

**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
(A company limited by guarantee)

**TRUSTEES' REPORT AND UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 28 FEBRUARY 2021**

ATTIC THEATRE COMPANY (LONDON) LIMITED  
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ATTIC THEATRE COMPANY (LONDON) LIMITED  
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**Reference and Administrative Details  
FOR THE YEAR ENDED 28 FEBRUARY 2021**

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Trustees	Nicci Allt Paul Adrian Baynton Robin Belfield (appointed 15 September 2020) Angela Jane Caldara, Treasurer Abigail Graham Jenny Lee Conrad Murray (resigned 14 August 2021) Peter Shore, Chair
Company registered number	02970635
Charity registered number	1041549
Registered office	Mitcham Library 157 London Road London CR4 2YR
General Manager	Victoria Hibbs
Artistic Director	Jonathan Humphreys
Accountants	Creative Juice 3.24 Chester House Kennington Park Business Centre 1-3 Brixton Road London SW9 6DE
Bankers	CAF Bank 25 Kings Hill Avenue West Malling Kent ME19 4TA

ATTIC THEATRE COMPANY (LONDON) LIMITED  
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**Report of the Trustees**  
**FOR THE YEAR ENDED 28 FEBRUARY 2021**

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The Trustees present their annual report together with the financial statements of the Charity for the period 1 April 2020 to 28 February 2021, having converted to a Charitable Incorporated Organisation on 1 March 2021. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) as amended by Update Bulletin 1 (effective 1 January 2015).

Since the Charity qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

The company also operates under the names "Attic" and "Attic Theatre Company". References to either of these names in the body of this document should be taken as references to Attic Theatre Company (London) Limited.

**Mission Statement:** Our mission is to make excellent live theatre and cultural experiences accessible to all, particularly those experiencing disadvantage, in Merton and across the UK. We regard these as twin strands of Attic's mission and of equal prominence.

**Vision for the company at the end of this plan:** To grow the audience for all our work and our local partnerships, delivering increased arts engagement in our local area.

Our report is presented under the following key areas:

**Chair's Report**

**Purposes and Activities**

**Achievement and Performance**

**Financial Policies**

**Structure and Governance**

**Members' Liability**

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## Chair's Report

There is a detailed summary below (see Achievements and Performance) of the many successful activities that took place during the year. This is a truly remarkable record, particularly bearing in mind the very small staff group that comprises the Attic Theatre Company and the blight of the pandemic that impacted so severely on all aspects of our lives and not least on creative arts activities. The Trustees recognize the combination of hard work, commitment and ingenuity amongst the staff that enabled such an impressive array of work to continue. We are truly grateful for the contributions they made to Attic's continuing success.

Because Attic does not have its own theatre or arts centre building, we were not able to take advantage of the full range government grants that were made available to theatre companies to help them keep afloat during the pandemic. Nevertheless, as can be seen in detail below, through tremendous staff efforts we were able to secure sufficient funding to keep our community activities going by switching to on-line provision and to keep Attic in a position of financial stability. Because we were able to continue to operate in this way, we did not need to place any staff on furlough.

However, this has been far from a normal year. We were unable to put on any live theatre productions, as has been such an important feature of Attic's work over the years. At the time of writing, we are optimistic that we will be able to return to live productions in 2021/2 and, as detailed below, there are several exciting projects in development.

During the year, we welcomed Robin Belfield to our trustee board. Robin has vast experience as a theatre director, writer and educator and will enhance the skills and insights of our board. I would like to record my thanks to all Attic's board members for their continued support to Attic in this difficult time.

Peter Shore, Chair

A handwritten signature in black ink, appearing to read 'Peter Shore', followed by a period.

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**Purposes and Activities**

Attic produces theatre productions, workshops for community participants and creative events. All our work is underpinned by the aim of making the experience of theatre and the opportunity of expressing yourself through creativity and performance available to everyone.

In a usual year our productions tour to both traditional and non-traditional theatre spaces in both our local area and further afield, to reach as diverse an audience as possible and make our work accessible to all. In the year 2020 - 2021 almost all of our activities have been pivoted to online delivery.

Our community workshops are centred on our local area and focus on two groups: disadvantaged young people, including young refugees, and older people who may be at risk of becoming vulnerable and isolated from the community as they age. The same core creative team works in both areas alongside experienced workshop leaders, maintaining the company's reputation and high standard of work in both fields.

All our work is offered either free of charge or at a subsidised rate at point of delivery and is open to UK residents irrespective of income, race, gender, ability, sexual orientation or political or religious belief. Attic positively promotes and encourages social inclusion and strives to connect with and foster a wide range of communities through its productions, workshops and creative events.

Attic is mindful that our activities are subject to personal taste and may occasionally and inadvertently cause offence. We take the views of our audiences, participants and beneficiaries very seriously and have a comprehensive set of policies and company procedures in place, including a Diversity policy, Equal Opportunities policy, Child Protection policy and Adults at Risk policy. All staff are made familiar with these policies, adherence to which is a condition of employment or engagement. Feedback from beneficiaries is collated on a regular basis, analysed formally and presented for review to the board of trustees and our funders.

**Achievements and Performance**

2020-2021 has been an unprecedented year which has had a huge impact on our activities with the restrictions imposed by the Coronavirus pandemic.

The announcement of the first lockdown in March 2020 resulted in the immediate cancellation of all live delivery of our activities and a move out of the office to remote working for the team.

Following a brief pause to assess viability, we were forced to move the majority of our activities online and began fundraising for emergency support to recoup some of the lost income and ensure we could continue provision of our community programme. Our live theatre programme has been on hold for the full year.

We implemented a series of protocols to ensure the safety of staff, provided PPE and revised all risk assessments.

However, despite this, demand for our work has grown and we increased our output of participatory workshops activities by 40% (From 182 workshops to 251). Over 2020-2021 we engaged a total of 26 artists, practitioners and staff, worked collaboratively with 4 new partners and delivered 100% of our work within our local area.

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Overall Beneficiary Statistics for activities in the period 1 April 2020 – 28 February 2021

40 Performances (4 of which were community performances)

182 workshop sessions

435 workshop beneficiaries

2141 audience members (20% increase on last year)

4733 attendances at all activities

This includes:

47% elderly users

33% young users

8% identifying as disabled users

51% BAMER users

Please see our website which details our key statistical achievements for the year.

