

Go Live Theatre Projects

England & Wales · Charity number 1053434

Details

Other names	TEACHERS PREVIEW CLUB, THE MOUSETRAP FOUNDATION FOR THE ARTS, MOUSETRAP THEATRE PROJECTS
Status	Registered
Legal form	Charitable company
Company number	03162429
Registered	1996-02-29
Register	View on the Charity Commission register

Contact

Address	Fivefields 8-10 Grosvenor Gardens London SW1W 0DH
Phone	02076324111
Email	sitamcintosh@golivetheatre.org.uk
Website	www.golivetheatre.org.uk

Activities

Objects: (A) TO PROMOTE MAINTAIN IMPROVE AND ADVANCE EDUCATION BY THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ARTS OF DRAMA, DANCE, MUSIC AND VISUAL ARTS AND TO FORMULATE PREPARE AND ESTABLISH SCHEMES THEREFORE INCLUDING IN PARTICULAR, BUT NOT EXCLUSIVLEY, PROMOTING THE EDUCATION OF CHILDREN AND YOUNG PEOPLE.(B) TO PROMOTE AND ADVANCE THE EDUCATION OF ARTS PRACTITIONERS AND TEACHERS TO FURTHERDEVELOP THEIR SKILLS IN DELIVERING ARTS EDUCATION(C) SUCH OTHER CHARITABLE OBJECTIVES IN SUPPORT OF THE ARTS AS THE TRUSTEES OF THE COMPANY MAY IN THEIR ABSOLUTE DISCRETION DECIDE(D) SUCH OTHER CHARITABLE OBJECTIVES GENERALLY AS THE TRUSTEES OF THE COMPANY MAY IN THEIR ABSOLUTE DISCRETION DECIDE.

Activities: CREATING OPPORTUNITIES FOR YOUNG PEOPLE, PARTICULARLY THOSE WHO ARE DISADVANTAGED TO ENGAGE WITH LONDON'S THEATRE THROUGH PROGRAMS DESIGNED FOR SCHOOLS (MAINSTREAM & SPECIAL), YOUTH GROUPS AND FAMILIES. EACH PROGRAMME INCLUDES A THEATRE TRIP ENHANCED WITH TALKS, EDUCATION PROGRAMMES, COMMUNITY

WORKSHOPS, USING THEATRE AS A CATALYST TO EXPLORE IDEAS, LEARN NEW SKILLS AND OFFER NEW PERSPECTIVES.

Classification

- **How:** Provides Services, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, Other Defined Groups

Geography

- **Area of benefit:** NOT DEFINED - IN PRACTICE UNITED KINGDOM
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2024-08-31	£1,075,042	£1,098,254	£455,917	13
2023-08-31	£999,993	£1,001,139	£468,884	13
2022-08-31	£968,012	£956,226	£490,277	11
2021-08-31	£712,935	£688,947	£475,373	14
2020-08-31	£772,934	£768,290	£450,552	14

Trustees

Name	Role	Appointed
Charles Prideaux	Chair	2023-02-27
ANDREA SULLIVAN		2016-09-01
ANTHONY JAMES CLARE		2025-06-16
Adam Kenwright		2021-02-24
Ashley Herman		2016-05-11
Darcy Dixon		2023-10-26
Esther May Myers		2023-10-26
Gerard Blair		2026-01-05
Jill Tuffee		2023-10-26
Natasha Joy Barrington		2026-01-05
Thomas Michael Christopher Tabor		2016-09-01
Yvette Jarvis		2023-10-26

Accounts

Document Details

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Client of:	Roy Pinnock & Co

Signature Details

Name:	Charles Prideaux
Email:	charles.prideaux@aol.co.uk
Date & Time:	29/05/2025 16:19:59 PM (BST)
IP Address:	188.217.54.5
Signing Statement:	Go Live Theatre Projects Ltd agrees and approves the contents of this document.

