

Charity Registration No. 1041549

ATTIC THEATRE COMPANY (LONDON)
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

ATTIC THEATRE COMPANY (LONDON)

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Paul Adrian Baynton, Chair Robin Belfield Angela Jane Caldara, Treasurer Jenny Lee Wayne Mullen (Appointed 26th April 2024) Phillip Morris (Appointed 10th September 2024) Emma Manton (Appointed 10th September 2024)
Charity number	1041549
Registered office	Mitcham Library 157 London Road Mitcham London CR4 2YR
Executive director	Victoria Hibbs
Artistic director	Tom Bellerby
Independent examiner	Ward Williams Limited Bay Lodge 36 Harefield Road Uxbridge Middlesex UB8 1PH
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ATTIC THEATRE COMPANY (LONDON)

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Attic Theatre Company

Annual Report for the year ending March 2025

The Trustees present their annual report together with the financial statements of the Charity for the period 1 March 2024 to 31 March 2025. 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 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).

Our report is presented under the following key areas:

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Chair's Report

It has been another good year for Attic Theatre Company.

Our community engagement and participation work uses drama and creative activities to support, educate and enrich our local communities and comprises of 12 programmes. The target audiences for these include the elderly (singing, movement and dance), refugees (in particular those wishing to learn better English and acclimatise to the UK) and children from under-resourced backgrounds. A highlight for me this year was attending the performance of the over 55 dance class at Mitcham Festival. Seeing the joy on their faces, their enthusiasm and very agile movement was indicative of the value these courses give to the community.

With a talented new Artistic Director joining in 2024 our theatre work has undergone a creative renewal. The new focus is on pairing new writing from some of the most exciting voices in the UK with local community groups to drive forward the ambition of firmly embedding our three values of People, Participation and Place.

This year we commissioned 8 new plays. Four of these were performed as short pieces which were performed over two evenings as a tour of local libraries, while the other four are full-length plays currently in development for performance over the next few years. We have even more plays in the pipeline, building an artistic programme that discovers exciting new voices within the borough and reinforces our local relevance by covering local topics and issues. With greater emphasis given by major funding organisations to areas outside of London coupled with generally less funding available since Covid, it is a testament to this organisations' people and its valuable purpose that its activities continue to attract finance. The Trustees would like to thank the staff whose hard work continues to produce innovative work of great quality and have managed to arrange funding for it. Very well done to you all.

Going into next year we have the exciting theatre projects and will continue our wide range of engagement with the community.

I am looking forward to it.

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

If you would like to know more about current Attic events, please go to our website www.attictheatrecompany.com.

Paul Baynton, Chair

Purposes and Activities

Attic Theatre Company believes in the life-enhancing and transformative power of theatre and the arts. We believe the arts are a way of enhancing people's lives, and our activities create opportunities for this.

Attic envisions a vibrant and inclusive society where creativity flourishes, diversity is embraced, and equality is championed; where cultural activities serve as the cornerstone of personal and societal growth. Through our workshops and performances, individuals can flourish, question, and celebrate, empowered and enriched through the arts.

Our mission is to make excellent live theatre and cultural experiences accessible to all, particularly those experiencing disadvantage, in Merton and across the UK. To achieve this, we produce new work which surprises, entertains, and inspires. We push the boundaries of 'urban touring' and seek to be a leader in this, aiming to meet our audiences in a way that removes as many barriers as possible.

Our home is the London Borough of Merton, and we are excited by our connection to it. Contributing to a thriving cultural offer in the borough is key to who we are. We work in partnership with the community, and all our work is shaped by this relationship, allowing us to fly the flag for Merton wherever we go.

Company Activities

Attic runs a year-round programme of arts activities for local people, particularly focused in the London borough of Merton. Our core beneficiaries include older people, young people in low-income areas facing adverse experiences or environments, and young refugees and asylum seekers.

We currently deliver 12 regular participatory arts activities to approximately 200 people a week from a variety of communities across our local area, ranging from 7 to 90 years old. We also stage two annual productions: one full production of new writing and one hyperlocal production that is centred in and involves our communities in its development and content.