<https://bit.ly/3DxzoOp>

Theatre Productions and New Writing

- **normal** - A newly commissioned short poetry film with poet local Black poet Jeremiah 'SugarJ' Brown to inspire hope and resilience in these challenging times, distributed online, with Merton Libraries, and watched over 3500 times online. The poem '**normal**' can be watched [here](https://attictheatrecompany.com/whatson/normal/)  
*"This is amazing! Thank you. Such a beautiful poem... I'm using it for an exercise in unseen poetry for my GCSE students" Teacher*
- Script development and pre-production planning of a newly commissioned play '**All Roads**' by Roy Williams OBE. We plan to produce the project with a number of partners locally and across London including Theatre Peckham and Tramshed in Woolwich.
- Development and fundraising for a new co-production with storyteller James Rowland of his new play '**Learning to Fly**' before a preview tour later in 2021.
- Development of a commission for an original play written by award winning writer Barney Norris, centred around gardening and allotments. Responding to the growing interest as a result of lockdown, the production explores our relationship to the land, what we grow and why.
- Development of a commission with director/theatremaker Sophie Austin to develop a new play for children and adults which examines activism and inter-generational conflict.

**Outcomes:**

**Increased partnerships & collaborations:** We built relationships with 4 artists, formed 4 new development partnerships for 'Learning to Fly' and 3 new touring partnerships for our upcoming tour of 'All Roads'.

**Increased arts engagement:** '**normal**' was viewed over 3.5k times online and used in education settings locally and internationally

**Increased arts provision:** In addition to the release of a digital artwork we planned a series of 10 previews in our local area and across the UK of a new storytelling show, both increasing local arts provision.

**Increased profile:** We increased our digital profile through a new digital commission and partnerships with notable individual artists for future projects.

### Community Programme

- **Going for a Song** - Singing workshops for the over 55s to support mental and physical wellbeing, reduce isolation and increase creativity.  
**44 sessions (online)**  
**53 participants**  
**851 attendances**  
**99% elderly, 17% identifying as disabled, 18% Ethnically diverse**

We paused sessions at the start of lockdown and moved online from May 2020, initially free of charge; later moving to donation based and finally a subsidised subscription model. Attendance began at around 75% of usual figures. Some existing members were unable to join through lack of digital access or acumen. However, for some, the digital offer has allowed them to participate where previously mobility issues or where health concerns (pain/illness) may prevent them from attending at the specified time. Inevitably the social and cohesive impact of the sessions was negatively affected as choral singing is not possible and the social interaction was limited but we did gain new members from outside the area and over the year a further 23 people joined.

As the weather improved and people became acclimatised to the new restrictions numbers dropped off and we ended the year with around 50% of our usual uptake. However, those who have attended have been very vocal about how sessions have supported them through Covid.

#### **Feedback:**

*"A regular activity [which] has really helped me retain a sense of normality"*

*"It provides a form of contact with a regular feature of "normal life" and familiar faces, and vehicle for expressing oneself creatively"*

*"It's lifted our spirits up...I enjoy the interaction with everyone as I live alone."*

*"It gave me something to look forward to"*

*I live on my own, so it's important for me to sing with this group*

*"The sessions have not only be very uplifting but so enjoyable. So good for the spirit."*

*"Having virtually isolated for a year they have also provided me with structure in my seemingly never-ending weeks."*

*"The fact we can all connect and see each other on zoom, even in lockdown helps enormously".*

#### **Outcomes:**

**Covid-19 impact.** 100% reported sessions had helped them cope with the challenges of lockdown



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**Increased wellbeing, mental health and happiness.** Singing releases endorphins which improve mood ('feel-good' endorphins and 'stress busting' oxytocins). Feedback reported sessions lifted spirits.

**Reduced isolation and improved community cohesion.** The core of regular attendees evidenced the benefits of the regular activity, especially for those who had little interaction. A group classed as 'high risk' of contracting Covid, many isolated for an extended period of time, lost friends and relatives and found the support of the online community invaluable.

**Improved skills and cognitive retention.** Whilst unable to work with harmonies the group were given technical skills alongside breath and lung control exercises and were challenged to sing without lyrics, stretching the memory. Warm up exercises also boosted focus and musicality.

**Improved physical health and energy** – Improved immune system through increased antibodies, known as Immunoglobulin A. Singing also provides a cardiovascular workout and is beneficial to lung capacity. This proved a potentially useful benefit for maintaining lung function as a combatant to Covid's effects.

- **Open Dance workshops** – Movement and dance workshops for older people to support mental and physical wellbeing, reduce isolation and increase creativity.

**41 sessions (online)**

**49 participants**

**100% elderly, 27% identifying as disabled, 30% Ethnically diverse**

Sessions paused from March whilst we ascertained the viability of moving online. Our existing facilitator felt unable to continue online. We re-recruited and began sessions on Zoom in July. The new facilitator brought a fresh energy to the group and sessions are now a lot more physically demanding. This has changed the dynamic and also the core participants. The online sessions have allowed us to increase our numbers. Whilst we sadly lost engagement with a number of existing participants due to a lack of technology/ initial interest in online sessions, we were able to engage a number of new participants from Merton & beyond. Weekly sessions have been key to ensuring participants stay active and mobile throughout a period where lockdowns have prevented them from getting out to exercise regularly or socialise.

Participants have reported that weekly sessions have helped them cope with caring responsibilities, managing existing health conditions, experiences of bereavement, and combatting the negative effects of isolation as well as supporting their physical ability with increased (or maintained) flexibility and stamina.

80% reported that the sessions helped them cope with the challenges of social isolation. 100% reported that the sessions lifted their mood, kept them active and taught them new dance skills.

**Feedback:**

*"It gives me respite from the double whammy of dealing with isolation as well as the strains of caring for an elderly parent with dementia."*

*"Lovely to take part with a great group of friends and have a chat."*

*"Brings out the 25 yrs old in us"*

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*"Great, well taught and inspiring"*

*"A healthy dose of fresh spirit and energy."*

One participant provided a testimonial which can be read [here](#).

[https://drive.google.com/file/d/1fzLLg\\_VN0cXqVD6aZs2p\\_lqdnMeBnwJU/view?usp=sharing](https://drive.google.com/file/d/1fzLLg_VN0cXqVD6aZs2p_lqdnMeBnwJU/view?usp=sharing)

**Outcomes:**

**Improved physical health and energy.** Physical activity helps with flexibility, strength, stamina, movement and balance.