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REGISTERED COMPANY NUMBER: 03162429 (England and Wales)
REGISTERED CHARITY NUMBER: 1053434

Report of the Trustees and
Financial Statements
for the Year Ended 31 August 2024
for
Go Live Theatre Projects Ltd

Roy Pinnock & Co LLP
Statutory Auditors
Wren House
68 London Road
St Albans
Hertfordshire
AL1 1NG

Contents of the Financial Statements
for the Year Ended 31 August 2024

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Reference and Administrative Details
for the Year Ended 31 August 2024

TRUSTEES	J Burke Actor/director R J Davis Solicitor And Councillor (resigned 30.6.24) Ms D Dixon Drama Student (appointed 26.10.23) A J Herman Commercial Director Ms Y L Jarvis Teacher (appointed 26.10.23) A L Kenwright Theatre Producer Ms P C Lloyd Theatre Director (resigned 30.6.24) Ms E M Myers Youth Worker (appointed 26.10.23) C Prideaux Investment Banker C A Siegel Investment Banker Ms A J Sullivan International Environment, Social And Go T M C Tabor Senior Real Estate Executive Ms J Tuffee Head Of A School Foundation (appointed 26.10.23) R Williams OBE Playwright
COMPANY SECRETARY	Ms S McIntosh
REGISTERED OFFICE	Fivefields 8-10 Grosvenor Gardens London SW1W 0DH
REGISTERED COMPANY NUMBER	03162429 (England and Wales)
REGISTERED CHARITY NUMBER	1053434
AUDITORS	Roy Pinnock & Co LLP Statutory Auditors Wren House 68 London Road St Albans Hertfordshire AL1 1NG
BANKERS	Royal Bank of Scotland PLC, 49 Charing Cross, London SW1A 2DX

Chairman's Report
for the Year Ended 31 August 2024

I'm pleased to present the annual report for Go Live, which was my first full year as Chair. During the period we continued with our core education mission of delivering the joy of live theatre to as many disadvantaged young adults and children as possible through our various programmes and school partnerships. Since the charity's inception, over a quarter of a million children have experienced shows who might otherwise not have had the opportunity. For this wonderful achievement and contribution, Susan Whiddington (firstly our Director, then our CEO) since 1997 was rightly given an Olivier award. It was a fitting culmination to her career with the charity as she retired at the end of June 2024. Our president and founder, Sir Stephen Whaley-Cohen, the board and of course all the children owe her a huge debt of gratitude.

Our ambition now is to build on her legacy, and we were delighted to appoint Sita McIntosh as her successor. Sita brings a wealth of experience both from her time at WhatsOnStage, serving as Chair for Kiln and Curve Theatres and working as a consultant with schools to deliver theatre experiences. Since her arrival, our branding and website has been redesigned and our marketing approach adapted for the era we're in while at the same time ensuring that the core education impact of the charity is maintained.

None of the above would be possible without the tremendous support we receive from numerous Trusts and Foundations as well as individual donors. This was very visible at the successful gala held in May, which featured a glorious cabaret directed by Phyllida Lloyd and hosted by Cush Jumbo. On behalf of the board and the children, I would like to take this opportunity to thank all our supporters for their continued generosity. I would also like to express my gratitude to the theatre producers and venues that we work in partnership with to provide access to their shows.

In the digital age we now live in, the charity's work to deliver the lasting inspiration and joy from live performances is more important than ever. In this way, I trust we can enrich young lives and play our part to help cement the foundations for the country's creative sector.

Charles Prideaux, Chair Go Live Theatre Projects
May 2025

Report of the Trustees
for the Year Ended 31 August 2024

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 August 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

What is Go Live Theatre Projects?

Go Live Theatre Projects is a charity that uses the power of theatre to create inspiring experiences and unlock possibilities for young people.

We believe that all children and young people should have the opportunity to experience the life-enhancing benefits of seeing and participating in theatre.

Too many young people and their families experience physical, social, and financial barriers to experiencing theatre. We are here to change that.

Our impact:

Children, young people and their families enjoy shared, live experiences and create special memories alongside greater awareness of different opportunities, the confidence to pursue them and develop skills that prepare them for their futures. We also aim to help the wider theatre industry improve its education and access provision.

In this financial year we took 7,350 children and young people to the theatre.

