary of its trading results for the period ended 31 March 2024 is shown below.

	2024 £	2023 £
Turnover	**33,644**	128,976
Cost of sales	**(30,294)**	(125,626)
Gross profit	**3,350**	3,350
Administrative expenses	**(3,350)**	(3,350)
Operating loss	**—**	—
Gift aid payment	**(973)**	(23,532)
Loss for the year before taxation	**(973)**	(23,532)
Taxation for the year	**973**	23,532
Loss for the year	**—**	—

5. Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Fundraising costs			
. Staff costs	**141,469**	**—**	**141,469**
. Events	**4,026**	**—**	**4,026**
. Subscriptions, resources and general expenses	**3,341**	**—**	**3,341**
. Support costs	**5,193**	**—**	**5,193**
2024 Total funds	**154,029**	**—**	**154,029**

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fundraising costs			
. Staff costs	124,525	—	124,525
. Events	616	—	616
. Subscriptions, resources and general expenses	4,074	—	4,074
. Support costs	4,825	—	4,825
2023 Total funds	134,040	—	134,040

6. Expenditure on charitable activities

	Direct costs £	Support costs (note 8) £	2024 Total £
Productions and Production pipeline			
. Productions and related engagement activity	**76,513**	**113,162**	**189,675**
. Production pipeline: commissions and R&D	**46,441**	**76,361**	**122,802**
	122,954	**189,523**	**312,477**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	**44,854**	**79,728**	**124,582**
. Research and heritage activities	**26,446**	**34,427**	**60,873**
	71,300	**114,155**	**185,455**
Members programmes and other services			
. Members groups, support services and related engagement activity	**151,157**	**286,088**	**437,245**
. Women's Centres delivery	**12,015**	**11,582**	**23,597**
. Prison projects and other outreach	**11,992**	**17,413**	**29,405**
	175,164	**315,083**	**490,247**
	369,418	**618,761**	**988,179**

6. Expenditure on charitable activities (continued)

	Direct costs £	Support costs (note 8) £	2023 Total £
Productions and Production pipeline			
. Productions and related engagement activity	209,507	174,679	384,186
. Production pipeline: commissions and R&D	49,343	74,732	124,075
	258,850	249,411	508,261
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	16,054	25,708	41,762
. Research and heritage activities	14,624	13,496	28,120
	30,678	39,204	69,882
Members programmes and other services			
. Members groups, support services and related engagement activity	154,870	243,457	398,327
. Women's Centres delivery	32,743	26,203	58,946
. Prison projects and other outreach	28,924	21,100	50,024
	216,537	290,760	507,297
	506,065	579,375	1,085,440

7. Other expenditure

	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Direct costs: Room hire	**25,273**	—	**25,273**	18,763
Support costs: Room hire	**5,193**	—	**5,193**	4,825
Other costs	**8,323**	—	**8,323**	—
2024 Total other expenditure	**38,789**	—	**38,789**	23,588

Other costs relate to business development as funded through CAF Keystone Fund and FidelityUK investment in our commercial income generation and improved resilience financially. There were no costs analysed as other expenditure in the prior year.

8. Support costs

	2024 £	2023 £
Support staff (note 10)	**369,483**	347,761
Depreciation	**58,250**	48,257
Governance costs	**43,845**	43,603
Other costs	**157,569**	197,661
Total funds	**629,147**	637,282

Support costs are allocated to expenditure on raising funds, expenditure on charitable activities and other expenditure (notes 5 to 7).

9. Net movement in funds

This is stated after charging:

	2024 £	2023 £
Staff costs	**834,895**	799,543
Auditor's remuneration		
- Statutory audit services	**10,083**	17,724
Depreciation	**58,250**	48,257

10. Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2024 £	2023 £
Wages and salaries	**736,717**	704,724
Social security costs	**64,993**	22,464
Pension costs	**23,850**	65,225
	825,560	792,413
Freelance fees	**9,335**	7,130
	834,895	799,543

During the year, the average number of employees, expressed as average head count, was 28 (2023: 25), and as full-time equivalents was 21.0 (2023: 18.6). Employee costs and employee numbers include staff on casual and variable hours contracts.

Three employees earned between £60,001 and £70,000 per annum, including taxable benefits (2023: one); one employee earned between £70,001 and £80,000 (2023: nil).

Total staff costs includes the cost of freelance consultants engaged to supplement the core staff team, for example PR, HR and Finance support, either on an interim basis when a permanent role is vacant, or on a longer term basis where consultancy support is more suitable than an in-house role.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the members of the Board, the Executive Team (Artistic Director & Executive Director, joint CEOs) and the Senior Management Team (Associate Artistic Director, Head of Development & Communications, Head of Finance and Operations, Head of Participation & Deputy CEO).

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel was £334,782 (2023: £317,639).

11. Members of the Board

No Board member received any remuneration in respect of their services.

Out of pocket travel, accommodation and childcare expenses totalled £548 (2023: £320) and were reimbursed to or paid on behalf of four members of the Board (2023: four members of the Board).

12. Taxation

Clean Break Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

13. Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve-ments £	Equipment, furniture and fittings £	**Total £**
Cost				
At 1 April 2023	1,126,999	122,549	166,706	**1,416,254**
Additions	—	108,868	10,297	**119,165**
Disposals	—	—	(888)	**(888)**
At 31 March 2024	1,126,999	231,417	176,115	**1,534,531**
Depreciation				
At 1 April 2023	550,784	63,969	132,768	**747,521**
Charge for year	22,542	18,654	17,054	**58,250**
Disposals	—	—	(888)	**(888)**
At 31 March 2024	573,326	82,623	148,934	**804,883**
Net book values				
At 31 March 2024	553,673	148,794	27,181	**729,648**
At 31 March 2023	576,215	58,580	33,938	**668,733**

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

14. Investments

	Group		Charity	
	2024 £	2023 £	**2024 £**	2023 £
Investment in subsidiary	**—**	—	**1**	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638), which was incorporated on 28 August 2015, which is registered in England, and commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

15. Debtors

	Group		Charity	
	2024 £	2023 £	**2024 £**	2023 £
Grants receivable	**24,245**	24,799	**24,245**	24,799
Amounts owed by subsidiary undertaking	**—**	—	**8**	23,598
Other debtors	**27,494**	10,298	**27,494**	10,298
Theatre tax credits	**—**	23,532	**—**	—
Prepayments and accrued income	**10,132**	27,682	**10,132**	27,682
	61,871	86,311	**61,879**	86,377

16. Creditors: amounts falling due within one year

	Group		Charity	
	2024	2023	**2024**	2023
	£	£	**£**	£
Expense creditors	**16,971**	24,531	**16,971**	24,531
Social security and other taxes	**19,482**	19,042	**19,482**	19,042
Earned income received in advance	**17,465**	3,194	**17,465**	3,194
VAT control account	**10,382**	9,687	**10,382**	9,687
Other creditors	**4,507**	251	**4,507**	251
Accruals	**27,125**	34,398	**27,125**	34,398
	95,932	91,103	**95,932**	91,103

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2024	2023	**2024**	2023
	£	£	**£**	£
Balance as at 1 April 2023	**3,194**	9,995	**3,194**	9,995
Amount released to income	**(3,194)**	(9,995)	**(3,194)**	(9,995)
Amount deferred in year	**17,465**	3,194	**17,465**	3,194
Balance as at 31 March 2024	**17,465**	3,194	**17,465**	3,194

17. Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trusts to be applied for specific purposes:

Group and charity	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
The 29th May 1961 Charitable *Member activities*	—	5,000	(5,000)	—	—
Arts Council England: Capital grant *Capital refurbishment project*	—	112,843	(5,154)	(107,689)	—
Austin & Hope Pilkington Trust *Member activities*	—	5,000	(5,000)	—	—
Backstage Trust *Capital refurbishment project*	—	29,626	—	—	29,626
Bloomberg *Digital Accelerator project*	106,200	25,000	(61,513)	(8,762)	60,925
Bruce Wake Charitable Trust *Capital refurbishment project*	—	2,500	—	—	2,500
City Bridge Trust *Staff costs: Head of Participation*	—	50,000	(50,000)	—	—
Columbia Threadneedle Foundation *Member activities*	—	35,000	(35,000)	—	—
Crucible Foundation *Member Support role and Members activities*	—	60,000	(60,000)	—	—
D'Oyly Carte Charitable Trust *Member activities*	—	4,000	(4,000)	—	—
Fidelity UK Foundation *Business development (post and income generation)*	—	63,913	(30,585)	—	33,328
Individual donations for specified purposes *incl Members theatre trips*	622	325	(864)	—	83
McGrath Charitable Foundation *Capital refurbishment project*	—	2,750	—	—	2,750
The National Lottery Community Fund *Member activities, infrastructure & equipment*	28,694	141,135	(111,215)	—	58,614
Stavros Niarchos Foundation *Member activities*	17,500	20,000	(19,473)	—	18,027
Tallow Chandlers Benevolent Fund *Member activities*	—	4,000	(4,000)	—	—
Victoria Wood Foundation *Member activities, writers circle*	—	5,000	(5,000)	—	—
	153,016	566,092	(396,804)	(116,451)	205,853

Restricted funds are presented by funder to reflect how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

Fund balances held at 31 March 2024 towards the specified purposes are expected to be spent in the next financial year.

Transfers between funds represent:

- Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).
- Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

17. Restricted funds (continued)

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts & Humanities Research Council via Women, Theatre, Justice project					
Research & Heritage	1,850	—	(1,850)	—	—
Arts Council England: Capital grant					
Capital refurbishment project	—	39,145	(15,056)	(24,089)	—
Big Give					
Artistic Project: Hope	50,700	—	(50,700)	—	—
Bloomberg					
Digital Accelerator project	—	125,000	(18,800)	—	106,200
City Bridge Trust					
Staff costs: Head of Participation	—	25,000	(25,000)	—	—
Columbia Threadneedle Foundation					
Member activities	—	35,000	(35,000)	—	—
D'Oyly Carte Charitable Trust					
Member activities	—	5,000	(5,000)	—	—
Drapers' Charitable Fund					
Member activities	—	10,000	(10,000)	—	—
Fenton Arts Trust					
Artistic Project: Catch	—	5,000	(5,000)	—	—
The Foyle Foundation					
Core costs	—	30,000	(30,000)	—	—
The Garrick Charitable Trust					
Production pipeline	1,767	—	(1,767)	—	—
Harold Hyam Wingate					
Writers' progression/development	—	5,000	(5,000)	—	—
Individual donations for specified purposes					
incl Members theatre trips	789	1,025	(1,192)	—	622
Weston Jerwood Creative Bursary					
Staff costs: Participation Associate	—	1,256	(1,256)	—	—
Maria Bjornson					
Artistic Project: Favour	—	10,000	(10,000)	—	—
MOPAC via Advance Minerva and Women In Prison					
Women's Centre activities	4,935	—	(4,935)	—	—
The National Lottery Community Fund					
Member activities, infrastructure & equipment	46,406	56,063	(64,600)	(9,175)	28,694
Paul Hamlyn Foundation via Clinks					
Artistic Project: Inspiring Futures	15,957	—	(15,957)	—	—
Royal Victoria Hall					
Artistic Project: Favour	—	1,500	(1,500)	—	—
Stavros Niarchos Foundation					
Member activities	—	20,000	(2,500)	—	17,500
Tallow Chandlers Benevolent Fund					
Member activities	—	4,000	(4,000)	—	—
Victoria Wood Foundation					
Member activities, writers circle	5,150	—	(5,150)	—	—
	127,554	372,989	(314,263)	(33,264)	153,016

18. Unrestricted funds

Group and charity	At 1 April 2023 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2024 £
General fund	143,628	667,068	(773,433)	44,736	81,999
Housing for Women fund	3,000	—	(3,000)	—	—
Keystone Resilience fund	—	—	(7,760)	10,800	3,040
Land and Buildings fund	576,215	—	—	(22,542)	553,673
Tangible fixed assets fund	92,518	—	—	83,457	175,975
	815,361	667,068	(784,193)	116,451	814,687

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2023 £
General fund	319,711	609,214	(829,805)	44,508	143,628
Activities fund	114,000	—	(114,000)	—	—
Housing for Women fund	—	—	—	3,000	3,000
Land and Buildings fund	598,757	—	—	(22,542)	576,215
Tangible fixed assets fund	84,220	—	—	8,298	92,518
	1,116,688	609,214	(943,805)	33,264	815,361

The designated Activities fund was created in 2021 and represents the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead. Having spent this as planned in 2022-23, a designated Housing for Women fund was created in the year towards a project completed in 2023-24. During 2023-24, a new designated Keystone Resilience fund was created to enable completion of the work on the development of the CRM database.

Transfers between funds represent:

- Funds set aside specifically towards activities in the next financial year (transfer from General fund to Activities fund).
- Annual depreciation charged on the building and tangible fixed assets (transfer from Other fixed assets fund and Land & Buildings fund to General fund).
- Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).
- Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund).
- Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

19. Analysis of net assets between funds

Group and charity	General fund £	Keystone Resilience fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2024 £
Fund balances at 31 March 2024						
Are represented by:						
Tangible fixed assets	**—**	**—**	**553,673**	**175,975**	**—**	**729,648**
Net current assets	**81,999**	**3,040**	**—**	**—**	**205,853**	**290,892**
Total net assets	**81,999**	**3,040**	**553,673**	**175,975**	**205,853**	**1,020,540**

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2023 £
Fund balances at 31 March 2023						
Are represented by:						
Tangible fixed assets	—	—	576,215	92,518	—	668,733
Net current assets	143,628	3,000	—	—	153,016	299,644
Total net assets	143,628	3,000	576,215	92,518	153,016	968,377

20 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

21 Related party transactions

Two trustees, Nola Sterling and Alison Frater received a total of £450 for event speaker services (2023: none).

Members of the Board, the Development Committee, the Executive Team and Senior Management Team made donations with a total value of £4,335 during the year (2023: £3,753).

THANKS

So many individuals and companies contributed to Clean Break this year, in particular we would like to thank:

Jennifer Jones, Financial Consultant
Nancy Poole, Press and PR Consultant
Henri Seebohm, Clinical Supervisor
Lynne Temple, Health & Safety Consultant

Our Patrons for their ambassadorial support, in particular Zawe Ashton and Michelle Greenidge for their pro bono masterclasses.

Our staff team, trustees, commissioned artists, workshop leaders and all our volunteers who have all worked incredibly hard in support of the charity, with passion, commitment and creativity.

Our academic partners, theatre partners and women's sector partners.

We are grateful for the generosity of our funders and supporters:

The 29th May 1961 Charitable Trust
A B Charitable Trust
The Crucible Foundation
Debtors' Relief Funds Charity
Drapers' Charitable Fund
Fenton Arts Trust
Harold Higham Wingate Foundation
Katie Bradford Arts Trust
Inner London Magistrates' Court's Poor Box Charity and Feeder Charity
Mary Kinross Charitable Trust
The Swire Charitable Trust
Tallow Chandlers' Benevolent Fund
The Victoria Wood Foundation
Austin and Hope Pilkington Trust
Richenthal Foundation

IMAGE CREDITS

TRACEY ANDERSON

- Page 10: Catch (top right), Members Programme (bottom left), Dance Project 2023
- (bottom right) Page 14: Members Programme
- Page 20: Members Programme

KIRSTY HOUSLEY

- Page 10: Hope Film (top left)

TAMARA-JADE KAZ

- Page 18: Our Guide to Anti-racist Language

ELLIE KURTTZ

- Page 7: Trials & Passions of Unfamous Women

HELEN MURRAY

- Page 10: Dixon and Daughters (middle)

CLEAN BREAK THEATRE COMPANY

England & Wales - Charity number 1017560

Accounts

Clean Break Theatre Company

(Clean Break)

Annual Report and Financial Statements

31 March 2023

Company Limited by Guarantee
Registration Number
2690758 (England and Wales)

Charity Registration Number
1017560

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Reference and administrative details about the charity, its Board and its advisers

Members of the Board	Emily Ashton (appointed July 2022; Chair of the Finance Committee) Deborah Coles (retired July 2022) Sara Forbes (resigned May 2022) Alison Frater (Co-Chair) Lara Grace Ilori (appointed July 2023) Catriona Gutherie (appointed July 2023) Alison Jefferis (Chair of Development Committee) Rania Jumaily (appointed July 2022) Ellie Kendrick (retired July 2022) Rose Mahon (appointed July 2022) Carien Meijer (appointed July 2023) Winsome Pinnock Amanda Richardson (resigned June 22, reappointed July 23) Alexandra Rowse Naima Sakande (appointed July 2023) Jess Southgate (appointed July 2023) Nola Sterling Tanya Tracey (Co-Chair, retired July 2023)
Secretary	Erin Gavaghan
Executive Team	Erin Gavaghan (Executive Director & Joint CEO) Anna Herrmann (Joint Artistic Director & Joint CEO) Róisín McBrinn (Joint Artistic Director & Joint CEO, to August 2022)
Senior Management	Cath Longman-Jones (Head of Finance & Operations, to October 2022) Saffi Jones (Head of Finance & Operations, from February 2023) Sally Muckley (Head of Development & Communications) Jacqueline Stewart (Head of Participation, & interim from September 2022 then Deputy CEO from 1 July 2023)
Registered office	2 Patshull Road London NW5 2LB
Company registration number	2690758 (England and Wales)

Reference and administrative details about the charity, its Board and its advisers

Charity registration number	1017560
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Solicitors	Bates Wells Braithwaite 10 Queen Street Place London EC4R 1BE
Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent ME19 4JQ
	Co-operative Bank plc PO Box 101 1 Balloon Street Manchester M60 4EP

Message from the Co-Chairs

Reflecting on 2023 we longed for an end to Covid restrictions, a return to normality, but the pace of change didn't slow. During the pandemic years, Clean Break worked with passion for social and racial justice putting creativity and kindness at the centre of meeting needs, transforming lives. Resilience among women brought joy and hope.

The aftershocks of Covid bringing economic uncertainty especially in the arts sector, made worse by a war in Europe and a cost-of-living crisis has been felt personally, deeply by Members and staff. Work intensified. There has been the need for advocacy to stop the building of 500 new prison places for women, responding to the impact of revelations about systemic racism in the Metropolitan Police (The Casey Report) and the shocking travesties of justice back-lighting systemic violence against women and girls so prominent in social discourse this year, yet still unresolved. Most prisons lagged well behind the community in opening their doors. The impact on women of continued lockdown has been severe.

Despite these many challenges, we see Clean Break move forward and to a new reality. The report in the following pages celebrates the organisation's success in not just navigating turbulent times but staying ahead. Highlights for us have been returning to work with women in prisons including the production of a short play ***A Proposal for Resisting Darkness*** in HMP Downview, also broadcast on National Prison Radio. We were moved by brilliant writing and acting in ***Catch***, a play by Sonia Jalaly addressing the challenges facing women leaving prison that also provided acting traineeships for Members. Our unique and wonderful award-nominated play ***Favour***, about Muslim women in prison by Ambreen Razia was groundbreaking, with high quality writing and acting it connected women's experience across generations, bridging cultures and challenging social norms. We were thrilled by the appointment of two Creative Associates, Titilola Dawudu and Rachel Valentine Smith bringing huge artistic expertise and energy to the company, and meeting Member's requests for the development of ***Playwright Pathways***. Creating the massively well-reviewed ***Dixon and Daughters*** by Deborah Bruce broke even more new ground for Clean Break including delivery of trauma informed training, ***Leading with Kindness***, during co-production with the National Theatre.

Clean Break's exceptional output demonstrates an unrivaled ability to adapt to change including by identifying opportunities for innovation. A new focus on digital solutions and social media as a means for increasing access to creativity and the work of Clean Break has interested new funders. There are also plans for building earned income to diversify the funding base. We want to thank all of our funders including Arts Council England for their continued generosity, recognising the social and artistic importance of the work especially in challenging times.

Message from the Co-Chairs (continued)

Close to our hearts, we've seen how the resilience in our organisation comes from the warmth and passion of the women we work with and in our many partnerships. At Board level, we've deepened our commitment to anti-racism supporting the development of a policy and plan that impacts everything we do. We said goodbye to Róisín McBrinn, Joint Artistic Director in August; valuing her enormous contribution to Clean Break over the last 8 years including directing ***Favour*** and ***Dixon and Daughters*** this year, we wish her every success in the future. We've worked through organisational change to deliver the senior team's mandate that creative and transformational priorities be informed directly by Member participation now including Jacqueline Stewart (Head of Participation) taking a role within the Executive team, as Deputy CEO. We welcome the Member Advisory Group's engagement in governance, keeping Members' voices alive throughout all discussions. We want to thank all trustees for their massive commitment to Clean Break. We know that their advice and support is considered invaluable across the organisation. Most of all we want to thank the entire staff team. Their skill, experience, dedication, amazing flexibility and hard work is how Clean Break continues to deliver such high-quality work, no matter the challenge.

Coming to the end of our time as Co-Chairs (with Tanya leaving after 9 years as a trustee and as Co-Chair for the last two of these, and Alison staying on to support the transition to new chairing arrangements), we reflect on the importance and value we see in our shared chairing model. Practically, it might just look like a 'two minds is better than one', combination of skills and experience that can reach more effectively across the Board but more importantly, we sense a wider more empathic embrace. It makes being a trustee immediately accessible to more women - more women with lived experience of the criminal justice system than ever before, more women from the Global Majority than ever before. Co-chairing for us is a conversation, a co-production, a collaborative model that thrives on consultation. It's a set of questions, a revelation an 'I hadn't thought about it like that before', broader perspective, an internally reflective, self-evaluating, jointly supervising and creative approach to governance that has many checks and balances baked in. Centring Members of Clean Break in all Board decisions is the key to our practice in co-chairing. We believe this is the route to achieving impact, the change that's needed, the personal and political transformation that underpins Clean Break's mission.

Alison Frater and Tanya Tracey
July 2023

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2023.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 45 to 48 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document are:

- To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women
- To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

For some time we have ceased to use the term 'offenders' in our communications internally or externally. Instead, we speak of 'women with lived experience of the criminal justice system'. In keeping with our vision, we emphasise they are women foremost and do not use stigmatising labels. We refer to women who attend our programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with addiction and/or mental health needs. Members can be currently attending or have attended in the past but want to maintain an ongoing affiliation with Clean Break. Member artists are those who have progressed into professional creative careers and are employed by us.

Our Vision: ***A society where women can realise their full potential, free from criminalisation.***

Clean Break was established for and by women with lived experience of the criminal justice system. They remain at the core of our work which is designed to enable them to realise their full potential in society.

Our Mission: ***Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.***

As a theatre company, we make bold, adventurous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

OBJECTIVES AND ACTIVITIES (continued)

Our Values: *Creativity, Courage, Compassion, Collaboration, and Equity and Fairness*

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as:

- Members, as participants and artists engaged in our work
- Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community including prison
- Artists and freelance creatives who contribute to, create and deliver work
- Members of the public engaging with Clean Break's work on stage, online and in print

ACHIEVEMENTS AND PERFORMANCE

Clean Break fulfils its mission by delivering against the four aims set out in our business plan. These are to:

- Produce bold, adventurous, and outstanding theatre
- Spark action, curiosity, and dialogue with audiences
- Advance research and our leadership to enrich the theatre ecology and criminal justice landscape
- Run our organisation with equity and fairness with women's voices and sustainability at the heart

This report will highlight key activities and approaches used to deliver our aims and how this was supported financially.

Context for 2022-2023

This year was an extension of our four-year Business Plan (2018-2022), to allow for planning and post-pandemic strategic development. It also aligned our planning with the funding cycle of key stakeholder, Arts Council England. This additional year of working to the plan offered us opportunity to review our learning from the challenges of the past few years alongside recognising successes and strengths.

ACHIEVEMENTS AND PERFORMANCE (continued)

Context for 2022-2023 (continued)
As we put lockdowns and pandemic disruption behind us, there were other challenges for this year. Global conflict, particularly in Ukraine, pushed energy prices up which, combined with the highest inflation levels in 40 years, created a cost-of-living crisis. Against this, society continues to grapple with violence against women and girls (VAWG) and the headlines are regularly punctuated by the failings of our police relating to this.

The impact is felt keenly across the communities we work with, and we are trying to support our Members who are amongst those who have felt the pinch hardest. Our resources and energies remain focused in meeting their needs and counteracting inequalities as they become further entrenched in our society whilst advocating for change.

2022 saw us continue to forefront and embed anti-racism across our practice and ways of working, met with commitment and engagement from all our Members, trustees, staff and artists. Centring our commitment to inclusion, we engaged our community further in training and reviewing our trans-inclusion policy this year and will take this work forward in the year to come. Co-creation as a practice was developed further this year, as we established our Members Advisory Board more strongly within the organisation. Ensuring that more voices are present across the organisation provides a rich and authentic way of working that we value and celebrate. Equality, diversity and inclusion are central to how we approach our work and will continue to be guiding us for the future. We were proud to have been shortlisted for The Charity Governance Awards in the Board Equity, Diversity and Inclusion category recognising the work of the Board over the past year.

In a year full of creative achievements, some of our highlights were:

- ***Favour*** – our co-production with the Bush Theatre, written by Ambreen Razia reached 3,094 audience members across its run, received positive reviews, and received two Offie Award nominations for cast members and a Stage Debut Award nomination for our Member designer Liz Whitbread.

- ***Limitless*** Festival – our first ever Members Festival was a great success in July 2022, bringing people new to us, staff, volunteers, neighbours, family and friends into the building to experience the talents of Members. A team of three Member's became co-producers, together they co-ordinated performances, wellbeing workshops, a panelled event, open mic session, as well as the creation of a community mural.

- ***Inspiring Futures*** – following the upheaval of the pandemic, we were delighted to deliver our theatre making project in HMP Downview; culminating in a play by Yasmin Joseph, ***A Proposal for Resisting Darkness***, contributed to and performed by women in the prison, it later resulted in the creation of an audio play in partnership with National Prison Radio, for broadcast in 2023.

- ***Catch*** – by Sonia Jalaly, performed by Members as part of an actor traineeship, toured to 12 venues across England, in universities, at conferences, for prison and women centre staff and at a London theatre.

ACHIEVEMENTS AND PERFORMANCE (continued)

Context for 2022-2023 (continued)
Organisationally, we are grateful to Arts Council England for recognising our alignment to their strategy and aims through a renewal of our National Portfolio funding status this year. From April 2023, we will be funded at the same level to deliver our refreshed strategic plan for the next three years. Alongside this, we have had significant investment in our digital working as part of the Bloomberg Accelerator Programme which will add capacity to our team until June 2024 and enable us to create a step-change in how we interact with our digital audiences.

We are underway with our capital project, to improve the accessibility and environmental sustainability of our studios building in Kentish Town. Supported primarily by Arts Council England, we are looking forward to co-creating elements of the project with our Members in the coming year.

A significant piece of work engaged with in 2022 was our submission to One Small Thing, and we are delighted to have attained a Silver Quality Mark award in March 2023 in recognition of our trauma-informed practice. Valid for three years, this accreditation is a testament to the diligent practice that Clean Break has developed and delivers across all our work.

We thank our dedicated funders and supporters who help us to realise our ambitions, our partners who we collaborate with and especially our Members who are the heart of all we endeavour. Sharing our work with audiences is at the forefront of our advocacy, changing hearts and minds through theatre.

As we enter the next financial period, we are in rehearsals for our next production ***Dixon and Daughters*** being co-produced with National Theatre for the Dorfman Stage from April - June 2023.

ACTIVITIES

Productions and production pipeline

Income earned £55,442 (2022: £18,321), with expected theatre tax credits £23,532 (2022: £20,726); total income being £78,974 (2022: 39,047)

Direct costs £258,850 (2022: £234,705)

Support costs £249,411 (2022: £163,524)

Total costs £508,261 (2022: £398,229)

Our aims to produce bold, adventurous, and outstanding theatre and spark action, curiosity and debate were fulfilled through:

New live productions

- **Favour** by Ambreen Razia, co-directed by Róisín McBrinn and Sophie Dillon Moniram,

ACTIVITIES (continued)

Productions and production pipeline (continued)

New live productions *(continued)*

was a co-commission and co-production with The Bush. Rehearsals started in May, with the play open from mid-June to 6 August 2023. The total production earned £36,770 gross box office sales and cost £101,510 to produce; the income and expenditure were shared equally between the co-producers.
Playing to 3,094 audience at The Bush theatre in London in summer 2022; attendances were negatively impacted by transport strikes and cancellations due to Covid illness in the cast. Audience engagement was deepened through two post-show discussions from our sister criminal justice charities relating to the themes of the play.

The production was nominated for Best Stage Production at the Asian Media Awards; two of the cast members have been nominated for Off West End awards for their performances; and Member artist Liz Whitbread was nominated for a Stage Debut Award for her design of the set and costumes.

"Liz Whitbread's scuffed but homely domestic interior — with a sunken kitchen — becomes almost a character in its own right." - The Times

- **Catch,** by Sonia Jalaly, was developed in collaboration with Advance Charity, who we also deliver work with in women's centres. Directed by Anna Herrmann, with a cast of three Members and accompanied by Member's as facilitators who engaged audiences in discussion and consideration of the themes and experiences of the characters in the play. The project operates as an actor traineeship for our Members looking to move on from the Members Programme, or for women who have left and want to re-engage. Alongside the tour, the three Members in the cast receive masterclasses, headshots, CV development and a bursary to spend on further training. This short play toured 12 venues, four being secured in partnership with Women in Prison, across England reaching estimated audiences of 455 and will be revived in 2023 for further performances.

  We invested £49,620 in realising the production and tour, the income model was fee-based garnering £11,300 in income; we also had two performances at The Gate in Camden Town to an invited audience of 100.

When asked how the performance made them feel, audiences responded:

Moved, I felt my mind had been opened to a universe of experiences different to my own and which I hadn't considered as much as I will from now on.

It helped me to understand the specific pains faced by women in dealing with the criminal justice system.

Creating new live and digital work

- ***Dixon and Daughters*** by Deborah Bruce started rehearsals in March 2023, opening on 25 April in the Dorfman Theatre at the National Theatre. Directed by former Joint Artistic Director Róisín McBrinn, with two Member artists in the cast and a Member artist as part of the stage management team, this co-production is a testament to the power of the stories that Clean Break commissions.

ACTIVITIES (continued)

Productions and production pipeline (continued)

Creating new live and digital work *(continued)*

In the lead up, we worked closely with the National Theatre teams to create opportunities for our Members to volunteer in Front of House roles, to shadow the designer and experience behind the scenes aspects of making theatre. We delivered our trauma-informed training, ***Leading with Kindness***, to staff to share our practice, and introduced audience care through our self-care guide, ensuring that mental health first aid trained staff are present and providing a quiet space be available for those affected by the content of the play. On writing this report, the show had opened to multiple four-star reviews, positive audience feedback; and reached 16,933 audience over the run.

- **Hope:** Building on our experiences of creating digital theatre works in the past few years, we ambitiously undertook creating a wholly digital work this year. We have invested £37,332 direct costs in creating this work, thanks to a successful fundraising campaign through The Big Give's Women and Girls Match Fund in March 2022. We engaged Kirsty Housley and Ola Ince as joint lead artists working with a cast of four Members and a Member as Associate Director to create a devised digital work. Distribution of the work will be in Autumn 2023.

- We continue to **strengthen our pipeline of commissioned or co-created work** to highlight women's lived experience of the criminal justice system and to increase the diversity of women's voices on stage.

  This included continued support for existing commissions with Natasha Marshall and Yasmin Joseph; as well as offering new commissions to Gurpreet Kaur Bhatti and Emma Dennis Edwards. We invested £6,116 across 3 commissions this year (2022: £12,468 across 9 commissions) and converted our commission with Deborah Bruce into a co-commission with National Theatre to unlock additional investment in her work. We have exceeded our commitment to ensuring that at least 50% of our current commissions are women from the global majority.

- **Research and development** are key elements to how artists engage with Clean Break and create their plays, and we invested £3,743 in research and development during the year (2021: £1,834). We also explored the role of autobiography in our work, and through an invitation from LIFT, we partnered with an international artist renowned for devising work from personal stories. This resulted in a week's residency in February 2023 with Janaina Leite and five Member artists, in partnership with LIFT, and supported by Royal Central School of Speech and Drama. We are excited by the potential of this international collaboration on our future output.

  Playwright Pathways: This year our Creative Associates designed and launched a programme in partnership with Royal Court Theatre to develop the skills of six Members, as they embark on writing their first full length plays, investing £3,502 to date in the project which will conclude in autumn 2023. To date the Members have engaged across 16 sessions on elements of playwrighting, plus received one to one dramaturgical support and saw shows together that offered them the opportunity to engage with the creatives of those shows directly.

ACTIVITIES (continued)

Members Programme and other participation activities

Income earned through grants and fees for services £38,900 (2022: £43,500)
Direct costs £216,537 (2022: £204,371)
Support costs £209,760 (2022: £287,523)
Total costs £507,297 (2022: £491,894)

We returned to delivering our programme of theatre-based workshops and support at our studios in Kentish Town this year, filling the building with life and laughter again.

Members programme

Our core on-site ***Members Programme*** delivered 125 sessions over the year and provided support to a total of 49 women across four different strands in person and online (***Health & Wellbeing, Theatre Makers, Writers Circle and Creative Space***).

In addition, this year our Members co-created and produced a festival of work, ***Limitless*** by Members for Members. This project built their skills and experiences as well as celebrating the rich creativity of our community. Three Members co-produced, co-leading on decision-making and learning the skills of producing alongside our own producer. The festival took place at our Clean Break studios and included 12 workshops, crafting, wellbeing activities and both live and digital performances of original work by Members across three days reaching 304 audience.

It felt so inclusive and gave me confidence, something I would not have been able to do a year ago. – Clean Break Member

My highlight of the festival was witnessing, experiencing & participating in the creativity, generosity & love of such hugely talented women as well as receiving encouragement and supports from the CB Staff & Volunteer team. – Clean Break Member

We delivered five **masterclasses** online engaging with 76 Members, including sessions on funding, screen acting, being a freelancer and casting. We are thankful to the artists who have offered their expertise for these sessions. We are proud that two Members from our ***Theatre Makers*** course have successfully gained bursary places with Royal Central School of Speech and Drama on their Acting Diploma course. Others have accessed work in the industry through relationships brokered at Clean Break. We annually award our own bursary, in memory of our late colleague Helen Pringle. In this, its third year, the award was offered to Chloe Florence to support her complete her MFA in Professional Acting at LAMDA. This is also the second year we have supported a Member with a bursary place on a year-long writing course for stage and screen led by Scriptease. We have also supported other Members across the year in providing rehearsal space, mentorship and networks as they seek to establish themselves as artists.

ACTIVITIES (continued)

Members Programme and other participation activities (continued)

Members programme *(continued)*
Thanks to our Patron Lucy Kirkwood's ***Take Your Seat*** individual giving scheme, we were able to take 89 Members to see 11 performances of 7 theatre productions on stages across London and via online streaming (two of the performances were online). We believe that art is a human right and yet too often, theatre is unaffordable. There is a huge appetite amongst our Members to engage in theatre and to be part of and appreciate the cultural life of their city and ***Take Your Seat*** plus the generosity of many venues in the industry who offer complimentary or low-cost tickets, allow this right to be exercised.

Each year we ensure that there are moments to gathering in celebration, usually for a Festive lunch and a Summer celebration, but also to mark International Women's Day and Black History Month – as these moments in March and October help us to highlight the specific needs and achievements of women and the disproportionality of Black women in particular, in the criminal justice system.

This year we also held a memorial gathering at our Studios to bring our community together to share our grief at the loss of our long-term Member and dear friend Carrie Rock.

These moments extend the connections of our Members at Clean Break and creates a strong sense of community, celebrating in each other's successes, supporting each other through challenging times and inspiring new ideas and projects.

Holistic support
Our building is a women-only, trauma-informed space that our Members rely on for more than the creative work that we offer to them through our ***Members Programme***. Underpinning our creative offer is our holistic support, which continues to be needed more than ever. We worked hard to meet our Members' support needs with nimbleness and resourcefulness, focused on connectivity and care. Across the year we provided regular support and advocacy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence. We hosted debt advice sessions and started a partnership with Mary Ward Legal Centre to offer advice on financial wellbeing, benefits support and advice and created opportunities for 1:1 legal advice workshops monthly for Members. We also continued to address digital poverty through the offer of support with loaned Chromebooks and data to enable participation in both our programme and other services which were now being delivered remotely.