**Increased wellbeing, mental health and happiness.** Physical activity boosts mental wellness.

**Reduced isolation and improved community cohesion.** Regularity of sessions and familiarity of attendees has considerably supported participants to feel less isolated through lockdown. It has allowed contact and check in with friends and has imbued a sense of normality.

**Improved skills and cognitive retention.** Movement and musicality improves lucidity and cognitive retention. Variety of dance genres improves experience and knowledge of new dance techniques and styles. Participants are given choreography and dance moves to improve their technique and widen their knowledge of dance styles.

- **Dementia Dance workshops** –Movement and dance workshops for older people suffering with dementia and their carers to support mental and physical wellbeing, reduce isolation and increase creativity.

**38 sessions (YouTube)**

**57 participants**

**100% elderly, 75% identifying as disabled, 55% Ethnically diverse**

Sessions for the Merton Dementia Hub in Mitcham immediately ceased at lockdown and have remained so. We felt the best way to support users would be to pre-record sessions and upload them onto YouTube so participants could view them at any time and could return repeatedly to any session they particularly enjoyed. Providing sessions in this format can also provide respite to carers which has become increasingly scarce during lockdown.

This kind of activity has really benefited those suffering with Dementia and their families as it is an activity that they can do together, and the music and movement provides joy, connection and occasionally a lucidity for some.

Unfortunately, some participants cognitive and physical abilities deteriorated significantly over the summer, presumably due to the isolation and lack of stimulation the pandemic has engendered. This evidences the value of the sessions however for those with early to middle stage dementia in preventing further decline.

95% of participants reported the sessions helped them to feel fit and active, improved their mood, lifted their spirits, improved their confidence and reduced their isolation.

**Feedback:**

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*"Clients have said they are really enjoying the exercises and are very grateful to Annie for putting these videos together and they really miss the face to face classes. Big thumbs up"*

*"They look forward to your different themes every week."*

*"The pace is perfect as well on all your videos."* Dementia Hub staff member

*"Me and my sister take part together, we really enjoy the videos and we feel fit."*

*"Sometimes I feel really stressed but once I watch the video I feel better and feel like watching them again and again."*

*"Mum feels so much better after the films"*

*"I feel more confident, so I can join other zoom sessions"*

*"We both suffer from aches and pains, by taking part our muscles have felt more relaxed."*

**Outcomes:**

**Increased wellbeing, mental health and happiness.** Physical activity boosts mental wellness.

**Improved physical health and energy.** Physical activity helps with flexibility, strength, stamina, movement and balance.

**Reduced isolation and improved community cohesion.** Sessions support connection between carers and sufferer and provide respite. Regularity of sessions and familiarity of the tutor and format has supported the participants and has imbued a sense of normality, along with a familiarity of music and movement styles. Knowing that their friends are also enjoying the sessions helps to maintain a connection albeit indirectly.

**Improved skills and cognitive retention.** Movement and musicality improves lucidity and cognitive retention. Variety of dance genres improves experience and knowledge of new dance techniques and styles. Sessions & choreography are themed around key events in the calendar or memorable music from participants' youth to provide cognitive – as well as physical – engagement.

- **Clarion Housing – Chance Encounters** – a toolkit produced in consultation with residents to increase engagement of older Clarion residents
  - 18 sessions (online)**
  - 7 participants**
  - 100% elderly, 57% identifying as D/disabled, 29% Ethnically diverse**
  - 10 toolkits produced**

We successfully secured a tender from Clarion Housing Association to develop an engagement toolkit which can be rolled out to their residences across the country. The aim was to design and create a resource which can be used by different communities as a way of facilitating moments of connection and interaction (or

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chance encounters) between local people, with a view to supporting them to engage in wider community activities. Unfortunately, this project was heavily impacted by Covid with a significantly smaller number of contributors than anticipated and the inability to meet in person and so it was adapted and restructured. However, the results have been well received and the outcomes met, resulting in a toolkit which responds not only to the original brief but also to changes in social behaviour and priorities we have seen as a direct result of the pandemic.

A blog post provides more information on the project and can be read here <https://attictheatrecompany.com/blog/>

Participants valued the ownership and agency they had within the project and were boosted by the sense of achievement and that they were supporting a wider, national initiative.

#### Feedback:

*"...once January came and Christmas was all out of the way, [restrictions imposed because of Covid] it just become enjoyable. So now I think that we've created something that's really good."*

*"What I'm looking forward to now is actually meeting up with people and to be able to use the dial [part of the toolkit] and everything."*

*"Knowing that your ideas are going to be listened to and not laughed at or... belittled."*

*"I'm kind of thinking that it's not ours. It's everybody's...people don't need to think it just belongs to the three of us, it's for everybody."*

#### Outcomes:

**Reduced isolation and improved community cohesion.** Feedback reported that the activity increased the social interaction between residents and began to build new friendships.

**Increased wellbeing, mental health and happiness.** Social activity boosts mental wellness, as does sharing an activity with others.

**Improved skills and affirmation of capabilities.** Working towards a common goal requires soft skills such as teamwork, tolerance and diplomacy. Considering the impact in a wider context exercises the brain and extends participants' outlook. Participants gained knowledge of creative skills and tasks and were able to design and shape these. Working together in new, digital & remote circumstances evidenced to participants their resilience and capacity to achieve at a time when they felt restricted and limited.

- **AVANTI Mental Wellbeing** – creative activities to boost positive mental health and wellbeing  
6 sessions (online)  
12 participants  
58% elderly, 92% identifying as D/disabled, 18% Ethnically diverse

We were asked to provide a series of creative workshops to improve the wellbeing and mental health of adults in and around Pollards Hill and East Mitcham. Using singing and drama these workshops aimed to

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increase confidence, offer a space for creative expression and support good mental health. These were delivered online.

**Feedback:**

*"At the end a lady said that she felt so happy now that she's sung out! Pollards Hill at the time was at the centre of a viral mutation outbreak so they definitely needed spirits lifting and there were many nods and big smiles in assent which I took to be very positive."* Workshop facilitator

**Outcomes:**

**Reduced isolation and improved community cohesion.** The sessions provided an opportunity to reconnect with those who had been isolated during the pandemic

**Increased wellbeing, mental health and happiness.** Social and creative activity reduces anxiety and depression, boosts mental wellness, as does sharing an activity with others. The ability to share the grief of losing a group member also was beneficial to mental wellbeing.