We targeted and prioritised schools with a high percentage of students eligible for Free Schools meals (FSM), or with other indicators of disadvantage such as having English as an additional language (EAL) and/or special educational needs or disabilities.

For some of the productions/trips, we ran insight sessions and in-school drama workshops to further enhance their experience and understanding of the show.

Our key programmes are:

Family First Nights which make London's theatre accessible to families on low incomes. Families are referred by charities and community agencies to ensure that we are reaching the right people.

Theatre Openers aimed at state schools from deprived areas of London with high levels of Pupil Premium

Feedback surveys are collected after every project, programme and trip to measure and monitor the numbers of children and young people attending as well as to gather their thoughts and opinions of their trip and those of their teachers, parents and guardians.

Public benefit

The objectives and activities and achievement and performance sections of this report clearly set out the activities which the charity undertakes for the public benefit. The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Commission in determining the activities undertaken by the charity.

Report of the Trustees
for the Year Ended 31 August 2024

OBJECTIVES AND ACTIVITIES

Trustees

The Trustees met four times during the financial year. Two Trustees (Robert Davis and Phyllida Lloyd) ended their tenure in June 2024.

In addition the Finance subcommittee met on a regular basis with the Chief Executive and Deputy Director to review the budget, forecast and investments.

Staff

2023/24 heralded a major change for Go Live Theatre Projects with the departure of Susan Whiddington in July 2024 as CEO (after 27 years with the charity) and then in August 2024, Deputy Director, Gayle Bryans after 16 years with the charity.

Sita McIntosh was appointed the new CEO and started officially on 30th September 2024 and Michael Berg was appointed Development Director and commenced on 2nd September. Both Sita and Michael were able to complete a number of handover days with Susan and Gayle over the summer months.

Staff Training

Staff members took advantage of opportunities to participate in training, discussion groups, seminars and conferences on topics including: Autism Awareness, Deaf Awareness, Level 1 and Level 2 Safeguarding, Facilitation, Family Learning in Prisons and Mental Health First Aid

ACHIEVEMENT AND PERFORMANCE

Fundraising

Go Live is registered with The Fundraising Regulator and is committed to follow the Code of Fundraising Practice. We use all moneys raised for the purposes stated in our charitable objects.

We treat donors fairly, enable them to make informed decisions about any donation, do not take advantage of individuals in vulnerable circumstances and do not cause an unreasonable intrusion on a person's privacy.

We make Gift Aid claims only on donations where all Gift Aid conditions are met.

We ensure that all reporting requirements and conditions attached to donations are met in a timely fashion.

Where we enter into 'commercial participator' fundraising relationships, a contract is signed between Go Live and the company, stating the terms of the relationship.

There were no complaints registered regarding our fundraising.

We are hugely grateful to all our funders and donors for their vital role in giving theatre experiences and new opportunities to more than 7,000 children and young people this year.

Report of the Trustees
for the Year Ended 31 August 2024

FINANCIAL REVIEW

Financial Review

The financial position at the period end was considered satisfactory by the Trustees. During the year, Go Live Theatre Projects received income totalling £1,075,042 (2023 - £999,993). Expenditure totalled £1,098,254 (2023 - £1,001,139). The net movement in funds for the year before gains on investments was a deficit of £23,212 (2023 - a deficit of £1,146). After realised gains on investments of £10,245 (2023 - loss of £20,247), this resulted in total funds at 31 August 2024 of £455,917 (2023- £468,884).

Included in total funds is an amount of £173,321 (2023 - £133,548) which is restricted. Full details of these restricted funds can be found in note 17 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2024 totalled £282,597 (2023 - £335,336).

Funds representing the net book value of tangible fixed assets at 31 August 2024 stood at £1,170 (2023 - £11,916) and therefore free reserves amounted to £281,427 (2023 - £323,420). As such, free reserves at the year-end fell below the parameters stipulated by the Trustees in the reserves policy set out below. The Trustees are satisfied that there is no immediate concern as a result of this and their strategy for managing free reserves is detailed below.

Due to the substantial increase in unrestricted funds achieved last the year, the small deficit this year, the extra staff in place to support fundraising and other income generation, the Trustees have concluded that the charity remains a going concern.