These key activities break down into the following categories:

Many Stages: Theatre Productions of new writing. This includes new, internally produced theatre productions which tour to traditional and non-traditional theatre spaces such as community centres, parks and libraries, as well as theatres and arts centres. It also encompasses 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 personal growth, creativity, integration and acclimatisation into the UK

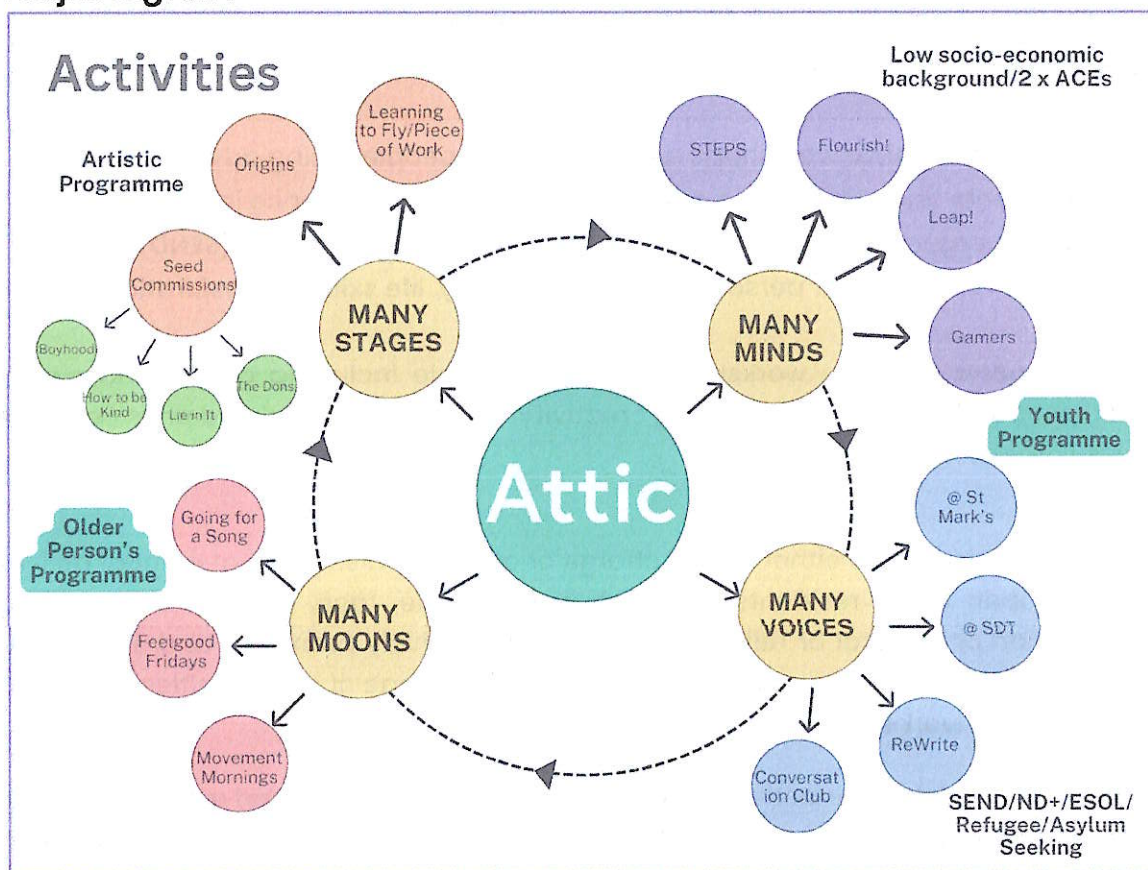
Many Minds: Creative workshops aimed at young people facing adverse environments and experiences and with low emotional resilience including N/neurodivergent and Special Educational Needs and D/disabled (SEND) young teenagers to boost their personal growth, creativity, life skills and aspirations

Many Moons: Creative workshops for older people including dance and singing workshops which focus on boosting creativity, 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 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 an Equality, Diversity and Inclusion policy, Safeguarding policy and Dignity at Work 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 to inform and evaluate the impact our work and presented for review to the board of trustees and our funders.

Projectogram



Achievements and Performance

This year marked the first full year with new Artistic Director Tom Bellerby in post. Coinciding with the departure of the Creative Engagement Producer, this transition gave Tom an excellent introduction to our Community Programme of work as he immersed himself in it while recruiting for a replacement. Milly Roberts took up her post as Creative Engagement Producer in May 2025, which enabled Tom to begin to flesh out a new artistic vision for the company with a deeper knowledge of our beneficiaries and reach.

This new programme vision involves creating a pipeline of new writing projects that can all be developed in tandem with increased lead time. This approach will deepen relationships and strengthen the work, allowing us to shift from a project-by-project model to a longer-term strategic aim for our artistic programme. This is a significantly positive step forward for the company, enabling us to be responsive to the changing landscape and trends within theatre-making.

Four writers have been commissioned to develop new treatments, from which we will undertake more in-depth research and development phases with the aim of moving to full productions in time. As one project develops, another will take its place, and new writers will be commissioned, facilitating an ongoing momentum of new work.

And in keeping with our focus on our home base we delivered a hyper-local project which saw four local writers draft short, 10-minute pieces that told the story of their experience of Mitcham, as their home. These script-in-hand performances, including one play written by our group of female refugees, were played to audiences in local libraries as part of the Libraries team's Arts Council England-funded artistic provision.