When asked: *What do you like about Clean Break?* Members this year said:

Safe space, women only space, nurturing, supportive lots of opportunity to develop as an artist. Lunch provided, fares provided, art therapy sessions, being involved in anti - racism group.

ACTIVITIES (continued)

Members Programme and other participation activities (continued)

Holistic support *(continued)*
The sense of community and inclusion. How welcoming and friendly most people are. The sense of solidarity, the culture of support and warmth, encouragement. Being around so many people who get the importance, value and sanctity of theatre and performance, means of self expression, women only spaces and the million other things that make Clean Break the special place that it is.

Thanks to the extraordinary resilience of our Members and the phenomenal work of our staff, drawing on our extensive experience and networks to meet needs, we were able to make a difference, and saw positive outcomes for women. The devastating impact of inequalities widening through the pandemic has been felt here as elsewhere, and we are doing our best, along with our partners to keep women safe and supported.

Building relationships is a vital ingredient of building trust so when Members tell us that the therapists volunteering with us have been the best they have ever experienced; evidencing that the matching process that we use really works well. Our therapy volunteers offered 385 hours of support across the year.

We have found that not only do we liaise with other services but increasingly with families too supporting Members who may be estranged from their family, but who may be both interested and wanting to support recovery/crisis in some way.

Delivery in women's centres and the community
We are pleased that the Ministry of Justice along with MOPAC (Mayors Office of Policing and Crime) granted continued funding for the work delivered by the London Women's Services Alliance, led by Advance Minerva and Women in Prison, in women's centres in London until March 2025.

We delivered 62 creative sessions as part of this in three women's centres, engaging with women 155 times (average of three women per session) led by artists Marika McKennell, Emma Dennis Edwards, Sam Adams and JB Rose . We are pleased to see women join our ***Members Programme*** as a progression to this outreach, which enables further engagement and support.

Our performance of ***Catch*** this year specifically explored the experiences of women and the value of women's centres, co-commissioned and researched in partnership with Advance and the tour supported by Women in Prison. This is one of the routes we approach advocacy and campaigning, by offering theatre commissioned to speak to a theme within our sectors to raise awareness and provoke debate.

An additional project this year was our collaboration with Housing for Women, running outreach theatre workshops for women leaving prison that explored the experiences of housing. The project was hampered by a short lead in time, and low participation numbers. We will realise the second part of the project in July 2023, therefore there are designated funds carried forward dedicated to this delayed project delivery of £3k.

ACTIVITIES (continued)

Members Programme and other participation activities (continued)

Delivery in prisons

The relaxing of Covid restrictions has supported us being able to deliver work directly in prison again this year. Our work with Open Book was paused this year, but fruitful discussions with HMP Downview will see the delivery recommencing in June 2023.

In May 2022, we took some of the cast and creatives for our production ***Favour*** to HMP New Hall to share the progress of the play with women there, as well as bringing our artists into prison to deepen their understanding of the experiences they portray on stage.

Our first ever digital screening of our work was made possible with ***Typical Girls*** which was screened via WayOut TV at HMP Drake Hall. As it was broadcast on personal TVs, we don't have data about how many people tuned in. An audience of 37 women from the PIPE unit at HMP Low Newton watched the recording of ***Typical Girls***. Feedback was that they said they found it really inspiring and moving.

Despite continued disruption and postponement, our participation in the research project, ***Inspiring Futures***, was realised in the summer. The project, led by National Criminal Justice Arts Alliance (NCJAA) and funded by Paul Hamlyn Foundation and Economic and Social Research Council in partnership with Institute of Criminology, Cambridge University, investigates the impact of the arts in criminal justice settings and resulted in a showcase of work in March 2023. Clean Break's participation in the research project saw us run weekly creative workshops from May – June 2022 for 7 women (3 of whom performed the final piece), led by Anna Herrmann and Yasmin Joseph, followed by the creation of a short play, written by Yasmin, and developed with the ideas of the participating women. A final performance in the prison chapel to a small, invited audience of 17 with an integrated cast of women prisoners, professional actors and prison civilian staff, was a triumph considering the many challenges experienced along the way. The project was later turned into an audio drama in partnership with National Prison Radio and ***A Proposal for Resisting Darkness*** will be broadcast on prison radio in May 2023 and to wider audiences in later in 2023.

"The Downview Theatre Company are some of some of the most imaginative, brave and insightful artists I've ever worked with. This play is a small way of capturing their mighty voices, and the hope and creativity they've used to thrive against all odds." - Yasmin Joseph, Writer

I put myself out there, learned to work in a group, share ideas and remember lines. I learned the process of putting together a show. - participant

I feel proud [...] I cannot express how grateful I am. - participant

It was clever, uplifting, and joyful. I also found it relatable, something that I could empathise with. - audience member

I loved it, brilliant writing, inspiring story Very enjoyable, great to see the women have fun expressing themselves, putting across an important message. - audience member

ACTIVITIES (continued)

Members Programme and other participation activities (continued)

Delivery in prisons *(continued)*
Our three-day residency at HMP Styal in March 2023 was a wonderful opportunity to engage with nine women creatively whose feedback indicates that they found the work inspiring and beneficial. We were hugely grateful to the prison staff who welcomed us and ensured the project was incredibly well supported. Anna Herrmann and Titilola Dawudu were accompanied by Gurpreet Kaur Bhatti in delivering this writing residency and a sharing of the women's writing on the final day was performed by two visiting actors and attended by an audience of prison staff and Clean Break.

Participant feedback was very positive, illustrating the impact of this work for the women:

It was fantastic. Thank you so much for your enthusiastic skillful and encouraging professionalism. It's been such a pleasure to work with you.

Prisons need this - a little confidence goes a long way. Having the chance to feel value in life and art in secure settings - SAVES LIVES <3

...it increases our self esteem, helps us with self expression, gives opportunity for professional development, gives us so many transferable skills, helps make a sense of community.

I was non-verbal when I came to prison but this project instantly made me comfortable.

We all worked great as a team and supported each other and grew close over a short space of time. With a bit of help and support I was able to read my poem to an audience.

Our work in prisons and women's centres is a vital part of our wider practice, ensuring that there is a strong interconnection between the theatre we produce for audiences and the creative energy that is born in prisons and outreach settings. This relationship inspires women inside prison walls, artists we work with and our core team – and speaks to the unique position of our work.

Research and leadership

Income earned £35,514 (2022: £32,078)
Direct costs £30,678 (2022: £100,372)
Support costs £39,204 (2022: £58,335)
Total costs £69,882 (2022: £158,707)

Academic partnerships and research
Our work undertaking research to understand women's experiences of the criminal justice system, and particularly how the arts can contribute to improved outcomes for women, continues to advance sector wide learning, promote best practice and build a strong body of work with our academic partners.

ACTIVITIES (continued)

Research and leadership (continued)

Academic partnerships and research *(continued)*
Our ***Women Theatre Justice*** multi-disciplinary research project, led by Queen Mary University of London and thanks to funding from the Arts and Humanities Research Council (AHRC) has been shared widely by the academic researchers across the year via two articles/chapters (total of 11 since 2019), and at three conferences (total of 11 since 2020). We also held an event and exhibition at York St John University in October to build on the success of our earlier event/exhibition in Coventry in March. We had hoped to share the research outcomes at a final dissemination event in February 2023, however due to on-going strikes making scheduling problematic; the final sharing is now due to take place at the Shard in London on 22 May 2023.

New research partnerships were initiated in 2022, (detailed below) building on our areas of enquiry and strengthening existing partnerships:

- ***A Story of Her Own*** – was a partnership between criminology and theatre academics at Goldsmiths University and Clean Break – and saw us organise and host five day-long workshops to explore what narrative care means to women with criminal justice experience. Attended by nine Member artists, the academics and our Creative Associate, Rachel Valentine Smith, and led over a four-month period, the project culminated in April 2023 with a sharing of the women's creative responses. We are in discussions about further work in 2023/24 and beyond in recognition of the importance of this topic.

- **Nuffield*: Transformative Justice*** – we were excited by an invitation to participate in this research project to explore a transformative justice model for women with convictions in Stoke on Trent. Appointing two Member artists to support delivery of 15 creative sessions the work will continue until summer 2024. This project is important not only for its research but also as it offers employment to Member artists as facilitators.

- A research element linked to the development week with LIFT and artist Janaina Leite, as described in the productions and pipeline section above, has enabled a strong reflection on the outcomes of the week, and identified some of the key questions to explore moving forward. Thanks to a long-standing relationship with Royal Central School of Speech and Drama and Doctors Selina Busby and Sarah Bartley, this research was successfully facilitated with ease and fluency at short notice.

Sharing our leadership and practice
We have experienced a consistent demand to learn more about our practice and have regularly offered training to support this ask. Our current business model looks to develop this as an asset, to extend how we share our leadership and generate income from the activities.

We delivered 15 sessions (2022: 27 sessions) through regular delivery of our established one-day training courses, plus one-off workshops in university settings to 335 participants (2022: 513 participants). Participant feedback included:

I feel like I have a stronger picture of Clean Break's work. It was a brilliant experience.

ACTIVITIES (continued)

Research and leadership (continued)

Sharing our leadership and practice *(continued)*
Today had a room of supportive, generous theatre-makers which was brilliant to experience.

It was a brilliant day and was so great to have the opportunity to share experience and advice with other facilitators and theatre practitioners.

Achieving Greater Impact is our bespoke training offer to women in manager roles in a corporate environment. We aimed to increase delivery of this work in 2022/23, however with one of our partners altering their structure and pausing the work, we faced challenges securing a second partner and were as such unable to make progress to build on previous years. We demonstrated agility in trialling new ways of delivering the training and offered our first open access training day in April 2023, positioning us well to build momentum in 2023.

This area of our earned income generation is beginning to grow, generating £11,618 (2021: £8,838) across our offer of speaking engagements, training courses and workshops. It has given us the confidence return to our aims for this work and increase our targets for the next year, delivering digitally and hopefully again in our building as soon as possible.

Our digital voice this year has been less focused on external online events and more dedicated to infrastructure for the future as well as building our digital audience around our live work. We have produced 12 blogs, written interviews and articles which ran alongside our productions illuminating the issues inherent in the plays and as stand alone pieces to draw attention to particular issues facing women. For Black History Month, Jacqueline Stewart, Head of Participation, spoke with consultant Amardeep Kainth from darvaja to share with our listeners the anti-racism journey we have been on.

Our staff continue to raise the profile of our work by speaking at events and conferences, participating in networks such as CLINKS, National Criminal Justice Arts Alliance, ACEVO and What Next? and representing the organisation at events and conferences – including a performance and screening of our short film, ***Sweatbox***, at the Howard League for Penal Reform conference. Other notables include our Artistic Director, Anna Herrmann, being awarded an Honorary Fellowship at Royal Central School of Speech and Drama and speaking of the importance of our work at the Royal Festival Hall on graduation day.

Operations and administration

Other income earned £24,707 (2022: £34,104 – included insurance claim)
Support staff £347,761 (2022: £290,751)
Other support costs £289,521 (2022: £227,740)
Total support costs £637,282 (2022: £518,491)

Our fourth strategic aim is to run our organisation with equity and fairness, with women's voices and sustainability at the heart – our general support costs (overheads and admin) and direct and support staff costs reflect the financial impact of this aim.

ACTIVITIES (continued)

Operations and administration (continued)
We achieve this aim by ensuring that our governance framework is strong; our Members are represented; our staff team are thriving; our business model is fit for purpose; and our operational systems and processes are robust.

Costs reflecting the financial impact of this aim are naturally embedded within and allocated across all of our activities, but mostly reflected in our support costs. This year's support costs, including support staff, totalled £637,282 making up 51% of our expenditure (2022: £518,491, 42%).

Our trustees devote considerable time to working not only with our senior team but also across working groups and committees that include staff and Members to ensure that the charity was financially stable, that future strategy is developing strongly, and the staff are thriving; all while centring our Members' needs. We returned to in-person meetings this year, which enabled us to strengthen our culture of working together – we had two Board away days to dig deeply into the areas of development that would benefit the charity.

Strengthening how Members' voices influence the charity continued to progress, we engaged in bringing co-creation practice into the company through our work with our ***Members Advisory Group*** to strength how we work with our Members and hear different voices across our community.

The external landscape continued to test our business model, and we while we continued to rely on fundraising for our income, we were able to diversify income streams during the year to return to earning income from our assets and services. However, as we were not able to reach our projected income targets for the year we have had to utilise reserves to balance the year end.

We began to gain momentum with earned income generation through our building this year. Over the year we generated £24,249 in hires income (2022: £8,312); this is still lagging far behind the pre-pandemic income (2019: £128,522) and we are prioritising improving our offer through our capital improvements and ensuring that we are making the most of the asset of our building in the years ahead.

Staff, advisers and volunteers
We are a person-centred organisation, and value the contributions and commitment of our workforce.

We continued to engage with our team through monthly half-day team sessions, the sharing of resources, and strong peer to peer learning. We also continued to offer personal training allowances which 69% of staff surveyed found empowering. In total, we invested £7,617 in staff and trustee development this year (2022: £8,306).

An initiative that we delivered in 2022 was to offer a series of talks to our community for provocation and inspirational learning. ***Inspire Speaker*** invited progressive women activists, artists and anti-racism leaders to speak with our community of Members, Trustees, staff, volunteers, and artists once a month about their practice. Across a 12-month period, we invited 10 women to speak through these online talks, attended by an average of 20 women per event.

ACTIVITIES (continued)

Operations and administration (continued)

Staff, advisers and volunteers *(continued)*
As of 31 March 2023, we employed 27 staff with one vacancy and an employee on sabbatical until September 2023. The full-time equivalent staff count was 20 with 52% of the team working part-time hours.

We bade farewell to our Joint Artistic Director, Róisín McBrinn in August 2022. After 8 years with Clean Break, she relocated to Dublin, Ireland to take up the role of Artistic Director at The Gate Theatre. She returned in March 2023 to direct ***Dixon and Daughters*** at the National Theatre.

We welcomed freelance accounting consultant Jennifer Jones back to Clean Break this year, to support us in our transition between our outgoing and income Head of Finance & Operations; Jennifer will also lead on our audit preparations and support the induction of the new team.

In 2022/23 we engaged 82 freelancers in addition to our staff team to realise the work described in this report. This included playwrights on commission, actors and artists who created work and facilitated sessions in our programmes; it also includes the individuals who lent their expertise to our talks and events (both internally and externally facing).

In particular, we again extend our thanks to Henri Seebohm for her ongoing clinical supervision work with our Members team; to our press and media consultant Nancy Poole for her continued support this year.

In early 2021 we began a period of investment in working with several skilled consultants to bring expertise and additional capacity around organisational change. The total financial investment in organisational change projects this year was £18,593 (2022: £32,766). Much of this work is on-going and we are working with:

- **darvaja** (www.darvaja.org) a collective of black and brown women practitioners from the UK and global south, working in different roles in the Social Development sector who address inequalities by recentring vulnerable and marginalised communities in social development work, enabling relevant and meaningful impact with and for communities in need and underserved. They led a programme of deep learning throughout 2021-2022, culminating in a co-created action plan (April 2022) to direct Clean Break's future anti-racism work. We have continued to work with them this year, supporting the anti-racism reporting mechanisms for our productions of *Favour* and *Hope,* and as a source of support and expertise as we continue to deepen our anti racism practice.
- **Inspirit** (www.inspirit-training.org.uk) a service user-led organisation, have become experts in helping local authorities and organisations in all aspects of service user involvement, participation, and co-production. Their Director of Learning and Development, Linda Bush, has supported the establishing of Clean Break's Members Advisory Group, to ensure that Members voice is more prominent within the organisation. We have continued to work with Linda throughout 2022-23, to build the infrastructure and embed reflective practice into our approach (see further information under Members Advisory Group below) and are grateful for her flexible and empathetic style.

ACTIVITIES (continued)

Operations and administration (continued)

Staff, advisers and volunteers *(continued)*

- **Silver Sea Insight** is a consultancy for the arts and culture sector specialising in audience research, data and CRM projects. Working with Liz Pagett, we are reconfiguring how we use Salesforce to ensure that our team are better equipped and trained to capture and hold the data needed to illustrate our impact in relation to our Theory of Change.

Our volunteers helped to sustain our work this year and are a vital part of how we deliver our ambitions. We were supported by 46 volunteers working 1,265 hours across the year (2022: 38 volunteers offered 1,226 hours support). Our volunteers supported a range of projects including the delivery of our ***Members Programme***, the ***Limitless*** Festival, ***Catch*** rehearsals as an Assistant Director, and ***Catch*** design process; delivered Art/Drama Therapy to Members; cooked meals for Members, cared for our courtyard garden and supported our administration. Our volunteers are led and supported by our experienced Volunteer Manager.

Members Advisory Group
A group of Members have met fortnightly through most of 2022, led by Linda Bush from Inspirit and supported by the Members team. They have established ways of working, agreed terms of reference and desired outcomes for the group and the organisation. Other achievements include co-creating a Social Media policy with our press consultant and contributing to our annual Away Days with the Board. Since 2023 the group has moved to monthly meetings, chaired internally, and will shortly be welcoming in new members, and strengthening its relationship with our trustees, with a representative in attendance at future Board meetings.

Sustainability
Sustainability continues to be central to our work, from how to sustain our Members engagement, our staff and their resilience, our finances, and our building, as well as our ability to affect change within our organisation and within society in relation to social and climate justice.

We have described how we sustained our Members engagement as best we could, with the support of partners and funders, as some of the most vulnerable and heavily impacted in society. We have also described how we have protected jobs where possible and focused on the wellbeing of our staff as they faced the individual sharp challenges of pandemic and furlough. Further on we will outline how we have increased the sustainability of the organisation through careful financial management and generous funding through the year.

While climate change continues to be an urgent concern, the continued closure of our building limited progress. We had the opportunity to assess what positive changes we could make to the building in the autumn, as part of our successful application to Arts Council England for a capital investment grant. Over the coming three years, we will audit and invest in changes to our building's infrastructure that will improve our environmental sustainability and accessibility as well.

ACTIVITIES (continued)

Operations and administration (continued)

Sustainability *(continued)*

Equality, diversity, and inclusion are deeply embedded in our mission, values and all activities. We continue to invest in and progress our anti-racism practice, led by the action plan we agreed in April 2022. Our team is held to account by a working group that includes Members, staff and trustees; and our Joint CEOs report quarterly on our progress to our whole community. We have accomplished much in our plans this year including agreeing a guide to preferred language to describe identities of those from the global majority, external reporting systems for our artistic projects, team sessions dedicated to exploring race and racism, commissioning a pay review, committing to work led by Black and global majority artists and more.

This chart illustrates our diversity as of 31 March 2023 and includes some benchmarking from Arts Council England, the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust published twice annually) and UK ethnicity data from the 2021 census. The disproportionate number of Black and minoritised women in the penal system compared to the general population clearly indicates the systemic challenge of racism that needs addressing.

Workforce Statistics 2022/23	Freelancers	Staff	Trustees	Volunteers		Industry Statist	
	38/83	28/28	9/10	44/44		Arts (ACE) workforce (21/22 data)	Women in the prison system
Diversity Measure	46% response	100% response	90% response	100% response			
Ethnicity	**% of those surveyed**						
Asian	3%	4%	0%	5%			3.3%
Black	11%	25%	22%	11%		14%	7.2%
Mixed or multiple ethnic background	16%	18%	33%	9%		(listed as BAME)	4.9%
White British or Irish	47%	29%	33%	39%		51%	83.4%
White Other	13%	25%	11%	30%		6%	
Other ethnic group (Arab/Latinx)	5%	0%	0%	5%		-	0.7%
Prefer not to say	5%	0%	0%	2%		4%	0.5%

Workforce Statistics 2022/23	Freelancers	Staff	Trustees	Volunteers		Industry Statist	
Diversity Measure						Arts (ACE) workforce (21/22 data)	Women in the prison system
Disability & mental health							
Disabled or having long-term disability including mental health	42%	39%	11%	70%		7%	Not available
Identify as neurodivergent	29%	18%	11%	18%		Not available	Not available
CJS experience							
Personal experience of the criminal justice system	37%	11%	33%	16%		Not available	100%

We are committed to publishing this information publicly.

ACTIVITIES (continued)

Operations and administration (continued)

Sustainability *(continued)*
Keeping women's voices at the heart, ensuring that our Members' voices are those amplified and central is vital to our sustainability. Our ambition to have Members involved across all areas of company life and represented in decision making structures continues to strengthen.

The Future
As we write this report, we are embarking on our new strategic plan for the next 3 years. We have reviewed and refreshed our strategic aims, values and priorities for the period and are energised to accomplish our ambitions.

We will continue to lead with compassion and courage to make positive change in the sectors we work in and for the women we work with. We are proud to have secured the renewal of our Arts Council England National Portfolio funding, which illustrates the value of our work within the national arts ecology and our alignment to their new strategy, Let's Create.

Anti-racism is now firmly placed as non-negotiable in our practice and partnerships, and this will become increasingly evident in all areas. We are proud to have attained a Silver Quality Mark from One Small Thing in recognition of our trauma-informed practices in March 2023. This is a significant achievement and brings to light the practice that runs through all of our work – which will strengthen over the following years.

We are excited by the artists we have under commission and will continue to invest in fresh voices, trialling new approaches to how we commission writers to make greater strides towards transparency and equity. Our digital work will take a further step change as we participate in the Bloomberg Philanthropies Digital Accelerator Programme, helping us to realise an online knowledge hub which will give audiences new access into our processes and share our output on a global scale.

As ever we will collaborate with new and existing theatre partners to co-produce outstanding and courageous theatre on a national scale amplifying the stories and voices of women, engaging audiences in dialogue which foregrounds the need for systems change. Ultimately, we want our impact to be strong and sustained, for Members, for women in prison and their families and communities, for our team, and for the sectors we work in.

The year ahead will see us co-producing with National Theatre, investing in the capital improvements for our building and rebalancing our financial stability through our commercial income generation ambitions.

FINANCE AND FUNDING

Overview

Total income for the year was £967,203, an expected decrease from the previous year's £1,064,744 (10% lower). Fundraised income from Donations and Legacies made up 82% of income, compared with 86% in 2021/22 (2021: 96%).

- 2022/23 had a planned deficit budget to utilise the £114,000 in designated funds brought forward, being unrestricted income specifically designated towards activities in this year (2022: £264,589), and £127,554 in brought forward restricted funds (2022: £211,599).

- Income from charitable activities rose this year to £153,388 (2022: £114,625) illustrating the shift to rebuilding a more diversified income generation sourcing.

- Opening unrestricted reserves in the general fund were £319,711; and over the course of the year spent down £176,083 to support cost-of-living needs for staff and Members, impact on budgets relating to the rise in inflation and shortfalls in income generation across voluntary and earned sources.

Total expenditure for the year was £1,243,068 (2022: £1,224,736), in a return to a more usual level of operation post-pandemic.

- We invested at a similar level in delivering our charitable activities, however there was a shift this year away from our Research & Leadership projects toward Productions & Production Pipeline investment.

- Costs of raising funds decreased to £134,040 (2022: £157,152), due to vacancies in year.

With lower income and increased costs, the result was an in-year deficit of (£275,865).

We budgeted for an in-year deficit, as we had in the previous financial year, to make use of the brought forward designated and restricted funds at the start of the year and all income expected to be received in-year.

However, the post-pandemic impact on the financial landscape combined with record high inflation meant that we were unable to achieve our income generation plans while contending with rapidly increasing prices across all areas.

The brought forward designated activities fund of £114,000 was spent in full during the year, as was the brought forward restricted funds of £127,554. We were able to realise several postponed projects in this year, such as Inspiring Futures which saw us working in prison with women again more freely.

At the year end, the charity had £153,016 in restricted funds towards activities budgeted for 2023/24 as a result of new multi-year grants secured in year. Trustees have designated £3,000 from unrestricted funds towards the year ahead to realise one delayed project with Housing for Women.

FINANCE AND FUNDING (continued)

Overview (continued)
The impact on the unrestricted reserves position was monitored by the Trustees and Senior Team, and a plan to rebuild these over the coming 5 years has been agreed internally as the current level £143,628 is below our target of £250,000 to be held in our general fund.

Income

Income from donations and legacies
Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with the by the trustees and Leadership Team.

Income from donations and legacies totaled £789,108, a shortfall against target which was a result of several of our multi-year agreements coming to an end and funders taking a hiatus to review strategies following the pandemic. We also struggled with staff capacity, due to natural turnover of staff, which exacerbated our ability to grow our fundraised income, particularly from individuals.

In contrast, there were some significant successes. We secured funding from Arts Council England for a 3-year building project to make our studios more accessible and environmentally sustainable. We joined the second cohort of the Bloomberg Philanthropies Digital Accelerator Programme with a 2-year grant to develop a 'Knowledge Hub' on our website. We renewed our relationships with National Lottery Community Fund, City Bridge Trust and Backstage Trust for further multi-year periods. We ran a successful Big Give Christmas Challenge campaign, raising £36,519, and were successful in renewing our Arts Council NPO status for a further 3 years. We also spent the year re-building relationships and putting the groundwork in place to start the new financial year in a strong position (65% of 23/24 income secured.)

We are incredibly grateful to the regular funders who continued to support our work in 2022/23 and those new supporters who are helping to secure our future.

Our immense thanks as ever to our development committee and the development team who worked tirelessly, despite the many challenges of the year, to respond to the opportunities that were presented through the year from existing funders and new supporters.

Income from charitable and other activities
Our effort to rebuild our earned income this year was not realised, and this had an impact on our bottom line. Earned income is usually generated from ticket sales and other production income, fees for delivering work and training, and through hiring our space in our building.

All of these income streams began to recover this year, albeit much more slowly than anticipated. We are still analysing our shortfall but recognise that we will need to invest in expertise and capacity if we are to see success in this area of our business model for the future.

FINANCE AND FUNDING (continued)

Income (continued)

Income from charitable and other activities *(continued)*
Our charitable activities earned £153,388 (2022: £114,625; 2021: £55,281) showing a positive trend in rebuilding our activities. We found that our income from hires and training were slow to build, in part due to cautious client responses to bookings.

Expenditure

Direct Expenditure on raising funds
Expenditure on raising funds decreased to £134,040 (2022: £147,245, predominantly due to decreased staffing costs with vacancies in the team. Events costs rose to £4,690 with the return to producing in London which enabled us to host more readily, were minimal in both years, with a focus on low cost, digital events (2022: £171; 2021: £764).

Direct Expenditure on charitable activities
Direct costs of delivering against our charitable activities totalled £506,065 (2022: £539,448) this year.

Direct spend on theatre productions and related engagement activity increased including one major live production in the summer (Favour) and a touring sector play in the spring (Catch); there was also investment in a new digital production (Hope) which will be distributed in 2023/24.

Direct costs of Research & Leadership activities decreased compared with the previous years to £30,678 (2022: £100,372, 2021: £57,878, 2020: £61,437). While we didn't have a major research project running, we did engage in several smaller projects and began to see more of the outcomes relating to the Women, Theatre, Justice project be delivered from the previous investment.

Direct costs of delivering our Members Programme and related support services increased this year to £216,537 (2022: £204,371). This increase related to the delivery of additional activities this year, such as the first co-created Members Festival, Limitless, and the new Playwright Pathways programme delivered with Royal Court Theatre.

Direct costs of delivering projects for women's centres and prisons rose this year as access to women in more restricted environments began to ease. This year we invested £32,743 in delivering to women's centres in London (2022: £24,035), and we are pleased to have the contracts confirmed for delivering this work through until spring 2025 with our partners Advance Charity and Women in Prison. The cost of the delivery of creative activities in prisons rose to £28,924 (2022: £9,103) including a return to residencies connecting women in prison with writers and creative staff, and the realisation of the much-delayed project Inspiring Futures which saw a play created in prison which was then transformed into a radio drama in partnership with Prison Radio.

FINANCE AND FUNDING (continued)

Expenditure (continued)

Staff costs

Total staff costs (Note 10), including core support from freelance consultants, were £799,543 (2022: £744,534), and full-time equivalent headcount of 21.

There was turnover in the year, particularly in the management team, which resulted in some vacancies and interim freelance staff support being brought in for a cost of £7,130 in the year.

Staff were awarded a cost-of-living inflationary rise in salaries of 2% in the spring, and then Trustees also awarded a one-time payment to ease the impact of inflation in November which was equal to a further 2% of the salary budget but offered with parity to salaried staff as a discretionary one-off payment; with a smaller award offered to those staff with wages linked to London Living Wage as the decision was taken to increase their rate of pay in November with the rise recommended rates rather than wait until spring as is the usual practice. The second award was funded through unrestricted reserves specifically.

Support costs

Support costs overall increased this year to £637,282 (2022: £518,491, 2021: £476,542). This is in part in relation to the rising costs linked to inflation, the cost-of-living crisis and fuel pricing.

Organisational change costs include Clean Break's focus on anti-racist practice, member involvement and impact measurement, and from this year also our investment from the Bloomberg Accelerator Programme – which includes a new staff role supporting the project.

Reserves

Clean Break's trustees review quarterly and revise the charity's reserves policy annually in light of the charity's financial position, planned activities and the financial risks ahead. The policy as included has been updated to reflect current needs.

The Board agreed that the reserves target for the charity is to maintain a minimum of £250,000 in free reserves to support the charity, being equivalent to 3 months operating costs (2022-23 this was £244k).

These reserves are also considered in relation to the following financial risks:

- Funds to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income.
- £150,000 contingency against income targets not yet met for the year ahead, across all sources of income generation.
- £50,000 held to cover unforeseen expenditure beyond contingencies built into annual budgets. This would include the cost of covering unexpected long term staff absence, or the cost of urgent, unplanned maintenance or repairs to our building.

Should reserves be utilised, then a plan to rebuild them will be implemented without delay.

FINANCE AND FUNDING (continued)

Reserves (continued)
Trustees will review reserves levels at least quarterly and this policy annually.

As at 31 March 2023, Clean Break has free unrestricted cash reserves (general funds) of £143,628 which is below our target level of £250,000 (2022: £319,711). The current financial outlook does not support contributing to these in 2023/24, and so a plan to rebuild these over the following 4 years will be implemented from April 2024.

Going concern
The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

Trustees have discussed the impact on the charity and the sectors it operates in of society recovering from the pandemic, the conflict in Europe and current cost-of-living crisis, in the context of the charity's resources, policies, processes and plans for the twelve months ahead.

In making their assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly (see Risk Management section below).

Some key external risk factors that have been considered in relation to going concern include:

- hugely competitive fundraising landscape, with potentially less funding available for the sectors we operate in;
- donor fatigue, with numerous emergency appeals relating to significant European and global events in recent years;
- slow return to "normal" post pandemic impacting the generation of earned income, especially from hires;
- increased cost-of-living and inflation affecting ability to recruit and retain staff, and increased overhead costs, especially those related to the running of a building; and
- changes to the sectors we operate in resulting from the above, impacting partnerships we rely on for income and delivery.

FINANCE AND FUNDING (continued)

Going concern (continued)
Trustees note that the strategic rebuilding of multi-year funding relationships over the year has improved the income outlook. At the time of writing, 72% of our fundraising target for the financial year ahead has been achieved, compared with 43% this time last year.

Despite the significant challenges of this landscape, Clean Break has demonstrated in the past years that the charity is able to manage the financial risks resulting from a difficult and changing external environment effectively, through careful planning, regular reforecasting and continuous risk assessment, supported by adequate free reserves, an overdraft facility if necessary, and ongoing good relationships with its core funders.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2023, should be prepared on a going concern basis.

Risk management
Risk management remains a key consideration as all charities are navigating an uncertain world.

Trustees returned to their regular quarterly meetings, with risk management a standing agenda item.

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact. A risk management approach is agreed for each listed risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

Key financial risks this year - namely lower income from earned sources and a challenging fundraising landscape as we shift from emergency funding to funding during a cost-of-living crisis - were mitigated through:

- strict financial controls, especially around expenditure;
- pre-approved access to an overdraft facility of £100,000 to cover short-term cash needs if necessary (not used in 2021/22 or 2022/23);
- ongoing review and risk assessment of anticipated activities with reforecasting of budgets and cashflows throughout the year;
- maintaining good communication with funders, and renewing multi-year grants coming to their end; and
- utilising reserves.

FINANCE AND FUNDING (continued)

Risk management (continued)
Looking ahead, risks around income generation are high. Income targets for 2023/24 are ambitious and need to be met to balance the increasing operating costs of the current economic climate. To mitigate the risks, we are implementing a phased budget approach to ensure a high level of control over committing to expenditure which, combined with rigorous internal financial controls will see us maintain reserves and our budget envelope for the year.

Despite the uncertainties ahead, Clean Break has weathered uncertain years in the past and we feel capable of addressing the challenges that face us.

STRUCTURE, GOVERNANCE AND MANAGEMENT
The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum liability of members in the event of a winding up is £1. At 31 March 2023 there were 9 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

Members of the Board
The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than fourteen. New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years; and in extraordinary circumstances can have their term extended by a further year.

Each member of the Board has taken responsibility for monitoring the charity's activities in specific operational areas and attention is paid to the skills mix to ensure that the Board has the necessary skills required to contribute fully to the charity's development. The Board proactively plans for succession; recruiting new trustees in anticipation for the July AGM retirement of those at the end of their service. This year we openly recruited 5 trustees who will be appointed on 25 July 2023. We were delighted to have a very strong interest in our open recruitment, and thank trustees Alison Jefferis, Rania Jumaily and Alex Rowse and Member artist Sarah Jane Dent for supporting the executive team in the process.

We are deeply grateful to Tanya Tracey who will be retiring this year. Having served on the Board for 9 years, with the past two years in the role of Co-Chair, her leadership has been transformational for our governance. She has particularly influenced our work on anti-racism and lived experience in leadership and decision making.

The Board met 4 times in 2022/23, these meetings were hybrid to accommodate flexibility and it was wonderful to bring the group together in person. In addition to meetings, the trustees engaged in additional sessions to progress our work around anti-racism, co-creation, leadership review, refreshing our strategy and theory of change. We hosted 2 away days with trustees: the first engaging with our community and strategy for the next period; and the second to consider how we work together and the leadership structure for the future.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Members of the Board (continued)
The Finance Committee welcomed new leadership with Emily Ashton taking up the role of Chair from July 2022. Trustees who participated in the committee meetings throughout the year included: Alex Rowse and Alison Frater, Co-Chair of the Board.

Clean Break has a Development Committee chaired by trustee Alison Jefferis. We are grateful for the commitment of non-trustee volunteers on the Development Committee : Tracey Abayeta, Honour Bayes, Elise Brown, Sarah Jane Dent, Sophie Fiori, Sharon Heyman, Catherine Hinwood, Sarah Jeffs, Gillian Jones, Rebecca Urang and Sara Watson. The role of all these women in helping us achieve our development targets is appreciated.

As mentioned in describing our activities during this report, we are especially grateful to our Patrons this year who have gone above and beyond to support our work and our Members. We are sad to see Tanya Moodie step down from this role for personal reasons and thank her for her involvement and support, which we know will be ongoing.

Key management personnel
Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Executive Team (two Joint Artistic Directors and Executive Director, also being Joint CEOs) and the Senior Management Team (Head of Participation, Head of Finance & Operations, Head of Development & Communications).

There was a change in key management personnel this year with the departure of one of the Joint Artistic Directors in August and later the Head of Finance & Operations in October, both to take up roles in other arts organisations. A thorough review of the leadership structure was undertaken, engaging our community of Members, artists, staff and trustees with support from Despina Tsatsas as a critical friend. An interim leadership model was implemented from July 2022, with the remaining two joint CEOs increasing their working hours and the Head of Participation stepping up as interim Deputy CEO from September. From July 2023, this structure will be made permanent as the new Executive team, and they will be supported by heads of department including a new artistic role to be recruited for 2024, as the Senior Leadership Team.