Investment policy

The Trustees' investment powers are governed by its constitution which permits the funds available to be invested in a wide range of securities and assets. The overall financial objective is to at least maintain the real value of the sums invested, to generate a sustainable return to support charitable activities and to reduce inflation erosion. Investments are made in line with the full policy's ethical considerations. The charity aims to produce a stable return on investments with a minimum of risk. The performance of the investments is reviewed by the Finance Committee on a regular basis. The Investment Policy is reviewed every other year by the Trustees. The Trustees have agreed to maintain in our current account the minimum amount needed to cover expenses each month and for the remainder to be invested, primarily in short-term, low-risk instruments, given the improved risk free interest rate return backdrop..

Reserves policy

Go Live Theatre Projects' general reserves represent funds of the charity that are freely available, excluding designated funds and restricted funds. In order to provide a quality, effective and efficient service to its beneficiaries, the Trustees have set a reserves level that in the event of funding not being sufficient to cover expenses in the future, a smooth transition can be made to a lower level of service. The reserves target is approximately six months of budgeted operating expenses, being £569,013 (2023 - £569,013). Free reserves, excluding fixed assets, at 31 August 2024 are £285,323 (2023 - £323,420).

The level of free reserves is still below the desired level of six months of budgeted operating expenses. The charity plans to address this by staging several fundraising events but more importantly plans to increase commercial activity in 2024/25 and beyond to shore up the unrestricted reserves and redress the 80/20 funding/revenue generation ratio in favour of more income generation.

Plans include an affiliation with a major ticketing supplier to earn commissions on full-price and discounted tickets sold via the Go Live Theatre website as well as commercialising the data that we have with producers, venues and marketing agencies who currently utilise that data for free or at a small cost.

Report of the Trustees
for the Year Ended 31 August 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Go Live Theatre Projects is a registered charity and a company limited by guarantee, registered in England and Wales, and governed by a Memorandum and Articles of Association. In the event of the company being wound up the maximum amount which each Trustee (Director) is liable to contribute is £10.

Governance & Management

The governance of the charitable company is the responsibility of the Trustees (also known as Directors) who are elected and co-opted under the terms of the Articles of Association.

None of the Trustees has any beneficial interest in the company.

The Trustees of the charitable company (the charity) are its Directors for the purpose of company law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the period and on the date the report was approved are listed on page 1.

Recruitment, Induction & Training of Trustees

Go Live Theatre Projects selects Trustees with a range of relevant skills, knowledge, experience and backgrounds to achieve the effective oversight and support of the charity.

The Charity's Nomination Committee identifies potential new Trustees, interviews candidates and makes recommendations to the Board. After interview and approval by the Nomination Committee, candidates are invited to observe a Board meeting. The Board must approve the new appointment by ordinary resolution or by a decision of the Trustees.

The Chief Executive meets with new trustees to give a more in-depth understanding of the charity's activities and provides an information pack. Trustees are encouraged to see Go Live Theatre Projects "in action" by attending programmes and events and join a Board subcommittee or working group.

Structure & Decision-making

The charity's employees manage Go Live Theatre Projects' programming under the supervision of the Chief Executive, without the need to refer to the Board for day-to-day decisions and operations. Decisions of greater importance and impact are referred to the Board at meetings, or in-between times to the Chair. There are four formal Board meetings each year as well as regular Finance and Governance subcommittee meetings. One Trustee is designated as the Board's Safeguarding Lead. In between board meetings, the Chief Executive and Deputy Director maintain frequent contact with Trustees.