With Milly in post, she implemented a new impact measurement framework for the Community Programme. This framework, featuring six key qualitative questions, will consistently track and evaluate our impact across all layers of our work: on an individual project basis, within target categories, and across the programme as a whole.

We also dedicated time to reviewing the impact of the current Community Programme and its future ambitions, alongside hosting a team away day for our full team of freelance facilitators to encourage a cohesive working team that understands, aligns with, and can advocate for Attic's work.

We recruited two new trustees, Emma Manton and Philip Morris, both with a wealth of art industry experience. Emma is an actor, education practitioner, fundraiser, and activist with a particular focus on supporting refugee and asylum-seeking communities. Philip is an emerging Director with a keen interest in both youth work and male-focused arts activity. This has invigorated our governing body, and with a new three-year strategy in place, we now have a clear focus for our ambitions and work.

Overall Beneficiary Statistics for activities in the period 1 March 2024 – 31 March 2025

Key achievements include:

- 14 Performances of live theatre (2 x Attic/12 x James Rowland)
- 15 Community performances
- 9 Performance venues visited (UK wide)
- 653 Audience members at our Community performances
- 410 Participatory workshop sessions delivered (23% increase on 23/24)
- 675 Workshop beneficiaries (11% increase on 23/24)
- 5680 Attendances at all activities (14.5% increase on 23/24)

Overall, the make-up of our participants include:

- 37% male/63% female
- 42% elderly users (31% increase on 23/24)
- 46% young users
- 48% reporting as D/disabled users (including those with Special Educational Needs) (33% increase on 23/24)
- 59% ethnically diverse beneficiaries (Individuals from ethnic backgrounds other than White British)

Many Stages: Theatre Productions and New Writing

- **Seed Commissions** – As part of the new direction for our artistic programme, we awarded four writers a commission fee to develop treatments for new plays that Attic will collaborate on, aiming to develop these into full productions.

Our commissioned writers include:

- **Conor Hunt** (UK Theatre Award Winner), who is drafting a piece focusing on male mental health and reaching adulthood, with music by Conrad Murray (Offie Award Winner).
- **Daniel Ward** (George Devine Award Winner), who is developing a play exploring the rise of Wimbledon AFC from its initial birth to its recent promotion to League One.
- **Sian Owen** (National Theatre), who is undertaking an exploration of forgiveness and strength following adversity.
- **Emma-Louise Howell** (Stage Innovation Nominee), who is writing a piece that interrogates the UK housing crisis, particularly the challenges experienced by 'generation rent'.

All these projects resonate with the experiences of Merton residents and hold Attic's communities at their core. This new development model will include a research and development phase for each project prior to seeking funding for a full production. This phase will directly involve members of our local community, ensuring their contributions inform the content and narrative of the work, reinforcing Attic's ambition to keep place-based work front and centre.

- **Origins** – The Merton Libraries team awarded a small amount of funding to support a new Merton-based project. *Origins* saw four short new plays that all originated from a connection to the human and physical landscape of the borough. These shorts were located and inspired by a specific place in Merton. A specific cafe, a specific park bench, a specific bus route etc. The writers were given freedom to explore what interests them and examine issues that feel contemporary and urgent to Merton today but with an overriding 'take-away' for audiences of celebration of the communities or physical landscape of Merton.

The plays were performed as rehearsed readings on September 19th at Mitcham Arts Space (Mitcham Library) and September 20th at Merton Arts Space (Wimbledon Library). One writer, **Rachael Black**, is a long-time facilitator of our youth work with refugees and worked with our ReWrite participants to develop a narrative around their experiences of arriving in Merton and making it their home and another writer, **Daniel Ward**, who worked with us on *Unlocking Canons House* in 2023 has been subsequently commissioned to write a treatment for a new full production having been one of the writers for *Origins*. The other two writers were **Adam Hughes** and **Conrad Murray** who we are working with on *Boyhood* one of our forthcoming commissions. We received a 93% positive rating from our audiences.

- **James Rowland producing/mentorship: Piece of Work & Learning to Fly** – The final few dates of the national tour of James Rowland's brand-new show, *Piece of work*, the second in a trilogy of shows centred around life, family and friendship took place in the first few months of summer concluding our collaboration on this trilogy. The tour included both this show and the first in the trilogy *Learning to Fly* in order to maximise income and reach as James was able to nimbly switch performances.

We supported James to successfully secure a funding award from the Arts Council to produce and stage the third show in the trilogy but ultimately decided not to continue the partnership enabling previous Artistic Director Jonny Humphreys to retain the connection as a freelance director and allow Attic's new Artistic Director to develop his own new programme of work.