**Improved creativity, skills and mental stimulation.** Participants were able to exercise and explore their creativity and stimulate their imaginations which leads to improved motivation and focus.

**Work with Young people**

- **Many Voices Drama Workshops** - St Mark's Academy, Mitcham – workshops to support the integration and communication skills of young EAL, refugees, asylum seekers and unaccompanied minors
- 22 sessions  
65 participants  
95% Ethnically diverse

Due to lockdown, the summer term was cancelled but we returned to face to face sessions in September. Lockdown 2 meant we were unable to enter school so instead we delivered 9 films that could be used by the school for all students who were onsite, returning to live delivery in late March.

It has been evident that some of the young people were significantly impacted by the isolation of the pandemic. Student's confidence and language abilities had declined and mental health concerns were evident in a few members of the group. The element of fun within the sessions was therefore paramount in getting people to come out of their shell and start engaging, interacting and communicating again.

The number of students in the sessions increased over the year and we split the groups in to two to better deal with the varying levels of language ability. We also extended the sessions' duration with additional funding as the necessary precautions around Covid safety meant our actual delivery time was reduced.

**Feedback:**

*"It was clear that the in-person sessions were having a clear impact on the student's wellbeing. They would come into the Monday morning sessions tired and negative. Their check-ins at the beginning of the sessions reflected this and were generally low. However they soon enjoyed themselves and their check-outs were significantly higher. There was a visible improvement in their mood and attitudes. We also found that some of the quieter students were more vocal about how much they enjoyed drama and looked forward to it every week which was lovely to hear."* (Facilitator)

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**Outcomes:**

**Increased knowledge of the English language.** Students learn English in an informal setting. The topics covered focus on their immediate environment and give them a vocabulary which allows them to interact with their peers.

**Increased sociability.** The sessions build friendships and trust within the group, allowing the participants to make friends outside of their background and culture.

**Improved skills.** The participants learn theatre skills and life skills; how to express themselves, communicate their ideas. They learn teamwork, leadership and to listen.

**Improved confidence and self-esteem.** By learning through play they begin to trust in their peers and environment and they hold a pride in the work they achieve. The Jack Petchey Award scheme further reinforces this.

**Improved behaviour motivation and academic achievement.** The work builds on their attitude to life, gives them aspirations and encourages a tolerant and diverse community.

- **Many Voices Drama workshops at CARAS Community Action for Refugee and Asylum Seekers, Tooting**  
– workshops to build independence, employability and language skills in refugee & asylum-seeking women  
**8 sessions (online)**  
**12 participants**  
**100% Ethnically diverse, 100% female, 31% identifying as D/disabled**

Due to the closure of CARAS for the majority of 2020 we postponed the sessions until Spring 2021, at which point we were able to relaunch online. Over that time we have seen participants experience hostile treatment from immigration services, removed overnight to other parts of the country, forced to quarantine in hotels & provided with low nutrition food like crisps or noodles, leaving them starving for days. Some members did not have digital access and with a relatively low level of English speakers it was anticipated that the online sessions would be challenging. However, the sessions have felt very meaningful and a real space of friendship, laughter, support and respect, particularly to half of the group who have newly arrived in the UK. Our partners at CARAS have reported that the majority of referrals they have had this term have been through drama which is testament to the space drama offers them to talk and connect.

**Feedback:**

*"I laughed a lot"*

*"I'm never bored in drama"*

*"Thank you everyone - I feel much better than I did before now I have seen you all"*

*"There has been endless laughing and clowning around whilst we have played games and made mistakes. I wanted the women to be comfortable in making mistakes so deliberately selected games which we would*

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*all get wrong! They are now applying this to their speaking and do not seem as self conscious about making grammatical mistakes and now freely offer answers to questions without me having to goad them into it.*

*In the latter half of the term I concentrated on emotions. I gave them 16 new words to express themselves which showed varying degrees of how happy, sad, angry or scared someone might feel and we applied this to characters, script and games. I was delighted to find in the final session that the women had started to inject these words into their everyday vocabulary and were using them to express how they felt in the check in/out e.g. "I feel cheerful today because it's sunny but I'll feel a bit down when my children are on holiday next week". "I'll be ecstatic when I get to go on holiday to Pakistan after corona" Facilitator*

**Outcomes:**

**Increased knowledge of the English language.** Participants learn English in an informal setting. The topics covered focus on their immediate environment and give them a vocabulary which allows them to interact with their peers.

**Improved skills.** The participants learn theatre skills and life skills; how to express themselves, communicate their ideas. They learn how to deal with simple social interaction, buying a coffee etc.

**Increased sociability.** The sessions build friendships and trust within the group, allowing the participants to make friends outside of their background and culture.

**Improved confidence and self-esteem.** Through shared endeavour they begin to trust in their peers and environment, building teamwork and they hold a pride in the work they achieve. They gain confidence to integrate themselves into the UK and begin to become familiar with British culture. The work builds on their attitude to life, gives them aspirations and encourages a tolerant and diverse community.

- **Leap! Drama Workshops** - Holiday workshops to boost confidence and prepare young people for the move to secondary/back to education  
12 sessions (online)  
33 participants  
67% Ethnically diverse , 16% identifying as D/disabled/SEN

The sessions were initially planned for two camps, running over a two-week period but due to issues around digital access and digital fatigue, plus good weather, uptake was low. As a result, we decided to run one camp and delay the subsequent workshops until later in the year. Developing the programme further we chose to work in tandem with local organisations who had young people with more complex needs and had suffered exceptionally from the constraints of lockdowns, such as Merton Young Carers and users of Jigsaw4U who support young people who have experienced bereavement, school exclusion and domestic abuse.

The online sessions were well received and the film which can be seen [here](#) is testament to our ability to move to an online model successfully.