Key Management Personnel & Pay

The Trustees consider that they, together with the Chief Executive, the Deputy Director and Head of Programmes (new position as of 1 September 2023) comprise the key management personnel in charge of directing and controlling, running and operating the charity on a day-to-day basis. Staff pay is reviewed annually with pay rises given with reference to industry standards, workload, quality of work and length of service. The overall salary budget is approved by the Finance Committee as part of the budgeting process. The Chief Executive's salary is set by the Chair.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Go Live Theatre Projects Ltd for the purposes of company law) are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Report of the Trustees
for the Year Ended 31 August 2024

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Roy Pinnock & Co LLP, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the board of trustees on 29 May 2025 and signed on its behalf by:

C Prideaux - Trustee

Report of the Independent Auditors to the Members of
Go Live Theatre Projects Ltd

Opinion

We have audited the financial statements of Go Live Theatre Projects Ltd (the 'charitable company') for the year ended 31 August 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Report of the Independent Auditors to the Members of
Go Live Theatre Projects Ltd

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

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

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Report of the Independent Auditors to the Members of
Go Live Theatre Projects Ltd

Our responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;

We identified the laws and regulations applicable to the company through discussions with directors and other management, and from our commercial knowledge and experience of the business sector;

We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, taxation legislation and data protection, child protection, anti-bribery, employment, and health and safety legislation;

We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and

Identified laws and regulations were communicated within the audit team regularly and the team remained alert to look for instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and

considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

Performed analytical procedures to identify any unusual or unexpected relationships;

Tested journal entries to identify unusual transactions;

Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and

Investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

agreeing financial statement disclosures to underlying supporting documentation;

reading the minutes of meetings of those charged with governance;

enquiring of management as to actual and potential litigation and claims; and

Report of the Independent Auditors to the Members of
Go Live Theatre Projects Ltd

reviewing correspondence with HMRC, relevant regulators including the Health and Safety Executive, and the company's legal advisors.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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

Prior year not audited

The previous years financial statements were not audited

We have checked that the previous year's closing balances have been correctly brought forward to the current year .

That accounting policies have been consistently applied and disclosed in accordance with FRS 102: and

That the comparative information agrees with the amounts and other disclosures presented in the prior period financial statements.

If there were any material misstatement in the opening balances then this could have an impact on the current years results as shown .

Use of our report

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

Natalie Coleman FCCA (Senior Statutory Auditor)
for and on behalf of Roy Pinnock & Co LLP
Statutory Auditors
Wren House
68 London Road
St Albans
Hertfordshire
AL1 1NG

30 May 2025

Go Live Theatre Projects Ltd

Statement of Financial Activities
for the Year Ended 31 August 2024

		Unrestricted fund £	Restricted funds £	31.8.24 Total funds £	31.8.23 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	265,438	428,135	693,573	776,326
Charitable activities	4				
Theatregoing		136,861	-	136,861	116,682
Creative Skills		10,643	-	10,643	29,686
Fundraising		217,592	-	217,592	59,444
Personal Development		4,971	-	4,971	-
Investment income	3	11,402	-	11,402	17,855
Total		<u>646,907</u>	<u>428,135</u>	<u>1,075,042</u>	<u>999,993</u>
EXPENDITURE ON					
Raising funds	5	299,644	-	299,644	217,300
Charitable activities	6				
Theatregoing		365,262	7,847	373,109	402,370
Creative Skills		-	172,690	172,690	381,469
Personal Development		-	207,825	207,825	-
Other		44,986	-	44,986	-
Total		<u>709,892</u>	<u>388,362</u>	<u>1,098,254</u>	<u>1,001,139</u>
Net gains/(losses) on investments		<u>10,245</u>	<u>-</u>	<u>10,245</u>	<u>(20,247)</u>
NET INCOME/(EXPENDITURE)		<u>(52,740)</u>	<u>39,773</u>	<u>(12,967)</u>	<u>(21,393)</u>
RECONCILIATION OF FUNDS					
Total funds brought forward		335,336	133,548	468,884	490,277
TOTAL FUNDS CARRIED FORWARD		<u><u>282,596</u></u>	<u><u>173,321</u></u>	<u><u>455,917</u></u>	<u><u>468,884</u></u>