There is a Pay and Pay Review Policy which sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board annually and if approved is awarded to all staff who have completed their probationary period.

As detailed earlier in this report, in 2022/23 a cost-of-living increase of 2% was awarded to all staff who had completed their probation period or been in new posts for more than six months. This was determined in relation to Public Sector Pay awards, and the trustees note that it is well below inflation at present. As the year progressed and the cost-of-living crisis deepened with rising inflation, the trustees agreed that an additional cost of living payment to staff would be an appropriate use of reserves. £15k was put towards a discretionary one-off payment to staff, a mid-year increase in pay for those who are paid in relation to London Living Wage and some funds put to vouchers for Members to alleviate hardship.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Key management personnel (continued)
Clean Break is accredited with the Living Wage Foundation and committed to fair pay as an ITC Ethical Manager as well.

The trustees and senior staff determined that a review of this policy and a benchmarked pay equity review were necessary. Clean Break engaged QCG to conduct a pay review, with the results having been delivered in April 2023. These will be considered, and a new pay policy framework devised to support the team with transparent work levels and rewards.

Statement of the members of the Board's responsibilities
The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the members of the Board to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure of the charitable company, for that period.

In preparing these financial statements the members of the Board are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards 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 charity will continue in operation.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Statement of the members of the Board's responsibilities (continued)
Each of the Board members confirms that:

- so far as the Board member is aware, there is no relevant audit information of which the charity's auditor is unaware; and
- the Board member has taken all the steps that she ought to have taken as a Board member in order to make herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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

Approved by members of the Board and signed on their behalf by:

Co-Chairs of the Board Alison Frater

Date: 25 July 2023

Independent auditor's report to the members of Clean Break Theatre Company

Opinion

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2023 which comprise the consolidated statement of financial activities, the consolidated and charitable company balance sheets, the consolidated statement of cash flows, the principal accounting policies and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) (United Kingdom Generally Accepted Accounting Practice), including FRS 102, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the charitable parent company's affairs as at 31 March 2023 and of the group's 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 auditor's 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group and charitable parent company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report, which is also the directors' report for the purposes of company law, 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 group and the charitable parent company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' 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:

- adequate accounting records have not been kept by the charitable parent company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable parent 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; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the director 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 charitable parent 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 charitable parent company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011) and those that relate to data protection (General Data Protection Regulation).

Auditor's responsibilities for the audit of the financial statements (continued)

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions; and
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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 auditor's report.

Use of 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 auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the 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.

Buzzacott LLP

Catherine Biscoe, Senior Statutory Auditor
Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

9 August 2023

Consolidated statement of financial activities Year to 31 March 2023

	Notes	Unrestricted funds £	Restricted funds £	2023 Total funds £	Unrestricted funds £	Restricted funds £	2022 Total funds £
Income and expenditure							
Income from:							
Donations and legacies	1	**416,119**	**372,989**	**789,108**	368,215	547,800	916,015
Charitable activities	2	**153,388**	**—**	**153,388**	71,125	43,500	114,625
Other	3	**24,707**	**—**	**24,707**	34,104	—	34,104
Total income		**594,214**	**372,989**	**967,203**	473,444	591,300	1,064,744
Expenditure on:							
Raising funds	5	**134,040**	**—**	**134,040**	157,152	—	157,152
Charitable activities	6	**771,177**	**314,263**	**1,085,440**	425,594	623,236	1,048,830
Other	7	**23,588**	**—**	**23,588**	18,754	—	18,754
Total expenditure		**928,805**	**314,263**	**1,243,068**	601,500	623,236	1,224,736
Net (expenditure) income before transfers		**(334,591)**	**58,726**	**(275,865)**	(128,056)	(31,936)	(159,992)
Gross transfers between funds	16, 17	**33,264**	**(33,264)**	**—**	52,109	(52,109)	—
Net movement in funds and net (expenditure) income	9	**(301,327)**	**25,462**	**(275,865)**	(75,947)	(84,045)	(159,992)
Reconciliation of funds:							
Fund balances brought forward at 1 April 2022		**1,116,688**	**127,554**	**1,244,242**	1,192,635	211,599	1,404,234
Fund balances carried forward at 31 March 2023		**815,361**	**153,016**	**968,377**	1,116,688	127,554	1,244,242

There were no other recognised gains or losses other than those stated above.

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets Year to 31 March 2023

	Notes	Group		Charity	
		2023	2022	**2023**	2022
		£	£	**£**	£
Fixed assets					
Tangible assets	13	**668,733**	682,977	**668,733**	682,977
Investments	14	**—**	—	**1**	1
		668,733	682,977	**668,734**	682,978
Current assets					
Debtors	15	**86,311**	134,986	**86,377**	135,024
Cash at bank and in hand		**304,436**	531,230	**304,369**	531,191
		390,747	666,216	**390,746**	666,215
Creditors: amounts falling due within one year	16	**(91,103)**	(104,951)	**(91,103)**	(104,951)
Net current assets		**299,644**	561,265	**299,643**	561,264
Total net assets		**968,377**	1,244,242	**968,377**	1,244,242
Represented by:					
The funds of the charity					
Restricted funds	17				
. Restricted income funds		**153,016**	127,554	**153,016**	127,554
Unrestricted funds	18				
. General fund		**143,628**	319,711	**143,628**	319,711
. Activities fund		**—**	114,000	**—**	114,000
. Housing for Women fund		**3,000**	—	**3,000**	—
. Building fund		**576,215**	598,757	**576,215**	598,757
. Tangible fixed assets fund		**92,518**	84,220	**92,518**	84,220
		968,377	1,244,242	**968,377**	1,244,242

Approved by the members of the Board
and signed on their behalf by:

Alison Frater

Member of the Board

Approved on: 25th May 2023

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

Consolidated statement of cash flows Year to 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	A	**(192,781)**	(60,358)
Cash flows from investing activities:			
Purchase of tangible fixed assets		**(34,013)**	(66,460)
Net cash used in investing activities		**(34,013)**	(66,460)
Change in cash and cash equivalents in the year		**(226,794)**	(126,818)
Cash and cash equivalents at 1 April 2022	B	**531,230**	658,048
Cash and cash equivalents at 31 March 2023	B	**304,436**	531,230

Notes to the statement of cash flows for the year to 31 March 2023

A Reconciliation of net movement in funds to net cash provided by operating activities

	2023 £	2022 £
Net movement in funds (as per the statement of financial activities)	**(275,865)**	(159,992)
Adjustments for:		
Depreciation charge	**48,257**	45,591
Losses on disposal of fixed assets	**—**	12,052
Decrease in debtors	**48,675**	41,594
(Decrease) increase in creditors	**(13,848)**	397
Net cash (used in) provided by operating activities	**(192,781)**	(60,358)

B Analysis of cash and cash equivalents

	2023 £	2022 £
Analyse as follows:		
Cash at bank and in hand	**304,436**	531,230
Total cash and cash equivalents	**304,436**	531,230

Clean Break Theatre Company does not have any borrowings or lease obligations. Net debt consists therefore of the cash at bank and in hand.

Principal accounting policies Year to 31 March 2023

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting
These financial statements have been prepared for the year to 31 March 2023.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Basis of consolidation
The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2023, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006.

Assessment of going concern
The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed the company's operations in 2023-24 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst some uncertainty remains in the financial landscape, this does not constitute a material uncertainty related to going concern.

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has on-going support from its bankers and funders. At the time of finalising this report, the charity has secured 72% of its voluntary income target for the next 12 months.

Assessment of going concern (continued)
Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2023, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition
Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Legacies are included in the statement of financial activities when the charity is entitled to the legacy, the executors have established that there are sufficient surplus assets in the estate to pay the legacy, and any conditions attached to the legacy are within the control of the charity. Entitlement is taken as the earlier of the date on which either: the charity is aware that probate has or will be granted, the estate has been finalised and notification has been made by the executor to the charity 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 charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, but the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title of the asset having been transferred to the charity.

Expenditure recognition
Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.

b. The costs of charitable activities include expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs
Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors
Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand
Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions
Creditors and provisions 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. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Tangible fixed assets
All assets costing more than £500 and with an expected useful life exceeding one year are capitalised. Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

a. Freehold land and buildings
   Freehold land and buildings are included in the financial statements at cost.

   Freehold buildings are depreciated at a rate of 2% per annum on a straight-line basis in order to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment
   Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

Tangible fixed assets (continued)

c. Equipment, fixtures and fittings

Equipment, fixtures and fittings are capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the trustees, out of general funds, for specific purposes.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- estimating the useful economic life of tangible fixed assets for the purpose of calculating depreciation;
- the estimation of the value of assets disposed of in year;
- the estimate of the holiday pay accrual;
- the provision for bad and doubtful debts; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

1 Income from donations

	Unrestricted funds £	Restricted funds £	2023 Total funds £
General			
. General donations	31,285	1,025	32,310
. The Big Give campaign donations	36,519	—	36,519
	67,804	1,025	68,829
Statutory Grants			
. Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England: Capital grant	—	39,145	39,145
. The National Lottery Community Fund	—	56,063	56,063
. Stavros Niarchos	—	20,000	20,000
	220,173	115,208	335,381
Trusts & Foundations			
. 1772 Charity	2,000	—	2,000
. The AB Charitable Trust	15,000	—	15,000
. Backstage Trust	30,000	—	30,000
. The City Bridge Trust	—	25,000	25,000
. D'Oyly Carte Charitable Trust	—	5,000	5,000
. Drapers' Charitable Fund	—	10,000	10,000
. Fenton Arts Trust	—	5,000	5,000
. The Foyle Foundation	—	30,000	30,000
. Harold Hyam Wingate	—	5,000	5,000
. Inner London Magistrates	7,500	—	7,500
. Weston Jerwood Creative Bursary	—	1,256	1,256
. Maria Bjornson	—	10,000	10,000
. Mary Kinross Charitable Trust	20,000	—	20,000
. Royal Victoria Hall	—	1,500	1,500
. Swire Charitable Trust	20,000	—	20,000
. The Tallow Chandlers' Company	—	4,000	4,000
. Two Magpies Fund	15,000	—	15,000
	109,500	96,756	206,256
Corporate Funding			
. Bloomberg	—	125,000	125,000
. Charity Governance Awards	1,000	—	1,000
. Columbia Threadneedle Foundation	—	35,000	35,000
. GMS Estates Ltd	17,142	—	17,142
. Institute for Voluntary Action Research	500	—	500
	18,642	160,000	178,642
2023 Total donations & legacies	416,119	372,989	789,108

1 Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2022 Total funds £
General			
. General donations	42,033	1,800	43,833
. Legacy donations	15,000	—	15,000
. The Big Give campaign donations	40,227	50,700	90,927
	97,260	52,500	149,760
Statutory Grants			
. Arts & Humanities Research Council via Women, Theatre, Justice	—	1,200	1,200
- Arts Council England: National Portfolio	220,173	—	220,173
. Arts Council England and DCMS: Culture Recovery Fund Round 2	—	98,000	98,000
. Arts Council England and DCMS: Culture Recovery Fund Round 3	—	37,480	37,480
. Coronavirus Job Retention Scheme	1,640	—	1,640
. Goldsmiths, University of London	—	4,655	4,655
. London Borough of Camden: Section 106 Funds	—	40,000	40,000
. Ministry of Justice	—	51,735	51,735
. National Lottery Community Fund	—	60,000	60,000
. National Lottery Heritage Fund	—	39,050	39,050
	221,813	332,120	553,933
Trusts and Foundations			
. City Bridge Trust	—	41,667	41,667
. Esmée Fairbairn Foundation	—	50,000	50,000
. The Garrick Charitable Trust	—	3,000	3,000
. The Goldsmiths' Company Charity	15,000	—	15,000
. Inner London Magistrates' Court's Poor Box and Feeder Charity	7,000	—	7,000
. Jerwood Arts	—	21,302	21,302
. The Mary Kinross Charitable Trust	10,000	—	10,000
. Paul Hamlyn Foundation via Clinks	—	8,061	8,061
. Tallow Chandlers Benevolent Fund	—	4,000	4,000
. The Victoria Wood Foundation	—	5,150	5,150
	32,000	133,180	165,180
Corporate funding			
. Columbia Threadneedle Foundation	—	30,000	30,000
. GMS Estates Ltd	17,142	—	17,142
	17,142	30,000	47,142
2022 Total funds	368,215	547,800	916,015

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	**47,062**	**—**	**47,062**
. Production pipeline: commissions and R&D	**8,380**	**—**	**8,380**
	55,442	**—**	**55,442**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	**35,514**	**—**	**35,514**
	35,514	**—**	**35,514**
Members programme and other services			
. Members groups, support services and related engagement activity	**—**	**—**	**—**
	2,050	**—**	**2,050**
	2,050	**—**	**2,050**
Service level agreements from:	**93,006**	**—**	**93,006**
Members programme and other services			
. Members groups, support services and related engagement activity	**1,200**	**—**	**1,200**
. Women's Centres service delivery	**35,650**	**—**	**35,650**
	36,850	**—**	**36,850**
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	**23,532**	**—**	**23,532**
2023 Total income from charitable activities	**153,388**	**—**	**153,388**

	Unrestricted funds £	Restricted funds £	2022 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	16,140	—	16,140
. Production pipeline: commissions and R&D	2,181	—	2,181
	18,321	—	18,321
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	32,078	—	32,078
	32,078	—	32,078
Members programme and other services			
. Members groups, support services and related engagement activity	—	—	—
	—	—	—
	50,399	—	50,399
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	—	3,600	3,600
. Women's Centres service delivery	—	39,900	39,900
	—	43,500	43,500
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	20,726	—	20,726
2022 Total income from charitable activities	71,125	43,500	114,625

3 Other income

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Room hire	**24,249**	**—**	**24,249**
Sundry income	**458**	**—**	**458**
2023 Total funds	**24,707**	**—**	**24,707**

	Unrestricted funds £	Restricted funds £	2022 Total funds £
Room hire	8,312	—	8,312
Sundry income	25,792	—	25,792
2022 Total funds	34,104	—	34,104

Other income includes £nil proceeds from an insurance claim to replace water damaged flooring (2022: £25,789).

4 Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2023 were:

	2023 £	2022 £
Current assets	**23,599**	20,765
Creditors: amounts falling due within one year	**(23,598)**	(20,764)
Total net assets	**1**	1
Aggregate share capital and reserves	**1**	1

A summary of its trading results for the period ended 31 March 2023 is shown below.

	2023 £	2022 £
Turnover	**128,976**	134,335
Cost of sales	**(125,626)**	(131,085)
Gross profit	**3,350**	3,250
Administrative expenses	**(3,350)**	(3,250)
Operating loss	**—**	—
Gift aid payment	**(23,532)**	(20,726)
Loss for the year before taxation	**(23,532)**	(20,726)
Taxation for the year	**23,532**	20,726
Loss for the year	**—**	—

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	2023 Total funds £
Fundraising costs			
. Staff costs	**124,525**	**—**	**124,525**
. Events	**616**	**—**	**616**
. Subscriptions, resources and general expenses	**4,074**	**—**	**4,074**
. Support costs	**4,825**	**—**	**4,825**
2023 Total funds	**134,040**	**—**	**134,040**

	Unrestricted funds £	Restricted funds £	2022 Total funds £
Fundraising costs			
. Staff costs	147,245	—	147,245
. Events	171	—	171
. Subscriptions, resources and general expenses	5,181	—	5,181
. Support costs	4,555	—	4,555
2022 Total funds	157,152	—	157,152

6 Expenditure on charitable activities

	Direct costs £	Support costs (note 8) £	2023 Total £
Productions and Production pipeline			
. Productions and related engagement activity	**209,507**	**174,679**	**384,186**
. Production pipeline: commissions and R&D	**49,343**	**74,732**	**124,075**
	258,850	**249,411**	**508,261**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	**16,054**	**25,708**	**41,762**
. Research and heritage activities	**14,624**	**13,496**	**28,120**
	30,678	**39,204**	**69,882**
Members programmes and other services			
. Members groups, support services and related engagement activity	**154,870**	**243,457**	**398,327**
. Women's Centres delivery	**32,743**	**26,203**	**58,946**
. Prison projects and other outreach	**28,924**	**21,100**	**50,024**
	216,537	**290,760**	**507,297**
	506,065	**579,375**	**1,085,440**

6 Expenditure on charitable activities (continued)

	Direct costs £	Support costs (note 8) £	2022 Total £
Productions and Production pipeline			
. Productions and related engagement activity	200,731	125,721	326,452
. Production pipeline: commissions and R&D	33,974	37,803	71,777
	234,705	163,524	398,229
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	26,292	33,196	59,488
. Research and heritage activities	74,080	25,139	99,219
	100,372	58,335	158,707
Members programmes and other services			
. Members groups, support services and related engagement activity	171,233	264,958	436,191
. Women's Centres delivery	24,035	12,635	36,670
. Prison projects and other outreach	9,103	9,930	19,033
	204,371	287,523	491,894
	539,448	509,382	1,048,830

7 Other expenditure

	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
Direct costs: Room hire	**18,763**	—	**18,763**	3,285
Support costs: Room hire	**4,825**	—	**4,825**	4,555
Other costs	—	—	—	10,914
2023 Total other expenditure	**23,588**	—	**23,588**	18,754

There were no costs analysed as other expenditure in the current year. Other costs in the prior year relate to a loss on the disposal of water damaged flooring which was claimed on insurance (see note 3).

8 Support costs

	2023 £	2022 £
Support staff (note 10)	**347,761**	290,751
Depreciation	**48,257**	45,591
Governance costs	**43,603**	46,267
Other costs	**197,661**	135,882
Total funds	**637,282**	518,491

Support costs are allocated to expenditure on raising funds, expenditure on charitable activities and other expenditure (notes 5 to 7).

9 Net movement in funds

This is stated after charging:

	2023 £	2022 £
Staff costs	**799,543**	744,534
Auditor's remuneration (including irrecoverable VAT)		
. Statutory audit services – charity	**12,524**	11,724
. Statutory audit services - subsidiary	**1,470**	1,376
. Grant audit services - charity	**—**	2,752
. Corporation tax services - charity	**—**	1,651
. Corporation tax services - subsidiary	**3,730**	2,202
. VAT consultancy services – group	**—**	1,800
Depreciation	**48,257**	45,591

10 Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2023 £	2022 £
Wages and salaries	**704,724**	656,669
Social security costs	**22,464**	58,642
Pension costs	**65,225**	21,008
	792,413	736,319
Freelance fees	**7,130**	8,215
	799,543	744,534

During the year, the average number of employees, expressed as average head count, was 25 (2022: 24), and as full time equivalents was 18.6 (2022: 18.8). Employee costs and employee numbers include staff on casual and variable hours contracts.

One employee earned between £60,001 and £70,000 per annum, including taxable benefits (2022: one).

Total employee costs in the prior year include £1,847 in wages and salaries paid to staff while placed on furlough leave due to the coronavirus pandemic. There were no costs in the current year. The average full time equivalent head count excluding staff on furlough leave was 18.6 (2022: 18.8).

Total staff costs includes the cost of freelance consultants engaged to supplement the core staff team, for example PR, HR and Finance support, either on an interim basis when a permanent role is vacant, or on a longer term basis where consultancy support is more suitable than an in-house role.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Leadership Team (two Joint Artistic Directors, Executive Director) and the Senior Management Team (Head of Development and Communications, Head of Finance and Operations, Head of Participation).

10 Employees and staff costs and remuneration of key management personnel (continued)

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel was £317,639 (2022: £331,918).

11 Members of the Board

During the prior year, two members of the Board received a total of £340 in event speaker fees, as approved by the other members of the Board; no such payments were made in 2023 and no other Board member received any remuneration in respect of their services.

Out of pocket travel, accommodation and childcare expenses totalling £320 (2022: £581) were reimbursed to or paid on behalf of four members of the Board (2022: three members of the Board).

12 Taxation

Clean Break Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

13 Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve-ments £	Equipment, furniture and fittings £	**2023 Total £**
Cost				
At 1 April 2022	1,126,999	104,683	150,559	**1,382,241**
Additions	—	17,866	16,147	**34,013**
At 31 March 2023	1,126,999	122,549	166,706	**1,416,254**
Depreciation				
At 1 April 2022	528,242	56,308	114,714	**699,264**
Charge for year	22,542	7,661	18,054	**48,257**
At 31 March 2023	550,784	63,969	132,768	**747,521**
Net book values				
At 31 March 2023	576,215	58,580	33,938	**668,733**
At 31 March 2022	598,757	48,375	35,845	**682,977**

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

14 Investments

	Group		Charity	
	2023 £	2022 £	**2023** £	2022 £
Investment in subsidiary	—	—	**1**	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638), which was incorporated on 28 August 2015, which is registered in England, and commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

15 Debtors

	Group		Charity	
	2023 £	2022 £	**2023** £	2022 £
Grants receivable	**24,799**	84,616	**24,799**	84,616
Amounts owed by subsidiary undertaking	—	—	**23,598**	20,764
Other debtors	**10,298**	20,881	**10,298**	20,881
Theatre tax credits	**23,532**	20,726	—	—
Prepayments and accrued income	**27,682**	8,763	**27,682**	8,763
	86,311	134,986	**86,377**	135,024

16 Creditors: amounts falling due within one year

	Group		Charity	
	2023 £	2022 £	**2023** £	2022 £
Expense creditors	**24,531**	24,332	**24,531**	24,332
Social security and other taxes	**19,042**	16,099	**19,042**	16,099
Grants received in advance	—	3,975	—	3,975
Earned income received in advance	**3,194**	6,020	**3,194**	6,020
VAT control account	**9,687**	4,998	**9,687**	4,998
Other creditors	**251**	1,416	**251**	1,416
Accruals	**34,398**	48,111	**34,398**	48,111
	91,103	104,951	**91,103**	104,951

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2023 £	2022 £	**2023** £	2022 £
Balance as at 1 April 2022	**9,995**	15,900	**9,995**	15,900
Amount released to income	**(9,995)**	(15,900)	**(9,995)**	(15,900)
Amount deferred in year	**3,194**	9,995	**3,194**	9,995
Balance as at 31 March 2023	**3,194**	9,995	**3,194**	9,995

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trusts to be applied for specific purposes:

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts & Humanities Research Council via Women, Theatre, Justice project					
Research & Heritage	1,850	—	(1,850)	—	—
Arts Council England: Capital grant					
Capital refurbishment project	—	39,145	(15,056)	(24,089)	—
Big Give					
Artistic Project: Hope	50,700	—	(50,700)	—	—
Bloomberg					
Digital Accelerator project	—	125,000	(18,800)	—	106,200
City Bridge Trust					
Staff costs: Head of Participation	—	25,000	(25,000)	—	—
Columbia Threadneedle Foundation					
Member activities	—	35,000	(35,000)	—	—
D'Oyly Carte Charitable Trust					
Member activities	—	5,000	(5,000)	—	—
Drapers' Charitable Fund					
Member activities	—	10,000	(10,000)	—	—
Fenton Arts Trust					
Artistic Project: Catch	—	5,000	(5,000)	—	—
The Foyle Foundation					
Core costs	—	30,000	(30,000)	—	—
The Garrick Charitable Trust					
Production pipeline	1,767	—	(1,767)	—	—
Harold Hyam Wingate					
Writers' progression/development	—	5,000	(5,000)	—	—
Individual donations for specified purposes					
incl Members theatre trips	789	1,025	(1,192)	—	622
Weston Jerwood Creative Bursary					
Staff costs: Participation Associate	—	1,256	(1,256)	—	—
Maria Bjornson					
Artistic Project: Favour	—	10,000	(10,000)	—	—
MOPAC via Advance Minerva and Women In Prison					
Women's Centre activities	4,935	—	(4,935)	—	—
The National Lottery Community Fund					
Member activities, infrastructure & equipment	46,406	56,063	(64,600)	(9,175)	28,694
Paul Hamlyn Foundation via Clinks					
Artistic Project: Inspiring Futures	15,957	—	(15,957)	—	—
Royal Victoria Hall					
Artistic Project: Favour	—	1,500	(1,500)	—	—
Stavros Niarchos Foundation					
Member activities	—	20,000	(2,500)	—	17,500
Tallow Chandlers Benevolent Fund					
Member activities	—	4,000	(4,000)	—	—
Victoria Wood Foundation					
Member activities, writers circle	5,150	—	(5,150)	—	—
	127,554	372,989	(314,263)	(33,264)	153,016

17 Restricted funds (continued)

Group and charity	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
AHRC via Women, Theatre, Justice project *Research & Heritage*	17,315	1,200	(16,665)	—	1,850
Arts Council England and DCMS: Culture Recovery Fund Round 2 *Covid-19 response & recovery*	—	98,000	(89,042)	(8,958)	—
Arts Council England and DCMS: Culture Recovery Fund Round 3 *Covid-19 response & recovery*	—	37,480	(37,480)	—	—
Big Give *Productions & digital*	—	50,700	—	—	50,700
City Bridge Trust *Core salary*	5,677	41,667	(47,344)	—	—
Columbia Threadneedle Foundation *Member activities*	5,876	30,000	(35,876)	—	—
Esmée Fairbairn Foundation *Productions*	—	50,000	(50,000)	—	—
The Evan Cornish Foundation *Prison projects*	3,114	—	(3,114)	—	—
The Garrick Charitable Trust *Production pipeline*	—	3,000	(1,233)	—	1,767
Individual donations for specified purposes *incl Members theatre trips*	500	1,800	(1,511)	—	789
Goldsmiths, University of London *Prison projects*	—	4,655	(4,655)	—	—
Jerwood Arts *Production pipeline & staff salaries*	—	21,302	(21,302)	—	—
London Borough of Camden *Member activities*	—	3,600	(3,600)	—	—
London Borough of Camden: Section 106 funds *Fixed assets & salaries*	—	40,000	(26,047)	(13,953)	—
London Community Foundation (Waves 2 & 3) *Covid-19 response & recovery*	7,276	—	(7,276)	—	—
Ministry of Justice *Overheads*	—	51,735	(51,735)	—	—
MOPAC via Advance Minerva & WIP *Women's Centre activities*	9,356	39,900	(44,321)	—	4,935
The National Lottery Community Fund *Member activities, infrastructure & equipment*	141,145	60,000	(132,769)	(21,970)	46,406
The National Lottery Heritage Fund *Research & Heritage*	—	39,050	(31,822)	(7,228)	—
Paul Hamlyn Foundation via Clinks *Prison projects*	8,061	8,061	(165)	—	15,957
Stavros Niarchos Foundation *Member activities*	13,279	—	(13,279)	—	—
Tallow Chandlers Benevolent Fund *Member activities*	—	4,000	(4,000)	—	—
Victoria Wood Foundation *Member activities*	—	5,150	—	—	5,150
	211,599	591,300	(623,236)	(52,109)	127,554

Restricted funds are presented by funder to reflect how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

17 Restricted funds (continued)

Fund balances held at 31 March 2023 towards the specified purposes are expected to be spent in the next financial year.

Transfers between funds represent:

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

18 Unrestricted funds

Group and charity	At 1 April 2022 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2023 £
General fund	**319,711**	**609,214**	**(829,805)**	**44,508**	**143,628**
Activities fund	**114,000**	**—**	**(114,000)**	**—**	**—**
Housing for Women fund	**—**	**—**	**—**	**3,000**	**3,000**
Land and Buildings fund	**598,757**	**—**	**—**	**(22,542)**	**576,215**
Tangible fixed assets fund	**84,220**	**—**	**—**	**8,298**	**92,518**
	1,116,688	**609,214**	**(943,805)**	**33,264**	**815,361**

Group and charity	At 1 April 2021 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2022 £
General fund	253,886	473,444	(336,911)	(70,708)	319,711
Activities fund	264,589	—	(264,589)	114,000	114,000
Land and Building fund	630,668	—	—	(31,911)	598,757
Tangible fixed assets fund	43,492	—	—	40,728	84,220
	1,192,635	473,444	(601,500)	52,109	1,116,688

The designated Activities fund was created in 2021 and represents the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead. Having spent this as planned in 2022-23, a new designated Housing for Women fund was created in the year towards a project that has a delayed completion.

Transfers between funds represent:

Funds set aside specifically towards activities in the next financial year (transfer from General fund to Activities fund).

Annual depreciation charged on the building and tangible fixed assets (transfer from Other fixed assets fund and Land & Buildings fund to General fund).

18 Unrestricted funds (continued)

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

19 Analysis of net assets between funds

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2023 £
Fund balances at 31 March 2023						
Are represented by:						
Tangible fixed assets	—	—	**576,215**	**92,518**	—	**668,733**
Net current assets	**143,628**	**3,000**	—	—	**153,016**	**299,644**
Total net assets	**143,628**	**3,000**	**576,215**	**92,518**	**153,016**	**968,377**

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2022 £
Fund balances at 31 March 2022						
Are represented by:						
Tangible fixed assets	—	—	598,757	84,220	—	682,977
Net current assets	319,711	114,000	—	—	127,554	561,265
Total net assets	319,711	114,000	598,757	84,220	127,554	1,244,242

20 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

21 Related party transactions

Alison Jefferis, Member of the Board and Chair of the Development Committee was Chair of Columbia Threadneedle Foundation (CTF) and Head of Corporate Affairs at the Foundation's parent company, Threadneedle Asset Management Holdings Ltd (TAMH Ltd) until May 2022. During the year ended 31 March 2023, Clean Break received £450 + VAT in sales income from TAMH Ltd invoiced in 2021/22 (2022: £30,000 corporate donations from CTF and £20,850 in sales income from TAMH Ltd). All transactions were conducted at arms' length.

21 Related party transactions (continued)

No Trustees received payments for services this year as disclosed in Note 11 (2022: two Trustees, Amanda Richardson and Ellie Kendrick received a total of £340 for event speaker services).

Members of the Board, the Development Committee, the Executive Team and Senior Management Team made donations with a total value of £3,753 during the year (2022: £6,884).

Section 37 Statement Year to 31 March 2023

In accordance with Section 37 of the Local Government and Housing Act 1989, the following is a statement of grants in excess of £2,000, receivable in respect of the year ended 31 March 2021, together with a note on the use to which they were put.

This statement also includes unspent balances brought forward at 1 April 2022, the amounts used during the year and the balances carried forward at 31 March 2023.

Donor	Purpose	At 1 April 2022 £	Income £	Expenditure and transfers £	At 31 March 2023 £
London Borough of Camden: Section 106 funds	Essential building maintenance and related staffing costs (included in Note 1 and Note 6 to the accounts)	—	40,000	(40,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme - Health & Wellbeing group (included in Note 2 and Note 6 to the accounts)	—	40,000	(40,000)	—

Both grants were spent in full during the period on the purposes for which they were awarded.

The comparative statement for the year ended 31 March 2022 is as follows:

Donor	Purpose	At 1 April 2021 £	Income £	Expenditure and transfers £	At 31 March 2022 £
London Borough of Camden: Discretionary Grant Fund for business	To compensate for loss of income against ongoing fixed building costs (included in note 1 and note 6 to the accounts)	—	40,000	(40,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

The grant was spent in full during the period on the purpose for which it was awarded.

This statement forms part of the audited financial statements of the charity.

CLEAN BREAK THEATRE COMPANY

England & Wales - Charity number 1017560

Accounts

Clean Break Theatre Company

(Clean Break)

Annual Report and Financial Statements

31 March 2022

Company Limited by Guarantee

Registration Number

2690758 (England and Wales)

Charity Registration Number

1017560

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Reference and administrative details about the charity, its Board and its advisers

Members of the Board	Sabba Akhtar (Chair of Finance Committee, resigned 11 November 2021) Deborah Coles Sara Forbes (resigned 10 May 2022) Doreen Foster (resigned 22 July 2021) Alison Frater (Co-chair) Alison Jefferis (Chair of Development Committee) Ellie Kendrick Winsome Pinnock Tess Randolph (resigned 3 December 2021) Amanda Richardson Alexandra Rowse (appointed 22 July 2021) Nola Sterling (appointed 23 September 2021) Tanya Tracey (Co-Chair) Despina Tsatsas (resigned 22 July 2021)
Secretary	Erin Gavaghan
Leadership Team	Erin Gavaghan (Executive Director) Anna Herrmann (Joint Artistic Director) Róisín McBrinn (Joint Artistic Director)
Senior Management	Cath Longman-Jones (Head of Finance & Operations) Sally Muckley (Head of Development & Communications) Jacqueline Stewart (Head of Participation)
Registered office	2 Patshull Road London NW5 2LB
Company registration number	2690758 (England and Wales)
Charity registration number	1017560

Reference and administrative details about the charity, its Board and its advisers

Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Solicitors	Bates Wells Braithwaite 10 Queen Street Place London EC4R 1BE
Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent ME19 4JQ
	Co-operative Bank plc PO Box 101 1 Balloon Street Manchester M60 4EP

Message from the Co-Chairs

As co-chairs of Clean Break, we were amazed by how fantastically well the company continued to respond to the pandemic over the last year. Characteristically creative activities, discussions and events continued because of the team's skill in rapid adoption of new digital media, including Sonya Hale's **Blista** as an audio drama and **Sweatbox** on film. As lockdown eased the company's endless innovation took audiences to the outdoors delivering **Through This Mist**: a series of monologues from member artists in the building's courtyard garden. Clean Break was part of the celebratory return to live theatre with Róisín McBrinn's significant direction and a three-week run for **Typical Girls** on stage at The Crucible in co-production with *Sheffield Theatres*. We thank Róisín for all her hard work at Clean Break and wish her well as she leaves us for new challenges.

Work with women Members and artists also continued using on-line media and telephone but as soon as possible was supplemented and then joyfully fully replaced with face-to-face meetings as restrictions were lifted. The resourcefulness of staff and Members in delivering a seemingly endless and inspiring amount of work is more than admirable. It speaks to the drive and enthusiasm imparted by Clean Break's mission to all who encounter it - and the energising power of the arts.

For us as trustees, the radical nature of Clean Break and its determination to bring social change has been felt in our work together on anti-racism. Inspired and guided by *Beyond Suffrage*, a consultancy supporting the recruitment of people with lived experience of racism and the criminal justice system, and by *darvaja*, a collective of black and brown women devoted to addressing inequalities by re-centring vulnerable and marginalised communities within social development, the Board has moved to meet its anti-racism commitment working to bring meaningful change to our role in providing oversight and governance of Clean Break.

No-one has been left unchanged by the process. Embracing a raft of measures to hold the company to account, trustees have been inspired and strengthened in their resolve to create a culture of openness and transparency in co-production with staff and Members, noting especially the creation and commitment of our Members Advisory Group.

Clean Break will be calling out racism and all forms of oppression; ensuring that we centre Members' experience in all the work we do. We will honour the experience of black and brown women and work with audiences to 'change the story of racism' across our society, within arts and culture and in the criminal justice system.

We have valued hugely the work of all our remarkable trustees over the last year. We would like to thank especially those leaving us this year. We are immensely grateful to Sabba Akhtar, Sara Forbes, Doreen Foster, Despina Tsatsas, Deborah Coles and Ellie Kendrick. We welcomed new trustees Alex Rowse and Nola Sterling at our last AGM and more recently have reached out to Rose Mahon, Rania Jumaily and Emily Ashton who we look forward to working with from the 2022 AGM.

Message from the Chair Year to 31 March 2022

Against a background of criminal justice policy that will see an increase in women's incarceration, global uncertainty with war in Europe and a cost-of-living crisis in the UK, the work of Clean Break is never more needed. Our co-production of **Favour** at the *Bush Theatre* is about to begin, and we are excited by the prospect of our Summer Members' festival, **Limitless**; both reaching new and existing audiences. Reality is a transforming and changing world and we are grateful to everyone in Clean Break for bringing creativity, justice and joy.

Tanya Tracey and Alison Frater
Co-chairs
Clean Break
June 2022

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2022.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 40 to 42 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document are:

- To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women
- To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

We no longer use the term 'offenders' in our communications internally or externally. Instead, we speak of 'women with lived experience of the criminal justice system'. In keeping with our vision, we emphasise they are women foremost and do not use the stigmatising label of offender. We refer to women who attend our on-site and online programme of activities as our Members. They either havelived experience of the criminal justice system or identify as at risk of entering it, with addiction and/or mental health needs. Members can be currently attending or have attended in the past but want to maintain an ongoing affiliation with Clean Break. Member artists are those who have progressed into professional creative careers.