**Feedback:**

The young participants were asked What did you miss during lockdown that you won't take for granted now? – and answered: *school, friends, family, homework, clothes shopping*

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And:

If you were Prime Minister for the day what rules or changes would you make? And answered: *no one will be homeless, rent free housing for poor people, equality, global warming, everyone will obey me, people will be kind to each other*

*"The volunteer from Jigsaw4U said after session that she really enjoyed the range of activities that we delivered and she felt that there was a space for the participants to be vulnerable and that this was very well held. She noted XXX's vulnerability in session and said that she clearly felt 'safe' to be herself and was able to receive the support she needed"* Facilitator

100% of parents rated the summer camp as 'Excellent'

100% of parents felt their child was more confident after attending

100% of parents felt that 'Leap Online!' provided their children with: creative opportunities; the opportunity to have fun & be playful; & the opportunity to express themselves

**Outcomes:**

**Improved understanding, empathy and tolerance** – through experiencing hardship and change directly and indirectly

**Increased peer group** – meeting and making friends with people from other schools

**Improved sociability and social skills** – opportunities to chat and play, building intersocial skills, providing frustrated and confined siblings and families with constructive tasks and positive activities to do together

**Improved emotional wellbeing and maturity** – creative and mental stimulation boosting and supporting positive mental health

**Improved arts skills** - learning improvisation, devising and presentation and filmmaking

**Improved confidence and self-esteem** - learning to work as a team and be creative in their approach. The performance/film at the end of the week provides a sense of achievement and worth.

- **Young Carer's Storytelling workshops** – workshops to provide respite to young carers, forge friendships and boost positive mental health
  - 14 sessions (online)**
  - 19 participants**
  - 51% Ethnically diverse**

We were approached by Merton Young Carers in summer to deliver a series of storytelling and Creative Writing sessions for their members aged 9-14. Running for 6 sessions we worked on the subject of 'transition'. This culminated in participants creating a poem around the subject of transition. The brilliant poems explored issues as varied and compelling as the Pandemic, the environment and recycling, gender inequality, and the refugee crisis and its roots in conflict.



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Although only a small group of participants, they gained huge value from the project as they were able to have more talking time and started to build up a relationship with others in the group. One session led to a lovely moment between two participants talking about how they used storytelling to manage their anxiety and they spoke with maturity about misogyny and feelings of exclusion.

The Autumn series culminated in a film [https://youtu.be/cs\\_cSYYoFCI](https://youtu.be/cs_cSYYoFCI) Participants rated the sessions 9/10, with the majority reporting that they got to have fun and were pleased to talk to others who understand what it's like to be a young carer.

**Feedback:**

*"The group responded particularly well to creative writing and it was very easy to do over zoom. If anything, it may have been even better than in real life as they have their own quiet space to write in. It's also more flexible for young carers who can struggle attending sessions outside of the home, due to care responsibilities and transportation issues... it might even be a format they want to keep going forward when things go back to normal."* Workshop leader

**Outcomes:**

**Improved understanding, empathy and tolerance** – through listening to others' work and presenting their own

**Increased peer group** – through meeting and making friends with people from other schools/circumstances

**Improved sociability and social skills**

**Improved emotional wellbeing** and maturity

**Improved skills.** The group learned about creative writing, character, devising, storytelling and poetry

**Improved confidence and self-esteem.** They learn to work as a team and be creative in their approach.

- **Creative Arts Group** – sessions to support young people experiencing adverse childhood experiences and/or environments
  - 33 sessions (online)**
  - 25 participants**
  - 49% Ethnically diverse**

We delivered online workshops between May – August and again from September to December 2020 and January to March 2021 to two different cohorts of young people with a core group of 8 young people attending in both cases. These sessions have been really useful for young people where they have been away from school and friends. As sessions and lock down continued, it became apparent that participants were struggling to focus on more long-term creative projects and benefited most from the respite of silly games and messing about with friends who they were separated from. This really helped to lift their spirits and feel as if they have someone to talk to.

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(A company limited by guarantee)

Online delivery has also allowed some of the shyer members of the group (many with additional pastoral needs) with the space and confidence to speak out and get fully involved in the sessions, so those who might normally avoid speaking out have become used to speaking up more. Therefore, whilst we might not have got the same numbers of people attending because of Coronavirus, those who have taken part have reaped huge benefits from the more individual and tailored support that we can provide.

## **Feedback**

*"Just wanted to say a big thank you for teaching us on zoom, I know I haven't been there every week and I know I'm not a fan of drama however I have loved seeing you most Saturdays it's sort of become a routine!"* Participant

*"You have been amazing. Thank you for keeping them busy and putting up with them for the last few weeks!!"* Parent

## **Outcomes:**

**Improved preparation for and knowledge of teenage and young adult life.**

**Increased peer group** – through meeting and making friends with people from other schools, cultures and backgrounds.

**Improved sociability and social skills.**

**Improved emotional wellbeing** Resilience and maturity.

**Improved skills.** The group learned about improvisation, devising and creative writing.

**Improved confidence and self-esteem.** They are given a safe space to explore their identity and reflect on their attitudes and aspiration. They learn to work as a team, trust in others and be creative in their approach.

## **Financial Review**

### **Core funding awards**

We continued to receive financial support from the London Borough of Merton with a core revenue grant which contributes to the costs of our overheads and our two permanent, part time staff, and which stabilises our infrastructure, allowing us to confidently seek funds from other sources to support the delivery and planning of our work.

### **Trusts and Foundations**

We carried forward a level of restricted funds for projects from the previous year, namely Sport England, The Arts Society and Merton Giving, and prior to the pandemic secured further project funding from the Wimbledon Foundation Get Set, Get Active fund for the Dance workshops, Jack Petchey Leader award for a pilot series of Many Voices at Rutlish school and LB Wandsworth for Many Voices at CARAS. Without exception these funders agreed to our request to postpone the projects until we were able to resume or

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formulate a new way of delivering our services within the grant terms. We also secured Emergency Coronavirus funding support through the Arts Council Covid Response Fund, Merton Giving phase 1, Tesco Community Giving and the London Community Response Fund waves 2 and 5. This allowed us the financial security to ensure the staff team remained in post and we had the capacity and resources to reshape how we delivered our work.

These awards allowed us to meet our annual targets and secure both the activities and the continuation of the new role of Creative Engagement Producer which had previously been piloted in 2019 and funded from company reserves.

### **Private income**

Understandably, our regular corporate sponsor was forced to reduce their annual contribution but still provided a level of sponsorship and we received an increase in private, low level donations from our supporters, which was consistently maintained over the year and helped to support the ongoing costs.

