

ATTIC THEATRE COMPANY (LONDON)
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

ATTIC THEATRE COMPANY (LONDON)

LEGAL AND ADMINISTRATIVE INFORMATION

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ATTIC THEATRE COMPANY (LONDON)

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Attic Theatre Company

Annual Report for the year ending March 2023

The Trustees present their annual report together with the financial statements of the Charity for the period 1 March 2022 to 31 March 2023, 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 company's governing document requirements 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 2019) as amended by Update Bulletin 1 (published October 2019).

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).

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

Projectogram

Achievement and Performance

Financial Policies

Structure and Governance

Members' Liability

Chair's Report

There is a detailed summary below (see Achievements and Performance) of the many successful activities that took place during the year.

Our community engagement programme, now given greater coherence by grouping the activities under the headings of *Many Voices*, *Many Minds* and *Many Moons*, reached its highest level ever of participation and of numbers of live projects.

It was a huge joy to be able to return to live theatre productions after the Covid restrictions of previous years. They are described below under the *Many Stages* heading. A particularly memorable experience for me was a weekend

afternoon when a number of the trustees and their families enjoyed together the Canon House promenade production *Unlocking Canons House*.

It is always a matter of surprise for those who are not aware that so much can be produced by our small staff group of just three people, all part-time. The energy and commitment they contribute to the organisation's success is much appreciated by the trustees.

Paul Baynton , Chair

Purposes and Activities

At Attic we see ourselves as an arts centre without walls; commissioning, producing and delivering projects with and for our local community; creating positive change with socially minded creative programmes across south London. We aim to promote increased wellbeing through social interaction and participation in enriching, enlightening and enjoyable cultural activities.

These consist of weekly multi art form, creative workshops and live theatre performances.

Company Activities

Attic runs a year-round programme of arts activities for local people, particularly focused in the east of the borough of Merton.

These include:

Many Stages: Theatre Productions and new writing. New, internally produced theatre productions which tour to community centres, parks and libraries as well as theatres and arts centres; and new collaborative productions, mentoring and/or producing associated artists' work

Many Voices: Creative workshops aimed at young refugees and asylum seekers and English for Speakers of Other Languages (ESOL) to support their integration and acclimatisation into the UK

Many Minds: Creative workshops aimed at young people facing adverse environments and experiences and with low emotional resilience including N/neurodivergent and Special Educational Needs (SEND) young teenagers to boost life skills and aspirations

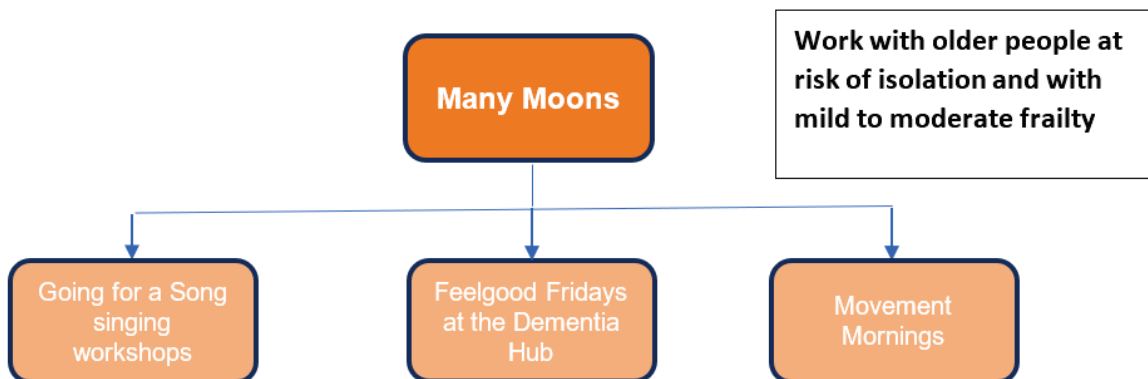
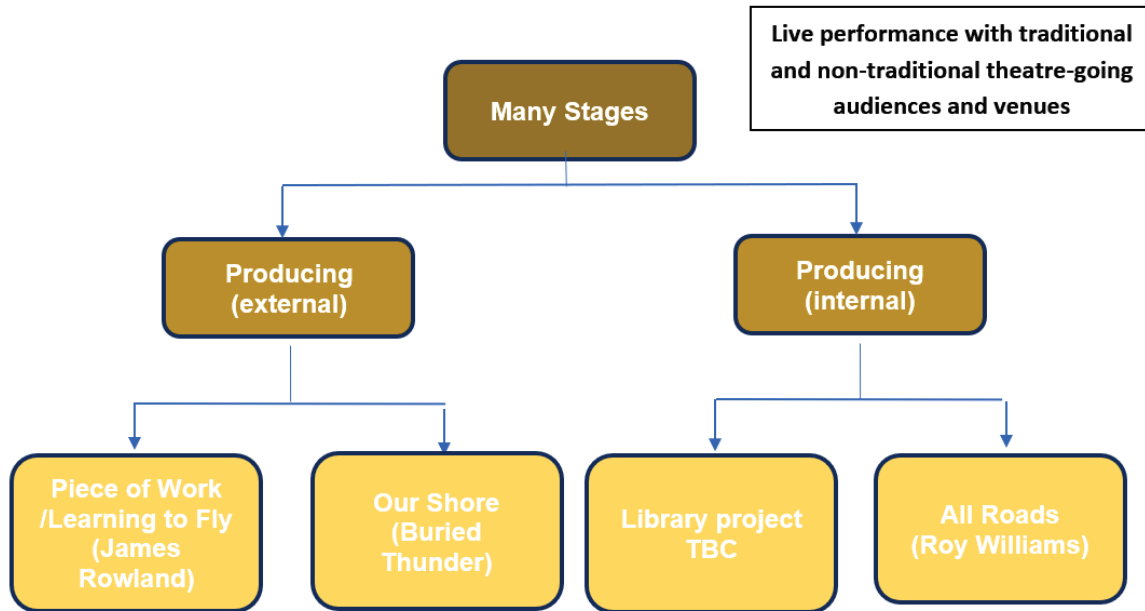
Many Moons: Creative workshops for older people including dance and singing workshops which focus on boosting wellbeing, mental and physical health and combating isolation.