Our Vision: ***A society where women can realise their full potential, free from criminalisation.***

Clean Break was established for and by women with lived experience of the criminal justice system. They remain at the core of our work which is designed to enable them to realise their full potential in society.

Our Mission: ***Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.***

As a theatre company, we make bold, adventurous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

OBJECTIVES AND ACTIVITIES (continued)

Our Values: ***Creativity, Change, Courage, Compassion, Collaboration, and Equity and Fairness***

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as:

- Clean Break Members, as participants and artists engaged in our work
- Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community including prison
- Artists and freelance creatives who contribute to, create and deliver work
- Members of the public engaging with Clean Break's work on stage, online and in print, and as participants and audience.

ACHIEVEMENTS AND PERFORMANCE

Clean Break fulfils its mission by delivering against the four aims set out in our business plan. These are to:

- Produce bold, adventurous, and outstanding theatre
- Spark action, curiosity, and dialogue with audiences
- Advance research and our leadership to enrich the theatre ecology and criminal justice landscape
- Run our organisation with equity and fairness with women's voices and sustainability at the heart.

This report will highlight key activities and approaches used to deliver our aims and how this was supported financially.

ACHIEVEMENTS AND PERFORMANCE (continued)

Context for 2021/22

This was intended to be the final year of our current four-year Business Plan (2018-2022). However, we have extended that plan to Spring 2023 to ensure we are emerging from the ongoing impact of the Covid-19 pandemic in a sustainable way.

2021/22 was not a return to normal as hoped, but neither was it as restricted as the year before. With determination and hope, we brought theatre back to audiences and Members back to our building. We carried the learning we had gained around digital communication, engagement and care, through to how we spoke to our audiences, and how we engaged our Members and artists.

We also witnessed continued struggles for our Members, exacerbated by the pandemic, and likely to continue to impact the women we work with in the year ahead as global conflict and cost of living crisis dominate the headlines. Our resources and energies have been targeted strongly in meeting their increasing support needs and counteracting the inequalities as they become further entrenched in our society.

This was a year of deep learning, and unlearning, with our community as we worked together to interrogate power and privilege across the organisation, listen to those with lived experience of racism and co-create an action plan that will enable us to strongly advance anti-racism as we enter the next period. It was an energising, and at times challenging, undertaking, which was met with commitment and engagement from all our Members, trustees, staff and artists. By better understanding how we have failed our racialised communities in the past we stand more firmly rooted in our aim to centre anti-racism across our structures, our cultures and behaviour and dismantle it within the systems we are part of. The learning from this year will inform how we will co-create more with all our stakeholders moving forward, how we will alter our commissioning frameworks in the future and how we will do better at serving and honouring the Black women we work with. We are grateful to our skilled consultants, *darvaja*, for guiding us, our dedicated Board, our engaged staff team and our valued Members and artists for coming on this journey with us. We are also ambitious to move forward on the journey to an increasingly equitable, just organisation, which centres anti-racism, care and kindness and practices co-creation with our community.

Our return to live performance was incredible to experience. We welcomed small audiences to our courtyard in Kentish Town in July 2021 with the production **Through this Mist:** a series of connected monologues, performed and co-created by Member artists, culminating in a shared moment and conversation about the future. We were able to bring our history to life at Camden's Swiss Cottage Gallery June-August 2021 with our heritage exhibition, **I Am A Theatre**. We brought a play with music to the Crucible Theatre in Sheffield, co-producing **Typical Girls** in autumn 2021. And our Members performed in one of the **Keyworker Cycle** plays at the Almeida Theatre in March 2022. Reconnecting in person reminds us of the richness that theatre can offer, and how important it is to experience these stories together. Similarly, towards the end of the financial year, our building started to come back to life as Members' engagement returned fully to the building. The sounds of laughter and reunion from our courtyard were emboldening and joyful.

ACHIEVEMENTS AND PERFORMANCE (continued)

Context for 2021/22 (continued)

Digital also continued to be central to how we worked; in supporting our team to work from home, reaching new audiences both through online events and new works (with audio and film), delivering training and expanding our reach beyond the UK.

Huge gratitude also goes to the audiences who came, our dedicated funders and supporters who morphed with us and helped us to take risks, our partners who we exchanged new ideas with and of course our Members and participants who kept coming online and then in person, sharing and supporting one another. As we take to the stage this summer, we are grateful to experience the joy of collaborating again to make beautiful new work which speaks powerfully to our mission.

ACTIVITIES

1. Productions and production pipeline

Income earned including theatre tax credits £39,047 (2021: £2,543)
Direct costs £234,705 (2021: £144,943)
Support costs £163,524 (2021: £164,883)
Total costs £398,229 (2021: £309,826)

Our aims to produce bold, adventurous, and outstanding theatre and spark action, curiosity and debate were delivered in a hybrid manner of digital and in person work.

Financially, this year saw a return to more typical levels of direct cost on productions, commissioned work and related R&D, with a return to live performance mid-year. Income was generated from co-producing, co-commissioning and theatre tax credits, compared with no co-producing or live performances attracting tax credits in the previous year.

- **Sweatbox:** our tour of Chloë Moss' play in 2019-20, as part of the **Women/Theatre/Justice research project,** funded by Arts and Humanities Research Council (AHRC), was interrupted and in October 2020 we worked with film producers Quiet Storm Productions to create a short film. This was launched in June 2021 as part of an online event (attended by 119 people) and released digitally on YouTube for the public attracting 4,018 viewers to the year end. It has also been screened at the Norwich Film Festival, Beeston Film Festival and Lasta Festival in Dublin.
- **Blis-ta**: In November 2020 we created an audio version of Sonya Hale's play at the National Theatre recording studios, directed by Róisín McBrinn. Sonya was a Member of Clean Break and had been developing the play with us for many years. Sadly, having been living with cancer for a number of years, Sonya died soon after the play was recorded. The play was launched and distributed in June 2021 via Apple, Spotify, Soundcloud and Stitcher platforms, and promoted via a digital event around women and homelessness attended by 60 people. At 31 March 2022, the audio drama had been played 2,400 times across these platforms. Sonya Hale was awarded the Tinniswood Award for her script at the BBC Audio Drama Awards 2022, and Clean Break was also nominated for Best Audio Drama for **Blis-ta.** We are grateful for the contribution of our patron, Lucy Kirkwood, in creating the introduction for the work.

ACTIVITIES (continued)

Productions and production pipeline (continued)

- We were uplifted to co-host a celebration of the work of Sonya Hale, alongside Synergy Theatre Projects and Outside Edge Theatre, at Royal Court Theatre in November 2021, a year after her death. The event featured readings from two of the pieces she wrote for Clean Break (**Blis-ta** and **Hours til Midnight).** It was a very special moment to commune and celebrate her immense talent and humanity.

- **Through This Mist:** A selection of works created during last year's project **2 Metres Apart** were commissioned for further development and performed in our courtyard in summer 2021. With a cast of Member artists, a series of co-written mini plays, we celebrated our space, the joy of communing and the talent of our Members across 7 performances reaching an audience of 115. An invitation to York St John University in January 2022 enabled us to share extracts of this work, reaching an additional 80 audience members. Another outcome of **2 Metres Apart** was the creation of the short film **Lara** by Deborah Bruce and Sarah Cowan. The film, made largely on an iPhone during Covid, was premiered at an event for Time to Talk mental health day in February 2022 and distributed via YouTube as part of Mental Health Awareness Week 2022. It has been viewed 136 times, with Sarah Cowan's blog associated with the film attracting 287 views.

- **Typical Girls:** Our co-production with Sheffield Theatres was a significant statement of our continued commitment to create a bigger show reaching different audiences. Sheffield were great collaborators and we're proud to have co-produced with them, presenting 25 performances in the Crucible, starring Members, with joy and music at its heart at such a tough time. Including our first live stream, we reached an audience of 2,461. We also created an outreach project with 22 local women whose legacy is that Sheffield Theatres is now running an engagement project with them.

Pipeline development included continued support for existing commissions with Deborah Bruce, Ambreen Razia, Natasha Marshall, Theresa Ikoko, Siân Owen and Yasmin Joseph; as well as offering new commissions to Sonia Jalaly and Gurpreet Kaur Bhatti. We invested £12,468 across nine commissions this year (2021: £7,891 across 32 commissions).

Some of the additional investment in future productions and projects we made this year included:

- **Dixon & Daughters, by Deborah Bruce:** in January 2022 we had a three-day development of Deborah's play exploring difficult themes of familial abuse and the devastation it causes; we plan to co-produce the play with National Theatre in 2023.

- **HOPE**: Thanks to a successful fundraising campaign through The Big Give's Women and Girls Match Fund in March 2022 raising over £50,000, our digital Members project **HOPE** is now funded and will be created in autumn 2022 with Kirsty Housley & Ola Ince as joint lead artists.

ACTIVITIES (continued)

Productions and production pipeline (continued)

- **VISITS**: A work in progress sharing of Siân Owen's play was performed at the Sherman Theatre in July 2021, led by Papertrail Theatre Company in association with Clean Break, to a small, invited audience across two performances. The play tells the important story of the impact of women's imprisonment on children and families and Papertrail will be continuing to invest in its next iteration with support and guidance from Clean Break.

- **CATCH** by Sonia Jalaly, was developed in May-July 2021, with characters created in collaboration with women engaged with our partner Advance Minerva's services – initially online and then in sessions at their women's centre in Hammersmith. The resulting play was shared at a script-in-hand performance in September 2021, performed by Members and artists, to an audience of women with lived experience and staff. A feedback discussion resulted in script development which is now concluded, and ready for a small-scale tour in 2022/23.

- **Untitled, by Yasmin Joseph:** As the first step in creating her commission, Yasmin spent two days in December 2021, creating material and exploring themes with a group of six Black Member artists, supported by theatre director Rebekah Murrell and Participation Associate Esme Allman.

2. Members Programme and other activities

Income earned through grants and fees for services £43,500 (2021: £43,900)
Direct costs £204,371 (2021: £216,230)
Support costs £287,523 (2021: £255,615)
Total costs £491,894 (2021: £471,845)

Led by government advice to curb the rising spread of Covid-19, we continued to respond to the opening and closing of society throughout the year. We offered in person and digital creative activities alongside holistic, person-centred support.

Financially, this continues to be our largest area of investment. Total costs increased by £20k compared to last year, with higher overall support costs across the charity's activities this year, including the staff team returning to normal capacity post furlough, against some reduction in direct costs. Income from grants and fees for services held steady, reflecting multi-year commitments.

Our on-site **Members Programme** in Kentish Town continued to be hybrid, enabling us to support Members throughout the year regardless of changing restrictions. We delivered 108 sessions over the year and had contact with or provided support to a total of 172 women across all of our work.

ACTIVITIES (continued)

2. Members Programme and other activities (continued)

Our programme is focused around four different courses (**Health & Wellbeing, Theatre Makers, Writers Circle and Creative Space**). Throughout the year we also offered:

- 16 masterclasses alongside our regular programme, covering subjects including casting, movement and screen acting, to broaden and deepen engagement;
- an on-site "play in a week" project that engaged 5 Members in creating a devised piece over five days (March 2022).

Our building is a women-only, trauma-informed space that our Members rely on for more than the creative work that we offer to them through our Members Programme. Underpinning our creative offer is our holistic support, which continues to be needed more than ever. We worked hard to meet our Members' support needs with nimbleness and resourcefulness, focused on connectivity and care. Across the year we provided regular support phone calls, advocacy, and telephone therapy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence. We also continued to address digital poverty through the offer of support with loaned Chromebooks and data to enable participation in both our programme and other services which were now being delivered remotely.

We are inclusive and supportive to all Members, however if we feel a Member could also utilise other organisations we will seek other opportunities for them. City Lit has a learning disability educational department with creative "arts focused" courses, for adults with learning disabilities. With support of the Members Team one of our Members not only enrolled on several courses but was also able to gain a bursary to attend.

Building relationships is a vital ingredient of building trust so when Members tell us that the therapists we have provided have been the best they have ever experienced, we know that the matching process that we use really works well.

We have found that not only do we liaise with other services but increasingly with families too supporting Members who may be estranged from their family, but who may be both interested and wanting to support recovery/crisis in some way.

Thanks to the extraordinary resilience of our Members and the phenomenal work of our support staff, drawing on our extensive experience and networks to meet needs, we were able to make a difference. The devastating impact of inequalities widening through the pandemic and becoming sharper with the cost-of-living crisis has been felt here as elsewhere, and we are doing our best, along with our partners to keep women safe and supported.

As we implement our improved monitoring and evaluation framework we will be able to better evidence the positive impact of our work for Members beyond their anecdotal feedback.

ACTIVITIES (continued)

2. Members Programme and other activities (continued)

Partnership projects importantly enable us to expand performance opportunities for our Members. Our partnership in the Almeida Theatre project, **The Key Workers Cycle**, was realised in Spring 2022 with three performances in early March (having been postponed several times due to the pandemic). The project saw us work with playwright Eno M'fon on **More Than We Can Bear**, a play sharing the experiences of women's centre frontline workers during the pandemic. Members and staff, together with staff from our women's centre partners, contributed to the development of the play, and showcased both three professional Member artists and six current Members as actors.

We are delighted that the Ministry of Justice along with MOPAC (Mayors Office of Policing and Crime) agreed to co-commission the work delivered by the London Women's Services Alliance, led by Advance Minerva and Women in Prison, from June 2021-September 2022 (now extended to December 2022). Thanks to artists Sam Adams, Laura Asare and JB Rose, for their commitment and ongoing dedication to this work and to Marika McKennell. The workshops are taking place across five sites due to the newly expanded centre in East London. We are working with our partners to secure further funding for this model for London women's services in 2023 and beyond.

Building on the pilot of offering micro-workshops (short Vimeo workshops of 2-3 minutes duration with a creative activity at the heart of it) to women in prison through broadcast on Wayout TV, this year we offered 12 sessions that were aired 144 times across 4 prisons; understanding the true reach and the impact of this is a challenge, as there is no available data (we estimate reaching 5-10% of the four women's prison population); however, we felt it important to find a way to deliver in prisons when we can't be there in person.

Later in the year, we were relieved to be able to reach women in prison directly again as restrictions began to lift. We partnered with Open Book at Goldsmiths University of London to deliver theatre-based sessions at HMP Downview as part of their project to break down the barriers that discourage people from entering higher education. We are in discussion about continuing to deliver this in the next two years.

Shortly after the year end, in May 2022, we are delighted to be planning to bring some of the cast and creatives for our next production **Favour** to HMP New Hall to share the progress of the play with some of the women who contributed to its development as well as bringing our artists into prison.

ACTIVITIES (continued)

3. Research and leadership

Income earned £32,078 (2021: £8,838)
Direct costs £100,372 (2021: £57,878)
Support costs £58,335 (2021: £51,707)
Total costs £158,707 (2021: £109,585)

Our work undertaking research to understand women's experiences of the criminal justice system, and particularly how the arts can contribute to improved outcomes for women, continues to advance sector wide learning, promote best practice and build a strong body of work with our academic partners.

Both earned income and costs increased this year, reflecting additional levels of activity, including the postponed 40th year anniversary heritage exhibition and prioritising the development of our leadership training strand.

In this year, we concluded the **Clean Break: Women, Theatre Organisation and the Criminal Justice System** research project, led by Queen Mary University of London and thanks to funding from the Arts and Humanities Research Council (AHRC), researching how Clean Break works and its impact on theatre, the criminal justice system, and the women at its heart.

The project learning is being shared through events, publications and further articles are in development as are plans for a future book on the company. One event held this year was **Un:MUTE,** an exhibition of work by Laura Dean as artist-in-residence of the project at the Criterion Theatre, Coventry, where we also introduced audiences to our digital timeline, accessible through our website: A History | Clean Break. Thank you to consultancy I Want Design for their work on the timeline. This digital version complements our physical archive which is now housed and catalogued at Bishopsgate Institute.

Combining the threads of research and leadership, this year saw us complete a heritage project (including the digital timeline) generously supported by the National Lottery Heritage Fund, AHRC, National Lottery Community Fund (NLCF), The Evan Cornish Foundation and Round 2 of the Culture Recovery Fund. In June 2021 we opened our exhibition, **I Am A Theatre** which ran for 6 weeks at Swiss Cottage Gallery and welcomed 473 audience members to explore our 40-year history. Alongside the exhibition we hosted three digital events and workshops reaching 90 participants. We also reimagined **Voices from Prison**, a project from 1987 directed by our now patron Ann Mitchell. In this iteration, we invited creative writing from women in prison across the country to be submitted for inclusion in a small publication, with selected works performed at a digital event for an audience of approximately 120. The exhibition was co-designed by artists Liz Whitbread and Miriam Nabarro and curated by Heritage Project Manager, Claire Stone, who ably led the Heritage Project to its finale in this year.

ACTIVITIES (continued)

3. Research and leadership (continued)

Despite continued disruption and postponement, our participation in the research project, **Inspiring Futures**, is due to commence early in the next financial year in HMP Downview. The project, led by National Criminal Justice Arts Alliance (NCJAA) and funded by Paul Hamlyn Foundation and Economic and Social Research Council in partnership with Institute of Criminology, Cambridge University, investigates the impact of the arts in criminal justice settings and will form part of a showcase of work in the forthcoming year.

New research partnerships are confirmed for 2022/23 which will support our ambition to develop autobiographical work more fully in our produced projects, whilst ensuring that safety, care and women's agency are embedded in the narratives we tell.

We have experienced consistent demand to learn more about our practice and have regularly offered training to support this ask. Our current business model looks to develop this as an asset, to extend how we share our leadership and generate income from the activities. We were building the trajectory of this when the disruption of the pandemic closed our doors, halting in-person training. Learning from trialling digital delivery of training, in March 2021 we launched a new online training offer for the public comprised of five, three-hour modules about Clean Break's practice, delivered by core staff and artists. This was delivered a further two times across 2021/22, in addition to our long-standing courses and workshop offers. We delivered 27 sessions through courses and workshops and in University settings to 513 participants (online and in-person).

Achieving Greater Impact is our bespoke training offer to women in manager roles in a corporate environment. Our current partner, Columbia Threadneedle Investments, has engaged in five sessions reaching 44 staff over the year and has committed to continuing this offer to their team.

Leadership training, talks, workshops and mentoring generated £32,078 in earned income this year, compared with £8,838 in 2020/21, £12,882 in 2019/20 and £6,935 in 2018/19. We are aiming for moderate annual growth in this income stream in the years ahead, while accepting that an increased offer in this area means increased direct costs, with experienced freelancers facilitating more of the delivery.

Our digital events, grown out of the pandemic and free to attend, have been very successful in sharing our work with audiences outside of, and alongside, our cycle of produced work. The format includes a panel of experts, including our women's sector partners, discussing a specialist area of practice/policy, complemented by extracts of theatre/film/poetry from our Members and/or artists. In 2021/22 we curated and hosted ten events across the year, reaching audiences totalling 737.

ACTIVITIES (continued)

3. Research and leadership (continued)

In addition to this, the Leadership Team and senior staff have continued to raise the profile of our work by speaking at events and conferences, participating in networks such as CLINKS, Tonic's Advance Network and What Next? and representing the organisation on umbrella bodies, including the National Criminal Justice Arts Alliance Steering Group where our Joint Artistic Director, Anna Herrmann, has served as Co-Chair from July 2020 and will be stepping down in July 2022.

4. Operations and administration

Other income earned £34,104 (2021: £37)
Support staff £290,751 (2021: £259,698)
Other support costs £227,740 (2021: £216,844)
Total support costs £518,491 (2021: £476,542)

Our fourth strategic aim is to run our organisation with equity and fairness, with women's voices and sustainability at the heart. We achieve this by ensuring that our governance framework is strong; our Members are represented at board level as trustees and in our planning; our business model is fit for purpose; and our operational systems and processes are robust.

Costs reflecting the financial impact of this aim are naturally embedded within and allocated across all of our activities, but mostly reflected in our support costs. This year's support costs, including support staff, totalled £518,491 making up 42% of our expenditure (2021: £476,542, 47%).

Our trustees devoted considerable time to working with the Leadership Team to ensure that the charity was financially stable, that future strategy was developing strongly, and the staff were coping with the changes around us, all while centring our Members' needs. They were deeply engaged and committed to our work in becoming anti-racist. We continued our robust succession cycle with our trustees, and despite being entirely online, we had engaging and productive meetings that supported the charity and staff team well.

Strengthening how Members' voices influence the charity continued, with representation at board level and through our participation in a programme of training to encourage more women with lived experience of the criminal justice system to become trustees.

The external landscape continued to test our business model, and while we continued to rely on fundraising for our income, we were able to diversify income streams during the year to return to earning income from our assets and services.

ACTIVITIES (continued)

4. Operations and administration (continued)

As our building remained closed for much of the year, both in response to government guidance around lockdowns and to complete necessary repairs and maintenance, most hires business ceased until January 2022. This income usually provides vital support towards the operational overheads and administrative costs of the building and the company, many of which did not reduce despite periods of closure. In the final quarter we generated £8k from hires (2021: nil) and expect to see a gradual increase in hires activity over the coming years.

Other income also included a one-off £25k relating to an insurance claim for water damaged studio flooring relating to leaking underfloor heating pipework. The underfloor heating was replaced with in-room radiators and the flooring in two studios completely replaced. The claim was fully settled by the year end.

Our ability to sustain our building ownership and maintenance and protect jobs was helped significantly this year by funding specifically towards core operational and staffing costs from DCMS's Culture Recovery Fund, Camden Council Section 106 Funding and Ministry of Justice. These funders enabled us to cover core costs which would normally have been supported through earned income and full cost recovery contributions included in project grant funding.

Staff, advisers and volunteers

Our people are our greatest asset, and this year showed their commitment, courage and compassion as never before.

We were able to return all members of our team from furlough leave, and recruit for vacant posts this year addressing needs for capacity and support across all areas of our organisation.

We were part of the Weston Jerwood Creative Bursary programme, bringing on board Esme Allman, a Participation Associate in May 2021 to work with us for a year. Our plans for this role were disrupted by the ongoing pandemic and lockdowns, but despite this her contributions to the company and projects like The Keyworkers Cycle were invaluable; having completed her year with us, she will be missed. Our organisational learning was enhanced by the learning and support provided for organisations taking part in the Weston Jerwood Creative Bursaries programme 2020-2022, in particular work reviewing our recruitment practices to make them more accessible. As well as funding and resources to employ an early career artist from a lower socio-economic background for 12 months, representatives from the staff and trustees of the approximately 50 participating organisations met to receive guidance and share experiences around good practice and what it really takes to improve access to work opportunities in our organisations. We are grateful to funders the Garfield Weston Foundation, and project leaders Jerwood Arts, programme partners People make it work and our culture sector peers for their openness, encouragement, and many useful insights.

ACTIVITIES (continued)

Staff, advisers and volunteers (continued)

Our commitment to team learning shifted to shorter, more regular team sessions together, the sharing of resources, and strong peer to peer learning. We also continued to offer personal training allowances which 80% of staff surveyed found empowering. In total, we invested £8,306 in staff and trustee development this year (2021: £6,890). In addition, we launched our Inspire Speaker Programme, inviting progressive women activists, artists and anti-racism leaders to speak with our community of Members, trustees, staff, volunteers, and artists once a month about their practice. We thank all the speakers who have contributed so far and look forward to growing this community of knowledge, exchange and learning in 2022/23.

In addition to the many freelance artists who contributed to the organisation this year, we are very grateful for the support and guidance of freelancers who contribute to our work in other fundamental ways. In particular, we again extend our thanks to Henri Seebohm for her ongoing clinical supervision work with our Members Support Team; thanks also to our press and media consultant Nancy Poole for her continued support this year.

In early 2021 we began a period of investment in working with several skilled consultancies to bring expertise and additional capacity around organisational change. These include:

- **darvaja** (www.darvaja.org) a collective of black and brown women practitioners from the UK and global south, working in different roles in the Social Development sector who address inequalities by recentring vulnerable and marginalised communities in social development work, enabling relevant and meaningful impact with and for communities in need and underserved.

  They led a programme of deep learning throughout 2021/22, culminating in a co-created action plan (April 2022) to direct Clean Break's future anti-racism work.

- **Inspirit** (www.inspirit-training.org.uk) a service user-led organisation, have become experts in helping local authorities and organisations in all aspects of service user involvement, participation, and co-production.

  They have supported the training and development of Clean Break Members, staff, and trustees in establishing the Members Advisory Group, to ensure that Members voice is more prominent within the organisation. We will work with them throughout 2022.

- **New Philanthropy Capital** (www.thinknpc.org) a think tank and consultancy for the social sector. They help charities, foundations, philanthropists, impact investors, social enterprises, corporates, and the public sector to maximise social impact in the lives of the people they serve.

  They undertook a project funded by National Lottery Community Fund to help Clean Break refresh its Theory of Change and create a new framework for monitoring and evaluating our impact.

ACTIVITIES (continued)

Staff, advisers and volunteers (continued)

The total financial investment in organisational change projects this year was £32,766 (2021: £9,415).

Our volunteers helped to sustain our work this year and are a vital part of how we deliver our ambitions. We were supported by 38 volunteers working 1,226 hours across the year (2021: 35 volunteers offered 1,135 hours support). Our volunteers support projects, deliver Art Therapy to Members, cook meals for Members, offer yoga sessions to staff and Members, care for our courtyard garden and support our administration. We were also able to offer opportunities to volunteer as guides and ushers for both **Through This Mist** and **I am a Theatre**. Our volunteers are led and supported by our experienced Volunteer Manager (promoted this year from Coordinator to Manager in recognition of her work over the past few years).

Sustainability

Sustainability continues to be central to our work, from how to sustain our Members, our staff and their resilience, our finances, and our building, as well as our ability to affect change within our organisation and within society in relation to social and climate justice.

We have described how we sustained our Members as best we could, with the support of partners and funders, as some of the most vulnerable and heavily impacted in society. We have also described how we have protected jobs where possible and focused on the wellbeing of our staff as they faced the individual sharp challenges of pandemic and furlough. Further on we will outline how we have increased the sustainability of the organisation through careful financial management and generous funding through the year.

How we affect positive change runs through all aspects of our organisation, and this element of sustainability engages us in many global issues that need to be addressed within our organisation and beyond.

While climate change continues to be an urgent concern, the pandemic related closure of our building limited our progress. In the autumn, we had the opportunity to assess what positive changes we could make to the building in the years ahead, as part of a successful application to Arts Council England for a capital investment grant. Over the coming three years, we will audit and invest in changes to our building's heating system and other infrastructure that will improve our environmental sustainability and accessibility as well.

ACTIVITIES (continued)

Sustainability (continued)

Equality, diversity, and inclusion are deeply embedded in our mission, values and all activities. This year we invested in our anti-racism practice. We have taken the past year to involve the whole community at Clean Break: our Trustees, staff, artists, Members and volunteers in our next steps - to build trust, speak out and listen, engage and act to address the inequality we see and the inequalities that are less visible. We acknowledge that racism is systemic in society, and features across the arts and cultural sector, and within Clean Break. As mentioned earlier, we worked closely with consultants darvaja throughout the year to lead a process of co-creating an anti-racism action plan with all our key stakeholders. This action plan details the work that we need to do in the short and medium term.

Many of our plays have historically called out racism within the criminal justice system, and we will continue to shine the light on the ongoing double discrimination faced by women of colour in the penal system. We have a commitment to ensuring 50% of our commissions go to women who have experienced racism.

Our workforce (staff, freelancers/contractors & volunteers) in 2021/22 had an 87% return rate on survey response (up from 84% in 2021). The return rate for freelance and contractual staff was improved at 62% (55% in 2021). We improved our data collection this year, in particular asking specific questions about lived experience of the criminal justice system, caring responsibilities and socio-economic background to deepen our understanding of our workforce and trustees. 17% of our people disclose lived experience of the criminal justice system. We will continue to analyse our figures and aim to share these transparently as part of our anti-racism commitment to change.

This chart illustrates our diversity as at 31 March 2022. The statistics are collected annually via survey and held anonymously.

Workforce Statistics 2021/22	Freelancers	Staff	Trustees	Volunteers	Members	Industry Statistics for Benchmarking			
Measure	55/89 62% response	25/25 100% response	10/10 100% response	38/38 100% response	172	Arts (ACE) workforce (19/20 data)	Women in the prison system	England & Wales demographics (census 2011)	London demographics (census 2011)
	% of those								
Asian	1%	4%	0%	11%	2%	17%	8%	7.5%	18.5%
Black	18%	16%	30%	11%	18%		13%	3.3%	13.3%
Mixed or multiple ethnic background	4%	20%	20%	5%	8%		5%	2.2%	5%
White British or Irish	33%	36%	40%	50%	44%	57%	73%	81.5%	47%
White Other	3%	20%	10%	24%	0%	5%		4.5%	12.7%
Other ethnic group (Arab/Latinx)	1%	0%	0%	0%	1%			1%	3.4%
Prefer not to say	1%	4%	0%	0%	27%	3%			
Disabled or having long-term disability including mental health	12%	24%	0%	11%	23%	7%	Not available	16%	15%
Identify as neurodivergent	11%	16%	20%	13%	N/A	Not available	Not available	10%	Not available
Personal experience of the criminal justice system	21%	12%	30%	5%	N/A	Not available	100%	Not available	Not available

ACTIVITIES (continued)

Sustainability (continued)

Additional to our own statistics of our workforce, and our Members we include some benchmarking from Arts Council England (2019-20 statistics), the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust published twice annually) and UK ethnicity data from the 2011 census (data from the more recent census is not yet fully available).

The disproportionate number of Black and minoritised women in the penal system compared to the general population clearly indicates the systemic challenge of racism that needs addressing.

Keeping women's voices at the heart, ensuring that our Members' voices are those amplified and central is vital to our sustainability. Our ambition to have Members involved across all areas of company life and represented in decision making structures continues to strengthen through our Members Advisory Group, co-creation practices and as trustees.

The Future

At the time of writing, we are experiencing the worst cost of living crisis in the UK in decades, one that will disproportionally impact the women we work with. As a charity, we will find the coming years more challenging as we feel the impact not only of this crunch in recovery from the pandemic but also the impact of Brexit on trade and the current global conflict in Ukraine. That conflict will bring more people in need to the UK, creating more demand for support services at a time when they are already stretched.

The stories of women need to be heard, and we will continue in our commitment to amplify voices and centre women in our work and our advocacy. We believe that theatre is a powerful way to reach hearts and minds, and to create positive change.

The year ahead will continue to bring change with it, and we will approach that change with nimbleness and creativity. We will be sad to bid farewell to our Joint Artistic Director, Róisín McBrinn in the summer as she moves on to take up post as Artistic Director at Gate Theatre, Dublin in the autumn. Joint CEOs Anna Herrmann and Erin Gavaghan will continue to lead the company in the interim period of change, exploring with the trustees how this change can offer up new opportunities for creative voice in the company.

FINANCE AND FUNDING

Overview

Total income for the year was £1,064,744, an expected decrease from the previous year's £1,535,996 (31% lower). Fundraised income from Donations and Legacies made up 86% of income, compared with 96% in 2020/21.

- Last year's income from Donations and Legacies included one-off, specific funding of £153,846 from the Culture Recovery Fund towards rebuilding our free reserves, granted in recognition of the precarious position Clean Break would have been in during the pandemic without a reasonable level of free reserves.

- Last year more funding than usual was received in advance of activities taking place, due to rescheduling, extended timelines or different working practices affecting the majority of projects because of the pandemic. In light of this, a deficit budget was set for 2021/22, to make use of £264,589 in brought forward unrestricted reserves specifically designated towards activities in this year, and £211,599 in brought forward restricted funds.

Total expenditure for the year was £1,244,736, an increase of 22% on the previous year (2021: £1,017,340).

- We spent more on delivering our charitable activities, as planned, across all activity areas, with the largest increases relating to theatre productions, reflecting a return to live performances and larger scale projects, and research and leadership activities, reflecting our 40-year anniversary heritage project reaching its conclusion.

- Costs of raising funds also increased, with the reinstatement of the staff team to full capacity, after recruitment to fill vacancies had been on hold for much of the first year of the pandemic.

With lower income and increased costs, the result was an in-year deficit of £159,992 (2021: surplus of £518,656).

We budgeted for a much higher in-year deficit, making use of the unusually high levels of brought forward designated and restricted funds at the start of the year and all income expected to be received in-year.

However, the pandemic continued to influence the timing and cost of projects, partnerships and events, as well as building maintenance and improvement work. For the most part, project costs came in under budget, often because of the lower cost of delivering workshops and training online, while other projects and activities had to move or extend into 2022/23.

The lower than expected deficit was also helped by £71k of funding received close to the year end but raised towards activities always planned for 2022/23 (a combination of restricted and unrestricted funding), and by the insurance claim, with full proceeds from the claim recognised in other income this year, while the cost of the replacement flooring sits in fixed assets and will be depreciated (expensed) over ten years.

FINANCE AND FUNDING (continued)

Overview (continued)

The brought forward designated activities fund of £264,589 was spent in full during the year, as was majority of the brought forward restricted funds of £211,599, with the exception of £8k of funding towards a prison project which was postponed multiple times.

At the year end, the charity had £127,554 in restricted funds towards activities budgeted for 2022/23. Trustees have also designated £114,000 representing the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead.

Income

Income from donations and legacies

Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with by the trustees and Leadership Team.

Income from donations and legacies totalled £916,015 in 2021/22, £1,480,678 in 2020/21, £1,031,588 in 2019/20 and £878,981 in 2018/19. 2020/21 was an extraordinary year for fundraising in a number of ways, with a reliance on emergency funding and a focus on shoring up reserves, and 2019/20 was also an unusual for fundraising, the year of Clean Break's 40th anniversary.

2021/22 therefore saw the charity return to a more typical level of fundraised income, though still with some reliance on emergency response and recovery funding given the ongoing impact of the pandemic.

We were extremely grateful for emergency response and recovery support this year from the Culture Recovery Fund, delivered by Arts Council England, totalling £135,480 from Rounds 2 and 3 (2021: £236,520) and a further £1,640 from the Coronavirus Job Retention Scheme (2021: £122,727). In addition, we received £50,000 from Esmée Fairbairn Foundation's Reinvent Performing Arts fund, to support activities which restarted or needed an element of reinvention this year.

One-off funding from Ministry of Justice and Camden Section 106 Funds totalling £91,735 provided much needed support towards staff costs, overheads and capital expenditure in this recovery year.

This was a strong year for individual giving (Note 1, General), including legacies, challenges and campaigns, bringing in £149,760 compared with £112,337 last year. Notably we ran two very successful campaigns via The Big Give, generating a total of £90,927. The second campaign, focused on organisations working with women and girls, raised £50,700 towards our project HOPE and other digital activity in 2021/22. Last year we raised £34,844 from one Big Give campaign, and also raised £14,869 from a Radio 4 Appeal which was not repeated this year.

FINANCE AND FUNDING (continued)

Income from donations and legacies (continued)

General donations included several smaller challenges, appeals and events which brought in a total of £4,879, including Producer Dezh Zhelyazkova running the London Marathon and Kathy Burke raising funds on Celebrity Catchphrase on behalf of Clean Break. This is comparable to the previous year where smaller challenges, appeals and events were focused around the 2.6 Challenge, which replaced the London Marathon and raised £4,702.

We are immensely grateful to both the new and existing funders who supported our work in 2021/22 (see Note 1). They provided much appreciated flexibility around reporting, outcomes and restrictions where needed, when delivery timelines and outputs had to change because of the ongoing impact of the pandemic.

Our immense thanks as ever to our fundraising (development) team who worked tirelessly to respond to the opportunities that were presented through the year from existing funders and new supporters, to ease us through this recovery year.

Income from charitable and other activities

The pandemic continued to have an impact on our earned income in 2021/22.

Earned income is usually generated from ticket sales and other production income, fees for delivering work and training, and through hiring our space in our building.

All of these income streams began to recover this year.