Outcomes for Theatre Productions and New Writing:

Increased Profile, Partnerships and Collaborations: Tom's significant experience as a freelance Director, combined with his expertise in participatory arts and audience engagement, has allowed him to leverage his contacts to develop Attic's project portfolio. We're currently in talks with several potential collaborators, including writers, venues, artists, and other creatives. As we move into the delivery of this new artistic programme model, we will further develop the company's profile and generate new opportunities for work, partnerships, and collaborations.

Additionally, Tom has worked to build strategic, long-term partnerships with local community organisations and artists, aiming to build on and contribute to the borough's artistic provision. By directly involving members of our local community in our work and focusing more heavily on place-based projects, we not only deepen our connection to Merton but also generate compelling stories, leading to new opportunities for collaborations and further work. This strategic shift, provides a clear and cohesive direction for the company that will resonate strongly with audiences, funders, and partners, boosting our reputation and reach.

Increased arts engagement: This year, our direct arts engagement for the artistic programme has seen a temporary reduction. This is a result of developing our new artistic programme and the culmination of our producing support for James Rowland. However, this period of restructure is a strategic move that we anticipate will lead to significantly greater returns and increased engagement in future years. It's important to note that while the audience numbers for the "Origins" project may not have been considerable, those who attended were predominantly non-traditional theatre-goers. This means we successfully reached the exact target audience we aim to engage.

Increased arts provision: With the cultural sector facing significant strain and changes—as venues reduce programming, take fewer risks, and funds diminish—we have responded by developing a new artistic model. This approach reduces pressure on our funding resources by focusing on a carefully tailored, sustainable, and realistic plan of activity. While our output is lower than in previous years, this ambitious plan involves increased partnerships and connections with artists, writers, and creatives.

Many Stages Statistical Data (based on demographic data collected)	Performances	Audiences	Ethnically diverse participants /audiences	Other
Origins	2	67	24%	7 artists and creatives involved
Piece of Work/ Learning to Fly	12	Unknown	Unknown	Data not available

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 are the key factors in their attendance. Community performances included the *Singfest*, a Merton musical initiative and Christmas performances at South Mitcham Community Centre, a local care home and in partnership with Colliers Wood Chorus for a Christmas Celebration.

Feedback:

'Singing refreshes the mind. It lifts the spirit and warms the heart.'

'So good for my mental health.'

'If you like to sing it doesn't matter whether good or bad no audition no pressure give it a try you will enjoy. And it's good for you'



- Movement Mornings** – These weekly dance workshops for older people are open sessions targeted to those with mild to moderate frailty including Arthritis, Parkinson's, Stroke, Diabetes and other age-related conditions. Sessions focused on having fun and feeling good. Each week participants learn simple but fun routines to



funk, soul and disco tracks, the aim of it is to feel like a weekly party. Sessions are very well attended, and the group performed at Mitcham Carnival 2024 with the workshop facilitator leading a free dance workshop at Big Sports Day 2024.

Promotional videos can be found [here](#) and case studies can be found [here](#).

Feedback:

'I feel alive, great way to start the week. Uplifting, positive vibes.'

'It helps me keep active and improve my balance and movement'

'A meeting place to make new friends especially after a bereavement (like myself!).'

- A Feelgood Fridays** – 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.



Feedback:

'FANTASTIC. It's like medicine.'

'I loved it and I love the way different personalities came out'

'It's a great opportunity to meet people from different cultures and learning different dancing styles. Love to be with the community.'

'I feel the help given to me in my difficult time has helped me get my life back & I can mix with others.'

Outcomes for participatory work with older people:

Increased Creativity. Participants gain access to new artistic activities including styles of music and dance and are encouraged to express their creativity and stimulate their imaginations.

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 brain function, 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. New dance moves improve technique and widen the knowledge of dance styles. Singers are taught vocal skills, breath and lung control exercises, and musicality and technique. Harmonies and arrangements that may not always be familiar further stretch participants' abilities and sustain brain dexterity.

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.

Many Moons Statistical Data (based on demographic data collected)	Sessions	Registered Participants	Ethnically diverse	Other
Going for a Song	85 + 4 x Community Performances	52	29.5%	100% Older people 20% identifying as D/disabled
Movement Mornings	37+ 1 x Community Performance	93	29%	100% Older people 44% identifying as D/disabled
Feelgood Fridays	37	43	97.5%	94% Older people 85% identifying as D/disabled (10 x Carers)
TOTAL	159	188	63% Av.	97% Av. Older people 64% Av. identifying as D/disabled

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

- A **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 am able to learn new things and be more confident'

'My best thing is that when we action it helps us to practice the language and how to communicate with others'(sic)

'There is a lot of love, hope and trust'

- Ⓐ **Women's 'Conversation Club'** – 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, ie healthcare, education, UK culture and traditions etc. The sessions help acclimatise the women and enable them to build a peer network as well as give scope to build their employability skills.