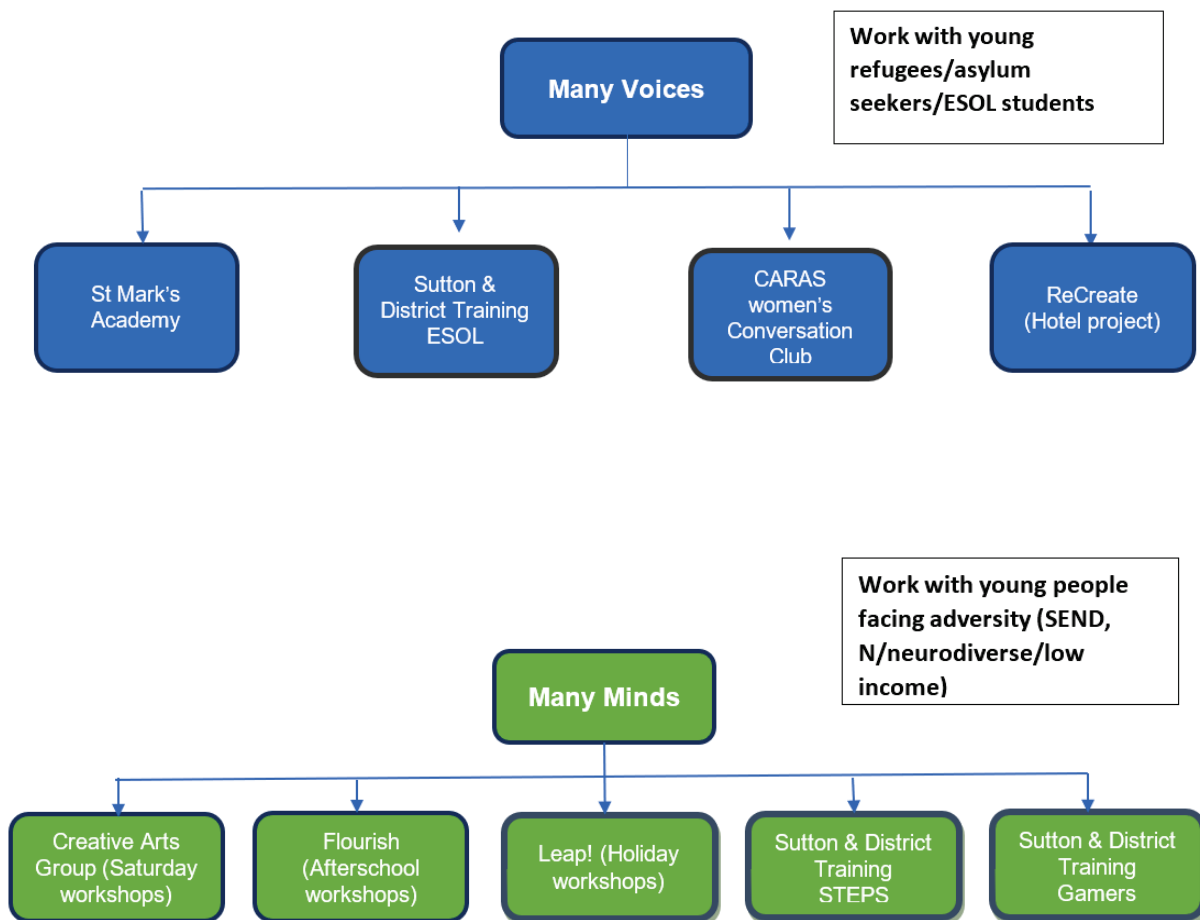
All our work is offered either free of charge or at a subsidised rate at point of delivery and is open to UK residents irrespective of income, race, gender, ability, sexual orientation or political or religious belief. Attic positively promotes and encourages social inclusion and strives to connect with 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, Equality and Inclusion 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.

Projectogram





Achievements and Performance

2022-2023 has seen Attic deliver the largest number of participatory projects to date, three productions, and 15 community programs, reaching over 1000 individuals. This is a significant increase in our usual output.