Our charitable activities earned £114,625, compared with £55,281 in 2020/21 and £260,643 2019/20. Income from productions and leadership activities increased, with a return to live performance this year generating co-production contributions and theatre tax relief income, and the growth of our leadership training programme was a particular area of focus as the year progressed. Income from services delivered to Members and in women's centres held steady.

Other income was largely related to the one-off insurance claim noted above (2022: £25,792, 2021: £nil), with some income from hiring our spaces, which recommenced mid quarter 4. The latter generated £8,313 this year, compared with £nil in 2020/21 and £118,624 in 2019/20. We expect a gradual return to annual income of £100k+ from hires.

Expenditure

Direct Expenditure on raising funds

Expenditure on raising funds increased to £157,152 this year (2021: £126,084), predominantly due to increased staffing costs with recruitment for vacancies no longer on hold. Events costs were minimal in both years, with a focus on low cost, digital events (2022: £171; 2021: £764). Subscriptions, resources & general expenses increased to £5,181 from £1,504, relating to costs of Culture Recovery Fund grant audits included this year and campaign video costs.

FINANCE AND FUNDING (continued)

Direct Expenditure on charitable activities

Direct costs of delivering against our charitable activities totalled £539,448 this year, compared with £419,051 last year, and £600,242 in 2019/20.

Direct spend on theatre productions and related engagement activity increased including one major live production in the autumn (Typical Girls), while in the previous year resources were focused on smaller scale digital projects, alongside developing work in the production pipeline (2022: £234,705, 2021: £144,943).

Direct costs of Research & Leadership activities increased compared with the last two years (2022: £100,372, 2021: £57,878, 2020: £61,437), this year marking the culmination of our 40th anniversary Heritage project with an exhibition, digital timeline and related events.

Direct costs of delivering our Members programme and related support services increased a little this year (2022: £171,233, 2021: £163,091, 2020: £149,695). Excluding staffing, direct costs reduced by around £3.5k, as the care packages of 2020/21 were replaced with on-site support, and laptops purchased last year continued to be put to good use. We continued to pay for wifi access for Members unable to resource this themselves. Direct staff costs increased by £12k, impacted by the addition of a fixed term Participation Associate role for 12 months from May, thanks to funding from a Weston Jerwood Bursary, some increase in staff hours later in the year, while more staff time was allocated to working with Members in productions this year.

Direct costs of delivering projects for women's centres and prisons were comparable to last year (2022: £33,138, 2021: £32,976), with our multi-year women's centre service level agreements continuing throughout both years, online when necessary and in person whenever possible, and ability to deliver projects in prisons severely limited in both periods.

Staff costs

Furlough leave came to an end for Clean Break in May 2021, with just £1,847 in costs relating to staff time spent on furlough leave (2021: £140,735). As last year, this cost has been allocated according to how the staff members would ordinarily have spent this furloughed time.

Total staff costs (Note 10), including core support from freelance consultants, were £744,534, a return to the pre-pandemic level of cost (2021: £691,642, 2020: £749,715) and full time equivalent headcount, with vacancies that were on hold now filled, and the previous casual hires team model which came to an end in September 2020 replaced with a new, variable hours employment model, being trialled for one year from October 2021.

Support costs

Support costs overall increased this year (2022: £518,491, 2021: £476,542, 2020: £413,810). Support staff time has increased over the past two years to reflect additional time committed to strategic planning and organisational change, plus a moderate increase in operational staff head count to ensure our building is well run and maintained. Organisational change consultancy costs also increased this year as noted earlier in this report, reflecting Clean Break's focus on anti-racist practice, member involvement and impact measurement.

FINANCE AND FUNDING (continued)

Reserves

Clean Break's Trustees revised the charity's reserves policy and target last year in light of the charity's financial position, planned activities and the financial risks ahead. The Trustees are comfortable that the reserves policy and target set last year remains sufficient.

The Board agreed that it was appropriate for the charity to maintain a minimum of £250,000 in reserve and aim to build this to £300,000 to support the charity, when necessary, in relation to the following financial risks:

- £100,000 to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income. £100,000 is approximately one month's core costs plus an allowance for a typical advance payment against a project in partnership.
- £100,000 contingency against fundraising targets not yet met for the year ahead.
- £50,000 contingency against earned income targets for the year ahead. This includes income from room hires, theatre productions, training and events.

The desired target includes a further £50,000 funds to be held to cover unforeseen expenditure beyond contingencies built into annual budgets. This would include the cost of covering unexpected long term staff absence, or the cost of urgent, unplanned maintenance or repairs to our ageing building.

As at 31 March 2022, Clean Break has free unrestricted cash reserves (general funds) of £319,711 which exceeds the target set. (2021: £253,886, 85% of desired target).

Trustees will review reserves levels at least quarterly and this policy annually.

Going concern

The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

Trustees have discussed the impact on the charity and the sectors it operates in of society recovering from the pandemic, the conflict in Europe and current cost-of-living crisis, in the context of the charity's resources, policies, processes and plans for the twelve months ahead.

In making their assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly (see Risk Management section below).

FINANCE AND FUNDING (continued)

Going concern (continued)

Some key external risk factors that have been considered in relation to going concern include:

- funders reconsidering priorities after two years of pandemic, with potentially less funding available for the sectors we operate in
- potential resurgence of coronavirus during winter 2022/23 resulting in cancellations of activities and other potential operational disruption
- donor fatigue, with numerous emergency appeals relating to significant European and global events in recent years
- further restrictions e.g. lockdowns and social distancing, impacting the generation of earned income, especially from hires
- increased cost-of-living and inflation affecting ability to recruit and retain staff, and increased overhead costs, especially those related to the running of a building
- changes to the sectors we operate in resulting from the above, impacting partnerships we rely on for income and delivery.

Trustees also acknowledge that we are entering a period of re-application and re-negotiation with our multi-year funders, which may place additional pressure on cashflows if there are gaps between funding periods or significant changes to levels or sources of multi-year funding. At the time of writing, 43% of our fundraising target for the financial year ahead has been achieved, compared with 66% this time last year.

Despite the significant challenges of this landscape, Clean Break has demonstrated in the past two years that the charity is able to manage the financial risks resulting from a difficult and changing external environment effectively, through careful planning, regular reforecasting and continuous risk assessment, supported by adequate free reserves, an overdraft facility if necessary, and ongoing good relationships with its core funders.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2022, should be prepared on a going concern basis.

Risk management

Risk management remained a key consideration this past year given the ongoing impact of Covid-19, felt particularly strongly in the performing arts sector and by those affected by the criminal justice system. We continued to follow government guidance and ensure all activities were suitably risk assessed, aiming for the safest possible working environment for staff and participants.

Trustees returned to their regular quarterly meetings, with risk management a standing agenda item, adding the further measure of regular conversations between senior staff and a board appointed health & safety lead, Co-Chair Alison Frater, due to her extensive experience in the field of public health.

FINANCE AND FUNDING (continued)

Risk management (continued)

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact. A risk management approach is agreed for each listed risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

Key financial risks this year - namely lower income from earned sources and limitations on typical fundraising against ever-changing projects and project timelines - were mitigated through:

- strict financial controls, especially around expenditure
- setting manageable annual budgets and cashflow forecasts which plan for maintenance of brought forward free reserves and incorporate adequate in-year contingency
- pre-approved access to an overdraft facility of £100,000 to cover short-term cash needs if necessary (not used in 2021/22)
- ongoing review and risk assessment of anticipated activities with reforecasting of budgets and cashflows throughout the year
- maintaining good communication with funders
- accessing appropriate levels of emergency and recovery funding to bridge shortfalls in earned income and in more typical project funding.

Looking ahead, risks around earned and fundraised income remain the key focus. Income targets for 2022/23 have been set more conservatively than in the past in anticipation of a challenging year in terms of both fundraising and earning income. We do not anticipate a continuation of funders offering emergency funding, although we hope that learning from the past two years will alter the landscape in favour of both core and unrestricted grants being offered. We are slowly seeing a return to project funding, however a number of funders have paused giving as they reassess their priorities.

A return to a more normal, balanced sourcing of income across fundraised and earned sources is welcome, but we are also aware of changes to behaviours as a result of the external environment outlined under the going concern section above that could continue to impact our business model.

Our measures to counter these risks remain the same as we plan ahead, focused on setting sensible and regularly reviewed budgets and forecasts, maintaining strong internal financial controls, free reserves and the overdraft option, and retaining healthy funder relationships. We are also prioritising budget management skills and related training and support, particularly for staff newer to this area of responsibility, to ensure expectations around timely, accurate financial information continue to be met.

FINANCE AND FUNDING (continued)

Risk management (continued)

Looking beyond the next financial year, we have recently applied for multi-year funding from Arts Council England as a National Portfolio Organisation for the period April 2023 to March 2026 and will know the outcome in autumn 2022. Historically this has accounted for 18% of our annual income.

Despite the uncertainties ahead, we are confident that we are well positioned to respond to them, and that Clean Break's work is needed more than ever. Having rebuilt its free reserves and weathered two very uncertain years, the charity is determined to maintain its stability and grow its impact in the coming years.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum liability of members in the event of a winding up is £1. At 31 March 2022 there were 10 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

Members of the Board

The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than fourteen. New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years; and in extraordinary circumstances can have their term extended by a further year.

Each member of the Board has taken responsibility for monitoring the charity's activities in specific operational areas and constant attention is paid to the skills mix of the members of the Board to ensure that the Board has all the necessary skills required to contribute fully to the charity's development. The Board regularly reviews the diversity of its members and proactively plans for succession. Each January we engage in recruiting new trustees in anticipation for the July retirement of those at the end of their service.

The Board met 5 times in 2021/22 online to support senior staff and ensure good governance. In addition to meetings, the trustees engaged in additional sessions to progress our work around anti-racism, co-creation, refreshing our strategy and theory of change.

The Finance Committee was led by Sabba Akhtar until her resignation in December 2021, trustees who participated in the committee meetings throughout the year included: Despina Tsatsas, Doreen Foster, Sara Forbes, Alex Rowse and Alison Frater, Co-Chair of the Board. At the time of writing the trustees welcome Emily Ashton as new Chair of the Finance Committee, joining at the AGM in July 2022.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Members of the Board (continued)

Clean Break has a Development Committee led by a trustee and comprised of non-trustee volunteers. We are grateful for the commitment of our Development Committee members: Tracey Abayeta, Honour Bayes, Elise Brown, Sarah Jane Dent, Sophie Fiori, Sharon Heyman, Catherine Hinwood, Alison Jefferis (Chair), Sarah Jeffs, Gillian Jones, Rebecca Urang and Sara Watson. The role of all these women in helping us achieve our development targets has been crucial.

As mentioned in describing our activities during this report, we are especially grateful to our Patrons this year who have gone above and beyond to support our work and our Members.

Key management personnel

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Leadership Team (two Joint Artistic Directors and Executive Director) and the Senior Management Team (Head of Participation, Head of Finance & Operations, Head of Development & Communications).

There is a Pay and Pay Review Policy which sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board annually and if approved is awarded to all staff who have completed their probationary period. For 2022/23, a cost-of-living increase of 2% was awarded to all staff who had completed their probation period or been in new posts for more than six months. This was determined in relation to Public Sector Pay awards, and the trustees note that it is well below inflation at present. The trustees and senior staff have therefore determined that a review of this policy, a benchmarked pay equity review and a cost-of-living consideration are due in 2022/23.

Statement of the members of the Board's responsibilities

The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the members of the Board to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure of the charitable company, for that period.

In preparing these financial statements the members of the Board are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Statement of the members of the Board's responsibilities (continued)

- state whether applicable United Kingdom Accounting Standards 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 charity will continue in operation.

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

Each of the Board members confirms that:

- so far as the Board member is aware, there is no relevant audit information of which the charity's auditor is unaware; and

- the Board member has taken all the steps that she ought to have taken as a Board member in order to make herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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

Approved by members of the Board and signed on their behalf by:

A Frater
Alison Frater and Tanya Tracey

Co-Chairs of the Board

Date: 26 July 2022

Independent auditor's report to the members of Clean Break Theatre Company

Opinion

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2022 which comprise the consolidated statement of financial activities, the consolidated and charitable company balance sheets, the consolidated statement of cash flows, the principal accounting policies and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) (United Kingdom Generally Accepted Accounting Practice), including FRS 102, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the charitable parent company's affairs as at 31 March 2022 and of the group's 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 auditor's 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group and charitable parent company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report, which is also the directors' report for the purposes of company law, 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 group and the charitable parent company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' 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:

- adequate accounting records have not been kept by the charitable parent company, or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable parent 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; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the director 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 charitable parent 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 charitable parent company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011) and those that relate to data protection (General Data Protection Regulation).

Auditor's responsibilities for the audit of the financial statements (continued)

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions; and
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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 auditor's report.

Use of 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 auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the 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.

Buzzacott LLP

Catherine Biscoe, Senior Statutory Auditor
Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 11 August 2022

Consolidated statement of financial activities Year to 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	Unrestricted funds £	Restricted funds £	2021 Total funds £
Income and expenditure							
Income from:							
Donations and legacies	1	**368,215**	**547,800**	**916,015**	806,310	674,368	1,480,678
Charitable activities	2	**71,125**	**43,500**	**114,625**	11,781	43,500	55,281
Other	3	**34,104**	**—**	**34,104**	37	—	37
Total income		**473,444**	**591,300**	**1,064,744**	818,128	717,868	1,535,996
Expenditure on:							
Raising funds	5	**157,152**	**—**	**157,152**	126,084	—	126,084
Charitable activities	6	**425,594**	**623,236**	**1,048,830**	377,364	513,892	891,256
Other	7	**18,754**	**—**	**18,754**	—	—	—
Total expenditure		**601,500**	**623,236**	**1,224,736**	503,448	513,892	1,017,340
Net (expenditure) income before transfers		**(128,056)**	**(31,936)**	**(159,992)**	314,680	203,976	518,656
Gross transfers between funds	16, 17	**52,109**	**(52,109)**	**—**	162,184	(162,184)	—
Net movement in funds and net (expenditure) income	9	**(75,947)**	**(84,045)**	**(159,992)**	476,864	41,792	518,656
Reconciliation of funds:							
Fund balances brought forward at 1 April 2021		**1,192,635**	**211,599**	**1,404,234**	715,771	169,807	885,578
Fund balances carried forward at 31 March 2022		**1,116,688**	**127,554**	**1,244,242**	1,192,635	211,599	1,404,234

There were no other recognised gains or losses other than those stated above.

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets Year to 31 March 2022

	Notes	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Fixed assets					
Tangible assets	13	**682,977**	674,160	**682,977**	674,160
Investments	14	**—**	—	**1**	1
		682,977	674,160	**682,978**	674,161
Current assets					
Debtors	15	**134,986**	176,580	**135,024**	176,714
Cash at bank and in hand		**531,230**	658,048	**531,191**	657,913
		666,216	834,628	**666,215**	834,627
Creditors: amounts falling due within one year	16	**(104,951)**	(104,554)	**(104,951)**	(104,554)
Net current assets		**561,265**	730,074	**561,264**	730,073
Total net assets		**1,244,242**	1,404,234	**1,244,242**	1,404,234
Represented by:					
The funds of the charity					
Restricted funds	17				
. Restricted income funds		**127,554**	211,599	**127,554**	211,599
Unrestricted funds	18				
. General fund		**319,711**	253,886	**319,711**	253,886
. Activities fund		**114,000**	264,589	**114,000**	264,589
. Building fund		**598,757**	630,668	**598,757**	630,668
. Tangible fixed assets fund		**84,220**	43,492	**84,220**	43,492
		1,244,242	1,404,234	**1,244,242**	1,404,234

Approved by the members of the Board
and signed on their behalf by: A Frater

Member of the Board

Approved on: 26 July 2022

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

Consolidated statement of cash flows Year to 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities:			
Net cash (used in) provided by operating activities	A	**(60,358)**	564,805
Cash flows from investing activities:			
Purchase of tangible fixed assets		**(66,460)**	(20,270)
Net cash used in investing activities		**(66,460)**	(20,270)
Change in cash and cash equivalents in the year		**(126,818)**	544,535
Cash and cash equivalents at 1 April 2021	B	**658,048**	113,513
Cash and cash equivalents at 31 March 2022	B	**531,230**	658,048

Notes to the statement of cash flows for the year to 31 March 2022

A Reconciliation of net movement in funds to net cash provided by operating activities

	2022 £	2021 £
Net movement in funds (as per the statement of financial activities)	**(159,992)**	518,656
Adjustments for:		
Depreciation charge	**45,591**	43,473
Losses on disposal of fixed assets	**12,052**	—
Decrease in debtors	**41,594**	22,908
Increase (decrease) in creditors	**397**	(20,232)
Net cash (used in) provided by operating activities	**(60,358)**	564,805

B Analysis of cash and cash equivalents

	2022 £	2021 £
Analyse as follows:		
Cash at bank and in hand	**531,230**	658,048
Total cash and cash equivalents	**531,230**	658,048

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting

These financial statements have been prepared for the year to 31 March 2022.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Basis of consolidation

The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2022, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006.

Assessment of going concern

The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed at length the continued effects of Covid-19 and its potential impact on the company's operations in 2022-23 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst the degree of uncertainty described in the Report of the Board warrants transparent disclosure, it does not constitute a material uncertainty related to going concern.

Assessment of going concern (continued)

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has on-going support from its bankers and funders. At the time of finalising this report, the charity has secured 43% of its income target for the next 12 months.

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2022, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Legacies are included in the statement of financial activities when the charity is entitled to the legacy, the executors have established that there are sufficient surplus assets in the estate to pay the legacy, and any conditions attached to the legacy are within the contro of the charity. Entitlement is taken as the earlier of the date on which either: the charity is aware that probate has or will be granted, the estate has been finalised and notification has been made by the executor to the charity 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 charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, but the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material. In the event that the gift is in the form of an asset other than cash or a financial asset traded on a recognised stock exchange, recognition is subject to the value of the gift being reliably measurable with a degree of reasonable accuracy and the title of the asset having been transferred to the charity.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure recognition (continued)

Expenditure comprises the following:

a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.

b. The costs of charitable activities include expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions 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. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Tangible fixed assets

All assets costing more than £500 and with an expected useful life exceeding one year are capitalised. Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

a. Freehold land and buildings

Freehold land and buildings are included in the financial statements at cost.

Tangible fixed assets (continued)

Freehold buildings are depreciated at a rate of 2% per annum on a straight-line basis in order to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment

Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

c. Equipment, fixtures and fittings

Equipment, fixtures and fittings are capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the trustees, out of general funds, for specific purposes.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- estimating the useful economic life of tangible fixed assets for the purpose of calculating depreciation;
- the estimation of the value of assets disposed of in year;
- the estimate of the holiday pay accrual;
- the provision for bad and doubtful debts; and
- estimating future income and expenditure flows for the purpose of assessing going concern.

1 Income from donations

	Unrestricted funds £	Restricted funds £	2022 Total funds £
General			
General donations	42,033	1,800	43,833
Legacy donations	15,000	—	15,000
The Big Give campaign donations	40,227	50,700	90,927
	97,260	52,500	149,760
Statutory Grants			
Arts & Humanities Research Council via Women, Theatre, Justice project	—	1,200	1,200
Arts Council England: National Portfolio	220,173	—	220,173
Arts Council England and DCMS: Culture Recovery Fund Round 2	—	98,000	98,000
Arts Council England and DCMS: Culture Recovery Fund Round 3	—	37,480	37,480
Coronavirus Job Retention Scheme	1,640	—	1,640
Goldsmiths, University of London	—	4,655	4,655
London Borough of Camden: Section 106 Funds	—	40,000	40,000
Ministry of Justice	—	51,735	51,735
National Lottery Community Fund	—	60,000	60,000
National Lottery Heritage Fund	—	39,050	39,050
	221,813	332,120	553,933
Trusts and Foundations			
City Bridge Trust	—	41,667	41,667
Esmée Fairbairn Foundation	—	50,000	50,000
The Garrick Charitable Trust	—	3,000	3,000
The Goldsmiths' Company Charity	15,000	—	15,000
Inner London Magistrates' Court's Poor Box and Feeder Charity	7,000	—	7,000
Jerwood Arts	—	21,302	21,302
The Mary Kinross Charitable Trust	10,000	—	10,000
Paul Hamlyn Foundation via Clinks	—	8,061	8,061
Tallow Chandlers Benevolent Fund	—	4,000	4,000
The Victoria Wood Foundation	—	5,150	5,150
	32,000	133,180	165,180
Corporate funding			
Columbia Threadneedle Foundation	—	30,000	30,000
GMS Estates Ltd	17,142	—	17,142
	17,142	30,000	47,142
2022 Total funds	368,215	547,800	916,015

1 Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2021 Total funds £
General			
General donations	61,909	715	62,624
The Big Give campaign donations	34,844	—	34,844
Radio 4 Appeal	14,869	—	14,869
	111,622	715	112,337
Statutory Grants			
Arts & Humanities Research Council via Women, Theatre, Justice project	—	11,400	11,400
Arts Council England: National Portfolio	220,173	—	220,173
Arts Council England: Emergency Response Fund	40,000	—	40,000
Arts Council England and DCMS: Culture Recovery Fund Round 1	—	196,520	196,520
Coronavirus Job Retention Scheme	122,727	—	122,727
London Borough of Camden: Discretionary Grant Fund for business	10,000	—	10,000
National Lottery Community Fund	—	115,000	115,000
National Lottery Community Fund: Coronavirus Community Support Fund	—	53,653	53,653
	392,900	376,573	769,473
Trusts and Foundations			
1772 Charity (Debtors Relief Funds Charity)	3,000	—	3,000
The A B Charitable Trust	10,000	—	10,000
Backstage Trust	25,000	—	25,000
Breslaff Centre	5,000	—	5,000
The Bromley Trust	10,000	—	10,000
Camden Giving	—	6,000	6,000
City Bridge Trust	—	50,000	50,000
Esmée Fairbairn Foundation	40,000	—	40,000
Esmée Fairbairn Foundation: Fast Response Grant	30,000	—	30,000
Garfield Weston Foundation	50,000	—	50,000
The Garrick Charitable Trust	—	3,000	3,000
The Goldsmiths' Company Charity	15,000	—	15,000
Inner London Magistrates' Court's Poor Box and Feeder Charity	—	5,000	5,000
The Julia and Hans Rausing Trust	—	95,745	95,745
The London Community Foundation: London Community Response Fund Wave 2	—	5,191	5,191
The London Community Foundation: London Community Response Fund Wave 3, COVID 19: DCMS	—	49,578	49,578
The Mary Kinross Charitable Trust	5,000	—	5,000
Paul Hamlyn Foundation - Emergency Fund grant	40,000	—	40,000
Paul Hamlyn Foundation via Clinks	—	8,061	8,061
The Rank Foundation - Resilience Fund	20,000	—	20,000
Rupert & Elizabeth Nabarro Charitable Trust	5,000	—	5,000
The Schroder Foundation	30,000	—	30,000
Stavros Niarchos Foundation	—	40,000	40,000
Tallow Chandlers Benevolent Fund	—	4,000	4,000
	288,000	266,575	554,575
Corporate funding			
Columbia Threadneedle Foundation	—	30,000	30,000
Co-Op Local Community Fund	2,413	—	2,413
GMS Estates Ltd	11,375	—	11,375
Matrix Chambers – Matrix Causes Fund	—	505	505
	13,788	30,505	44,293
2021 Total funds	806,310	674,368	1,480,678

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	2022 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
Productions and related engagement activity	16,140	—	16,140
Production pipeline: commissions and R&D	2,181	—	2,181
	18,321	—	18,321
Research and Leadership activities			
Leadership activities: workshops, talks, training, mentoring	32,078	—	32,078
	32,078	—	32,078
Members programme and other services			
Members groups, support services and related engagement activity	—	—	—
	—	—	—
	50,399	—	50,399
Performance-related grants from:			
Members programme and other services			
Members groups, support services and related engagement activity	—	3,600	3,600
Women's Centres service delivery	—	39,900	39,900
	—	43,500	43,500
Theatre tax relief from:			
Productions and Production pipeline			
Productions and related engagement activity	20,726	—	20,726
2022 Total income from charitable activities	71,125	43,500	114,625

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
Productions and related engagement activity	2,147	—	2,147
	2,147	—	2,147
Research and Leadership activities			
Leadership activities: workshops, talks, training, mentoring	8,838	—	8,838
	8,838	—	8,838
Members programme and other services			
Members groups, support services and related engagement activity	400	—	400
	400	—	400
	11,385	—	11,385
Performance-related grants from:			
Members programme and other services			
Members groups, support services and related engagement activity	—	3,600	3,600
Women's Centres service delivery	—	39,900	39,900
	—	43,500	43,500
Theatre tax relief from:			
Productions and Production pipeline			
Productions and related engagement activity	396	—	396
2021 Total income from charitable activities	11,781	43,500	55,281

3 Other income

	Unrestricted funds £	Restricted funds £	2022 Total funds £
Room hire	**8,312**	**—**	**8,312**
Sundry income	**25,792**	**—**	**25,792**
2022 Total funds	**34,104**	**—**	**34,104**

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Sundry income	37	—	37
2021 Total funds	37	—	37

Other income includes £25,789 proceeds from an insurance claim to replace water damaged flooring (2021: nil).

4 Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2022 were:

	2022 £	2021 £
Current assets	**20,765**	135
Creditors: amounts falling due within one year	**(20,764)**	(134)
Total net assets	**1**	1
Aggregate share capital and reserves	**1**	1

A summary of its trading results for the period ended 31 March 2022 is shown below.

	2022 £	2021 £
Turnover	**134,335**	10,155
Cost of sales	**(131,085)**	(7,555)
Gross profit	**3,250**	2,600
Administrative expenses	**(3,250)**	(2,600)
Operating loss	**—**	—
Gift aid payment	**(20,726)**	(396)
Loss for the year before taxation	**(20,726)**	(396)
Taxation for the year	**20,726**	396
Loss for the year	**—**	—

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	**2022 Total funds £**
Fundraising costs			
. Staff costs	147,245	—	**147,245**
. Events	171	—	**171**
. Subscriptions, resources and general expenses	5,181	—	**5,181**
. Support costs	4,555	—	**4,555**
2022 Total funds	157,152	—	**157,152**

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Fundraising costs			
. Staff costs	119,479	—	119,479
. Events	764	—	764
. Subscriptions, resources and general expenses	1,504	—	1,504
. Support costs	4,337	—	4,337
2021 Total funds	126,084	—	126,084

6 Expenditure on charitable activities

	Direct costs £	Support costs (note 8) £	**2022 Total £**
Productions and Production pipeline			
. Productions and related engagement activity	**200,731**	**125,721**	**326,452**
. Production pipeline: commissions and R&D	**33,974**	**37,803**	**71,777**
	234,705	**163,524**	**398,229**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	**26,292**	**33,196**	**59,488**
. Research and heritage activities	**74,080**	**25,139**	**99,219**
	100,372	**58,335**	**158,707**
Members programmes and other services			
. Members groups, support services and related engagement activity	**171,233**	**264,958**	**436,191**
. Women's Centres delivery	**24,035**	**12,635**	**36,670**
. Prison projects and other outreach	**9,103**	**9,930**	**19,033**
	204,371	**287,523**	**491,894**
	539,448	**509,382**	**1,048,830**

6 Expenditure on charitable activities (continued)

	Direct costs £	Support costs (note 8) £	2021 Total £
Productions and Production pipeline			
Productions and related engagement activity	103,571	125,099	228,670
Production pipeline: commissions and R&D	41,372	39,784	81,156
	144,943	164,883	309,826
Research and Leadership activities			
Leadership activities: workshops, talks, training, mentoring	22,203	38,635	60,838
Research and heritage activities	35,675	13,072	48,747
	57,878	51,707	109,585
Members programmes and other services			
Members groups, support services and related engagement activity	163,091	225,454	388,545
Women's Centres delivery	24,068	14,606	38,674
Prison projects and other outreach	8,908	11,218	20,126
Other	20,163	4,337	24,500
	216,230	255,615	471,845
	419,051	472,205	891,256

7 Other expenditure

	Unrestricted funds £	Restricted funds £	**2022 Total funds £**
Direct costs: Room hire	3,285	—	**3,285**
Support costs: Room hire	4,555	—	**4,555**
Other costs	10,914	—	**10,914**
2022 Total other expenditure	18,754	—	**18,754**

Other costs relate to a loss on the disposal of water damaged flooring which was claimed on insurance (see note 3). There were no costs analysed as other expenditure in the prior year.

8 Support costs

	2022 £	2021 £
Support staff (note 10)	**290,751**	259,698
Depreciation	**45,591**	43,473
Governance costs	**46,267**	48,326
Other costs	**135,882**	125,045
Total funds	**518,491**	476,542

Support costs are allocated to expenditure on raising funds, expenditure on charitable activities and other expenditure (notes 5 to 7).

9 Net movement in funds

This is stated after charging:

	2022 £	2021 £
Staff costs	**744,534**	691,642
Auditor's remuneration (including irrecoverable VAT)		
Statutory audit services – charity	**11,724**	11,186
Statutory audit services - subsidiary	**1,376**	1,183
Grant audit services - charity	**2,752**	—
Corporation tax services - charity	**1,651**	—
Corporation tax services - subsidiary	**2,202**	1,613
VAT consultancy services – group	**1,800**	2,891
Depreciation	**45,591**	43,473

10 Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2022 £	2021 £
Wages and salaries	**656,669**	616,634
Social security costs	**58,642**	52,428
Pension costs	**21,008**	20,080
	736,319	689,142
Freelance fees	**8,215**	2,500
	744,534	691,642

During the year, the average number of employees, expressed as average head count, was 24 (2021: 22.9), and as full time equivalents was 18.8 (2021: 17.6). Employee costs and employee numbers include staff on casual and variable hours contracts.

One employee earned between £60,001 and £70,000 per annum, including taxable benefits (2021: one).

Total employee costs includes £1,847 in wages and salaries paid to staff while placed on furlough leave due to the coronavirus pandemic (2021: £140,735). The average full time equivalent head count excluding staff on furlough leave was 18.8 (2021: 12.2).

Total staff costs includes the cost of freelance consultants engaged to supplement the core staff team, for example PR, HR and Finance support, either on an interim basis when a permanent role is vacant, or on a longer term basis where consultancy support is more suitable than an in-house role.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Leadership Team (two Joint Artistic Directors, Executive Director) and the Senior Management Team (Head of Development and Communications, Head of Finance and Operations, Head of Participation).

10 Employees and staff costs and remuneration of key management personnel (continued)

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel was £331,918 (2021: £327,979).

11 Members of the Board

During the year, two members of the Board received a total of £340 in event speaker fees, as approved by the other members of the Board; no other Board member received any remuneration in respect of their services (2021: one member of the Board, total £100).

Out of pocket travel, accommodation and childcare expenses totalling £581 (2021: £50) were reimbursed to or paid on behalf of three members of the Board (2021: one member of the Board).

12 Taxation

Clean Break Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

13 Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve-ments £	Equipment, furniture and fittings £	**2022 Total £**
Cost				
At 1 April 2021	1,144,082	59,700	146,662	**1,350,444**
Additions	—	53,357	13,103	**66,460**
Disposals	(17,083)	(8,374)	(9,206)	**(34,663)**
At 31 March 2022	1,126,999	104,683	150,559	**1,382,241**
Depreciation				
At 1 April 2021	513,414	55,033	107,837	**676,284**
Disposals	(8,055)	(5,508)	(9,049)	**(22,612)**
Charge for year	22,883	6,783	15,926	**45,592**
At 31 March 2022	528,242	56,308	114,714	**699,264**
Net book values				
At 31 March 2022	598,757	48,375	35,845	**682,977**
At 31 March 2021	630,668	4,667	38,825	**674,160**

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

14 Investments

	Group		Charity	
	2022 £	2021 £	**2022** £	2021 £
Investment in subsidiary	**—**	**—**	**1**	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638), which was incorporated on 28 August 2015, which is registered in England, and commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

15 Debtors

	Group		Charity	
	2022 £	2021 £	**2022** £	2021 £
Grants receivable	**84,616**	118,724	**84,616**	118,724
Amounts owed by subsidiary undertaking	**—**	—	**20,764**	134
Other debtors	**20,881**	39,040	**20,881**	39,040
Theatre tax credits	**20,726**	—	**—**	—
Prepayments and accrued income	**8,763**	18,816	**8,763**	18,816
	134,986	176,580	**135,024**	176,714

16 Creditors: amounts falling due within one year

	Group		Charity	
	2022 £	2021 £	**2022** £	2021 £
Expense creditors	**24,332**	20,344	**24,332**	20,344
Social security and other taxes	**16,099**	16,402	**16,099**	16,402
Grants received in advance	**3,975**	15,900	**3,975**	15,900
Earned income received in advance	**6,020**	—	**6,020**	—
VAT control account	**4,998**	1,769	**4,998**	1,769
Other creditors	**1,416**	10,913	**1,416**	10,913
Accruals	**48,111**	39,226	**48,111**	39,226
	104,951	104,554	**104,951**	104,554

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2022 £	2021 £	**2022** £	2021 £
Balance as at 1 April 2021	**15,900**	1,640	**15,900**	1,640
Amount released to income	**(15,900)**	(1,640)	**(15,900)**	(1,640)
Amount deferred in year	**9,995**	15,900	**9,995**	15,900
Balance as at 31 March 2022	**9,995**	15,900	**9,995**	15,900

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trusts to be applied for specific purposes:

Group and charity	At 1 April 2021 £	Income £	Expenditure £	Transfers £	At 31 March 2022 £
AHRC via Women, Theatre, Justice project *Research & Heritage*	17,315	1,200	(16,665)	—	1,850
Arts Council England and DCMS: Culture Recovery Fund Round 2 *Covid-19 response & recovery*	—	98,000	(89,042)	(8,958)	—
Arts Council England and DCMS: Culture Recovery Fund Round 3 *Covid-19 response & recovery*	—	37,480	(37,480)	—	—
Big Give *Productions & digital*	—	50,700	—	—	50,700
City Bridge Trust *Core salary*	5,677	41,667	(47,344)	—	—
Columbia Threadneedle Foundation *Member activities*	5,876	30,000	(35,876)	—	—
Esmée Fairbairn Foundation *Productions*	—	50,000	(50,000)	—	—
The Evan Cornish Foundation *Prison projects*	3,114	—	(3,114)	—	—
The Garrick Charitable Trust *Production pipeline*	—	3,000	(1,233)	—	1,767
Individual donations for specified purposes *incl Members theatre trips*	500	1,800	(1,511)	—	789
Goldsmiths, University of London *Prison projects*	—	4,655	(4,655)	—	—
Jerwood Arts *Production pipeline & staff salaries*	—	21,302	(21,302)	—	—
London Borough of Camden *Member activities*	—	3,600	(3,600)	—	—
London Borough of Camden: Section 106 funds *Fixed assets & salaries*	—	40,000	(26,047)	(13,953)	—
London Community Foundation (Waves 2 & 3) *Covid-19 response & recovery*	7,726	—	(7,276)	—	—
Ministry of Justice *Overheads*	—	51,735	(51,735)	—	—
MOPAC via Advance Minerva & WIP *Women's Centre activities*	9,356	39,900	(44,321)	—	4,935
The National Lottery Community Fund *Member activities, infrastructure & equipment*	141,145	60,000	(132,769)	(21,970)	46,406
The National Lottery Heritage Fund *Research & Heritage*	—	39,050	(31,822)	(7,228)	—
Paul Hamlyn Foundation via Clinks *Prison projects*	8,061	8,061	(165)	—	15,957
Stavros Niarchos Foundation *Member activities*	13,279	—	(13,279)	—	—
Tallow Chandlers Benevolent Fund *Member activities*	—	4,000	(4,000)	—	—
Victoria Wood Foundation *Member activities*	—	5,150	—	—	5,150
	511,599	591,300	(623,236)	(52,109)	127,554

Group and charity	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Arts & Humanities Research Council via Women, Theatre, Justice project *Research & Heritage*	24,265	11,400	(18,350)	—	17,315
Arts Council England and DCMS: Culture Recovery Fund Round 1 *Covid-19 response & recovery*	—	196,520	(42,674)	(153,846)	—
Camden Giving *Covid-19 response & recovery*	—	6,000	(6,000)	—	—
City Bridge Trust *Core salary*	—	50,000	(44,323)	—	5,677
Columbia Threadneedle Foundation *Member activities*	—	30,000	(24,124)	—	5,876
The Co-Operative Foundation *Member activities*	5,000	—	(5,000)	—	—
The Evan Cornish Foundation *Prison projects*	3,400	—	(286)	—	3,114
The Garrick Charitable Trust *Production pipeline*	—	3,000	(3,000)	—	—
Individual donations for specified purposes *incl Members theatre trips*	1,360	715	(215)	(1,360)	500
Inner London Magistrates' Court's Poor Box and Feeder Charity *Member activities*	—	5,000	(5,000)	—	—
The Julia and Hans Rausing Trust *Covid-19 response & recovery*	—	95,745	(95,745)	—	—
London Borough of Camden: Adult Community Learning Service *Member activities*	—	3,600	(3,600)	—	—
London Community Foundation (Waves 2 & 3) *Covid-19 response & recovery*	—	54,769	(34,381)	(13,112)	7,276
Matrix Chambers - Matrix Causes Fund *Equipment*	460	505	(939)	(26)	—
MOPAC via Advance Minerva and WIP *Women's Centre activities*	—	39,900	(30,544)	—	9,356
The National Lottery Community Fund *Member activities, infrastructure & equipment*	132,282	115,000	(105,598)	(539)	141,145
The National Lottery Community Fund: Coronavirus Community Support Fund *Covid-19 response*	—	53,653	(53,124)	(529)	—
The National Lottery Heritage Fund *Research & Heritage*	3,040	—	(10,268)	7,228	—
Paul Hamlyn Foundation via Clinks *Prison projects*	—	8,061	—	—	8,061
Stavros Niarchos Foundation *Member activities*	—	40,000	(26,721)	—	13,279
Tallow Chandlers Benevolent Fund *Member activities*	—	4,000	(4,000)	—	—
	169,807	717,868	(513,892)	(162,184)	211,599

17 Restricted funds (continued)

Restricted funds are presented by funder to reflect how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

Fund balances held at 31 March 2022 towards the specified purposes are expected to be spent in the next financial year.