Our previous partners, CARAS in Tooting, no longer had the resources to continue the collaboration and so we formed a partnership with Learn English Together in Merton – a local tutoring service based in Mitcham.

Feedback:

'My teacher clarify all my doubts. teaching is very interesting and enjoying'(sic)

"I improve the knowledge thank you so much." (sic)

'Ela was keen to teach us a lot about Iran and wanted to know more about the history of the UK and how that relates to now.'

'Many have been vocal about how these sessions help them make friends and feel like a space in which they can ask questions about English without feeling judged.' – Facilitator

- Ⓐ **Sutton and District Training – ESOL group** – Creative workshops which focus on building relationships and connection between students (who are otherwise quite isolated from each other) as well as employability skills, basic English language, helping them acclimatise etc. There are a lot of young people in foster care or who are unhoused, often mainly male groups. This year we were awarded funding from the NHS Health Inequalities fund and much of the focus of the work was centred around health outcomes. We illustrated how to navigate the UK health system, how to get help from a pharmacist, how to name and talk about body parts and join a GP surgery. We also signposted to other health provisions, i.e. dentists, mental health support etc.

Feedback:

What did you most enjoy about the sessions? 'Body parts. Learning English. Pretending to be a doctor.'

'The teacher told me that some students who hadn't been in in the morning, had specifically come in for drama. She said it showed how much they enjoyed it and valued the sessions... (sic)

The teachers mentioned they've noticed that since starting drama more solitary members are now hanging out with others more.' – Facilitator

'I have felt and observed the environment and atmosphere in this group develop over the last few weeks, as I have mentioned previously, and what I would add to this after this week's session is that it feels that these students now think it is perfectly normal to be talking about themselves in positive ways, expressing aspirations for the future and continually trying to improve their ability in this area. And supporting each other in doing so.' – Facilitator

A ReWrite – Creative writing workshops for and with a range of participants.

An intergenerational project for refugee and asylum-seeking communities living in temporary hotel accommodation. Sessions work to support the integration and acclimatisation of these newly arrived people, helping them with language skills and familiarising them with UK systems and processes such as education and healthcare provision.

Feedback:

'I love there is something fun to do here because it is so difficult in the hotel'

'I like having time to write down my thoughts'

'I have learnt about a lot of British traditions'

'I like speaking to an English person and learning English'

Outcomes for participatory work with young refugees and asylum seekers:

Increased Creativity. Students learn drama skills and are given opportunities to utilise their imagination, stretch their creative thinking, play, experiment and have fun through artistic pursuit, including creative writing and role play.

Increased knowledge of the English language. Students learn English in an informal setting. The topics covered focus on their immediate environment and give them new 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 listening, 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.

Many Voices Statistical Data (based on demographic data collected)	Sessions	Participants	Ethnically diverse	Other
St Mark's Academy, Mitcham	35	76	100%	100% Special Educational Needs (SEN)
Conversation Club	29	18	100%	100% female
Sutton and District Training – ESOL group	43	63	100%	94% male
ReWrite	33	53	100%	75% Female
TOTAL	140	210	100% Av.	

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

- A Leap! Drama Workshops** – School holiday workshops to boost confidence and have fun during school holidays, supported by the Healthy Activities and Food fund (HAF). Five weeks of activities were delivered across Easter, Summer and October half term breaks at Green Arts Centre and in partnership with Mitcham Town Community Trust.

Summer activities included a week of Drama workshops (Primary and Secondary age cohorts) and a week of Dance workshops. In all cases the students worked towards a performance/sharing which played to friends and family.

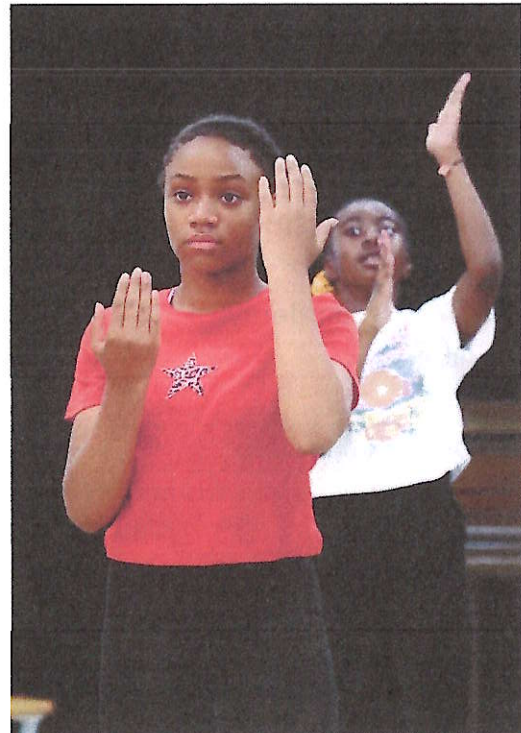
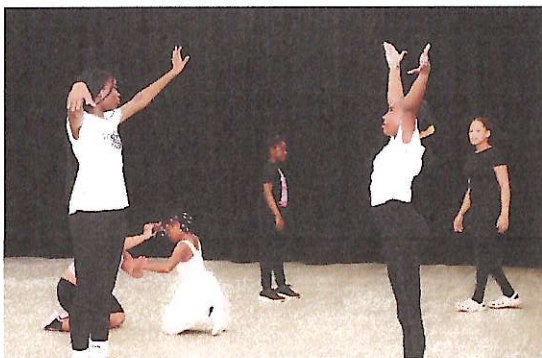
Feedback:

'[I enjoyed] being able to perform our own ideas and act as a team'

'I really enjoyed making new friends and making our own poems, story'

'Leap Dance is amazing'

'a great way to make friends'



- **Flourish** – Afterschool drama workshops to support primary aged children from low-income areas. Delivered to the KS2 children at Sherwood School in Mitcham these sessions prioritised those on free school meals and those with EAL. Participants worked with two creative facilitators to develop their devising and improvisation skills, build their confidence and help them strengthen social connections.

Feedback

'[I enjoy] working as a team''

'I can learn how to be confident'

'You are the best I'm gonna stay forever'

- **Sutton and District Training – Creative Media group (Gamers)** – weekly creative sessions for young neurodivergent people aged 16+ to explore their creativity and develop skills in communication, social interaction and employability. As Creative Media students they spend much of their time on computers with headphones on and these sessions help with their communication skills. Creative projects around world building, storytelling and real-life games have worked well previously.

Feedback:

'It's a good break from the monotony of staring at the screen'

'[I enjoy] The idea of being able to discuss game ideas and funness.' (sic)

'[I enjoy] Improving my functional skills'

- **Sutton and District Training – 'STEPS' group** – Weekly creative sessions with the STEPS group covers many of the same themes and objectives as with Gamers but to a group with more complex Special Educational and/or Additional Needs. This year focused on different arts genres including music and creative journalling, scene creation and group stories. The work aims to improve the soft skills of the young people: speaking, listening, communication, confidence and aspirational thinking as well as encouraging and developing their social interaction.

Feedback:

'The feedback today from the STEPS students from their 1st session was incredibly positive. The learners were initially apprehensive about the session, as it is not

something they have experienced before. But I'm really pleased to hear all the students say how much they enjoyed themselves.' (SDT Tutor)

'I like when we talk'

'I like teambuilding'

'Overall, the young people on this project engaged really well with the activities each week and they steadily grew in confidence over the course of the year.' – Facilitator

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 provide 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 aspirations. 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.

Improved Civic Pride – through knowledge of society, environment and ecological issues they begin to hold ownership in their community and are more engaged and invested in it, building emotional maturity and social capital.

Many Minds Statistical Data (based on demographic data collected)	Sessions	Participants	Ethnically diverse	Other
Leap! Drama Workshops Green Arts Space	25	81	69%	9% identifying as D/disabled (excluding SEND) Performances/Sharings to 156 friends & family
Flourish Afterschool workshops The Sherwood School	30	31	59%	16% SEND/identifying as D/disabled Performances/Sharings to 36 friends & family
Sutton and District Training – ‘Gamers’ group	34	68	31%	100% SEND/identifying as D/disabled
Sutton and District Training – ‘STEPS’ group	20	30	32.5%	100% SEND/identifying as D/disabled
TOTAL	109	210	48% av.	56% av. SEND/identifying as D/disabled

Financial Review

Income

Core funding awards

We are in receipt of a longstanding grant from the London Borough of Merton which contributes to our overheads and provides a foundation for further fundraising, underpinning funding applications to Trusts and Foundations.

Trusts and Foundations

We brought forward a level of restricted funds for projects from the previous year, namely the Jack Petchey Foundation, Clarion Housing, NHS Investment fund and the Merton Civic Pride fund, all for our participatory work.

We secured funding from various funders including LB Merton borough of Sport to support the Older people's dance workshops and from the LB Merton Libraries team, as part of their Arts Council NPO funding for Origins and the Wimbledon Foundation Community Fund for our youth work.

Public funding

Given the limited budget of this year's production, Origins, it was not sufficient to make a claim for Theatre Tax Relief. With no outstanding claims, no Theatre Tax Relief is being sought. However, this is anticipated for future years and has been factored into budgeting.

Private income

We have lost the support of our sole corporate funder and private income is minimal. With an increasingly challenging economic landscape for arts and voluntary sector organisations, it is imperative that we focus on a new fundraising strategy and exploring alternative revenue sources to ensure our stability.