This activity across the two strands of our work has supported the development of 18 practitioners and 23 artists and forged new relationships with similar organisations throughout London. This success has strengthened Attic's portfolio of work, enhanced our profile, and validated our approach supporting the community through the benefit that the arts can bring.

Overall Beneficiary Statistics for activities in the period 1 March 2022 – 31 March 2023

Key achievements include:

- **95 Performances of live theatre**
- **51 Performance venues visited (all across the UK plus 1 venue in the Netherlands)**
- **3444 Audience members at all our performances**
- **370 Participatory workshop sessions delivered**
- **933 workshop Beneficiaries**

- 4895 attendances at all activities

Overall, the make up of our participants include:

30% elderly users

56% young users

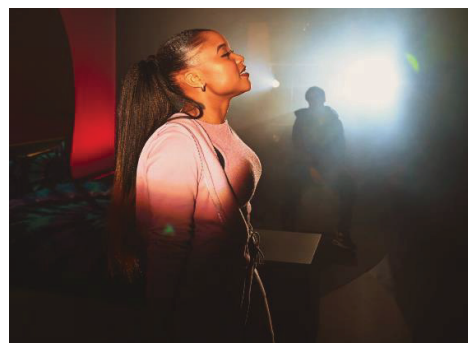
43% reporting as D/disabled users (excluding those with Special Educational Needs) – a

207% increase on last year

60% Ethnically diverse users

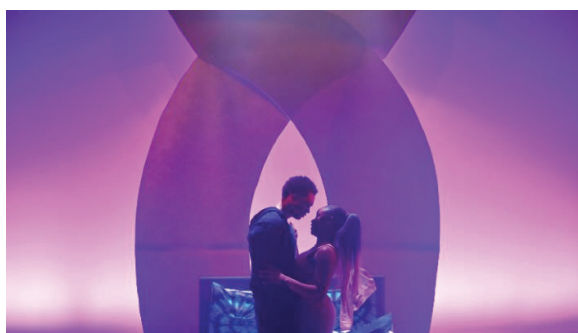
Many Stages: Theatre Productions and New Writing

- **All Roads** - by Roy Williams OBE. Commissioned by Attic in 2018 and developed with our Artistic Director, the show was staged in partnership with Tramshed, and in association with Theatre Peckham and Bernie Grant Arts Centre and toured through spring 2023. It was supported by the Arts Council, Cockayne, Unity Theatre Trust and The Royal Victoria Hall Foundation, and had a week run each at four outer London venues.



The show centres around the story of two young, black teenagers and explores what it means to be young, and Black British today, navigating the tragic fallout from a suicide, the transition into adulthood and young love.

With a 90% creative team and cast from Black and underrepresented groups, 50% of whom were early career professionals, *All Roads* was able to engage new audiences across greater London venues, increasing its ethnically diverse audience by 44%.



Feedback described the show as '*relatable*', '*like many teenagers can relate to this*', and '*very topical*'.

'The two-person play is wonderfully manoeuvred'

******Theatre and Tonic**

'A richly layered, lyrical work'

*****Everything Theatre**

"Concise, authentic and thought-provoking"

******The stage**



- **Learning to Fly** – We produced a national tour of James Rowland's brand-new show, *Learning to Fly*. It was developed with the artist and directed by Jonathan Humphreys, our Artistic Director. The show received 5-star reviews in Edinburgh and played to sold-out audiences. It then toured throughout the UK to 46 venues over 55 performances, building our rural touring model and stabilising our relationship with James Rowland as a producer of his work.



'A riveting, remarkable hour of theatre...'

******* The Guardian**

'A master storyteller' ****** Whatsonstage**

'Rowland is a natural storyteller...very funny, disarmingly honest and surprisingly tender'

****** The Scotsman**



- **Unlocking Canons House** – We commissioned a local writer, Daniel Ward, to write a play that explored the people and history of this Grade II listed house. *Unlocking Canon's House* touched on the history of the house and grounds, particularly its original owners, the Cranmer family, East India Company merchants who stayed there and the site of the Mitcham Athletics running track. The bespoke heritage play was presented over two weekends as a site-specific promenade production that toured the house.

Audience feedback included:

'Very powerful performances which highlighted the history in a colourful way'

'Great to hear the history and see the inside of the house'

'Very original play - interactive and entertaining'



Outcomes for Theatre Productions and New Writing:

Increased partnerships and collaborations: We built relationships with three writers, formed relationships with 55 new venues and have contributed to the borough's history and artistic offer.

Increased arts engagement: With over 3400 people attending our performances and 7 supplementary wrap around activities we have maintained a strong offer to complement our shows

Increased arts provision: At a time when there is heightened risk to the arts and live performance (ie austerity, levelling up, the Covid-19 aftermath of slowly returning audiences, changes to government and Arts Council England's policy) we delivered 3 economically viable shows whilst maintaining our provision locally. We supported the local area with a site specific, bespoke play which focused on the history of the area, with 80% of its supplies recycled.

Increased profile: We have significantly increased our profile nationally by building relationships with key venues in outer London and by touring nationally to rural and culturally under-served areas. This has allowed us to reach new demographics of audiences. The specially commissioned play for Merton cements our profile in the borough as an organisation that is able to meet a local brief creatively working effectively with partners from different sectors.