The notes form part of these financial statements

Go Live Theatre Projects Ltd**Balance Sheet**
31 August 2024

	Notes	Unrestricted fund £	Restricted funds £	31.8.24 Total funds £	31.8.23 Total funds £
FIXED ASSETS					
Tangible assets	12	1,170	-	1,170	11,916
Investments	13	353,512	-	353,512	319,790
		354,682	-	354,682	331,706
CURRENT ASSETS					
Debtors	14	61,945	-	61,945	57,582
Cash at bank		(68,066)	173,320	105,254	127,657
		(6,121)	173,320	167,199	185,239
CREDITORS					
Amounts falling due within one year	15	(65,964)	-	(65,964)	(48,061)
NET CURRENT ASSETS		(72,085)	173,320	101,235	137,178
TOTAL ASSETS LESS CURRENT LIABILITIES		282,597	173,320	455,917	468,884
NET ASSETS		282,597	173,320	455,917	468,884
FUNDS					
Unrestricted funds	17			282,597	335,336
Restricted funds				173,320	133,548
TOTAL FUNDS				455,917	468,884

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 29 May 2025 and were signed on its behalf by:

C Prideaux - Trustee

The notes form part of these financial statements

Go Live Theatre Projects Ltd**Cash Flow Statement**
for the Year Ended 31 August 2024

	Notes	31.8.24 £	31.8.23 £
Cash flows from operating activities			
Cash generated from operations	1	6,985	75,226
Interest paid		(251)	-
Finance costs paid		(6,353)	(5,106)
Net cash provided by operating activities		381	70,120
Cash flows from investing activities			
Purchase of tangible fixed assets		(1,276)	-
Purchase of fixed asset investments		(489,732)	(297,336)
Sale of fixed asset investments		466,255	40,000
Change in cash held by investment manage		-	1,461
Dividends received		1,969	6,692
Net cash used in investing activities		(22,784)	(249,183)
Change in cash and cash equivalents in the reporting period		(22,403)	(179,063)
Cash and cash equivalents at the beginning of the reporting period		127,657	306,720
Cash and cash equivalents at the end of the reporting period		105,254	127,657

The notes form part of these financial statements

Notes to the Cash Flow Statement
for the Year Ended 31 August 2024

1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.8.24	31.8.23
	£	£
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(12,967)	(21,393)
Adjustments for:		
Depreciation charges	12,022	5,707
(Gain)/losses on investments	(10,245)	20,247
Interest paid	251	-
Finance costs	6,353	5,106
Dividends received	(1,969)	(6,692)
(Increase)/decrease in debtors	(4,363)	61,048
Increase in creditors	17,903	11,203
Net cash provided by operations	<u>6,985</u>	<u>75,226</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.9.23	Cash flow	At 31.8.24
	£	£	£
Net cash			
Cash at bank	127,657	(22,403)	105,254
	127,657	(22,403)	105,254
Total	<u>127,657</u>	<u>(22,403)</u>	<u>105,254</u>

The notes form part of these financial statements

Notes to the Financial Statements
for the Year Ended 31 August 2024

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention, with the exception of investments which are included at market value, as modified by the revaluation of certain assets.

Critical accounting judgements and key sources of estimation uncertainty

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

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

- the allocation of support costs;
- the estimation of the useful economic life of tangible fixed assets; and
- the estimation of future income and expenditure for the purpose of assessing going concern.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Income comprises donations, grants, receipts from charitable activities (including discounted ticket sales, programme fees and workshop fees), rental income, and income from fundraising events such as gala evenings.

Donations received under Gift Aid, including Theatre Guardians' donations, are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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

Income from the sale of discounted theatre tickets is recognised on the date of the performance to which the tickets relate.

Fees receivable for programmes and workshops are recognised on the date the workshop or programme event occurs.

Studio rental income is recognised on the provision of the rental space.

Ticket and auction income from galas and fundraising events is recognised on the date the event takes place.

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

1. ACCOUNTING POLICIES - continued

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This includes staff costs associated with fundraising (including time spent by the director on fundraising activities) and the rental of the third floor studio, all direct costs associated with fundraising and allocated support costs.

Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation and apportionment of costs

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

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

Support costs and governance costs are apportioned based on the ratio of time spent working on the charity's various programmes by staff.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Improvements to property	- in accordance with the property
Computer equipment	- 25% on reducing balance

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

1. ACCOUNTING POLICIES - continued

Fund accounting

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Contributions to the personal pension schemes of the charity's employees and the charity's defined contribution employer pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

The assets of the schemes are held separately from those of the company in independently administered funds

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these accounts.