Earned income

Earned income has become an established income stream to support our work. Our partnership with Sutton and District Training, with three commissions for their users, alongside the commissions for bespoke, standalone workshops demonstrates the increased profile and positive reputation, and the extended reach the participatory programme has developed.

Forward financial planning

Thanks to our partnership with James Rowland, we earned significant income that we used to develop and launch the new artistic programme. And the financial return from this association was mapped into our budgets as instrumental in filling the deficit of this year, alongside a greater investment from reserves. Now, with rising operational costs and uncertainties about the future sustainability of this revenue, we need to find new ways to generate income and ensure long-term viability.

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.

We intend for the new, extensive artistic programme to factor in a level of organisational support that will offset any reductions in private or earned income and provide more stable infrastructural support.

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 2024-2025 was made up of funding awards from the London Borough of Merton revenue grant, trusts and foundations, donations, 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 Governing Body

The charity is managed by the Chair and a minimum of 3 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 has expanded to seven trustees with three new trustees adding to the existing governing body. The current board has a strong and diverse mix of skills to support the charity achieve its mission..

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 2024-25 Attic operated on a daily, part time basis under the leadership of Victoria Hibbs, as Executive Director and Chief Executive Officer, the artistic direction of Tom Bellerby and Milly Roberts as Creative Engagement Producer.

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 and signed on their behalf by:



Paul Baynton, Chair

28/11/2025

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 2025.

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.



Colin Hamilton ACCA
Ward Williams

Bay Lodge
36 Harefield Road
Uxbridge
Middlesex
UB8 1PH

Dated: 28/11/25

ATTIC THEATRE COMPANY (LONDON)

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	Total 2025 £	Total 2024 £
<u>Income from:</u>					
Charitable activities	2	49,252	84,890	134,142	156,079
Investments	4	1,658	-	1,658	1,074
Total income		50,910	84,890	135,800	157,153
<u>Expenditure on:</u>					
Charitable activities	5	89,121	71,026	160,147	149,107
Net (outgoing)/incoming resources before transfers		(38,211)	13,864	(24,347)	8,046
Gross transfers between funds		13,792	(13,792)	-	-
Net (expenditure)/income for the year/ Net movement in funds		(24,419)	72	(24,347)	8,046
Fund balances at 1 April 2024		82,816	8,759	91,575	83,529
Fund balances at 31 March 2025		58,397	8,831	67,228	91,575

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 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	9		1,051		698
Current assets					
Debtors	11	981		5,328	
Cash at bank and in hand		70,534		97,046	
		<u>71,515</u>		<u>102,374</u>	
Creditors: amounts falling due within one year	12	(5,338)		(11,497)	
Net current assets			66,177		90,877
Total assets less current liabilities			<u>67,228</u>		<u>91,575</u>
Income funds					
Restricted funds	13		8,831		8,759
<u>Unrestricted funds</u>					
Designated funds	14	58,397		82,816	
		<u>58,397</u>		<u>82,816</u>	
			67,228		91,575
			<u>67,228</u>		<u>91,575</u>

The financial statements were approved by the Trustees on 28/11/2025


Paul Adrian Baynton, Chair
Trustee

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

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 2025

1 Accounting policies

(Continued)

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 2025

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 2025

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

	Theatre Productions £	Community £	Core £	Total 2025 £	Total 2024 £
Grant income	-	39,845	38,623	78,468	88,594
Earned income and donations	14,550	37,599	3,525	55,674	67,485
	<u>14,550</u>	<u>77,444</u>	<u>42,148</u>	<u>134,142</u>	<u>156,079</u>
Analysis by fund					
Unrestricted funds	14,550	-	34,702	49,252	
Restricted funds	-	77,444	7,446	84,890	
	<u>14,550</u>	<u>77,444</u>	<u>42,148</u>	<u>134,142</u>	
For the year ended 31 March 2024					
Unrestricted funds	37,015	12,675	34,867		84,557
Restricted funds	-	59,905	11,617		71,522
	<u>37,015</u>	<u>72,580</u>	<u>46,484</u>		<u>156,079</u>

3 Grants receivable

	Total 2025 £	Total 2024 £
London Borough of Merton - Core	35,821	32,000
London Borough of Merton	26,600	25,924
Jack Petchey Award	2,516	3,395
Merton Giving	2,470	2,500
National Lottery	-	9,835
London Community Foundation	9,824	10,000
CoOp Community Fund	-	1,818
Other grants < £1,000	1,237	3,122
	<u>78,468</u>	<u>88,594</u>