Many Stages Statistical Data	Performances	Audiences	Ethnically diverse	Other
All Roads	23	631	44%	Reached 165 students/adults with wraparound activities
Learning to Fly	55	2432	Unknown	46 venues visited across the UK (traditional theatres and non-traditional rural touring venues)
Unlocking Canon's House	16	317	23%	2 follow up workshops exploring the writing and stage design process
TOTAL	94	3380	32% Av. across all performances	Increased engagement of students and B/Black audiences

Many Moons - Participatory work with older people

- **Going for a Song** - Singing workshops for the over 55s to support mental and physical wellbeing, reduce isolation and increase creativity. Delivered weekly to two groups, the sessions are well established with participants particularly reporting that the social aspect and the light-hearted, enjoyable nature of the workshops were the key factors in their attendance. Community performances included the Mayor's Jubilee celebration and *Singfest*, a Merton musical initiative.



- **Open Dance workshops** – commissioned by the Libraries team, these sessions aimed to support older people's health through the use of libraries and accompanying activities. Having run a successful pilot we continued these sessions with a new facilitator but numbers depleted forcing us to end the project. Of those that remained they were very vocal about how beneficial they found the sessions each week.



- **Dementia Dance workshops** – Movement and dance workshops for older people and those suffering with dementia and their carers to support mental and physical wellbeing, reduce isolation and increase creativity. Rebranded as 'Feelgood Fridays' to attract those who were not keen to dance we have begun to build numbers back up again.

Feedback:

'I always feel the positive effects of this class, after the class for a few days'

'Singing is the outward expression of inner joy'

'It helps me forget a recent tragedy in my life'

'I left the class last week with the springiest spring in my step!'

Outcomes for participatory work with older people:

Increased wellbeing, mental health and happiness. Physical activity boosts mental wellness. Singing releases 'feel-good' endorphins and 'stress busting' oxytocins.

Reduced isolation and improved community cohesion. Regularity of sessions and familiarity of attendees supports participants to feel less isolated and allows them to build connections. They have built a social network outside of the group. Dance sessions support connection between carers and the person experiencing dementia through music and movement and provide respite from care giving responsibilities. Sessions are as beneficial to the carer as the participant.

Improved skills and cognitive retention. Movement and musicality improve lucidity and cognitive retention. Different dance genres can also help to improve experience and knowledge of new dance techniques, as well as provide reminiscence therapy benefits. For example, stirring motions can conjure up memories of cooking. During open dance sessions, participants are given choreography and dance moves to improve their technique and widen their knowledge of dance styles. Singers are also taught vocal skills, breath and lung control exercises, and musicality and technique.

Improved physical health and energy – Physical activity helps with flexibility, mobility, strength, stamina, movement and balance; Improves immune system; Provides a cardiovascular workout and is beneficial to lung capacity. This can prove a potentially useful benefit for maintaining lung function. All benefits which support older people retain independence.

	Sessions	Registered Participants	Ethnically diverse	Other
Going for a Song	72	54	33%	100% Older people 20% identifying as D/disabled
Open Dance workshops	34	64	26%	9% Older people 12% identifying as D/disabled

Dementia Dance workshops	40	43	69%	92% Older people 80% identifying as D/disabled
TOTAL	146	161	43% Av.	96% Av. Older people 37% Av. identifying as D/disabled

Many Voices - Participatory work with ESOL, refugee and asylum-seeking young people

- **St Mark's Academy, Mitcham** – workshops to support the integration and communication skills of young ESOL students, refugees, asylum seekers and unaccompanied minors. Working with two groups: low level learners and those with a stronger command of the English language. A long standing project with up to 50 students over an academic year.

Feedback:

'I like drama because we can be friends and forget about bad things when we are here'

- **Rutlish School, Wimbledon** – workshops to support the confidence and communication skills of young ESOL students and those struggling to cope with secondary school and provide mentoring opportunities for older students.

Feedback:

'Many of our EAL students commented on how much fun they had in the sessions as they were able to develop their self-confidence and social skills.' – Staff member

- **Women's 'Conversation Club' at CARAS: Community Action for Refugee and Asylum Seekers, Tooting** – workshops to build independence, networks, employability and language skills in refugee and asylum-seeking women. Sessions provide information and guidance on navigating their new environments, exploring how to buy a coffee/join a doctor's surgery etc. The sessions help acclimatize the women and enable them to build a peer network.



Feedback:

'Before, if I went to the hospital I didn't know how to explain the problem, but now I know what to say.'

- **Sutton and District Training – ESOL group** - Sutton and District Training commissioned us to support their young refugees and asylum seekers with activities that addressed confidence, English language skills and acclimatisation. This group have shown high levels of poor mental health with several safeguarding concerns. Many participants are teenagers or young adults forced into situations they have no experience of and are at risk of exploitation. As such we were keen to continue the provision beyond the 12 weeks commissioned and reallocated some of our funding towards extending the sessions and boosting the impact of the work through longer and more consistent provision.