### **Earned income**

We gained some income from commissioned work including Avanti Mental Wellbeing CIC for a series of both drama and music workshops for adult members and from Clarion Futures, part of Clarion Housing who commissioned an engagement toolkit for the older residents nationwide.

### **Forward financial planning**

The funding landscape has changed significantly over the last 18 months and we face a considerable increase in competition for funds with fewer streams available. Many large funding schemes remain on hold or are revising their priorities to support those impacted the most by the pandemic and we are actively pursuing other avenues to generate income such as commissioning our services to other organisations and partnership working. We are in a fortunate position as much of our existing work is with vulnerable and isolated residents of the borough who have faced even more challenging circumstances over the pandemic, therefore demand for our activities has increased but our funding targets have increased in line and whilst responding to this increased demand our capacity is stretched. With the majority of successful awards coming from smaller, local funding avenues our fundraising activity is ongoing.

### **Reserves Policy**

Attic Theatre Company requires a level of free reserves to safeguard the organisation, protect options for future development and to achieve the following:

- the option to develop new services or expand current services in line with the changing needs of the community
- to ensure that delays in the receipt of expected income do not interrupt services or cause serious financial difficulty for the charity
- to provide the ability to survive unexpected setbacks and problems arising from internal or external causes.

In June 2020 we increased our free reserves to a minimum of £20,000, to take into account inflation over the past few years and designated the free reserves over and above this to our New Projects Fund which

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provides seed money for new developments in both our community outreach and live performance programme.

Total income for 2020-2021 was £82,781 made up of funding awards from the LB Merton revenue grant, trusts and foundations, donations and sponsorship, commissions and community subscriptions to our regular activities.

## **Structure and Governance**

Attic Theatre Company (London) Limited was incorporated as a company limited by guarantee on 22 September 1994 and is governed by its memorandum and articles of association. Charitable status was granted on 28 October 1994. We moved to a Charitable Incorporated Organisation on 1<sup>st</sup> March 2021.

The charitable object for which the company was established is to “advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to the dramatic arts”. There have been no changes in the objectives since the last annual report.

The charity is managed by a board of between three and eight trustees who meet quarterly and whose powers and responsibilities are defined in the governing document. The trustees also decide on the general strategy and policies to be adopted in the pursuance of the objectives of the charity. The trustees are also directors under company law and, as shown on page 3. The Board is currently seven strong. The trustees are provided with a job description and code of conduct as well as a series of company policies and procedures as part of their training and induction and are informed of training courses and development opportunities throughout their tenure.

None of the trustees received remuneration or any other benefit from their work with the company, in their capacity as trustees. Any connection between a trustee or senior manager of the company or with any employed artist or production company is disclosed to the full board of trustees.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission’s guidance on public benefit, including the guidance on public benefit and fee charging. The charity relies on grants and other income from fees and charges to cover its operating costs.

The trustees have carried out their duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The trustees have assessed the risk to which the charity is exposed, in particular those related to the operations and finances of the charity and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks. A comprehensive set of policies and procedures are in place and reviewed regularly by the trustees.

## **Staffing**

Attic operates on a daily, part time basis under the artistic direction of Jonathan Humphreys and the general management of Victoria Hibbs. The Creative Engagement Producer is on a renewable fixed term, part time contract.

The workshop facilitators for our participatory projects are freelance practitioners.

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## Members' Liability

The Members of the company guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up.

In preparing this report, the Trustees have taken advantage of the small companies' exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Trustees on 25 January 2022 and signed on their behalf by:

A handwritten signature in black ink, appearing to read 'P. Shore', followed by a period.

Peter Shore, Chair

## Independent Examiner's report to the Trustees of Attic Theatre Company (London) Limited

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We report to the charity Trustees on our examination of the accounts of the Charity for the year ended 28 February 2021.

### Responsibilities and basis of report

As the charity's Trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act"). We report in respect of my examination of the accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

### Basis of independent examiner's report

Our examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, as well as seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the next statement. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's Trustees for my examination work.

### Independent examiner's statement

We have completed our examination. We confirm that no material matters have come to my attention in connection with the examination which gives us cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

We have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: 

Name: K Gregory on behalf of Creative Juice

Date: 25 January 2022

ATTIC THEATRE COMPANY (LONDON) LIMITED  
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**Statement of Financial Activities**  
**FOR THE YEAR ENDED 28 FEBRUARY 2021**

**INCOME AND EXPENDITURE ACCOUNT**  
**FOR THE YEAR ENDED 28 FEBRUARY 2021**

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
<b>INCOME AND ENDOWMENTS FROM:</b>					
Charitable activities	2	38,887	43,880	82,767	115,823
Investments	5	15	-	15	72
		<u>38,902</u>	<u>43,880</u>	<u>82,782</u>	<u>115,895</u>
<b>EXPENDITURE ON:</b>					
Charitable activities	6 & 7	(30,484)	(40,975)	(71,459)	(121,269)
		<u>(30,484)</u>	<u>(40,975)</u>	<u>(71,459)</u>	<u>(121,269)</u>
<b>NET INCOME/(EXPENDITURE) BEFORE OTHER RECOGNISED GAINS AND LOSSES</b>					
		8,418	2,905	11,323	(5,374)
<b>NET MOVEMENT IN FUNDS</b>					
		8,418	2,905	11,323	(5,374)
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		35,174	8,727	43,901	49,275
<b>TOTAL FUNDS CARRIED FORWARD</b>					
		<u>43,592</u>	<u>11,632</u>	<u>55,224</u>	<u>43,901</u>

The notes on pages 25 to 39 form part of these accounts

All of the above amounts relate to continuing activities.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
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**BALANCE SHEET**  
**AS AT 28 FEBRUARY 2021**

	Note	2021 £	2020 £
<b>FIXED ASSETS</b>			
Fixed Assets	13	<u>1,061</u>	<u>-</u>
<b>CURRENT ASSETS</b>			
Debtors	11	6,506	6,876
Cash at bank and in hand		<u>63,709</u>	<u>41,081</u>
		70,215	47,957
<b>CREDITORS: amounts falling due within one year</b>	12	<u>(16,052)</u>	<u>(4,056)</u>
<b>NET CURRENT ASSETS</b>		54,163	43,901
<b>NET ASSETS</b>		<u>55,224</u>	<u>43,901</u>
<b>CHARITY FUNDS</b>			
Restricted funds	14	11,632	8,727
Unrestricted funds	14	43,592	35,174
		<u>55,224</u>	<u>43,901</u>
<b>TOTAL FUNDS</b>		<u>55,224</u>	<u>43,901</u>

The Charity's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 25 January 2022 signed on their behalf, by:

Peter Shore

 Love .