Transfers between funds represent:

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund). In the year ending 31 March 2021 this included £153,846 in restricted funding received from the Culture Recovery Fund Round 1 specifically granted towards general funds (Reserves).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

18 Unrestricted funds

Group and charity	**At 1 April 2021 £**	**Income £**	**Expenditure £**	**Transfers and new designations £**	**At 31 March 2022 £**
General fund	**253,886**	**473,444**	**(336,911)**	**(70,708)**	**319,711**
Activities fund	**264,589**	**—**	**(264,589)**	**114,000**	**114,000**
Building fund	**630,668**	**—**	**—**	**(31,911)**	**598,757**
Tangible fixed assets fund	**43,492**	**—**	**—**	**40,728**	**84,220**
	1,192,635	**473,444**	**(601,500)**	**52,109**	**1,116,688**

Group and charity	At 1 April 2020 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2021 £
General fund	18,408	818,128	(503,448)	(79,202)	253,886
Activities fund	—	—	—	264,589	264,589
Building fund	653,551	—	—	(22,883)	630,668
Tangible fixed assets fund	43,812	—	—	(320)	43,492
	715,771	818,128	(503,448)	162,164	1,192,635

A new designated Activities fund was established in the prior year ended 31 March 2021, representing the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead.

18 Unrestricted funds (continued)

Transfers between funds represent:

Funds set aside specifically towards activities in the next financial year (transfer from General fund to Activities fund).

Annual depreciation charged on the building and tangible fixed assets (transfer from Other fixed assets fund and Land & Buildings fund to General fund).

Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Other fixed assets fund).

Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfers from Restricted income funds to General fund). In the year ending 31 March 2021 this included £153,846 in restricted funding received from the Culture Recovery Fund Round 1 specifically granted towards general funds (Reserves).

Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General fund to Restricted income funds, reversed in the year that the Restricted funds are received).

18 Analysis of net assets between funds

Group and charity	**General fund £**	**Activities fund £**	**Building Fund £**	**Tangible fixed asset fund £**	**Restricted funds £**	**Total 2022 £**
Fund balances at 31 March 2022 Are represented by:						
Tangible fixed assets	—	—	**598,757**	**84,220**	—	**682,977**
Net current assets	**319,711**	**114,000**	—	—	**127,554**	**561,265**
Total net assets	**319,711**	**114,000**	**598,757**	**84,220**	**127,554**	**1,244,242**

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2021 £
Fund balances at 31 March 2021 Are represented by:						
Tangible fixed assets	—	—	630,668	43,492	—	674,160
Net current assets	253,886	264,589	—	—	211,599	730,074
Total net assets	253,886	264,589	630,668	43,492	211,599	1,404,234

19 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

20 Related party transactions

Alison Jefferis, Member of the Board and Chair of the Development Committee, was Chair of Columbia Threadneedle Foundation (CTF) and Head of Corporate Affairs at the Foundation's parent company, Threadneedle Asset Management Holdings Ltd (TAMH Ltd) until May 2022. During the year ended 31 March 2022, Clean Break received £30,000 in corporate donations from CTF and £20,850 in sales income from TAMH Ltd (2021: £33,000 corporate donations from CTF and £3,500 in sales income from TAMH Ltd). All transactions were conducted at arms' length. A balance of £450 + VAT was outstanding from TAMH Ltd at the year end (2021: nil).

Two Trustees, Ellie Kendrick and Amanda Richardson, received a total of £340 for their services as event speakers, as disclosed in Note 11 (2020: one Trustee, Tanya Tracey, received £100 for event speaker services).

Members of the Board, the Development Committee, the Leadership Team and Senior Management Team made donations with a total value of £6,884 during the year (2021: £8,475).

Section 37 Statement Year to 31 March 2022

In accordance with Section 37 of the Local Government and Housing Act 1989, the following is a statement of grants in excess of £2,000, receivable in respect of the year ended 31 March 2021, together with a note on the use to which they were put.

This statement also includes unspent balances brought forward at 1 April 2021, the amounts used during the year and the balances carried forward at 31 March 2022.

Donor	Purpose	At 1 April 2021 £	Income £	Expenditure and transfers £	At 31 March 2022 £
London Borough of Camden: Discretionary Grant Fund for business	To compensate for loss of income against ongoing fixed building costs (included in note 1 and note 6 to the accounts)	—	40,000	(40,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

Both grants were spent in full during the period on the purposes for which they were awarded.

The comparative statement for the year ended 31 March 2021 is as follows:

Donor	Purpose	At 1 April 2020 £	Income £	Expenditure and transfers £	At 31 March 2021 £
London Borough of Camden: Discretionary Grant Fund for business	To compensate for loss of income against ongoing fixed building costs (included in note 1 and note 6 to the accounts)	—	10,000	(10,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

The grant was spent in full during the period on the purpose for which it was awarded.

This statement forms part of the audited financial statements of the charity.

CLEAN BREAK THEATRE COMPANY

England & Wales - Charity number 1017560

Accounts

Clean Break Theatre Company

(Clean Break)

Annual Report and Financial Statements

31 March 2021

Company Limited by Guarantee

Registration Number

2690758 (England and Wales)

Charity Registration Number

1017560

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Reference and administrative details about the charity, its Board and its advisers

Members of the Board	Sabba Akhtar (Chair of Finance Committee) Deborah Coles Kim Evans (Chair, Resigned 23 July 2020) Sara Forbes Doreen Foster Alison Frater (Co-Chair, Appointed 23 July 2020) Alison Jefferis (Chair of Development Committee) Ellie Kendrick Winsome Pinnock Tess Randolph Amanda Richardson Tanya Tracey (Co-Chair) Despina Tsatsas
Secretary	Erin Gavaghan
Leadership Team	Erin Gavaghan (Executive Director) Anna Herrmann (Joint Artistic Director) Róisín McBrinn (Joint Artistic Director)
Senior Management	Cath Longman-Jones (Head of Finance & Operations) Sally Muckley (Head of Development & Communications) Jacqueline Stewart (Head of Participation)
Registered office	2 Patshull Road London NW5 2LB
Company registration number	2690758 (England and Wales)
Charity registration number	1017560

Reference and administrative details about the charity, its Board and its advisers

Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Solicitors	Bates Wells 10 Queen Street Place London EC4R 1BE
Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent ME19 4JQ Co-operative Bank plc PO Box 101 1 Balloon Street Manchester M60 4EP

Message from the Co-Chairs

This year has been extraordinary in many ways, and this report will show how our charity responded to the external challenges with resilience and determination to arrive in a more stable state than we started. We also met challenges internally, beginning a journey of implementing lasting change that will strength how we deliver our aims for the future.

Board leadership changed this year to embrace shared leadership, so we are writing this report as Co-Chairs of Clean Break. Becoming Co-Chairs was a joy, enabling us to share issues and perspectives, experience and of course the work. And as the year comes to a close, we are excited to welcome new trustees to our Board while sad to bid farewell to others. Continuing to refresh our governance is key to ensuring that diverse voices are heard and share power.

At Clean Break, we are advocates for women's rights and women's health and nowhere is the need for change greater than in the criminal justice system. Every year over 12,000 women in the UK are sent to prison mostly for short sentences of less than 12 months. Women are most often sentenced for minor, non-violent offences often related to issues of poverty and social injustice. As Co- Chairs we are passionate about the purpose of Clean Break in promoting the rights of women through drama and theatre. This has a dual purpose. Through creative work, Clean Break gives women a voice. Expression builds self-esteem and personal resilience meeting mental health and emotional needs. By recognising and validating women's experience, Clean Break transforms lives. And by inspiring and informing audiences, Clean Break changes hearts and minds; theatre is our advocacy.

The enthusiasm and creativity of the staff, our Members, and trustees have been extraordinary as is evident in the brilliant programme of work and support achieved across the year. Starting with a determination to keep in touch with women in prison, Clean Break delivered a letter writing project; shifted our Members programme and workshops online; supported artists and continued to commission new voices; and launched a wonderful archive championed by our founders. All of this as well as ongoing support for staff and Members during a challenging period for everyone. And behind the scenes, continual effort to fundraise, improve systems, develop our culture and inclusion, and keep the building running.

This is even more impressive given the backdrop of 2020.

The global pandemic has challenged but intensified our work in addressing long-standing societal inequalities and injustices. At times we've felt the impact on mood and motivation but hearing that catch in the voice - Members, artists, staff, volunteers and Trustees of Clean Break have reached out to support each other. Through imagination, resilience, solidarity and teamwork

Message from the Co-Chairs Year to 31 March 2021

Clean Break has continued to raise its voice ensuring all of the work achieves impact at a time when most needed.

We have been especially determined to drive and build Clean Break's commitment to its anti-racism agenda. We know we have work to do yet we firmly believe addressing systemic racism lies at the heart of our values and is key to delivering our mission. This work will require continued work in strengthening our organisational understanding and creating a culture where power and privilege are shared.

We'd like to recognize all of the amazing charities and cultural organisations that didn't make it through the pandemic. We work in partnership with many who've been especially hard hit. The reasons for their existence haven't gone away and it's more important now than ever that we contribute to and support the ecosystem of organisations in our space.

We would like to thank the Leadership team, the staff, our Members and our fellow trustees for their steady working together through one of the most disruptive periods in global history. As this report will detail, we have emerged from crisis with resilience. Clean Break has stuck to its values and is delivering now and into the future with renewed focus. We stand to applaud.

Alison Frater and Tanya Tracey

Co-Chairs of Clean Break

Report of the Board Year to 31 March 2021

The members of the Board present their statutory report together with the consolidated financial statements of Clean Break Theatre Company (the company) and its trading subsidiary, Clean Break Productions Limited, for the year ended 31 March 2021.

The report has been prepared in accordance with Part 8 of the Charities Act 2011 and constitutes a directors' report for the purposes of company legislation.

The financial statements have been prepared in accordance with the accounting policies set out on pages 44 to 47 of the attached financial statements and comply with the charitable company's memorandum and articles of association, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document are:

- To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to imprisonment of women

- To help rehabilitate and re-integrate women ex-prisoners and offenders by promoting and developing the creative, artistic and practical abilities of such persons.

We no longer use the term 'offenders' in our communications internally or externally. Instead, we speak of 'women with experience of the criminal justice system'. In keeping with our vision, we emphasise they are women foremost and do not use the stigmatising label of offender. We refer to women who attend our onsite and online programme of activities as our Members. They either have lived experience of the criminal justice system or identify as at risk of entering it, with addiction and/or mental health needs. Members can be currently attending or have attended in the past but want to maintain an ongoing affiliation with Clean Break.

Our Vision: ***A society where women can realise their full potential, free from criminalisation.***

Clean Break was established for and by women with lived experience of the criminal justice system. They remain at the core of our work which is designed to enable them to realise their full potential in society.

Our Mission: ***Producing ground-breaking theatre which puts women's voices at its heart and creates lasting change by challenging injustice in and beyond the criminal justice system.***

As a theatre company, we make bold, adventurous and outstanding theatre that impacts positively on the lives of women in the criminal justice system. We do this in collaboration with artists, Members, partners in the criminal justice sector, in theatre and beyond. We engage with audiences to provoke dialogue and mobilise them to make change with us.

Our Values: ***Creativity, Change, Courage, Compassion, Collaboration, and Equity and Fairness***

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period in furtherance of its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

Specifically, we define our beneficiaries as:

- Clean Break Members
- Women with lived experience of the criminal justice system and those at risk of entering it, in the wider community
- Members of the public engaging with Clean Break's work on stage, online and in print.

ACHIEVEMENTS AND PERFORMANCE

Clean Break fulfils its mission by delivering against the four aims set out in our business plan. These are to:

- Produce bold, adventurous, and outstanding theatre
- Spark action, curiosity, and dialogue with audiences
- Advance research and our leadership to enrich the theatre ecology and criminal justice landscape
- Run our organisation with equity and fairness with women's voices and sustainability at the heart.

This report will highlight key activities and approaches used to deliver our aims and how this was supported financially.

How we delivered our aims in 2020-2021

This was the third year of our current four-year Business Plan and marked a period in which the world changed entirely with the Covid-19 pandemic. We saw our building closed, live productions and our heritage exhibition cancelled and postponed, access to prisons denied, and extreme levels of pressure on our Members' lives due to increased isolation, ill health and socio-economic inequality.

Despite the challenges of the year, we have found resilience and hope through our community of Members, staff, trustees, artists and supporters. We were able to adapt quickly as our mission and values drive our work and provided a clarity of purpose that was sustained throughout the year.

In the first few months of the year, we rapidly reimagined our approach. The needs of our Members came into sharper focus and our energies went into supporting their basic needs (food, digital access, mental health provision and housing security) alongside a pivot to providing creative and wellbeing activities online and increased one to one support and therapy via telephone.

One of our Members reflects on the support she received this year: "*Over the past eighteen months I have been supported through art and talking therapies to regain my inner balance and self-esteem. This meant I was able to continue to take part in life and Clean Break activities, throughout this Covid period, and not regress completely.*"

Despite the disappointment of cancellations and postponements, we were able to secure crucial core support from existing and new funders that enabled us to end the year more financially secure than we began. We are incredibly grateful for the help that we have been able to access from the government,

our supporters, and new funders. From its creation in March 2020, we accessed the vital support of the government's Job Retention Scheme and we had, at one point, over 70% of our staff on furlough. The way our funders rallied around us through this difficult year has been very emboldening. Their flexibility, swift response, and light touch approach, as well as offers of emergency funding, not only allowed us to survive but to fulfil our aims, albeit in reinterpreted ways.

As well as our focus on Members, we innovated new projects to provide connection for some of our freelance artists, and with women in prison, most of whom were locked in cells for 23 hours each day. As the year progressed, we made use of new digital platforms with our partners, particularly our research partners, to find ways to talk to audiences through events online. We strengthened our digital voice artistically with the creation of a film and a radio play.

The year also saw us build on our foundations to increase income from our Leadership work, where we share our expertise through training. We launched our corporate offer and have increased our targets for this work for next year, having secured a large contract to deliver training to the women staff of our partners, Columbia Threadneedle Investments.

Partnerships equally looked very different this year and we are proud to have been part of online communities supporting each other in all our sectors – theatre, criminal justice, and the women's sector. The legacy of these partnerships is already visible, as we build stronger and more formal networks, articulating a collective and unified voice over ongoing injustices and sharing resources to strengthen all our practices.

Our commitment to Equality, Diversity and Inclusion is embedded in our vision, mission, values, and strategic aims. In May 2020, the world witnessed the killing of George Floyd in Minnesota. This caused an outcry of anger and pain across the world and, mobilised by the Black Lives Matter movement, a re-energised demand for change. Clean Break renewed its own pledge to combat racism and to take further action to dismantle racism and embed race equality within our own structures. We are prioritising investment in creating an anti-racist culture and accountability framework for the company through a six-month consultation with staff, trustees, and Members, overseen by an anti-racism consultant.

Another tragic murder shook the UK in March 2021. The killing of Sarah Everard as she walked home across South London reignited calls for safer policing, safer streets for women and an acknowledgement that girls and women are still too frequently victims of violence and are blamed for their innocent behaviour. This, coupled with the government announcing plans to create 500 new prison places for women when every study and government funded report has advised against this, has highlighted once again the disadvantaged position millions of women in the UK are in. It is precisely the

sharpest edge of the cross section of the discrimination, criminalisation, and oppression of women that we exist to combat.

The impact of these national and international injustices, combined with the pressures of three national lockdowns, has taken its toll on our staff team. Throughout the year, their mental health and wellbeing was a priority for us, and we participated in *MIND*'s Wellbeing Index programme to measure and assess what can be improved in our policies and practices. We are also engaged with *people make it work* through our participation in the Weston Jerwood Creative Bursary scheme to make the organisation more diverse and accessible; starting with work to improve our recruitment approaches, with a particular focus on encouraging those from lower socio-economic backgrounds to pursue work in the creative sector.

A huge debt of gratitude goes to our staff this year. We are so proud of the exceptional women who make up our team and are indebted to them for their dedication, honesty, and commitment through this year.

While our expenditure decreased this year to £1,017,341 (2020: £1,179,842) we delivered significant levels of activity in different ways.

During 2020-21 Clean Break:

- Produced a short film performed by Member artists
- Produced an audio play by a Member playwright
- Produced and contributed to 13 online events reaching an audience of 1,164
- Commissioned 32 artists
- Created a prison writing project connecting 200 women in prison with letters from the community and delivered our first 4 micro-videos on prison TV
- Piloted our corporate leadership work successfully, leading us to increase our target for next financial year by six times
- Engaged a total of 84 Members with our activities, and reached out to our wider Membership of 350+ with regular newsletters and opportunities to engage with our work
- Created 63 digital sessions across vimeo and YouTube attracting 3,535 views; of which 56 were digital learning products for Members and individuals in women's centres nationally
- Employed 82 freelance or contractual staff, the majority of whom were artists
- Engaged 35 community volunteers, contributing over 1,100 hours of support across the year: including 6 Creative Buddies supporting Members over 150 hours and 9 Art Therapy volunteers offering 486 hours of support to Members
- Increased our online audience across all of our social media platforms; increasing followers to 15,283 on Twitter and 3,063 on Instagram; we

posted 45 articles, blogs and stories on our website over the year and reached 35,688 visits.

The year end results look very different from previous years, with significant designated and restricted fund balances to bring forward into 2021/22 as a result of the disruption to our normal working. We expect a busy year ahead as postponed activities are realised, and we can't wait to see our Members and audiences in person soon.

We are proud of what we have achieved this year within a climate of adversity. It would not have been possible without the resilience of our Members, the hard work of our wonderful staff team, the tireless commitment of our trustees, our loyal funders, our engaged patrons and friends, and our dedicated volunteers. We all felt the need for community this year and at Clean Break, we are honoured to be part of a very special one.

ACTIVITIES

1. Productions and production pipeline

Our aims to produce bold, adventurous, and outstanding theatre and spark action, curiosity and debate had to take a new approach this year with the cancellation of two productions, one sector play and a small-scale tour. Instead, we invested in our digital voice and new forms of telling our stories, the development of future projects and online campaigning events.

- **Inside This Box:** in July we shared our 2020 young artists' production by Yasmin Joseph, directed by Stef O'Driscoll on YouTube for a week. 495 audience members engaged with it. The production was accompanied by our first Member's Instagram takeover and the publication of Members' blogs.

- **Sweatbox:** Funded by Arts and Humanities Research Council (AHRC), our intention was to tour Chloe Moss' play in 2020 as part of the Women/Theatre/Justice research project however this was interrupted first by the strikes in higher education and then by lockdown in April 2020. Instead, in October 2020 we worked with film producers Quiet Storm Productions to make the play into a short film. Directed by Anna Herrmann with the original cast, the film has been part of the continuing research project, and we will be launching it for the public in June 2021.

- **Blis-ta:** In November we created an audio version of Sonya Hale's play at the National Theatre recording studios, directed by Róisín McBrinn. Sonya was a Member of Clean Break and had been developing the play with us for many years. Sadly, having been living with cancer for a number

of years, Sonya died soon after the play was recorded. We are launching and distributing the audio drama in June 2021.

Pipeline development included play commissions with Deborah Bruce, Ambreen Razia, Natasha Marshall, Theresa Ikoko, Sian Owen and Morgan Lloyd Malcolm. This year we offered a new commission to Yasmin Joseph; the **J'ouvert** writer worked with us previously, writing **Inside this Box** with our Young Artists in 2019/20. We are delighted to be working with Yasmin again, who is also engaged with us on our **Inspiring Futures** prison research project (currently on hold while prisons are inaccessible to us).

Some of the additional investment in future productions and projects we made this year included:

- **The Favour**: In January we ran a two-day Zoom development workshop of Ambreen Razia's play, co-commissioned with The Bush Theatre. Directed by Róisín McBrinn, we worked with four actors, culminating in an online sharing of the play to help Ambreen develop her work. Ambreen was also one of the writers on 2 Metres Apart this year. In her own words:

  "Clean Break commissioned my play 'The Favour' which centres around Muslim women in the prison system. Although it's a daunting topic to tackle, Clean Break has always provided me with a safe and inspirational space to tell my story. I can only hope I mirror the influential work they do as an organisation through my work as an artist"

- **HOPE:** In March 2021 we had a series of development days of a new online devised project we are creating with artists Kirsty Housley and Myah Jeffers, along with four of our Members as cast and collaborators. This project will continue to develop over the next year, as we proactively invest in our digital voice for the future.

- **VISITS:** having had to cancel the prison residency element of Sian Owen's new play, a co-commission with Papertrail Theatre Company, we progressed instead with an online rehearsed reading in late November, as part of its development. A further development week is planned for July 2021 at the Sherman Theatre, Cardiff.

- Partnership projects equally enable us to expand opportunities for our Members. We were invited to partner with *Almeida Theatre* on **The Key Workers Cycle**, which was delayed by the third lockdown from being produced in March 2021. The project sees us work with Eno M'fon on the development of a piece, **MORE THAN WE CAN BEAR**, to be performed in early 2022. The play is based on the experiences of women's centre frontline workers during the pandemic. Members and staff, together with staff from our women's centre partners, have contributed to the development of the play and our Members will be involved as actors.

2. Members Programme and other services

Led by government advice to curb the rising spread of Covid-19, we closed our building on 19 March 2020. Our building is a women-only, trauma-informed space that our Members rely on for more than the creative work that we offer to them through our Members Programme.

It was also clear that reaching women in the wider community and in prisons was going to be extremely challenging in the period ahead. We set about rethinking how to engage with women we usually support from our building, in women's centres and in prison.

Three projects took shape early in the year:

- **Write 2 Connect:** 200 messages of support and hope were sent to women in prison in May 2020. These were delivered to women in HMP Downview and the women were invited in return to send their own messages to women in the community, which we distributed to our Members. It was wonderful to work in partnership with It's Not Your Birthday But… who took on the handling and distributing letters aspects of the project.

- **2 Metres Apart:** We employed 24 artists (12 Members and 12 women from our artist community) to collaborate during the first lockdown. Initially the invitation did not require a tangible outcome, however the result of the collaborations was 10 co-created mini projects. We are producing five of these in July 2021 for live audiences in the courtyard of our building in Kentish Town. Artists involved reported a sense of purpose and expressed gratitude for the connection the project offered during isolation.

- In May 2020 we launched the **Helen Pringle Award** in honour of Helen, who was Senior Producer and Head of Finance at Clean Break from 2001 up until her untimely death in 2017. The Award offers a £1,000 bursary and mentorship for a Clean Break Member to access further studies. Growing opportunities and networks for Members to progress in the industry and/or in further education are vital progression routes as part of our model. Two Members were jointly offered the Award in 2020 and, although interrupted by Covid, are underway with their studies and mentors at the time of writing this report.

In place of our usual on-site **Members Programme** in Kentish Town, our initial experiment with online delivery used vimeo (online platform for video). We engaged our artists to produce thirty-minute activity-based sessions, adhering to our usual pattern of health and wellbeing, theatre making and playwriting. These were uploaded to our vimeo channel each week enabling our Members to watch them in their own time.

Thanks to generous support from Camden Giving and Matrix Chambers we were able to equip 19 of our Members - who had no access to online activities or services - with Chromebooks and wi-fi units with data, to enable participation in both our programme and other services which were now being delivered remotely. We chose to continue to provide this support beyond the initial investment and will continue until we are no longer offering the online or blended programme, to ensure access is equitable. Alongside this offer, we supported building Members' confidence with IT contributing to an increased sense of independence from all involved.

We also made our sessions available to our wider Membership - those who have previously been a student or Member but were not actively participating at the time - and nationally to women attending women's centres.

Normally, our creative activities pause over the summer holidays; however, the impact of the ongoing pandemic prompted us to offer Members some creative outlet and connection to us throughout July and August. This included providing ongoing access to the 40 sessions created for vimeo since April, introducing weekly Zoom sessions in drama and yoga, (with clear safeguarding guidelines in place) and offering a 10-day dance challenge throughout July, as well as ongoing support.

We were determined and delighted to reopen our building to Members for the Autumn Season, in a Covid-secure way, for three weekly groups of up to 10 Members. In addition to this we delivered a blended model including activities across both Zoom and vimeo to account for a range of needs and interests. Our final week of live delivery was in early November 2020, before shutting the building for the second lockdown and returning to a wholly digital offer.

Although there were mixed emotions from Members and staff about the closure of the building for a second time, we recognised we had learnt a huge amount about what worked and what didn't work, additional staffing needed to be Covid-secure, how to run blended workshops, and our additional technology needs.

Our spring season through Zoom and vimeo was launched during the country's third national lockdown. Attendance improved and engagement was strong across the season. This bedding in of the digital offer enabled us to focus also on recruitment of new Members, and we hosted online introductions to Clean Break for referral partners and potential Members.

Throughout the year we offered masterclasses alongside our regular programme. Eight of our young artists benefited from a masterclass with our Patron Zawe Ashton in early May 2020, which they valued hugely. She generously offered to follow these up with 1:1 mentoring sessions, alongside another artist, Polly Frame (cast of *Thick of Thieves* in 2018). Providing our current cohort of young artists with 1:1 mentoring support helped them

develop their ideas for their independent projects, the final aspect of their year-long development programme which was delayed due to Covid-19 and lockdown.

By continuing this work online, we were not only able to sustain support for our Members but also continue to provide employment to our freelance artist community. Given the closure of so many organisations and projects, this was very important. Artists engaged over this year with our Members were Sonia Jalaly, Paula Varjack, Deborah Bruce, Sabrina Mahfouz, Sam Adams, Deborah Pearson, Stef O'Driscoll, Kirsty Housley, Myah Jeffers, Kate McCoy, Imogen Knight, Yasmin Joseph, JR Robinson, Laura Asare, Sophie Shaw, Asher Hoyles, Morgan Lloyd Malcolm and Diane Page.

We are deeply grateful for the voluntary work that also contributed to the programme, in particular from our Patrons Harriet Walter, Zawe Ashton and Sharon Duncan Brewster who offered continued inspiration and creativity in these universally challenging times.

Underpinning our creative offer is our trauma-informed holistic support, which was needed more than ever this year. We worked hard to meet our Members' support needs with nimbleness and resourcefulness, focused on connectivity and care. Across the year we provided regular support phone calls, care packages, newsletters, advocacy, and telephone therapy, addressing a range of issues including mental health, drug relapses, access to digital services, liaising with statutory services, provision of food, and seeking refuge from domestic violence.

In the spring, we trained and supported volunteers to offer weekly calls to reduce isolation and anxiety as part of a new Creative Buddies pilot from June-August.

Thanks to the extraordinary resilience of our Members and the phenomenal work of our support staff, drawing on our extensive experience and networks to spot needs, we were able to make a difference, and saw some positive outcomes. The devastating impact of inequalities widening through the pandemic has been felt here as elsewhere - and some crises could not be averted.

The work that we deliver outside of our building was also challenged by lockdowns. However, our learning enabled us to transition to online delivery for our women's centre partnerships as well. Thanks to artists Sam Adams, Laura Asare and JB Rose, for their commitment and ongoing dedication to this work.

We are delighted that collectively the women's centre model has been recognised by MOPAC (Mayors Office of Policing and Crime) and MOJ (Ministry of Justice) who have agreed to co-commission the joint service from

June 2021. A huge debt of thanks to our lead partners Advance Minerva and Women in Prison for securing this model for London women's services.

Knowing that women in prison have been largely invisible this year, and acutely aware that the impact of not having visits, activity or social interaction has been their predominant experience, we partnered with *Wayout TV* to secure a weekly slot in their broadcast at HMP Downview, and our Participation Manager Lorraine Maher produced the first four of a series of 10 micro-videos offering a creative activity once a week (launched on International Women's Day 2021). It is challenging to know the reach and the impact of this, as there is no data on numbers watching; however, we are pleased to have found a new way to deliver in prisons when we can't be there in person. This pilot has resulted in an expanded offer for 2021/22, with production of micro-videos for all nine of the women's prisons who broadcast on *Wayout TV*, to promote our **Voices from Prison** project across the prisons, which is live at the time of producing this report.

Artist Sam Adams delivered three pilot poetry sessions on Zoom for the South London Maudsley Hospital Trust in the medium-secure Spring Ward in February. A small group devised poetry together and produced a group poem of Hope, which is displayed on the ward. We are looking to build on this work in 2021/22.

The following is a testimony from one of our long-term Members, Shona Babayemi. Shona now works as an actor, having starred in Clean Break's co-production **BLANK** with the *Donmar Warehouse* in 2019. In Summer 2021, she will share the Globe stage with Michelle Terry in a leading role. As for many, this year was hard for her and we were pleased to welcome her back:

"Structure, routine, connection, laughter, and purpose were all things that went out of the window at the beginning of a year the world will never forget. We found ourselves navigating an experience completely alien to what we have grown to know. But, despite the overall experience being novel to the entirety of the world, we all experienced this period in completely individual ways. Our work lives, social lives, and even family life came to a stop or changed for the unforeseeable; the routine that I had intentionally and methodically adhered to, my work, my hobbies and friendships that are all centred in and around the arts, that keep me feeling as close to human as possible, came to an end. For the arts the work came to a grinding halt. For Clean Break [CB], the work never stopped.

I remember receiving an email from CB very early on just before the country went into lockdown officially, it's heading: *"The doors may be closed but we are still here".* This couldn't have been more true, as CB has played a massive role in how I managed to navigate myself throughout the past year. Shortly after lockdown I received a phone call from a member of the team to simply have a chat and check in, I thought during the call that it was mainly to check in about coming out of CB's Production *[BLANK]* at the Donmar Warehouse

at the end 2019, which it partially was, but it quickly became apparent that all Members were being contacted individually in one way or another. Managing to make so many people feel included and connected in a time of such great isolation is really quite special, and the offer to call and chat with a member of the team at any time was very grounding for me, and nice to know that if I needed to, I could pick up the phone and connect with someone. Experiencing two personal family losses and knowing that was an option for me was incredibly steadying.

Finding ways to connect and reach out to others became a big part of my lockdown experience. Helping fellow CB Members, more importantly, friends, with their creative output was really fulfilling. Getting to lend a hand to people's work by helping with play readings, reading their writing or poetry, listening to their songs all felt like being a part of a community that extended the physical walls of Kentish Town. Knowing I would be in a Zoom call with familiar friendly faces, not only chatting away, quizzing or dancing to our favourite songs, (which was all very much needed!) but progressing as an artist... with structure, connection and purpose kept me in a place of openness. Masterclasses with Zawe Ashton, Dame Harriet Walter, Stef O'Driscoll enriched me artistically and opened my eyes to other aspects of the industry. Especially during the colder winter months when lockdown began to feel endless, having that structure of joining a group like the Writers' Circle with playwright Yasmin Joseph kept me focused and engaged.

Receiving the most wonderful and completely unexpected parcel of presents for Christmas, as someone who was isolating alone, is one of those things that I couldn't thank Clean Break enough. Things like this are simply the cherry on the cake for being part of this organisation. There is so much work and consistency, care and patience that comes from this team of women. And my experience of this tough and taxing year has been made a whole lot easier by just having their unwavering support."

3. Research and leadership

Our aims to deepen understanding of the complex issues of women and crime through research and to share our experience and leadership are often less visible aspects of our work. We contribute to and support campaigns for justice led by like organisations, and we champion valuing lived experience.

Clean Break: Women, Theatre Organisation and the Criminal Justice System continued this year, led by Queen Mary University of London. This large research project sees Clean Break partner with four leading university academics to explore the many facets and linking disciplines that our work touches.

From April 2020 the researchers observed the senior management, Board and leadership team meetings and some weekly staff team meetings over a five-month period, made more accessible through the shift to online working. The

project hosted online seminars by Reading, Sheffield, Leeds, Leicester, Warwick and Manchester Universities which we contributed to that reached 495 audience across the events.

The pandemic also interrupted the second tour of our production **SWEATBOX**, performed in a decommissioned prison van. We were able to repurpose funding from AHRC for the tour to recreate it as a short film. This will be made available to the public in June 2021 and will continue to be shared through the partner universities.

Our participation in another research project, **INSPIRING FUTURES**, was significantly disrupted by Covid-19 due to the severe lockdown of the prison estate. The project, led by *National Criminal Justice Arts Alliance (NCJAA)* and funded by Paul Hamlyn Foundation and Economic and Social Research Council in partnership with Institute of Criminology, Cambridge University, looks into the impact of the arts in criminal justice settings. Our project activity has been postponed; however, we have continued to meet with partners and provide peer support and share experiences of pivoting practice. The work is being rescheduled as soon as access is allowed.

Our work featured in four books published during the year:

- Equal Stages (2020) by Nick Awde contains an interview with Anna Herrmann. Published in association with the Other National Theatre and the International Theatre Institute, the book takes a look at diversity, representation, visibility and inclusion in the live performing arts, particularly theatre. https://www.waterstones.com/book/equalstages/nick-awde/9781908755384

- "Inside Bitch: Clean Break and the ethics of representation of women in the criminal justice system", by Anna Herrmann and Dr Caoimhe McAvinchey in Applied Theatre Reader (2nd Edition, 2020), edited by Tim Prentki & Nicola Abraham. https://www.routledge.com/The-Applied-Theatre-Reader/PrentkiAbraham/p/book/9780367376291

- "Unlocking Potential: The Role of Theatre Writing in Prisons in the Work of Clean Break", by Anna Herrmann, Deborah Bruce and Clare Bastow, chapter in Prison Writing and the Literary World (2020), edited by Michelle Kelly and Claire Westall

- Performing Welfare: Applied Theatre, Unemployment, and Economies of Participation (2020) by Sarah Bartley
  https://www.palgrave.com/gp/book/9783030448530

Combining the threads of research and leadership, we launched the archive of Clean Break's 40-year history and impact with an online event in Autumn 2020. Part of our on-going heritage project, generously supported by the National Lottery Heritage Fund, the quiet work of the previous year to bring

our artefacts together was undertaken by our volunteers and the archive is now housed in the Bishopsgate Institute. The emboldening launch event online in November 2020, hosted by our Chair Alison Frater and reaching 267 online audience members, included our inspiring founders, Jenny Hicks and Jacqui Holborough, and performances of theatre pieces inspired by the archive created and performed by Members.