Feedback:

'Our students benefit so much from the drama workshops on many different levels'- Staff member

- **Employability sessions at CARAS:** Sessions with young adults to support their progression to work. Tools and exercises to familiarize participants with UK recruitment processes and English nuances, such as shaking hands, eye contact, selling oneself and competing applications forms as well as drawing up CVs.

Feedback:

'I just want to say thank you for all the time you spent. I will really take advantage of everything I learnt. You really inspired me!'

'Thanks for the opportunity, you gave us of learning something really helpful for our future.'

'I forget about problems when I do drama'



Outcomes for participatory work with young refugees and asylum seekers:

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 and build support networks. Participants interact with their peers, learn more about each other and are able to find common ground to forge friendships and connect. Peer groups are expanded and this reduces isolation. They teach valuable social skills such as speaking and listening.

Improved skills. The participants learn theatre skills and life skills: how to express themselves, communicate their ideas and lead a group. They learn more English and learn about different cultures and backgrounds as well as learning more about the UK and their new environment. They learn teamwork, leadership and to listen, how to deal with simple social interaction, shopping etc.

Employability skills. Participants learn about the recruitment process in an informal setting. The sessions give them appropriate vocabulary which allows them to succeed at interview and advocate for themselves. They learn interview techniques such as expressing their ideas and clear communication.

Improved confidence and self-esteem. Through shared endeavour and play they begin to trust in their peers and environment, building teamwork and they are proud of 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 that embraces multiculturalism and they begin to develop personal values. The Jack Petchey Award scheme further reinforces this.

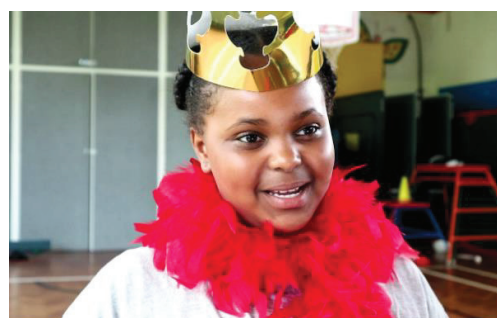
Improved behaviour motivation and academic achievement. The work builds on their attitude to life, gives them aspirations and encourages a tolerant and diverse community.

	Sessions	Participants	Ethnically diverse	Other
St Mark's Academy, Mitcham	34	89	100%	
Rutlish School	26	55	55%	
Women's group at CARAS	33	58	87%	100% female
Sutton and District Training – ESOL group	21	34	87%	98% male
Employability workshops	10	12	100%	
TOTAL	124	248	86% Av.	

Many Minds - Participatory work with young people facing adverse environments and experiences

- **Creative Arts Group** – sessions to support young people experiencing adverse childhood experiences and/or environments. Delivered in partnership with Shine Merton, a local organisation supporting young people at risk of underachieving.

Over the year we explored making radio plays, the technicalities of performance like physical theatre, improvisation and use of props.



Alongside this we delivered a specially commissioned Jubilee project which centred around some corgis being stolen from Buckingham Palace. The short play was filmed and presented to an invited audience as well as being shown at local heritage site Canon's House. The film can be seen [here](#).

Feedback

'The drama session was brilliant, I didnt know they had so many ideas!' - Staff member

'I am 100% doing drama again!'

'I loved listening to my radio play and seeing people laugh'

'That's me! That's me! My little sister just saw me in a film!'

- **Leap! Drama Workshops** - Holiday workshops to boost confidence and prepare young people for the move to secondary/back to education. Delivered to four groups:

Green Arts Centre: A series of sessions to support young people in partnership with the newly created Green Arts Space. The students worked towards a performance over a week which played to friends and family.

Morden Hall Park: working in partnership with the National Trust we delivered two weeks of sessions focusing on myths and magical creatures and connecting that to the landscape of the park.

HAF: As part of the Healthy Activities and Food fund from the government we delivered 3 one off sessions in venues across Merton focusing on interpersonal skills, leadership and teamwork.

Inner Strength Network/Bromley & Croydon Women's Aid: Taster sessions were delivered to these groups that support young females with empowerment and rehabilitation after traumatic experiences of domestic violence. Whilst beneficial to the participants, numbers were low and there was insufficient funding or buy in to continue these



Feedback:

'They have taken to this a lot quicker than in past projects I've worked on'

'We enjoyed the final performance on stage under the lights'

- **Sutton and District Training – Creative Media group** – weekly creative sessions for young neurodivergent people aged 16+ to explore their creativity and develop skills in communication, social interaction and employability. This programme has been developed closely with participants and has been specially designed to celebrate and encourage their skills, interests, and the things that make them who they are. Rather than simply using drama to teach neurodivergent young people how to perform in a neurotypical world, we work with them to discover their potential, grow their confidence, and look forward to their future.

At the end of the year, students come away having competed at least one extended project in an area of the creative industries that interests them most, and that they can choose to extend and pursue into their working lives, if they so wish.

Feedback:

'My confidence has grown more, and just in general I'm more confident than I was.'

'At the start I was really shy, now I've gotten much better. It was really hard to get my opinion across, but now it's not.'