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

4 Investments

	2025	2024
	£	£
Investment income - bank interest	1,658	1,074

5 Charitable activities

	Theatre Productions	Community	Core	Total 2025	Total 2024
	£	£	£	£	£
Staff costs	19,219	-	36,872	56,091	40,801
Project fees	14,642	56,118	1,214	71,974	68,105
Project costs	3,551	14,008	2,215	19,774	29,668
General marketing	-	-	-	-	240
Printing, postage and stationery	-	-	-	-	14
Training and recruitment	-	35	-	35	283
Travel and subsistence	21	-	-	21	280
	37,433	70,161	40,301	147,895	139,391
Share of support costs (see note 6)	-	-	9,012	9,012	6,596
Share of governance costs (see note 6)	-	-	3,240	3,240	3,120
	37,433	70,161	52,553	160,147	149,107
Analysis by fund					
Unrestricted funds	37,412	(794)	52,503	89,121	
Restricted funds	21	70,955	50	71,026	
	37,433	70,161	52,553	160,147	
For the year ended 31 March 2024					
Unrestricted funds	43,142	-	40,738		83,880
Restricted funds	-	54,942	10,285		65,227
	43,142	54,942	51,023		149,107

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

6 Support costs

	Support costs £	Governance costs £	2025 £	2024 £	Basis of allocation
Depreciation	526	-	526	631	100% to core activities
Training and recruitment	678	-	678	125	100% to core activities
Office rent / theatre / room hire	1,610	-	1,610	3,276	100% to core activities
Telephone	135	-	135	314	100% to core activities
IT	3,450	-	3,450	974	100% to core activities
Admin and governance	439	-	439	88	100% to core activities
Printing, postage and stationery	309	-	309	66	100% to core activities
Insurance	1,066	-	1,066	805	100% to core activities
Subscriptions	637	-	637	180	100% to core activities
Bank charges	80	-	80	40	100% to core activities
Office costs	82	-	82	97	100% to core activities
Independent examiners	-	3,240	3,240	3,120	Governance
	<u>9,012</u>	<u>3,240</u>	<u>12,252</u>	<u>9,716</u>	
Analysed between					
Charitable activities	<u>9,012</u>	<u>3,240</u>	<u>12,252</u>	<u>9,716</u>	

Governance costs includes payments to the independent examiners, including VAT, of £3,240 (2024 - £3,120).

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 (2024 - £nil)

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

8 Employees

Number of employees

The average monthly number employees during the year was:

	2025 Number	2024 Number
	3	3

Employment costs

	2025 £	2024 £
Wages and salaries	55,053	40,182
Other pension costs	1,038	619
	56,091	40,801

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 £42,373 (2024: £31,933).

9 Tangible fixed assets

	IT & Office Equipment £
Cost	
At 1 April 2024	2,789
Additions	879
At 31 March 2025	3,668
Depreciation and impairment	
At 1 April 2024	2,091
Depreciation charged in the year	526
At 31 March 2025	2,617
Carrying amount	
At 31 March 2025	1,051
At 31 March 2024	698

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

10	Financial instruments	2025	2024
		£	£
	Carrying amount of financial assets		
	Debt instruments measured at amortised cost	-	4,241
		<u></u>	<u></u>
	Carrying amount of financial liabilities		
	Measured at amortised cost	5,120	11,416
		<u></u>	<u></u>
11	Debtors	2025	2024
		£	£
	Amounts falling due within one year:		
	Trade debtors	-	3,430
	Other debtors	-	811
	Prepayments and accrued income	981	1,087
		<u></u>	<u></u>
		981	5,328
		<u></u>	<u></u>
12	Creditors: amounts falling due within one year	2025	2024
		£	£
	Other taxation and social security	218	81
	Trade creditors	980	810
	Accruals and deferred income	4,140	10,606
		<u></u>	<u></u>
		5,338	11,497
		<u></u>	<u></u>

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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 2024	Incoming resources	Resources expended	Transfers	Balance at 31 March 2025
	£	£	£	£	£
Community	7,427	77,444	(70,976)	(6,320)	7,575
Core	1,332	7,446	(50)	(7,472)	1,256
	<u>8,759</u>	<u>84,890</u>	<u>(71,026)</u>	<u>(13,792)</u>	<u>8,831</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.

Core:

This relates to grant funding received in the year specifically for the core support activities of the community programme such as project management and administration and to assist with these support costs.

ATTIC THEATRE COMPANY (LONDON)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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 2024	Incoming resources	Resources expended	Transfers	Balance at 31 March 2025
	£	£	£	£	£
New projects funds	57,816	50,910	(89,121)	13,792	33,397
Contingency	25,000	-	-	-	25,000
	<u>82,816</u>	<u>50,910</u>	<u>(89,121)</u>	<u>13,792</u>	<u>58,397</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 2025 are represented by:			
Tangible assets	1,051	-	1,051
Current assets/(liabilities)	58,602	7,575	66,177
	<u>59,653</u>	<u>7,575</u>	<u>67,228</u>

16 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).