**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021**

**1. ACCOUNTING POLICIES**

**1.1 General information and basis of preparation**

Attic Theatre Company (London) Limited is a company limited by guarantee and is registered with the Charity Commission (Charity Registered Number 1041549) and Registrar of Companies (Company Registration Number 02970635) in England and Wales. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the Charity. The address of the registered office is given in the Charity information on page 3 of these financial statements. The Charity constitutes a public benefit entity as defined by FRS 102. 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) issued on 16 July 2014 (as updated through Update Bulletin 1 published on 2 February 2016), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015. The Charity has applied Update Bulletin 1 as published on 2 February 2016 and does not include a cash flow statement on the grounds that it is applying FRS 102 Section 1A. The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest pound. The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

**1.2 Funds**

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes. Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**1. ACCOUNTING POLICIES (continued)**

**1.3 Income recognition**

All incoming resources are included in the Statement of Financial Activities (SoFA) when the Charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received. For donations to be recognised the Charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the Charity and it is probable that they will be fulfilled. The Charity receives government grants in respect of furthering its charitable objectives. Income from government and other grants are recognised at fair value when the Charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred. Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

**1.4 Expenditure recognition**

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is categorised under the following headings:

- Expenditure on charitable activities includes all costs incurred on furthering the objects of the Charity; and
- Other expenditure represents those items not falling into the categories above.

Irrecoverable VAT is charged as an expense against the activity for which expenditure arose. Charitable activities and Governance costs are costs incurred on the Charity's operations, including support costs and costs relating to the governance of the Charity apportioned to charitable activities.

**1.5 Support cost allocation**

Support costs are those that assist the work of the Charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the Charity and include project management carried out at Headquarters. Where support costs cannot be directly attributed to particular headings they have been allocated to expenditure on charitable activities on a basis consistent with use of the resources. Governance costs are those incurred in connection with the running of the Charity and compliance with constitutional and statutory requirements.

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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**1. ACCOUNTING POLICIES (continued)**

**1.6 Debtors and creditors receivable / payable within one year**

Debtors are recognised when the Charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received. Creditors are recognised when the Charity has a present legal or constructive obligation resulting from a past event and the settlement is expected to result in an outflow of economic benefits.

**1.7 Going concern**

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

**1.8 Taxation**

The Charity is an exempt Charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. It therefore does not suffer tax on income or gains applied for charitable purposes. Theatre tax credits have been recognised when received by the charity and going forward will be recognised on submission of the claim to HM Revenue & Customs.

**1.9 Tangible Fixed Assets and Depreciation**

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Office Equipment - 33% per annum straight line

**1.10 Financial instruments**

The Charity only holds basic Financial Instruments. The financial assets and financial liabilities of the Charity are as follows: Debtors – trade and other debtors (including accrued income) are basic financial instruments and are debt instruments measured at amortised cost as detailed in Note 11. Prepayments are not financial instruments. Cash at bank – is classified as a basic financial instrument and is measured at face value. Liabilities – trade creditors, accruals and other creditors will be classified as financial instruments, and are measured at amortised cost as detailed in Note 12. Taxation and social security are not included in the financial instruments disclosure. Deferred income is not deemed to be a financial liability, as in the cash settlement has already taken place and there is simply an obligation to deliver charitable services rather than cash or another financial instrument.

ATTIC THEATRE COMPANY (LONDON) LIMITED  
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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

1. ACCOUNTING POLICIES (continued)

1.11 Pensions

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

ATTIC THEATRE COMPANY (LONDON) LIMITED  
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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

2. Income from Charitable Activities

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Mainstream	3,875	-	3,875	49,422
Community	1,107	33,545	34,652	26,725
Core	33,905	10,335	44,240	39,675
	<u>38,887</u>	<u>43,880</u>	<u>82,767</u>	<u>115,823</u>

Prior Year

	Unrestricted funds £	Restricted funds £	2020 £
Mainstream	13,172	36,250	49,422
Community	6,538	20,187	26,725
Core	39,675	-	39,675
Total	<u>59,386</u>	<u>56,437</u>	<u>115,823</u>

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

3. Analysis by type of income

	Unrestricted	Restricted	2021	2020
	£	£	£	£
Grant income	32,500	36,105	68,605	84,970
Earned income and donations	2,512	7,775	10,287	23,382
Theatre tax relief	3,875	-	3,875	7,471
Total	38,887	43,880	82,767	115,823

Prior Year

	Unrestricted	Restricted	2020
	£	£	£
Grant income	32,000	52,970	84,970
Earned income and donations	19,915	3,467	23,382
Theatre tax relief	7,471	-	7,471
Total	59,386	56,437	115,823

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

**4. Grants receivable**

	2021	2020
	£	£
London Borough of Merton - Core	32,000	32,000
Arts Council, England	15,934	24,250
London Community Response Fund	5,000	-
Jack Petchey Foundation	6,483	1,500
Merton Giving	6,385	-
Wimbledon Foundation	2,303	-
Tesco	500	1,000
Cockayne	-	8,000
Donald Forrester	-	5,655
A4A	-	3,800
RVH	-	2,000
The Arts Society	-	1,500
Leathersellers' Company	-	1,500
John Thaw Foundation	-	1,000
Sport England	-	1,000
Leche Trust	-	1,000
The Merton Community Fund	-	765
	68,605	84,970

**5. Investment income**

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Investment income - local cash	15	-	15	72
	15	-	15	72
Total 2020	72	-	72	

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

6. Direct costs

	Mainstream	Community	Core	Total 2021	Total 2020
	£	£	£	£	£
Project fees	-	20,913	-	20,913	61,195
Project costs	3,404	2,310	-	5,714	13,919
Wages and salaries	-	4,013	30,987	35,000	36,567
Pension cost	-	-	282	282	736
	3,404	27,236	31,269	61,909	112,417

Prior Year

	Mainstream	Community	Core	2020
	£	£	£	£
Project fees	42,103	19,092	-	61,195
Project costs	10,430	3,489	-	13,919
Wages and salaries	-	-	36,567	36,567
Pension cost	-	-	736	736
Total 2020	52,553	22,581	37,304	112,417



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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**7. Support costs**

	Core £	Total 2021 £	Total 2020 £
Governance costs	2,400	2,400	3,060
Other overheads	7,150	7,150	5,792
	<u>9,550</u>	<u>9,550</u>	<u>8,852</u>
Total 2020	<u>12,169</u>	<u>12,169</u>	

Governance costs relate to independent examiner's remuneration for the independent examination for £2,400.