- **Sutton and District Training – STEPS group** – As an extension of the Creative Media group, the weekly creative sessions with the STEPS group covers many of the same themes and objectives but is delivered to a group with more complex SEND needs. Staff work closely with attendees to discover their interests and hobbies and use these to explore key learning objectives for the group, such as turn-taking, active listening, and appropriate/inappropriate language. Games and creative activities make up the majority of these sessions, both providing an outlet for young people and supporting staff at Sutton and District Training in delivering their curriculum goals.

Feedback:

"I feel a little more confident in speaking"

'I've found it a little difficult being in a social group but I [have] been trying to join in.'

- **Wellbeing workshops** – sessions to support young women, experiencing adverse experiences and/or environments with positive mental health and wellbeing activities.

Working with BCWA we ran a series of sessions working with the young women who had experienced domestic violence and were staying in safe houses. Many of these women were teenage mothers and who had been forced to move away from friends and family.

Feedback

'Amazing. And other women experiencing DV should be able to feel empowered'

'I felt I needed extra support and when this group became available I loved the idea of it. It means forgetting about whatever you are going through and just having fun'

Outcomes for participatory work with young people facing adverse environments and experiences:

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

Improved sociability and social skills – opportunities to chat and play, building intersocial skills.

Improved emotional wellbeing and maturity – creative and mental stimulation boosting and supporting positive mental health; preparation for and knowledge of teenage and young adult life.

Improved creative skills - learning improvisation, devising and presentation and storytelling; creative writing, character, devising, storytelling and poetry; through exploring different themes and topics imaginatively and participating in creative based, related activities.

Improved confidence and self-esteem - learning to work as a team and be creative in their approach. The performances/films at the end of the projects provides a sense of achievement and worth and the opportunity to lead engenders pride, self-worth and aspirational thinking. 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.

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

Improved teamwork and leadership skills – through listening and working together on a shared theme of work as well as taking turns to lead in games and exercises.

	Sessions	Participants	Ethnically diverse	Other
Creative Arts Group	27	56	87%	
Leap! Drama Workshops Green Arts Space Harris Academy, Imperial Fields, Day Springs Youth Club Morden Hall Park	24	173	55%	17% identifying as D/disabled (excluding SEND)
Sutton and District Training – 'Gamers' group	36	31	39%	94% SEND/ identifying as D/disabled
Sutton and District Training – 'STEPS' group	12	16	6%	100% SEND/ identifying as D/disabled
Wellbeing workshops Bromley and Croydon Women's Aid (BCWA) Inner Strength Network (ISN)	11	7	39%	100% female
TOTAL	100	283	45% Av.	

Financial Review

Core funding awards

With the continuing core revenue grant from the London Borough of Merton, we receive financial support that helps us cover our overhead costs, pay our staff, and stabilise our infrastructure. This allows 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 the Jack Petchey Relgnite award, the Princes Charles Trust, funding from the KFC foundation and Merton Giving, all for our youth work.

Funds received in year include a significant award from the Merton Neighbourhood fund which has supported the majority of our outreach programme in 2022-23.

Private income

Our regular corporate sponsor maintained their annual contribution but private income is a revenue stream that has not been fully explored to date due to our limited capacity.

Earned income

Earned income has become a more reliable stream to support our work. Our partnership with Sutton and District Training, with three commissions for their users, alongside the commissions for Unlocking Canon's House, the Let's Create Jubilee project, and the HAF funding programme, demonstrates the demand for our work and the value that others place on it.

Similarly, working with an emerging artist who has benefited from our ability to produce, underwrite and support his development has reaped financial dividends for us.

Forward financial planning

Despite the decline in trust and foundation funding and the intense competition for grants, we have been fortunate to secure funding from local sources and have benefited from the social impact outcomes of our participatory projects, which align with the priorities of many arts funders. Additionally, a new model of touring and producing external artists' work has helped us to diversify our income generation.

To support our increased output, we have invested in our staff team and increased their salaries towards industry standards. However, this is not sustainable in the long term with our current capacity, and we will review our approach in the future to ensure that it is realistic and achievable.

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 our communities
- 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.

Our minimum reserves are set at £25,000, to take into account inflation over the past few years and the free reserves over and above this designated to our New Projects Fund which provides seed money for new developments in both our community outreach and live performance programme.

Total income for 2022-2023 was 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) converted to a Charitable Incorporated Organisation on 1st March 2021. Charitable status was granted on 28 October 1994.

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 a minimum of three 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 Board is currently made up of six trustees. 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 organisation, in their capacity as trustees. Any connection between a trustee or senior manager of the organisation 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

In the year 2022-23 Attic operated on a daily, part time basis under the artistic direction of Jonathan Humphreys and the general management of Victoria Hibbs, whose title changed to Executive Director to more accurately reflect her role and responsibilities. Both share the role jointly of Chief Executive Officer.

The Creative Engagement Producer is on a renewable fixed term, part time contract.

The actors and creative teams for our productions and the workshop facilitators for our participatory projects are all on freelance engagements.

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.

This report was approved by the Trustees on 23/11/2023 and signed on their behalf by:

A handwritten signature in blue ink, appearing to read 'P. A. Baynton', is shown on a light blue background.