The exhibition, bringing all elements of the project together for the public, was postponed twice due to lockdown restrictions but will now open in June 2021 at Swiss Cottage Gallery, Camden.

We have experienced a consistent demand to learn more about our practice and have regularly offered training to support this ask. Our current business model looks to develop this as an asset, to extend how we share our leadership and generate income from the activities. We were building the trajectory of this when the disruption of the pandemic closed our doors, meaning we had to cancel planned training as it normally happens in our building. We were then forced to pause our investment in this area due to capacity, with the team members who support this work being on furlough until the autumn.

We reimagined our delivery and were delighted with a successful launch our corporate offer in December 2020, through one-day online training and 1:1 follow up coaching session, engaging 10 women staff members of Columbia Threadneedle Investments. Key to our delivery is the involvement of Clean Break Members in this offer. The day was received very well by the participants and our partners have confirmed at least 4 more sessions for 2021.

Learning from this, in March 2021 we launched a new online training offer for the public comprised of five, three-hour modules about Clean Break's practice, delivered by core staff and artists. There is strong evidence that this course is in demand, with both March and May dates selling out in a few days of going on sale.

The majority of income earned through activities this year was through this area of delivery, generating £8,838 (2020: £12,882) in a year where we anticipated no earning from this work. It has given us the confidence return to our aims for this work and increase our targets for the next year, delivering digitally and hopefully again in our building as soon as possible.

One-off events that Clean Break produces feed our aim to spark action, curiosity, and dialogue with audiences. This year, it was impossible to deliver these live, but we substantially increased our reach through online events. A total of 1,164 people attended online events that we created or co-created: the average attendance being 200 for our stand-alone events, and 100 for our university events. These included events connected to our research projects and partners, two events connected to our fundraising, and events specifically

created to highlight issues facing women to increase our campaigning voice. Our format included a performance by an actor of a piece of Clean Break writing, followed by a discussion panel. One of our best attended events was in collaboration with sister organisation, Birth Companions, to mark International Women's Day in March 2021 and to shine a light on maternal imprisonment. This event reached an audience of 284:

"*I was mesmerised by the performances completed by Ayesha, she was fantastic. I felt sympathetic towards those who had shared their experiences within a prison environment and was fascinated by the statistics that Dr Minson presented. I was unaware quite how many women are sentenced for under 12 months - really shocking."* Attendee, Disrupted Lives, 14 March 2021

We also contributed to other organisations' events, including the Women's Equality Party annual conference, with a short workshop and performance extract of *Not Pretty Like the Rainbow* by Daisy King, performed by our Member, Nicci Durkin, to 122 people. We presented at the online launch of a new alliance of seven lead women's sector organisations, London Women's Services Alliance, which sees us joining strategically with our key partners to deliver gender specific holistic services for women and girls affected by the criminal justice system across London.

The Leadership team have continued to raise the profile of our work by speaking at events and conferences, including the Independent Theatre Council annual conference, participating in networks such as CLINKS, Tonic's Advance Network and What Next? and representing the organisation on umbrella bodies, including the National Criminal Justice Arts Alliance Steering Group which elected our Joint Artistic Director, Anna Herrmann, as Co-Chair in July 2020. Both Artistic Directors were named Women of the Year in 2020 and invited to a celebration of women who had helped change women's lives, especially during this tough year. Anna continued to lecture at universities and Róisín consulted with artist Sonia Boyce on a project she is making for the Serpentine Gallery.

We had a successful visit from Sir Keir Starmer MP (Our local MP and Leader of the opposition) to launch the reopening of our building in October. This was followed the same month by an online meeting with Carolyn Harris MP, who is interested in the company's work with women prisoners, attended by Anna Herrmann and trustee Amanda Richardson.

4. Operations and administration

Our fourth strategic aim is to run our organisation with equity and fairness with women's voices and sustainability at the heart – our general support costs (overheads and admin) and direct and support staff costs reflect this aim. We achieve this by ensuring that our governance framework is strong; our Members are represented at board level and in our programme planning; our business model is fit for purpose; and our operational systems and processes

are robust. This year, we had to adapt quickly and respond to an uncertain and constantly changing environment.

Our trustees devoted considerable additional time to working with the Leadership Team to ensure that the charity was financially stable, and the staff were coping with the changes around us, all while centring our Members' needs. We continued our robust succession cycle with our trustees, and despite being entirely online, we had engaging and productive meetings that supported the charity and staff team well. Strengthening how Members' voices influence the charity continued, with representation at board level and through our participation in a programme of training to encourage more women with lived experience of the criminal justice system to become trustees.

This year tested our business model intensely, and we reverted to a reliance on fundraising for our income. But it also gave us an opportunity to look at some of our operational processes and staffing in a new light, and to consider how we want to take our learning from this period forward, to create positive change from crisis.

As our building remained closed for much of the year in response to government guidance around lockdowns, all hires business ceased, resulting in us reducing our earned income target by £150,000 immediately in April 2020. This income usually provides vital support towards the operational overheads and administrative costs of the building and the company, many of which did not reduce despite closure. Our support costs, including support staff, totalled £476,542 making up 47% of our expenditure this year (2020: £413,810, 35%).

Our ability to sustain our building ownership and protect jobs was thanks to emergency funding from statutory funders Arts Council England's initial emergency funding, DCMS' Culture Recovery Fund, Camden Business Discretionary Fund and National Lottery Community Fund; and generous support through grants from Esmée Fairbairn Foundation, Paul Hamlyn Foundation, The Rank Foundation, The Julia & Hans Rausing Trust, and two waves of the London Community Foundation funds. These funders specifically enabled us to cover our core operational and staffing costs, which would normally have been supported through earned income and full cost recovery contributions included in project grant funding.

Weekly building checks continued through the lockdowns, to ensure that our building remained in a decent condition; unfortunately, buildings don't like to be empty, and over the year issues arose with leaking underfloor heating that have resulted in an extensive investigation and repair through our insurers. However, while the building has remained closed to participants and most staff, we have been able to ensure that remedial works are undertaken and that the building can be as safe as possible for future ways of working. We are

grateful for funding that has included support to ensure that our ventilation and socially distanced changes to operating are able to be realised.

Staff, advisers and volunteers

Our people are our greatest asset, and this year showed their commitment, courage and compassion as never before. We worked tirelessly to protect jobs and support wellbeing where we could.

A combination of the government's Coronavirus Job Retention Scheme (we claimed £122,727 across the year) and other emergency funding received this year (we raised £561,389 through emergency offers) enabled us to avoid redundancies across our salaried team. Already a lean team, at the beginning of the year we took the decision to pause current recruitments until we could see more clearly how the pandemic was going to progress, as part of our effort to protect jobs. This halted our recruitment for two roles: Communications Manager and Development Officer; both of which were held until spring 2021 and will be recruited for this summer.

The ongoing nature of the pandemic and uncertainty around reopening our building resulted in our ceasing to offer future work to our casual, zero hours contracted staff in September, having supported them through the CJRS at 80% of their wages from mid-March. It was a difficult choice to make, and the grace of those we said farewell to was incredible.

From March 2020, our staff have worked almost entirely from home; other than in the brief period where we opened, only 2-3 staff have been in the building. Furloughing staff from 6 April 2020 created challenges for those remaining active and impacted many of our operational processes as it was a time where robust financial management was needed more than ever. We adapted to online meetings and new communication patterns, and some staff took on new responsibilities. It was an incredibly challenging year that required a lot from our team, and we are very proud of how they have managed.

Furlough enabled us to extend fixed term contracts and be ready for 2021/22 and the rescheduling of activities, as with our Heritage Project Manager who will also curate the exhibition in the summer. Further grant funding also enabled us to create the new role of Operations Manager from February 2021 to support us in restoring the building to operational use and addressing remedial works, and to participate in preparatory work for the Weston Jerwood Creative Bursary programme, bringing on board a Participation Associate in May 2021.

Additionally, with funding to support our digital transition, we were able to invest £2.4k from the London Community Foundation's Wave 3 grant in digital upskilling for our team. It is difficult to quantify the increase in learning this year, in part due to how much was offered generously for free online through short courses and webinars. Our commitment to team learning shifted to

shorter, more regular team sessions together, the sharing of resources, and strong peer to peer learning. In total, we invested £6,890 in staff and trustee development this year (2020: £5,102).

Organisational learning was enhanced by the learning and support provided for organisations taking part in the Weston Jerwood Creative Bursaries programme 2020-2022. As well as funding and resources to employ an early career artist from a lower socio-economic background for 12 months, representatives from the staff and trustees of the c. 50 participating organisations have met regularly to receive guidance and share experiences around good practice and what it really takes to improve access to role opportunities in our organisations. We are grateful to funders the Garfield Weston Foundation, funders and project leaders Jerwood Arts, programme partners *people make it work* and our culture sector peers for their openness, encouragement, and many useful insights, and look forward to continuing to engage with this programme throughout 2021/22.

A key development that this work supported for us was a revised approach to recruitment. We began a detailed review of our recruitment practices, with the aim of improving the experience of finding out about and applying for voluntary and paid roles with Clean Break. We want to ensure we are encouraging women from the widest possible range of backgrounds and experiences to apply for positions with us and doing all we can to reduce barriers to entry and progression for women in our sectors.

Our initial focus has been on paid positions and trustee recruitment. By the year end, we had made significant changes to our staff and trustee recruitment packs in terms of style, language and content, endeavouring to clarify and simplify the requirements, demystify the process and improve access. We have been testing out new recruitment channels and exploring new partnerships and have begun to collect broader data to better understand the diversity of the candidates we are reaching. Our interview panels have included our Members, and the results to date have been an increase in the quantity, quality and reach of our opportunities. We are currently analysing the impact of our efforts and honing our next steps towards improving our inclusive practices.

We are committed to supporting women artists through our work, and this year we showed that support by funding an artist to join the Freelance Task Force. Freelancers make up 70% of those employed by the theatre industry. This body was set up to ensure that freelancers' voices are heard and have impact in post pandemic structures and approaches. Set designer Rosie Elnine was our nominee and, alongside attending meetings, she met with our Members to hear about their experiences and ideas. The Big Freelancer Report has now been released and its stark evidence will enable all of us to build a better future for this essential part of our cultural workforce.

In addition to the freelance artists already mentioned in this report, we are very grateful for the support and guidance of freelancers who contribute to our work in other fundamental ways. In particular, we again extend our thanks to Henri Seebohm for her ongoing clinical supervision work with our Members Support Team; this was a challenging year for our Members and we were grateful to be able to offer additional clinical supervision to our team, thanks to funding from London Community Foundation who also supported other wellbeing initiatives for our team within their Wave 3 grant. Thanks also to our press and media consultant Nancy Poole her continued support this year.

Our volunteers helped to sustain our work this year and are a vital part of how we deliver our ambitions. We were supported by 35 volunteers working 1,135 hours across the year (2020: 72 volunteers offered 3,372 hours support). Our volunteers support projects, deliver Art Therapy to Members, tend to the garden at Clean Break and support our admin. Unfortunately, we were not able to accept all offers from volunteers with our building closed and look forward to welcoming more back in the coming year.

Emergency funding from the Culture Recovery Fund and The London Community Foundation, Wave 3, enabled us to consider our operating and future business model. With the funding we engaged HR consultant Rachel Barker, who added capacity to review our human resource policies, bringing them up to date and reframing them with more accessible language; and Ayla Sureven to coach us through revisioning our business plan, which will continue into 2021/22.

Sustainability

Sustainability has been at the heart of our work this year, considering how to sustain our Members, our staff and their resilience, our finances, and our building, as well as our ability to affect change within our organisation and within society. All of this with the immeasurable challenge of a global pandemic on everyone. In our lifetime, there has been no comparable mass experience and we will be impacted for years to come.

We have described how we sustained our Members as best we could, with the support of partners and funders, as some of the most vulnerable and heavily impacted in society. We have also described how we have protected jobs where possible and focused on the wellbeing of our staff as they faced the individual sharp challenges of pandemic and furlough. Further on we will outline how we have increased the sustainability of the organisation through careful financial management and generous funding through the year.

How we affect positive change runs through all aspects of our organisation, and this element of sustainability engages us in many global issues that need to be addressed within our organisation and beyond.

While climate change continues to be an urgent concern, the closure of our building limited our progress this year. The circumstances of lockdown will have had positive impacts on the environment, less travel has resulted in a reduction of air pollution (nitrogen dioxide levels and small particle pollution were significantly lower than usual) across 10 major cities in the UK. It will remain to be seen how we can translate the benefits to positive behaviour change for the future – though we have certainly made permanent changes to the amount of paper used in our administrative functions, for example by bringing finance approval processes online. We are renewing our commitment to reducing our impact on the environment and are assessing how we can improve our data around our current impact, to better understand how we can increase our efforts and champion this for the future.

Equality, diversity and inclusion are deeply embedded in our mission, values and all activities. This year centred on our work to become an anti-racist organisation. In response to the killing of George Floyd and the amplification of the Black Lives Matter movement, Clean Break renewed its own pledge to combat racism and to take further action to embed racial equality within our own structures. Many of our plays have historically called out racism within the criminal justice system, and we will continue to shine the light on the ongoing double discrimination face by women of colour in the penal system. We have a commitment to ensuring 50% of our annual commissions go to women who have experienced racism.

We have a diverse staff team and Board of Trustees but recognise that our Leadership Team does not reflect this diversity, being three white women. Our Board is considering this in its longer-term succession planning to ensure that our leadership is more reflective of our community for the future, whilst we identify ways of sharing power at leadership level in the short term. We are expanding how we capture and analyse data about our team, and what data we benchmark our diversity against to ensure that we can be more transparent about who we work with and attract a workforce that is representative of our community. At the moment, we can share information on the ethnicity, disability and experience of criminal justice of our workforce, and are beginning to collect more information to enable us to analyse the socio-economic diversity of our team in the future.

Our workforce (staff, freelancers/contractors & volunteers) in 2020/21 had a 75% return rate on survey response (up from 70% in 2020). The return rate for freelance and contractual staff was relatively low at 57%; of those responding 71% were artists.

This chart illustrates our diversity as of 31 March 2021 and includes some benchmarking from Arts Council England (2019/20 statistics) and the known make-up of the diversity of women in prison (Bromley Briefings, Prison Reform Trust published twice annually) and UK ethnicity data from the 2011 census. The disproportionate number of Black and minoritised women in the penal

system compared to the general population clearly indicates the systemic challenge of racism that needs addressing.

Diversity Measure	**Freelancers** 47/82 or 57% response	**Staff** 21/21 or 100% response	**Trustees** 10/12 or 83% response	**Volunteers** 34/35 or 97% response	**Arts (ACE) workforce in theatre** 80% response	**Women in the prison system**	**England & Wales demographics**	**London demographics**
	% of those surveyed				17% BAME*	26% BAME*		
Asian	3%	0%	8.3%	9%		8%	7.5%	18.4%
Black	15%	19%		9%		13%	3.3%	13.3%
Mixed or multiple ethnic background	3%	14%	8.3%	11%		5%	2.2%	5%
White British or Irish	28%	43%	50%	60%	57%	73%	81.5%	47.1%
White Other	5%	19%	8.3%	5%	5%		4.5%	12.7%
Other ethnic group/Arab							1%	3.4%
Prefer not to say	3%	5%	8.3%	3%	3%			
Disabled or having long-term disability including mental health	19%	38%	17%	9%	7%	Not available	16%	
Identify as neurodivergent	7%	24%	0%	Not asked	Not available	Not available	10%	
Personal experience of the criminal justice system	15%	17%	25%	Not asked	Not available	100%	Not available	

*BAME is being used in this context as it is how this data is aggregated, but we do not advocate for the term and no longer use it in our own communications.

We are reviewing our policies and practices around staff and recruitment, considering where these are contributing to inequality.

The journey to becoming an anti-racist organisation is one we have embraced whole-heartedly with commitment and with additional resources. We are engaging the whole community at Clean Break: our trustees, staff, artists, Members and volunteers in our next steps - to build trust, speak out and listen, engage and act to address the inequality we see and the inequalities that are less visible. We acknowledge that racism is systemic in society, and features across the arts and cultural sector, and within Clean Break. We held a series of reflective spaces with our Members to process the impact of George Floyd's killing on them personally, convened staff and trustee groups and have offered some training in the past year. In March 2021 we engaged *darvaja* to lead a process of anti-racism consultancy with Clean Break, involving all stakeholders to create a strategy, accountability framework and action plan and make a step change moving forward.

Keeping women's voices at the heart, ensuring that our Members' voices are those amplified and central is vital to our sustainability. Our ambition to have Members involved across all areas of company life and represented in decision making structures continues to strengthen. This year, we have made strong progress with Members involved in all activity, and our achievements above are evidence of this, however, our Members Advisory Group has faltered due to remote connection and Members own lives being adversely impacted by the pandemic. We have now directed some additional capacity and expertise to help us make the change we seek in this area, and appointed *Inspirit* as our Members Involvement Consultant, to work with us moving

forward over 2021/22 to review and implement a new structure. We look forward to reporting on our progress next year.

The Future

If this trying year has taught us anything it is that our existence remains essential, especially to our Members and our communities; that we can be agile and nimble in our approaches and that our digital voice will be more essential than ever as we move forward. We are also imagining a very tough few years ahead in terms of the financial and emotional ramifications of the pandemic on our Members and staff, an uncertain funding environment and a long road ahead when it comes to winning back audiences and ensuring that our agendas of women's equality, justice and decriminalisation are pushed centrally on agendas and stages across the country.

Like so much of the theatre sector, we yearn to return to live performance and to engage our audiences with unique, live, theatre experiences. We are putting our toe in the water with a project called THROUGH THIS MIST in July 2021: We will be welcoming small audience groups into our courtyard in Kentish Town to share a series of monologues, performed by Member artists, culminating in a shared moment and conversation about the future. We are also very excited about welcoming audiences to our heritage exhibition, I AM A THEATRE. We are moving forward optimistically with our partner, Sheffield Theatres, to produce one of our commissions, a play with music TYPICAL GIRLS (this is a rescheduled project) at their Crucible Theatre in autumn 2021. All of these projects will have digital alternatives connected to them.

Whether it is some of the benefits of working from home, reaching new audiences, using new artistic forms or delivering training online and expanding our reach beyond the UK, we know that digital will play an irreplaceable role in our future. In searching for the benefits of this year's learning, we are leaning into the accelerated digital confidence and skill that we have embedded this year.

A place that the digital revolution seems almost to have wilfully left behind is in UK prisons. We are painfully aware that women in prison this year frequently spent 23 hours a day in the cells, hardly saw their children and had limited or no visits. We are pleased that we have found ways to retain some connection this year, but with Government plans to build 500 more prison places for women announced in February of this year, we know that our voice on this issue needs to be increasingly loud and clear. As such, we are joining Women in Prison's #Stopthe500 campaign and planning our own future events to shine a light on this increasing disparity. Looking back on our history, and learning about past campaigns, such as the Close Durham H Wing campaign, which our founders initiated with partners in the early years of the company, this year has shown us too, the power of a collective voice. We have found support, wisdom, solidarity, and strength in our partners, and will be sure to

bring that into the year ahead as we propel more urgently to seek the change we need.

FINANCE AND FUNDING

Overview

Total income for the year was £1,535,996, an increase of 19% on the previous year (2020: £1,292,231). Income was almost entirely fundraised, with 96% from Donations and Legacies compared with 80% in 2019/20. The increase in fundraised income was due to a number of factors, including:

- specific funding of £153,846 from the Culture Recovery Fund towards rebuilding our free reserves, granted in recognition of the precarious position Clean Break would be in during this pandemic without a reasonable level of free reserves

- more funding than usual being received in advance of activities taking place, largely due to the rescheduling, extended timelines or different working practices affecting the majority of projects.

It was an extraordinary year, and we are grateful to all of our funders and donors for their support.

Total expenditure for the year was £1,017,341, a reduction of 14% on the previous year (2020: £1,179,842).

- We spent less on delivering our charitable activities, not surprisingly especially on theatre productions, channelling our efforts into the smaller scale projects which were deliverable in the circumstances of this year, and into providing general and emergency support for Members which was essential this year.

- We also spent less on fundraising costs, mostly due to gaps in staffing while recruitment was on hold. Thank you to the many funders who made their emergency funding streams simple to access with streamlined processes – this was a lifeline for us in this period of limited staffing resource.

This unusual year has generated a surplus of £518,656 (2020: £112,389); or excluding the funding specifically granted towards rebuilding free reserves, a surplus of £364,810. Of this, £264,589 is unrestricted funding received in advance towards activities and overheads in 2021/22 and has therefore been held by the trustees in a fund designated for this purpose. A further £41,792 is restricted funding recognised during 2020/21 towards activities in 2021/22.

This designated and restricted advance funding supports a deficit budget in operation for 2021/22.

Income

Income from donations and legacies

Clean Break follows the fundraising practices as per section 13 of the Charities (Protection and Social Investment) Act 2016. Clean Break does not currently work with any commercial or professional fundraisers. Clean Break has received no complaints relating to fundraising during the year. If any complaints are received, these would be dealt with the trustees and Leadership Team.

Income from donations and legacies totalled £1,480,678 in 2021, an increase of 44% from the previous year (2020: £1,031,588).

This included £122,727 from the Coronavirus Job Retention Scheme, and a further £561,389 in emergency funding from Statutory grants, Trusts and Foundations and the general public (2020: no emergency funding). £236,520 of this emergency funding came through successfully gaining support from Arts Council England (ACE)'s initial emergency grants programme, and then ACE's delivery of the government's Culture Recovery Fund, incorporating critical rebuilding of our free reserves as noted above. Clean Break has also been successful in gaining support from Round 2 of the Culture Recovery Fund, towards costs during the first quarter of 2021/22.

Our regular funders continued to support our work, supporting further by offering increased flexibility around reporting, and amending outcomes to work with inevitable changes in the ways we could deliver, and our project timelines. In addition they provided us with an enhanced level of guidance, and we felt our partnerships with them grow.

We took part in new appeals and campaigns this year, participating in the 2.6 Challenge that replaced the London Marathon in April 2020, raising £4,702 (2020: nil). We are delighted to have a place in the Marathon itself for autumn 2021.

In June 2020, Maxine Peake was the voice of our first BBC Radio 4 Charity Appeal which exceeded our expectations and drew in donations totalling £14,869 (2020: nil). Reaching new audiences and supporters through this appeal was a wonderful boost, and we are grateful to the support of BBC producers in shaping our appeal.

Our annual fundraising efforts through the Big Give Christmas Challenge saw us raise £34,844 (2020: £32,004) towards the additional support and activities that we offer to our Members. Special thanks to our Patron Zawe Ashton for

taking part in an *In Conversation* event and promoting the Christmas Challenge.

Together with the ongoing generosity of our Friends and other individual supporters, General Donations totalled £112,337 including gift aid (2020: £190,512). 2019/20's General Donations were boosted by a one-off legacy donation of £75k; this aside, levels of giving therefore held steady.

Our fundraising (development) team worked tirelessly, and with reduced staffing capacity, to respond to the opportunities that were presented through the year from existing funders and new supporters to secure our future. Their success is a credit to their efforts.

We have been overwhelmed by the urgency, flexibility, and generosity of support from all those reaching out to help with sustaining our organisation and contributing to reserves at the time when we need them most.

Income from charitable and other activities

The impact of the pandemic on our earned income was significant this year. Normally, we would expect to generate earned income from ticket sales, fees for delivering work and training, and through hiring our space in our building. As much of this is dependent on venues that were closed, we were only able to generate £55,281 through our charitable and other activities this year, 39% of the total achieved in the previous year (2020: £141,373).

This income from our charitable activities included £11,385 through our Leadership offer, which, significantly, was delivered digitally (2020: £12,882, no digital delivery). The remainder was primarily through delivering our Women's Centres services digitally, as supported through the Mayors' Office for Policing and Crime (MOPAC, led by Advance Minerva and Women in Prison).

Other income, usually mostly from room hire to local community organisations and arts organisations, was negligible this year (2021: £37 compared with 2020: £119,270).

The loss of building-based earned income streams was total and immediate, and at the time we faced the risk of additional loss of donated income because of the overwhelming need for support across the charity sector, uncertainty regarding the impact of the pandemic on the giving capacity of individual and corporate donors, and the lack of activity to fundraise against. This shifted the focus almost entirely to voluntary sources of income this year. Covid-19 had a huge impact on our income this year and will continue to impact heavily on our business model for the foreseeable future.

Expenditure

An unusual element of this year's expenditure is £140,735 in costs relating to direct and support staff time spent on furlough leave (2020: nil). This cost has been allocated within expenditure on raising funds and expenditure on charitable activities according to how the staff members would ordinarily have spent this furloughed time.

Total staff costs, including core support from freelance consultants, reduced this year to £691,642 (2020: £749,715). This reduction mostly reflects the two key positions vacant throughout the year, the loss of our casual hires team from September, and some reductions to staff pay during furlough leave. Furloughed staff were paid 80-90% of their normal gross pay. Social security and pension costs held steady, with gaps in core payrolled positions balanced out by freelance finance support during 2019/20 being brought fully in house this year.

Expenditure on raising funds

Expenditure on raising funds reduced to £126,084 this year (2020: £169,996) predominantly due to lower staffing costs relating to a gap in resources while recruitment was on hold. Events costs were also lower this year (2021: £764, 2020: £6,016), being limited to low cost, digital events compared with venue based events in celebration of our 40th anniversary last year.

Expenditure on charitable activities

Direct costs of delivering against our charitable activities totalled £419,052 this year, compared with £600,242 in 2019/20. Direct spend on theatre productions and related engagement activity more than halved, with resources focused on smaller scale digital projects, alongside developing work in the production pipeline.

Direct costs of Research & Leadership activities held steady (2021: £57,878, 2020: £61,437). The bulk of the cost was staffing in both years, as these are areas where delivery has to date been reliant on in-house staff. Staffing costs on research & heritage activities increased this year while other direct costs reduced; this was a full year of the archive related heritage project (which started in May 2019) and required additional staff time in the lead-up to the exhibition now planned for summer 2021.

Direct costs of delivering our Members programme and related support services increased this year (2021: £163,091, 2020: £149,695). This was mostly due to emergency support provided through IT equipment, care packages and additional staffing resource focused on this work. Meanwhile, direct costs of delivering work for women's' centres, prisons / other outreach, and other services including hires reduced significantly (2021: £53,140, 2020: £81,084) as options for delivery were more limited or lower in cost.

In contrast, our support costs increased this year (2021: £476,542, 2020: £413,810). More staff time was needed to support the organisation and its governance in general, with more frequent governance meetings and continuous financial and strategic planning and re-planning. In other support costs, less was spent on marketing and promotion, with this spend normally geared towards theatre productions, and more was spent to support areas of organisational development, including business model changes, anti-racism consultancy, and theatre freelance community initiatives.

Reserves

As at 31 March 2020, trustees had a stated target of rebuilding free, unrestricted cash reserves to £212,000, approximately three months' expenditure on core costs, to provide sufficient flexibility to cover temporary shortfalls in working capital, allow the charity to cope with and respond to unforeseen emergencies and provide the charity with the opportunity to invest in new opportunities and innovation. Trustees had expected to reach this target by 31 March 2024, increasing reserves by £50,000 per year over 5 years from 2019/20. With careful financial planning and thanks to support from the Culture Recovery Fund round 1, this target has now been met in full. Free reserves at 31 March 2021 totalled £253,886 (2020: £18,408).

Trustees have revisited the reserves target, in light of the charity's current position, planned activities and the financial risks ahead. The Board considers that the charity should now maintain a minimum of £250,000 in reserve and aim to build this to £300,000 to support the charity when necessary, in relation to the following financial risks:

- £100,000 to cover short term cashflow requirements: the business model sometimes necessitates payment of salaries, operating overheads and project costs ahead of receipt of related funding or earned income. The figure is based on approximately one month's core costs plus an allowance for a typical advance payment against a project in partnership.

- £105,000 as contingency against fundraising targets not yet met for the year ahead. This figure is based on detailed analysis of the proportion of the current fundraising target identified as high risk.

- £45,000 as contingency against earned income targets assessed as high risk for the year ahead. This includes income from hiring our building (on hold throughout the pandemic), theatre productions and events.

The desired target includes a further £50,000 to be held to cover unforeseen expenditure beyond contingencies built into annual budgets. This would include the cost of covering unexpected long term staff absence, or the cost of urgent, unplanned maintenance or repairs to our ageing building (offices and rehearsal studios).

As at 31 March 2021, Clean Break has free unrestricted cash reserves (general funds) of £253,886 and has therefore slightly exceeded the minimum target and achieved 85% of the desired target. Trustees will review reserves levels at least quarterly and this policy annually.

Going concern

The trustees have considered the requirement that the financial statements should be prepared on a going concern basis unless they intend to liquidate the charity or cease operations or have no realistic alternative but to do so.

They have discussed the potential impact that the on-going nature of the pandemic continues to have on society and the sectors that the charity operates within and considered the company's operations in 2021/22 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that on-going uncertainty does not constitute a material uncertainty related to going concern.

Trustees continue to identify the risks relating to the company's ongoing operations and discuss the strategies designed to manage them regularly.

The key risks that are considered in relation to going concern include continued restrictions impacting the generation of hires income in 2021/22 and into 22/23, potential resurgence of coronavirus over winter 2021/22 resulting in cancellations of activities and other potential operational disruption, and changes to the sectors we operate in, impacting partnerships.

Clean Break's learning and experience from 2020/21 is applied to a nimble approach to the year ahead that anticipates disruption and is being managed through rigorous planning, regular re-forecasting of income and expenditure, and continuous risk assessment. Having rebuilt free reserves to a much healthier level at the end of 2020/21, the charity is in a more stable position with a healthy cash position to support its continued operation, and, at the time of finalising this report and accounts, 69% of income targets secured in support of activities for the year ending 31 March 2022.

Trustees have therefore concluded that the financial statements of Clean Break for the year ended 31 March 2021, should be prepared on a going concern basis.

Risk management

Risk management has become an even more prominent consideration this past year, with the landscape changing rapidly and often. The key risk for the year was the impact of Covid-19 and subsequent restrictions enacted by the government in response to controlling the pandemic. We followed guidance offered and adapted as this changed; the trustees met frequently in addition to their regular quarterly meetings to steward the process of risk analysis and decision making to mitigate what was arising from the ever-changing landscape.

Identified risks are listed in a register which outlines the nature of each individual risk and rates them either high, medium or low risk with regards to both probability and impact; a risk management strategy is agreed for each identified risk and a net risk rating after mitigation of either high, medium or low is assigned. Ratings are reviewed regularly, and progress is actively monitored.

The financial impact of risks this year - namely through loss of income from earned sources and limitations on typical fundraising against ever-changing projects and project timelines - was mitigated through

- strict expenditure controls and reduction of budgets early in the year
- ongoing review and risk assessment of anticipated activities with reforecasting of budgets throughout the year
- maintaining good communication with funders
- accessing emergency funding to bridge shortfalls in earned income and in more typical project funding.

For the coming year, income targets have been set more conservatively than in the past in anticipation of a challenging year ahead in terms of both fundraising and earning income. Capacity for funders to continue to offer emergency funding is likely to wane, and we have not yet seen a return to previous patterns of project funding. Uncertainty around living with coronavirus in society longer term will impact capacity at events and our building, both of which will determine levels of income that can be generated from fees, tickets and hires in the future. To further address this, the business model is being interrogated and will be adapted to best suit the needs of the charity and its beneficiaries. Having rebuilt reserves, the charity is determined to maintain its stability.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The maximum

liability of members in the event of a winding up is £1. At 31 March 2021 there were 12 members who are all Directors of the company.

The charity has one active, wholly owned trading subsidiary, Clean Break Productions Limited. Any profits go to support the charity.

Members of the Board

The members of the Board constitute directors of the charity for the purposes of the Companies Act 2006 and trustees for the purposes of charity legislation. At any one time there must be a minimum of six members but never more than fourteen. New members of the Board are elected by existing members. Members of the Board are required to retire after four years' service but are eligible for re-election for up to a further four years.

In December 2020, the members of the Board agreed to a special resolution amending a clause in the Articles to enable them to extend a trustee's final term for up to one year in extraordinary circumstances.

Each member of the Board has taken responsibility for monitoring the charity's activities in specific operational areas and constant attention is paid to the skills mix of the members of the Board to ensure that the Board has all the necessary skills required to contribute fully to the charity's development.

The Board were essential to the success of the charity in this extraordinary year. The Board met 10 times in 2020/21 online to support senior staff and ensure good governance in the wake of Covid-19 rather than their usual quarterly meetings, and additionally invested in a day of strategic working in September 2020.

The Finance Committee was led by Sara Forbes as Chair until February 2021 at which time she stepped back from leading the committee; Sabba Akhtar took over as committee Chair. The committee includes Despina Tsatsas, Doreen Foster, and Kim Evans and Alison Frater, Chairs of the Board. The Committee, which usually meets four times a year, met six times to support the planning required in response to Covid-19.

This in-depth scrutiny and support to the Leadership Team and Senior Management in the financial management of the charity in addition to Board Meetings is greatly appreciated.

The Board regularly reviews the skills and expertise needed at governance level, the diversity of its members, and plans for succession.

In July 2020, Kim Evans concluded her second term as Chair of the Board. Kim led the company with a remarkable level of care, expertise, and extraordinary dedication. Incoming Chair Alison Frater observed meetings from April to July before taking up the reins from Kim at the AGM. Kim and

Alison had a strong handover during a turbulent time with the lockdown meaning they could not meet in person to support induction. Following her appointment, Alison championed shared leadership within the Board as well and in February 2021 existing trustee Tanya Tracey was unanimously elected as Co-Chair. The result has been a more reflective approach to chairing, strengthening governance by bringing broader diversity and experience to its leadership.

In autumn 2020, the Board formed a Recruitment Committee to seek new board members as part of the ongoing succession of trustees, with a view to welcoming new trustees in July 2021 to coincide with the conclusion of Despina Tsatsas and Doreen Foster's second terms as trustees and members of the Finance Committee.

In accordance with the special resolution agreed in December 2020, trustees have also asked Deborah Coles to remain on the Board for an additional year, bringing her term of service to 9 years by July 2022.

Clean Break has a Development Committee led by a trustee and comprised of non-trustee volunteers. We are grateful for the commitment of our Development Committee members: Tracey Abayeta, Honour Bayes, Elise Brown, Sarah Jane Dent, Baroness Simone Finn, Sharon Heyman, Alison Jefferis (Chair), Sarah Jeffs, Gillian Jones, Marie-Claire Meisels, Rebecca Urang, Sara Watson. The role of all these women in helping us achieve our development targets has been crucial.

As mentioned in describing our activities during this report, we are especially grateful to our Patrons this year who have gone above and beyond to support our work and our Members. We were particularly grateful to Patrons Zawe Ashton, Sharon Duncan- Brewster, Lucy Kirkwood, Dame Emma Thompson and Dame Harriet Walter DBE, for being there for us both on stage, online, in our audiences and behind the scenes. We also note the sad passing of long-term Patron and company friend Barbara Hosking in April 2021. Her spirit and ambition for women will be an enduring legacy.

Key management personnel

Key management personnel for Clean Break are the Board of trustees (who do not receive remuneration for their services as trustees), the Leadership Team (two Joint Artistic Directors and Executive Director) and the Senior Management Team (Head of Participation, Head of Finance & Operations, Head of Development & Communications). Salary bands which are externally benchmarked every 3 years are used to set Leadership and Senior Management Team pay.

There is a Pay and Pay Review Policy which sets out the systems in place to set and review pay. A cost-of-living increase is considered by the Board

annually and if approved is awarded to all staff who have completed their probationary period.

Pay is also reviewed for each post if there is an increase in salary recommended as a result of significant responsibility increases within an existing role. All decisions are ratified by the Board before being awarded.

Statement of the members of the Board's responsibilities

The members of the Board (who are also directors of Clean Break for the purposes of company law) are responsible for preparing the report of the Board and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the members of the Board to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and the group and of the income and expenditure of the group for that period. Under company law the members 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, the group and of the income and expenditure of the group for that period.