**8. Net income (expenditure)**

This is stated after charging:

	2021 £	2020 £
Independent examiner's remuneration	<u>2,400</u>	<u>2,400</u>

During the year, no Trustees received any remuneration (2020 - £NIL)

During the year, no Trustees received any benefits in kind (2020 - £NIL)

During the year, one Trustee received a reimbursement of expenses for £7 (2020 - £NIL)

**9. Independent examiner's remuneration**

The independent examiner's remuneration amounts to an Independent examination fee of £2,400 (2020 - £2,400).

**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**10. Staff costs**

Staff costs were as follows:

	Total 2021 £	Total 2020 £
Wages and salaries	35,000	36,567
Other pension costs	282	736
	35,282	37,303

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

	2021 No.	2020 No.
Direct Staff	2	2

No employee received remuneration amounting to more than £60,000 in either year.

Remuneration and benefits received by Key Management Personnel, considered by the Trustees to be the Artistic Director and General Manager, amounted to £26,931 (2020 - £26,241)

**11. Debtors**

	2021 £	2020 £
Trade debtors	4,192	-
Prepaid expenses	308	917
Other debtors	2,006	2,425
Theatre tax relief recoverable	-	3,534
	6,506	6,876

**12. Creditors: Amounts falling due within one year**

	2021 £	2020 £
Trade creditors	26	1,657
Accrued expenses	7,970	2,400
Prepaid income	8,056	0
	16,052	4,057

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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**13. Tangible fixed assets**

<b>Cost – computer equipment</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>	<b>2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Balance brought forward	-	-	-	-
Additions	1,340	-	1,340	-
Revaluations	-	-	-	-
Disposals	-	-	-	-
Balance carried forward	1,340	-	1,340	-
<b>Accumulated depreciation- computer equipment</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>	<b>2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Balance brought forward	-	-	-	-
Depreciation charge for year	279	-	279	-
Impairment provisions	-	-	-	-
Revaluations	-	-	-	-
Disposals	-	-	-	-
Balance carried forward	279	-	279	-
<b>Net book value- computer equipment</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>	<b>2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Balance brought forward	-	-	-	-
Balance carried forward	1,061	-	1,061	-

**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**14. Statement of funds**

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 28 February 2021 £
<b>Designated funds</b>					
Professional productions and new projects fund	15,174	-	-	-	15,174
Contingency	-	-	-	20,000	20,000
<b>General funds</b>					
Free reserves	20,000	38,902	(30,484)	(20,000)	8,418
<b>Total Unrestricted funds</b>	<b>35,174</b>	<b>38,902</b>	<b>(30,484)</b>	<b>-</b>	<b>43,592</b>
<b>Restricted funds</b>					
Community	8,727	33,545	(27,236)	-	15,036
Mainstream	-	-	(3,404)	-	(3,404)
Core	-	10,335	(10,335)	-	-
	<b>8,727</b>	<b>43,880</b>	<b>(40,975)</b>	<b>-</b>	<b>11,632</b>
<b>Total of funds</b>	<b>43,901</b>	<b>82,782</b>	<b>(71,459)</b>	<b>-</b>	<b>55,224</b>

**ATTIC THEATRE COMPANY (LONDON) LIMITED**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)**

**14. Statement of funds (continued)**

**Prior year**

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2020 £
<b>Designated funds</b>					
Professional productions and new projects fund	30,145	-	-	(14,971)	15,174
<b>General funds</b>					
Free reserves	18,000	59,457	(46,156)	(11,302)	20,000
<b>Total Unrestricted funds</b>	<b>48,145</b>	<b>59,457</b>	<b>(46,156)</b>	<b>(26,273)</b>	<b>35,174</b>
<b>Restricted funds</b>					
Community	1,130	20,187	(22,580)	9,990	8,727
Mainstream	-	36,251	(52,533)	16,282	-
	<b>1,130</b>	<b>56,438</b>	<b>(75,113)</b>	<b>26,272</b>	<b>8,727</b>
<b>Total of funds</b>	<b>49,275</b>	<b>115,895</b>	<b>(121,269)</b>	<b>-</b>	<b>43,901</b>

**Professional productions and new projects fund:**

Vital to the development and production of new work, the designated fund is supported by box office, sales and donations. The surplus transferred from the free reserves to the designated funds include the Theatre Tax Relief Claim and has been allocated to future projects and productions, as explained in more detail in the trustees report.

**Free reserves:**

The Board aims to maintain £20,000 in free reserves to provide three to six months of running costs, in line with Charity Commission guidance. Where material, funds in excess of these levels are designated towards the Professional productions and new projects fund.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

**Community:**

We run a variety of community programmes including - youth activities for young people facing disadvantage, particularly refugees and asylum seekers, and work with isolated and vulnerable, older residents of Merton - and to link our community work to our professional programme.

**Mainstream:**

As a result of lockdowns and the restrictions imposed throughout the Coronavirus pandemic, the closure of theatres, libraries and community centres impacted upon our mainstream programme and we paused activity throughout 2020-21.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2021 (continued)

15. Analysis of net assets between funds

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Current assets	46,118	25,158	71,276
Creditors due within one year	(2,526)	(13,526)	(16,052)
	<hr/> 43,592	<hr/> 11,632	<hr/> 55,224 <hr/>

Prior year

	Unrestricted fund 2020 £	Restricted funds 2020 £	Total funds 2020 £
Current assets	38,438	9,520	47,958
Creditors due within one year	(3,264)	(793)	(4,057)
	<hr/> 35,174	<hr/> 8,727	<hr/> 43,901 <hr/>

16. Related party transactions

There are no related party transactions during the year (2020 - £0).