Paul Baynton, Chair

ATTIC THEATRE COMPANY (LONDON)

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF ATTIC THEATRE COMPANY (LONDON)

I report to the trustees on my examination of the financial statements of Attic Theatre Company (London) (the Charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the Charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

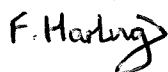
I report in respect of my examination of the Charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do 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.

I 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 financial statements to be reached.



F. Harling ACCA
Ward Williams

Bay Lodge
36 Harefield Road
Uxbridge
Middlesex
UB8 1PH

Dated: 23/11/2023

ATTIC THEATRE COMPANY (LONDON)

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds £	Restricted funds £	Total 2023 £	Total 2022 £
<u>Income from:</u>					
Charitable activities	2	104,253	133,745	237,998	123,312
Investments	4	487	-	487	9
Total income		<u>104,740</u>	<u>133,745</u>	<u>238,485</u>	<u>123,321</u>
<u>Expenditure on:</u>					
Charitable activities	5	<u>95,944</u>	<u>113,838</u>	<u>209,782</u>	<u>123,719</u>
Net incoming/(outgoing) resources before transfers		8,796	19,907	28,703	(398)
Gross transfers between funds		<u>9,855</u>	<u>(9,855)</u>	<u>-</u>	<u>-</u>
Net income/(expenditure) for the year/ Net movement in funds		18,651	10,052	28,703	(398)
Fund balances at 1 April 2022		<u>43,751</u>	<u>11,075</u>	<u>54,826</u>	<u>55,224</u>
Fund balances at 31 March 2023		<u><u>62,402</u></u>	<u><u>21,127</u></u>	<u><u>83,529</u></u>	<u><u>54,826</u></u>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

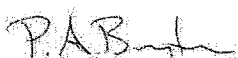
ATTIC THEATRE COMPANY (LONDON)

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	31 March 2023 £	£	31 March 2022 £	£
Fixed assets					
Tangible assets	9		630		577
Current assets					
Debtors	11	35,106		7,968	
Cash at bank and in hand		54,324		57,401	
		89,430		65,369	
Creditors: amounts falling due within one year	12	(6,531)		(11,120)	
Net current assets			82,899		54,249
Total assets less current liabilities			83,529		54,826
Income funds					
Restricted funds	13		21,127		11,075
<u>Unrestricted funds</u>					
Designated funds	14	62,402		35,174	
General unrestricted funds		-		8,577	
			62,402		43,751
			83,529		54,826

The financial statements were approved by the Trustees on 23/11/2023



.....
Paul Adrian Baynton, Chair
Trustee

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Attic Theatre Company (London) was set up in 1994, and changed status to a Charitable Incorporated Organisation (CIO) which was granted by the Charity Commissioners on 1 March 2021. The registered CIO number is 1041549.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's governing document, 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 UK and Republic of Ireland (FRS 102)" (published in October 2019). The Charity is a Public Benefit Entity as defined by FRS 102.

The Charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

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

The financial statements have been prepared under the historical cost convention, modified to include certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

General funds are unrestricted funds which are available for the 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 cost 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)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

(Continued)

1 Accounting policies

1.4 Incoming resources

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 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 income will be received and the amount can be measured reliably. If entitlement is not met then these amounts will be 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.

1.5 Resources expended

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 further the objects of the following 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 charity activities.

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 the 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 the 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.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

IT & Office Equipment	33% per annum straight line
-----------------------	-----------------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Charity's balance sheet when the Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the Charity's contractual obligations expire or are discharged or cancelled.

1.10 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 charity for UK 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.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Charitable activities

	Mainstream Production £	Community £	Core £	Total 2023 £	Total 2022 £
Grant income	40,660	48,888	34,085	123,633	82,641
Earned income and donations	67,510	23,134	150	90,794	38,783
Theatre tax relief	23,571	-	-	23,571	1,888
	<u>131,741</u>	<u>72,022</u>	<u>34,235</u>	<u>237,998</u>	<u>123,312</u>
Analysis by fund					
Unrestricted funds	66,081	3,937	34,235	104,253	
Restricted funds	65,660	68,085	-	133,745	
	<u>131,741</u>	<u>72,022</u>	<u>34,235</u>	<u>237,998</u>	
For the year ended 31 March 2022					
Unrestricted funds	7,097	9,047	33,355		49,499
Restricted funds	10,029	63,784	-		73,813
	<u>17,126</u>	<u>72,831</u>	<u>33,355</u>		<u>123,312</u>

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

3 Grants receivable

	Total 2023 £	Total 2022 £
London Borough of Merton - Core	32,000	32,000
London Borough of Merton	33,549	-
London Community Response Fund	-	5,000
Jack Petchey Award	7,040	22,138
Merton Giving	-	9,948
Arts Council England	29,990	-
London Borough of Wandsworth	-	3,864
Clarion Futures	4,826	4,991
KFC Foundation	-	2,000
Royal Victoria Hall	1,500	-
Everyone Health	3,126	-
London Community Grant - Cockayne	8,000	-
Other grants < £1,000	3,602	2,700
	<u>123,633</u>	<u>82,641</u>