In preparing these financial statements the members of the Board are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards 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 charity will continue in operation.

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

Each of the Board members confirms that:

- so far as the Board member is aware, there is no relevant audit information of which the charity's auditor is unaware; and

- the Board member has taken all the steps that she ought to have taken as a Board member in order to make herself aware of any relevant audit information and to establish that the charity's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

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

Approved by members of the Board and signed on their behalf by:

Tanya Tracey Alison Frater

Alison Frater and Tanya Tracey
Co-Chairs of the Board
Date: 22 July 2021

Independent auditor's report to the members of Clean Break Theatre Company

Opinion

We have audited the financial statements of Clean Break Theatre Company for the year ended 31 March 2021 which comprise the consolidated statement of financial activities, the consolidated and charitable company balance sheets, the consolidated statement of cash flows, the principal accounting policies and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) (United Kingdom Generally Accepted Accounting Practice), including FRS 102, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland.

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the charitable parent company's affairs as at 31 March 2021 and of the group's 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 auditor's 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

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group and charitable parent company's ability to continue as a going concern for a period of at least twelve months

from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the trustees' report, which is also the directors' report for the purposes of company law, 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 group and the charitable parent company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' 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:

- adequate accounting records have not been kept by the charitable parent company, or returns adequate for our audit have not been received from

branches not visited by us; or

- the charitable parent 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; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the director 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 charitable parent 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 charitable parent company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

irregularities, including fraud is detailed below.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charity and determined that the most significant frameworks which are directly relevant to specific assertions in the financial statements are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011) and those that relate to data protection (General Data Protection Regulation).

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;

- tested journal entries to identify unusual transactions; and

- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- reading the minutes of meetings of those charged with governance; and

- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The

more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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 auditor's report.

Use of 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 auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the 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.

Buzzacott LLP

Catherine Biscoe, Senior Statutory Auditor
Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 02 September 2021

Consolidated statement of financial activities Year to 31 March 2021

	Notes	**Unrestricted funds £**	**Restricted funds £**	**2021 Total funds £**	Unrestricted funds £	Restricted funds £	2020 Total funds £
Income and expenditure							
Income from:							
Donations and legacies	1	**806,310**	**674,368**	**1,480,678**	626,048	405,540	1,031,588
Charitable activities	2	**11,781**	**43,500**	**55,281**	95,694	45,679	141,373
Other	3	**37**	**—**	**37**	119,270	—	119,270
Total income		**818,128**	**717,868**	**1,535,996**	841,012	451,219	1,292,231
Expenditure on:							
Raising funds	5	**126,084**	**—**	**126,084**	169,996	—	169,996
Charitable activities	6	**377,364**	**513,892**	**891,256**	613,768	396,078	1,009,846
Total expenditure		**503,448**	**513,892**	**1,017,340**	783,764	396,078	1,179,842
Net income (expenditure) before transfers		**314,680**	**203,976**	**518,656**	57,248	55,141	112,389
Gross transfers between funds	16, 17	**162,184**	**(162,184)**	**—**	682,752	(682,752)	—
Net movement in funds and net income (expenditure)	8	**476,864**	**41,792**	**518,656**	740,000	(627,611)	112,389
Reconciliation of funds:							
Fund balances brought forward at 1 April 2020		**715,771**	**169,807**	**885,578**	(24,229)	797,418	773,189
Fund balances carried forward at 31 March 2021		**1,192,635**	**211,599**	**1,404,234**	715,771	169,807	885,578

There were no other recognised gains or losses other than those stated above.

All of the charity's activities derived from continuing operations during the above two financial periods.

Balance sheets Year to 31 March 2021

	Notes	Group		Charity	
		2021	2020	**2021**	2020
		£	£	**£**	£
Fixed assets					
Tangible assets	12	**674,160**	697,363	**674,160**	697,363
Investments	13	**—**	—	**1**	1
		674,160	697,363	**674,161**	697,364
Current assets					
Debtors	14	**176,580**	199,488	**176,714**	199,961
Cash at bank and in hand		**658,048**	113,513	**657,913**	113,309
		834,628	313,001	**834,627**	313,000
Creditors: amounts falling due within one year	15	**(104,554)**	(124,786)	**(104,554)**	(124,786)
Net current assets		**730,074**	188,215	**730,073**	188,214
Total net assets		**1,404,234**	885,578	**1,404,234**	885,578
Represented by:					
The funds of the charity					
Restricted funds	16				
. Restricted income funds		**211,599**	169,807	**211,599**	169,807
Unrestricted funds	17				
. General fund		**253,886**	18,408	**253,886**	18,408
. Activities fund		**264,589**	—	**264,589**	—
. Building fund		**630,668**	653,551	**630,668**	653,551
. Tangible fixed assets fund		**43,492**	43,812	**43,492**	43,812
		1,404,234	885,578	**1,404,234**	885,578

Approved by the members of the Board
and signed on their behalf by:

Alison Frater

Alison Frater

Member of the Board

Approved on: 22 July 2021

Clean Break Theatre Company
Company Registration Number 2690758 (England and Wales)

Consolidated statement of cash flows Year to 31 March 2021

	Notes	**2021 £**	2020 £
Cash flows from operating activities:			
Net cash provided by operating activities	A	**564,805**	126,779
Cash flows from investing activities:			
Purchase of tangible fixed assets		**(20,270)**	(6,318)
Net cash used in investing activities		**(20,270)**	(6,318)
Change in cash and cash equivalents in the year		**544,535**	120,461
Cash and cash equivalents at 1 April 2020	B	**113,513**	(6,948)
Cash and cash equivalents at 31 March 2021	B	**658,048**	113,513

Notes to the statement of cash flows for the year to 31 March 2021

A Reconciliation of net movement in funds to net cash provided by operating activities

	2021 £	2020 £
Net movement in funds (as per the statement of financial activities)	**518,656**	112,389
Adjustments for:		
Depreciation charge	**43,473**	45,485
Increase in debtors	**22,908**	(45,195)
Increase (decrease) in creditors	**(20,232)**	14,100
Net cash provided by operating activities	**564,805**	126,779

B Analysis of cash and cash equivalents

	2021 £	2020 £
Analyse as follows:		
Cash at bank and in hand	**658,048**	113,513
Total cash and cash equivalents	**658,048**	113,513

Principal accounting policies Year to 31 March 2021

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of accounting
These financial statements have been prepared for the year to 31 March 2021.

The financial statements have been prepared under the historical cost convention with items initially recognised at cost or transaction value unless otherwise stated in the relevant accounting policy note.

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) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Basis of consolidation
The consolidated statement of financial activities and group balance sheet incorporate the financial statements of the Clean Break Theatre Company and its subsidiary, Clean Break Productions Limited for the year ended 31 March 2021, as the Clean Break Theatre Company owns 100% of the issued share capital of Clean Break Productions Limited. Further details are given in note 4 to the accounts.

No separate statement of financial activities has been presented for the charity alone as permitted by section 408 of the Companies Act 2006.

Assessment of going concern
The Trustees have considered the requirement that the financial statements should be prepared on a going concern basis. They have discussed at length the effects of Covid-19 and its potential impact on the company's operations in 2020-21 and beyond. They have concluded that it is appropriate that the financial statements be prepared on a going concern basis.

In making this assessment, the Trustees have considered whether there is a material uncertainty that the charity can continue as a going concern and how this should be presented in the financial statements. They have concluded that whilst the degree of uncertainty described in the Report of the Board warrants transparent disclosure, it does not constitute a material uncertainty related to going concern.

The risks are being managed through ongoing risk assessment of the external environment, strong focus on key stakeholder communication, continuous monitoring of progress against income targets and regular review and reforecasting of expenditure and cashflows. The charity has ongoing support from its bankers and funders. At the time of finalising this report, the charity has secured 69% of its income target for the year ending 31 March 2022.

Taking into account the above, as well as the charity's cost base and reserves position at 31 March 2021, and having looked at least 12 months from the date of signing these accounts, the trustees have concluded that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Income recognition

Income is recognised in the period in which the charity is entitled to receipt and the amount can be measured with reasonable certainty. Income is deferred only when the charity must fulfil conditions before becoming entitled to it or where the donor or funder has specified that the income is to be expended in a future accounting period.

Grants from government and other agencies have been included as income from charitable activities where these amount to a contract for services, but as donations where the money is given in response to an appeal or with greater freedom of use, for example monies for core funding.

Expenditure recognition

Expenditure is included in the statement of financial activities when incurred and includes any attributable VAT which cannot be recovered.

Expenditure comprises the following:

a. The costs of raising funds include the salaries, direct costs and overheads associated with generating donated income.

b. The costs of charitable activities comprise expenditure on the charity's primary charitable purposes as described in the report of the Board.

Allocation of support and governance costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment.

Governance costs comprise the costs involving the public accountability of the charity (including audit costs) and costs in respect of its compliance with regulation and good practice.

Support costs including governance costs are apportioned based on the proportion of time spent on each activity by staff.

Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions 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. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Tangible fixed assets

All assets costing more than £500 and with an expected useful life exceeding one year are capitalised. Where assets are depreciated in accordance with this policy, a full year's depreciation is expensed in the year of acquisition.

Principal accounting policies Year to 31 March 2021

a. Freehold land and buildings

   Freehold land and buildings are included in the financial statements at cost.

   Freehold buildings are depreciated at a rate of 2% per annum on a straight-line basis in order to write the buildings off over their estimated useful economic life to the charity. No depreciation is charged on freehold land.

b. Building improvements and refurbishment

   Building improvements are capitalised at cost and depreciated at the rate of 10% per annum based on cost in order to write them off over their estimated useful lives. Refurbishment is capitalised at cost and depreciated at a rate of 20% per annum in order to write it off over its estimated useful life.

c. Equipment, fixtures and fittings

   Equipment, fixtures and fittings are capitalised at cost and depreciated at the rate of 20% per annum based on cost in order to write them off over their estimated useful lives.

Fund accounting

Restricted funds comprise monies raised for, or their use restricted to, a specific purpose, or contributions subject to donor-imposed conditions.

General funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects.

Designated funds represent monies or assets set aside by the trustees, out of general funds, for specific purposes.

1 Income from donations

	Unrestricted funds £	Restricted funds £	2021 Total funds £
General			
. General donations	**61,909**	**715**	**62,624**
. The Big Give campaign donations	**34,844**	**—**	**34,844**
. Radio 4 Appeal	**14,869**	**—**	**14,869**
	111,622	**715**	**112,337**
Statutory Grants			
. Arts & Humanities Research Council via Women, Theatre, Justice project	**—**	**11,400**	**11,400**
. Arts Council England: National Portfolio	**220,173**	**—**	**220,173**
. Arts Council England: Emergency Response Fund	**40,000**	**—**	**40,000**
. Arts Council England and DCMS: Culture Recovery Fund Round 1	**—**	**196,520**	**196,520**
. Coronavirus Job Retention Scheme	**122,727**	**—**	**122,727**
. London Borough of Camden: Discretionary Grant Fund for business	**10,000**	**—**	**10,000**
. The National Lottery Community Fund	**—**	**115,000**	**115,000**
. The National Lottery Community Fund: Coronavirus Community Support Fund	**—**	**53,653**	**53,653**
	392,900	**376,573**	**769,473**
Trust and Foundations			
. 1772 Charity (Debtors Relief Funds Charity)	**3,000**	**—**	**3,000**
. The A B Charitable Trust	**10,000**	**—**	**10,000**
. Backstage Trust	**25,000**	**—**	**25,000**
. Breslaff Centre	**5,000**	**—**	**5,000**
. The Bromley Trust	**10,000**	**—**	**10,000**
. Camden Giving	**—**	**6,000**	**6,000**
. City Bridge Trust	**—**	**50,000**	**50,000**
. Esmée Fairbairn Foundation	**40,000**	**—**	**40,000**
. Esmée Fairbairn Foundation: Fast Response Grant	**30,000**	**—**	**30,000**
. Garfield Weston Foundation	**50,000**	**—**	**50,000**
. The Garrick Charitable Trust	**—**	**3,000**	**3,000**
. The Goldsmiths' Company Charity	**15,000**	**—**	**15,000**
. Inner London Magistrates' Court's Poor Box and Feeder Charity	**—**	**5,000**	**5,000**
. The Julia and Hans Rausing Trust	**—**	**95,745**	**95,745**
. The London Community Foundation: London Community Response Fund Wave 2	**—**	**5,191**	**5,191**
. The London Community Foundation: London Community Response Fund Wave 3, COVID 19: DCMS	**—**	**49,578**	**49,578**
. The Mary Kinross Charitable Trust	**5,000**	**—**	**5,000**
. Paul Hamlyn Foundation - Emergency Fund grant	**40,000**	**—**	**40,000**
. Paul Hamlyn Foundation via Clinks	**—**	**8,061**	**8,061**
. The Rank Foundation - Resilience Fund	**20,000**	**—**	**20,000**
. Rupert & Elizabeth Nabarro Charitable Trust	**5,000**	**—**	**5,000**
. The Schroder Foundation	**30,000**	**—**	**30,000**
. Stavros Niarchos Foundation	**—**	**40,000**	**40,000**
. Tallow Chandlers Benevolent Fund	**—**	**4,000**	**4,000**
	288,000	**266,575**	**554,575**
Corporate funding			
. Columbia Threadneedle Foundation	**—**	**30,000**	**30,000**
. Co-Op Local Community Fund	**2,413**	**—**	**2,413**
. GMS Estates Ltd	**11,375**	**—**	**11,375**
. Matrix Chambers – Matrix Causes Fund	**—**	**505**	**505**
	13,788	**30,505**	**44,293**
2021 Total funds	**806,310**	**674,368**	**1,480,678**

1 Income from donations (continued)

	Unrestricted funds £	Restricted funds £	2020 Total funds £
General			
. General donations	81,393	2,115	83,508
. Legacy donations	75,000	—	75,000
. The Big Give campaign donations	32,004	—	32,004
	188,397	2,115	190,512
Statutory Grants			
. Arts & Humanities Research Council via Women, Theatre, Justice project	—	38,880	38,880
. Arts Council England: National Portfolio	216,195	—	216,195
. National Lottery Community Fund	—	150,000	150,000
. National Lottery Heritage Fund	—	36,300	36,300
. Women's Mental Health Peer Support Programme	—	1,000	1,000
	216,195	226,180	442,375
Trust and Foundations			
. 1772 Charity (Debtors Relief Funds Charity)	3,000	—	3,000
. The A B Charitable Trust	10,000	—	10,000
. Backstage Trust	25,000	—	25,000
. Breslaff Centre	—	10,000	10,000
. The Bromley Trust	20,000	—	20,000
. City Bridge Trust	—	50,000	50,000
. Esmée Fairbairn Foundation	60,000	—	60,000
. The Evan Cornish Foundation	—	9,000	9,000
. The Garrick Charitable Trust	—	3,000	3,000
. The Goldsmiths' Company Charity	15,000	—	15,000
. The Lovington Foundation	—	10,000	10,000
. Oak Foundation	19,250	—	19,250
. Paul Hamlyn Foundation	—	27,000	27,000
. The Schroder Foundation	30,000	—	30,000
. The Swire Charitable Trust	24,000	—	24,000
. Tallow Chandlers Benevolent Fund	—	4,000	4,000
. The Victoria Wood Foundation	—	7,000	7,000
	206,250	120,000	326,250
Corporate funding			
. Columbia Threadneedle Foundation	—	30,000	30,000
. Columbia Threadneedle Investments	—	900	900
. The Co-Operative Foundation	—	24,830	24,830
. Garden Court Chambers	3,000	—	3,000
. GMS Estates Ltd	11,206	—	11,206
. Matrix Chambers – Matrix Causes Fund	—	1,515	1,515
. Nick Hern Books	1,000	—	1,000
	15,206	57,245	72,451
2020 Total funds	626,048	405,540	1,031,588

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	**2,147**	**—**	**2,147**
. Production pipeline: commissions and R&D	**—**	**—**	**—**
	2,147	**—**	**2,147**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	**8,838**	**—**	**8,838**
	8,838	**—**	**8,838**
Members programme and other services			
. Members groups, support services and related engagement activity	**400**	**—**	**400**
	400	**—**	**400**
	11,385	**—**	**11,385**
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	**—**	**3,600**	**3,600**
. Women's' Centres service delivery	**—**	**39,900**	**39,900**
	—	**43,500**	**43,500**
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	**396**	**—**	**396**
2021 Total income from charitable activities	**11,781**	**43,500**	**55,281**

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Fees, ticket sales and recharges from:			
Production and Production pipeline			
. Productions and related engagement activity	57,413	—	57,413
. Production pipeline: commissions and R&D	4,326	—	4,326
	61,739	—	61,739
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	12,882	—	12,882
	12,882	—	12,882
Members programme and other services			
. Members groups, support services and related engagement activity	1,662	—	1,662
	1,662	—	1,662
	76,283	—	76,283
Performance-related grants from:			
Members programme and other services			
. Members groups, support services and related engagement activity	—	3,600	3,600
. Women's' Centres service delivery	—	42,079	42,079
	—	45,679	45,679
Theatre tax relief from:			
Productions and Production pipeline			
. Productions and related engagement activity	19,411	—	19,411
2020 Total income from charitable activities	95,694	45,679	141,373

3 Other income

	Unrestricted funds £	Restricted funds £	2021 Total funds £
Room hire	**—**	**—**	**—**
Sundry income	**37**	**—**	**37**
2021 Total funds	**37**	**—**	**37**

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Room hire	118,624	—	118,624
Sundry income	646	—	646
2020 Total funds	119,270	—	119,270

4 Investment in trading subsidiary

The charity controls 100% of the share capital of Clean Break Productions Limited (Company No. 09753638) which was incorporated on 28 August 2015. Its principal activity is the production of theatre shows.

The net assets and liabilities of Clean Break Productions Limited at 31 March 2021 were:

	2021 £	2020 £
Current assets	**135**	19,615
Creditors: amounts falling due within one year	**(134)**	(19,614)
Total net assets	**1**	1
Aggregate share capital and reserves	**1**	1

A summary of its trading results for the period ended 31 March 2021 is shown below.

	2021 £	2020 £
Turnover	**10,155**	165,790
Cost of sales	**(7,555)**	(164,690)
Gross profit	**2,600**	1,100
Administrative expenses	**(2,600)**	(1,100)
Operating loss	**—**	—
Gift aid payment	**(396)**	(19,411)
Loss for the year before taxation	**(396)**	(19,411)
Taxation for the year	**396**	19,411
Loss for the year	**—**	—

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	**2021 Total funds £**
Fundraising costs			
. Staff costs	119,479	—	**119,479**
. Events	764	—	**764**
. Subscriptions, resources and general expenses	1,504	—	**1,504**
. Support costs	4,337	—	**4,337**
2021 Total funds	126,084	—	**126,084**

	Unrestricted funds £	Restricted funds £	2020 Total funds £
Fundraising costs			
. Staff costs	156,773	—	156,773
. Events	6,016	—	6,016
. Subscriptions, resources and general expenses	3,001	—	3,001
. Support costs	4,206	—	4,206
2020 Total funds	169,996	—	169,996

6 Expenditure on charitable activities

	Direct costs £	Support costs (note 7) £	**2021 Total £**
Productions and Production pipeline			
. Productions and related engagement activity	103,571	125,099	**228,670**
. Production pipeline: commissions and R&D	41,372	39,784	**81,156**
	144,943	164,883	**309,826**
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	22,203	38,635	**60,838**
. Research and heritage activities	35,675	13,072	**48,747**
	57,878	51,707	**109,585**
Members programmes and other services			
. Members groups, support services and related engagement activity	163,091	225,454	**388,545**
. Women's Centres delivery	24,068	14,606	**38,674**
. Prison residencies	8,908	11,218	**20,126**
. Other	20,163	4,337	**24,500**
	216,230	255,615	**471,845**
	419,051	472,205	**891,256**

6 Expenditure on charitable activities (continued)

	Direct costs £	Support costs (note 7) £	2020 Total £
Productions and Production pipeline			
. Productions and related engagement activity	263,761	127,877	391,638
. Production pipeline: commissions and R&D	44,265	37,622	81,887
	308,026	165,499	473,525
Research and Leadership activities			
. Leadership activities: workshops, talks, training, mentoring	27,999	32,811	60,810
. Research and heritage activities	33,438	9,062	42,500
	61,437	41,873	103,310
Members programmes and other services			
. Members groups, support services and related engagement activity	149,695	159,258	308,953
. Women's Centres delivery	33,559	21,272	54,831
. Prison residencies	9,831	10,004	19,835
. Other	37,694	11,698	49,392
	230,779	202,232	433,011
	600,242	409,604	1,009,846

7 Support costs

	2021 £	2020 £
Support staff (note 9)	**259,698**	203,501
Depreciation	**43,473**	45,485
Governance costs	**48,326**	36,385
Other costs	**125,045**	128,439
Total funds	**476,542**	413,810

Support costs are allocated to expenditure on raising funds and expenditure on charitable activities (Notes 5 and 6).

8 Net movement in funds

This is stated after charging:

	2021 £	2020 £
Staff costs	**691,642**	749,715
Auditor's remuneration (including irrecoverable VAT)		
. Statutory audit services – charity	**11,186**	10,433
. Statutory audit services - subsidiary	**1,183**	1,185
. Corporation tax services - subsidiary	**1,613**	2,017
. VAT consultancy services – group	**2,891**	—
Depreciation	**43,473**	45,485

9 Employees and staff costs and remuneration of key management personnel

Staff costs during the year were as follows:

	2021 £	2020 £
Wages and salaries	**616,634**	640,194
Redundancy payments	**—**	1,050
Social security costs	**52,428**	55,536
Pension costs	**20,080**	20,485
	689,142	717,265
Freelance fees	**2,500**	32,450
	691,642	749,715

The average number of employees during the year, expressed as average head count, was 22.9 (2020: 28.2), and as full-time equivalents was 17.6 (2020: 19). Employee costs include casual staff with variable hours.

One employee earned between £60,001 and £70,000 per annum or more (including taxable benefits) during the year (2020: one).

Total employee cost includes £140,735 in wages and salaries paid to staff while placed on furlough due to the coronavirus pandemic (2020: nil). The average full-time equivalent head count excluding staff on furlough was 12.2.

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the members of the Board, the Leadership Team (two Joint Artistic Directors, Executive Director) and the Senior Management Team (Head of Finance and Operations, Head of Development and Communications, Head of Participation).

The total remuneration (including taxable benefits and employer's pension and national insurance contributions) of the key management personnel for the year was £327,979 (2020: £303,910).

10 Members of the Board

During the year, one member of the Board received £100 in event speaker fees, as approved by the other members of the Board. No other Board member received any remuneration in respect of their services (2020: £nil).

Out of pocket travelling and childcare expenses totalling £50 (2020: £596) were reimbursed to or paid on behalf of one member of the Board during the year (2020: 2 members of the Board).

11 Taxation

Clean Break Theatre Company is a registered charity and therefore is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

12 Tangible fixed assets

Group and charity	Freehold land and buildings £	Building improve-ments £	Equipment, furniture and fittings £	**2020 Total £**
Cost				
At 1 April 2020	1,144,082	59,700	143,286	**1,347,068**
Additions	—	—	20,270	**20,270**
Disposals	—	—	(16,894)	**(16,894)**
At 31 March 2021	1,144,082	59,700	146,662	**1,350,444**
Depreciation				
At 1 April 2020	490,531	49,351	109,823	**649,705**
Disposals	—	—	(16,894)	**(16,894)**
Charge for year	22,883	5,682	14,908	**43,473**
At 31 March 2021	513,414	55,033	107,837	**676,284**
Net book values				
At 31 March 2021	630,668	4,667	38,825	**674,160**
At 31 March 2020	653,551	10,349	33,463	**697,363**

A first charge over freehold land and buildings was granted to CAF Bank as security for an overdraft facility.

13 Investments

	Group		Charity	
	2021 £	2020 £	**2021 £**	2020 £
Investment in subsidiary	**—**	**—**	**1**	1

Clean Break owns 100% of the share capital of Clean Break Productions Limited (Company No. 09753638), which was incorporated on 28 August 2015, which is registered in England, and commenced trading during the period ended 31 March 2016. Its principal activity is the production of theatre shows.

14 Debtors

	Group		Charity	
	2021	2020	**2021**	2020
	£	£	**£**	£
Grants receivable	**118,724**	128,000	**118,724**	128,000
Amounts owed by subsidiary undertaking	**—**	—	**134**	204
Other debtors	**39,040**	24,441	**39,040**	24,440
Theatre tax credits	**—**	19,411	**—**	19,411
Prepayments and accrued income	**18,816**	27,636	**18,816**	27,636
	176,580	199,488	**176,714**	199,691

15 Creditors: amounts falling due within one year

	Group		Charity	
	2021	2020	**2021**	2020
	£	£	**£**	£
Expense creditors	**20,344**	28,879	**20,344**	28,879
Social security and other taxes	**16,402**	15,854	**16,402**	15,854
Grants received in advance	**15,900**	—	**15,900**	—
Earned income received in advance	**—**	1,640	**—**	1,640
VAT control account	**1,769**	5,432	**1,769**	5,432
Other creditors	**10,913**	12,742	**10,913**	12,742
Accruals	**39,226**	60,239	**39,226**	60,239
	104,554	124,786	**104,554**	124,786

Deferred income comprises grants and earned income received in advance.

	Group		Charity	
	2021	2020	**2021**	2020
	£	£	**£**	£
Balance as at 1 April 2020	**1,640**	50,467	**1,640**	50,467
Amount released to income	**(1,640)**	(50,467)	**(1,640)**	(50,467)
Amount deferred in year	**15,900**	1,640	**15,900**	1,640
Balance as at 31 March 2021	**15,900**	1,640	**15,900**	1,640

16 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trusts to be applied for specific purposes:

Group and charity	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Arts & Humanities Research Council via Women, Theatre, Justice project *Research & Heritage*	**24,265**	**11,400**	**(18,350)**	**—**	**17,315**
Arts Council England and DCMS: Culture Recovery Fund Round 1 *Covid-19 response & recovery*	**—**	**196,520**	**(42,674)**	**(153,846)**	**—**
Camden Giving *Covid-19 response & recovery*	**—**	**6,000**	**(6,000)**	**—**	**—**
City Bridge Trust *Core salary*	**—**	**50,000**	**(44,323)**	**—**	**5,677**
Columbia Threadneedle Foundation *Member activities*	**—**	**30,000**	**(24,124)**	**—**	**5,876**
The Co-Operative Foundation *Member activities*	**5,000**	**—**	**(5,000)**	**—**	**—**
The Evan Cornish Foundation *Prison projects*	**3,400**	**—**	**(286)**	**—**	**3,114**
The Garrick Charitable Trust *Production pipeline*	**—**	**3,000**	**(3,000)**	**—**	**—**
Individual donations for specified purposes *incl Members theatre trips*	**1,360**	**715**	**(215)**	**(1,360)**	**500**
Inner London Magistrates' Court's Poor Box and Feeder Charity *Member activities*	**—**	**5,000**	**(5,000)**	**—**	**—**
The Julia and Hans Rausing Trust *Covid-19 response & recovery*	**—**	**95,745**	**(95,745)**	**—**	**—**
London Borough of Camden *Member activities*	**—**	**3,600**	**(3,600)**	**—**	**—**
London Community Foundation *Covid-19 response & recovery*	**—**	**54,769**	**(34,381)**	**(13,112)**	**7,276**
Matrix Chambers – Matrix Causes Fund *Equipment*	**460**	**505**	**(939)**	**(26)**	**—**
MOPAC via Advance Minerva & WIP *Womens' Centre activities*	**—**	**39,900**	**(30,544)**	**—**	**9,356**
The National Lottery Community Fund *Member activities, infrastructure & equipment*	**132,282**	**115,000**	**(105,598)**	**(539)**	**141,145**
The National Lottery Community Fund: Coronavirus Community Support Fund *Covid-19 response*	**—**	**53,653**	**(53,124)**	**(529)**	**—**
The National Lottery Heritage Fund *Research & Heritage*	**3,040**	**—**	**(10,268)**	**7,228**	**—**
Paul Hamlyn Foundation via Clinks *Prison projects*	**—**	**8,061**	**—**	**—**	**8,061**
Stavros Niarchos Foundation *Member Activities*	**—**	**40,000**	**(26,721)**	**—**	**13,279**
Tallow Chandlers Benevolent Fund *Member activities*	**—**	**4,000**	**(4,000)**	**—**	**—**
	169,807	**717,868**	**(513,892)**	**(162,184)**	**211,599**

Group and charity	At 1 April 2019 £	Income £	Expenditure £	Transfers £	At 31 March 2020 £
Building fund	676,434	—	—	(676,434)	—
Restricted income funds:					
Arts & Humanities Research Council via Women, Theatre, Justice project *Research & Heritage*	—	38,880	(14,615)	—	24,265
Breslaff Centre *Member activities*	—	10,000	(10,000)	—	—
City Bridge Trust *Core salary*	—	50,000	(50,000)	—	—
Columbia Threadneedle Foundation *Member activities*	—	30,000	(30,000)	—	—
Columbia Threadneedle Investments *Leadership activities*	—	900	(900)	—	—
The Co-Operative Foundation *Member activities*	—	24,830	(19,830)	—	5,000
The Evan Cornish Foundation *Prison projects*	—	9,000	(5,600)	—	3,400
The Garrick Charitable Trust *Production pipeline*	—	3,000	(3,000)	—	—
Individual donations for specified purposes *incl Members theatre trips*	3,962	2,116	(4,718)	—	1,360
London Borough of Camden *Member activities*	—	3,600	(3,600)	—	—
The Lovington Foundation *Productions*	—	10,000	(10,000)	—	—
Matrix Chambers – Matrix Causes Fund *Equipment*	—	1,515	—	(1,055)	460
MOPAC via Advance Minerva & WIP *Womens' Centre activities*	—	42,079	(42,079)	—	—
The National Lottery Community Fund *Member activities, infrastructure & equipment*	116,146	150,000	(128,601)	(5,263)	132,282
The National Lottery Heritage Fund *Research & Heritage*	—	36,300	(33,260)	—	3,040
Paul Hamlyn Foundation via Clinks *Prison projects*	—	27,000	(27,000)	—	—
The Space *Training*	875	—	(875)	—	—
Tallow Chandlers Benevolent Fund *Member activities*	—	4,000	(4,000)	—	—
The Victoria Wood Foundation *Member activities*	—	7,000	(7,000)	—	—
Women's Mental Health Peer Support Programme *Member activities*	—	1,000	(1,000)	—	—
	797,417	451,220	(396,078)	(682,752)	169,807

Restricted income funds have been presented by funder, to reflect more clearly how the charity manages its restricted funding. Many funders support Clean Break's activities across a number of charitable activities; for example, a funder may support a range of activities involving and supporting Members: productions and projects, commissions, the Members' programme and related infrastructure and equipment.

Fund balances held at 31 March 2021 towards the specified purposes are expected to be spent in the next financial year.

17 Unrestricted funds

Group and charity	At 1 April 2020 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2021 £
General fund	**18,408**	**818,128**	**(503,448)**	**(79,202)**	**253,886**
Activities fund	**—**	**—**	**—**	**264,589**	**264,589**
Building fund	**653,551**	**—**	**—**	**(22,883)**	**630,668**
Tangible fixed assets fund	**43,812**	**—**	**—**	**(320)**	**43,492**
	715,771	**818,128**	**(503,448)**	**162,164**	**1,192,635**

Group and charity	At 1 April 2019 £	Income £	Expenditure £	Transfers and new designations £	At 31 March 2020 £
General fund	(84,324)	841,012	(783,764)	45,485	18,408
Building fund	—	—	—	653,551	653,551
Tangible fixed assets fund	60,096	—	—	(16,284)	43,812
	(24,229)	841,012	(783,764)	682,752	715,771

A new designated Activities fund was established in the year ended 31 March 2021, representing the amount of unrestricted funding raised in advance towards direct and support costs of activities planned for the year ahead.

Transfers between funds represent:

- Establishment of the new designated Activities fund (transfer from General fund to Activities fund)
- Annual depreciation charged on the building and tangible fixed assets (transfer from Tangible Fixed Assets fund and Building fund to General fund).
- Restricted and unrestricted funding spent on new tangible fixed assets (transfers from Restricted Income funds and General fund to Tangible Fixed Assets fund).

- Release of Restricted Income funds to the unrestricted General fund where restrictions have extinguished (transfer from Restricted Income funds to General fund). This includes £153,846 in restricted funding received from the Culture Recovery Fund Round 1 specifically granted towards general funds (Reserves).

- Temporary cashflow support from the General fund to cover expenditure on activities to be funded from Restricted Income funds not yet received (transfers from General funds to Restricted Income funds).

18 Analysis of net assets between funds

Group and charity	General fund £	Activities fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2021 £
Fund balances at 31 March 2021						
Are represented by:						
Tangible fixed assets	**—**	**—**	**630,668**	**43,492**	**—**	**674,160**
Net current assets	**253,886**	**264,589**	**—**	**—**	**211,599**	**730,074**
Total net assets	**253,886**	**264,589**	**630,668**	**43,492**	**211,599**	**1,404,234**

Group and charity	General fund £	Building Fund £	Tangible fixed asset fund £	Restricted funds £	Total 2020 £
Fund balances at 31 March 2020					
Are represented by:					
Tangible fixed assets	—	653,551	43,812	—	697,363
Net current assets	18,408	—	—	169,807	188,215
Total net assets	18,408	653,551	43,812	169,807	885,578

19 Liability of members

The charity is constituted as a company limited by guarantee. In the event of the charity being wound up members are required to contribute an amount not exceeding £1.

20 Related party transactions

Alison Jefferis, Member of the Board and Chair of the Development Committee, is Chair of Columbia Threadneedle Foundation (CTF) and Head of Corporate Affairs at the Foundation's parent company, Threadneedle Asset Management Holdings Ltd (TAMH Ltd). During the year ended 31 March 2021, Clean Break received £33,000 in corporate donations from CTF and £3,500 in sales income from TAMH Ltd (2020: £30,000 corporate donations from CTF, £1,650 sales income from TAMH Ltd, £900 corporate donations from TAMH Ltd). All transactions were conducted at arms' length. There were no balances outstanding with either organisation at the year end. (2020: nil)

Winsome Pinnock, Member of the Board, is a Member of the Board of English Stage Company, trading as Royal Court Theatre (ESC). There were no transactions with ESC during the year (2020: sales income received from ESC £1,632, purchases made from ESC £683). All transactions were conducted at arms' length. There were no balances outstanding with ESC at the year end (2020: nil).

One trustee, Tanya Tracey, received £100 for her services as an event speaker, as disclosed in note 10 (2020: no trustees received payment for services to Clean Break).

Members of the Board, members of the Development Committee and members of the Senior Management Team made donations with a total value of £8,475 during the year (2020 restated: £8,764).

Section 37 Statement Year to 31 March 2021

In accordance with Section 37 of the Local Government and Housing Act 1989, the following is a statement of grants in excess of £2,000, receivable in respect of the year ended 31 March 2021, together with a note on the use to which they were put.

This statement also includes unspent balances brought forward at 1 April 2020, the amounts used during the year and the balances carried forward at 31 March 2021.

Donor	Purpose	At 1 April 2020 £	Income £	Expenditure and transfers £	At 31 March 2021 £
London Borough of Camden: Discretionary Grant Fund for business	To compensate for loss of income against ongoing fixed building costs (included in note 1 and note 6 to the accounts)	—	10,000	(10,000)	—
London Borough of Camden: Adult Community Learning Service	Towards Members Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

Both grants were spent in full during the period on the purposes for which they were awarded.

The comparative statement for the year ended 31 March 2020 is as follows:

Donor	Purpose	At 1 April 2019 £	Income £	Expenditure and transfers £	At 31 March 2020 £
London Borough of Camden	Towards Members' Programme – Health & Wellbeing group (included in note 2 and note 6 to the accounts)	—	3,600	(3,600)	—

The grant was spent in full during the period on the purpose for which it was awarded.

This statement forms part of the audited financial statements of the charity.