4 Investments

	2023 £	2022 £
Investment income - bank interest	<u>487</u>	<u>9</u>

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

5 Charitable activities

	Mainstream	Community	Core	Total 2023	Total 2022
	£	£	£	£	£
Staff costs	100	-	43,377	43,477	44,385
Project fees	67,977	43,274	-	111,251	55,486
Project costs	28,548	4,789	-	33,337	12,422
Bank charges and currency movement	18	-	-	18	-
General marketing	6,070	69	-	6,139	-
Printing, postage and stationery	6	-	-	6	-
Training and recruitment	-	46	-	46	-
Travel and subsistence	2,660	-	-	2,660	-
	<u>105,379</u>	<u>48,178</u>	<u>43,377</u>	<u>196,934</u>	<u>112,293</u>
Share of support costs (see note 6)	-	-	8,948	8,948	7,706
Share of governance costs (see note 6)	-	-	3,900	3,900	3,720
	<u>105,379</u>	<u>48,178</u>	<u>56,225</u>	<u>209,782</u>	<u>123,719</u>
Analysis by fund					
Unrestricted funds	39,719	-	56,225	95,944	
Restricted funds	65,660	48,178	-	113,838	
	<u>105,379</u>	<u>48,178</u>	<u>56,225</u>	<u>209,782</u>	
For the year ended 31 March 2022					
Unrestricted funds	2,654	-	46,899		49,553
Restricted funds	9,529	64,637	-		74,166
	<u>12,183</u>	<u>64,637</u>	<u>46,899</u>		<u>123,719</u>

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

6 Support costs

	Support costs £	Governance costs £	2023 £	2022 £	Basis of allocation
Depreciation	697	-	697	484	100% to core activities
Training and recruitment	414	-	414	-	100% to core activities
Office rent / theatre / room hire	3,943	-	3,943	3,960	100% to core activities
Travel and subsistence	-	-	-	146	100% to core activities
Telephone	167	-	167	156	100% to core activities
IT	1,409	-	1,409	1,312	100% to core activities
Admin and governance	213	-	213	243	100% to core activities
Printing, postage and stationery	32	-	32	143	100% to core activities
Insurance	697	-	697	718	100% to core activities
Subscriptions	994	-	994	438	100% to core activities
Bank charges	71	-	71	106	100% to core activities
Office costs	286	-	286	-	100% to core activities
Marketing	25	-	25	-	100% to core activities
Legal and professional	-	900	900	720	Governance
Independent examiners	-	3,000	3,000	3,000	Governance
	<u>8,948</u>	<u>3,900</u>	<u>12,848</u>	<u>11,426</u>	
Analysed between					
Charitable activities	<u>8,948</u>	<u>3,900</u>	<u>12,848</u>	<u>11,426</u>	

Governance costs includes payments to the independent examiners, including VAT, of £3,000 (2022- £3,000), as well as payments of £900 (2022- £nil) for taxation services provided.

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Charity during the year.

During the year, no Trustees received any reimbursement of expenses (2022: £nil)

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

8 Employees

Number of employees

The average monthly number employees during the year was:

	2023 Number	2022 Number
	3	2

Employment costs

	2023 £	2022 £
Wages and salaries	42,915	43,922
Other pension costs	562	463
	43,477	44,385

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

Remuneration and benefits received by Key Management Personnel, considered by the Trustees to be the Artistic Director and Executive Director, amounted to £33,037 (2022: £31,785).

9 Tangible fixed assets

	IT & Office Equipment £
Cost	
At 1 April 2022	1,340
Additions	750
At 31 March 2023	2,090
Depreciation and impairment	
At 1 April 2022	763
Depreciation charged in the year	697
At 31 March 2023	1,460
Carrying amount	
At 31 March 2023	630
At 31 March 2022	577

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

10 Financial instruments	2023 £	2022 £
Carrying amount of financial assets		
Debt instruments measured at amortised cost	33,023	6,331
Carrying amount of financial liabilities		
Measured at amortised cost	6,531	11,120
11 Debtors	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	3,813	3,723
Other debtors	29,210	2,608
Prepayments and accrued income	2,083	1,637
	35,106	7,968
12 Creditors: amounts falling due within one year	2023 £	2022 £
Trade creditors	1,744	-
Accruals and deferred income	4,787	11,120
	6,531	11,120

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

13 Restricted funds

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

	Movement in funds				
	Balance at 1 April 2022	Incoming resources	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
Mainstream	500	65,660	(65,660)	(500)	-
Community	10,575	68,085	(48,178)	(9,355)	21,127
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>

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 with activity paused in the 2021 year. Activity recommenced during the prior year and has expanded during the year.

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds				
	Balance at 1 April 2022	Incoming resources	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
New projects funds	15,174	-	-	22,228	37,402
Contingency	20,000	-	-	5,000	25,000
	<u>35,174</u>	<u>-</u>	<u>-</u>	<u>27,228</u>	<u>62,402</u>

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 previously included 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 £25,000 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.

15 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total
	£	£	£
Fund balances at 31 March 2023 are represented by:			
Tangible assets	630	-	630
Current assets/(liabilities)	61,772	21,127	82,899
	<u>62,402</u>	<u>21,127</u>	<u>83,529</u>

16 Related party transactions

There were no disclosable related party transactions during the year (2022 - none).