Free reserves, excluding fixed assets, at 31 August 2024 stood at £281,427 (2023 - £323,420) which is below the desired level of six months of budgeted operating expenses. The charity's aim is to build its free reserves back up over a 5-year period, after having had to use a portion of them during the pandemic.

For 2024/25, we plan to focus on generating more unrestricted income streams and have expanded the fundraising team. In the light of this and the healthy amount of funds held, the Trustees have concluded that the charity is not in any financial jeopardy, remains a going concern and will have sufficient resources to meet its liabilities as they fall due.

Gifts in kind

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

1. ACCOUNTING POLICIES - continued

Substantial contributions are made to the charity by theatres and producers through the supply of tickets at a discounted price. The fair value of a ticket is considered to be the average open market price, which will not necessarily equate to the ticket's face value and is impossible to reliably estimate due to the variety of ticket vendors in operation. As such, the discount to the charity from the fair value of the tickets cannot be reliably estimated and is not included within income as a gift in kind in the statement of financial activities.

Many items generously donated to the Charity to be auctioned at fundraising events include a 'money-can't-buy element' such as meeting the cast of a show, and therefore no commercial value has been placed on these gifts in kind in the financial statements.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Investments

Listed investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised and unrealised gains (or losses) are credited (or debited) to the statement of financial activities in the year in which they arise.

The charity does not acquire put options, derivatives or other complex financial instruments.

Realised gains (or losses) on investment assets are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities within particular sectors or sub sectors.

Debtors

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

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

1. ACCOUNTING POLICIES - continued

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Restricted funds comprise monies raised for or restricted by donor imposed conditions for a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

2. DONATIONS AND LEGACIES

	31.8.24	31.8.23
	£	£
Donations	227,454	256,518
Grants	466,119	519,808
	693,573	776,326

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

2. DONATIONS AND LEGACIES - continued

1. Donations

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Individual donors	73,026		73,026
Raise Your Hands	32,323		32,323
The Childhood Trust	25,000		25,000
St Martin's Theatre Ltd	20,000		20,000
Almacantar Ltd	10,000		10,000
The Joseph Levy Foundation	10,000		10,000
Todaytix Group		10,000	10,000
IM Global Partner	9,000		9,000
Go Live Dress Circle Club	8,600		8,600
Barings	6,319		6,319
The Fagus Anstruther Memorial Trust	5,000		5,000
Donations < £5,000 and Gift Aid	<u>14,984</u>	<u>3,200</u>	<u>18,184</u>
Total funds	<u>214,252</u>	<u>13,200</u>	<u>227,452</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Individual donors	126,302		126,302
Raise Your Hands	28,700		28,700
The Halabi Thomaz Foundation	25,000		25,000
St Martin's Theatre	15,000		15,000
Go Live Dress Circle Club	10,350		10,350
Almacantar Ltd	10,000		10,000
Barings	11,014		11,014
Donations < £5,000 and Gift Aid	<u>30,152</u>		<u>30,152</u>
Total funds	<u>256,518</u>		<u>256,518</u>

2. Grants Receivable

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Lehman Brothers Foundation Europe		83,000	83,000
The Garek Trust		77,000	77,000
John Lyon's Charity		61,500	61,500
The Childhood Trust	25,000		25,000
Westminster Foundation	26,186		26,186
Buffini Chao Foundation		25,000	25,000
Colwinston Charitable Trust		25,000	25,000
The Linbury Trust		25,000	25,000
Newsworks		11,000	11,000
The Backstage Trust		10,000	10,000

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

2. DONATIONS AND LEGACIES - continued

Mars Wrigley	10,000	10,000
Ovingdean Hall Foundation	10,000	10,000
Anonymous	10,000	10,000
Heathrow Community Trust's Projects for YP	8,739	8,739
Brown Rudnick Charitable Foundation Corp.	8,371	8,371
St Giles and St George	5,023	5,023
The Insurance Industry Charitable Foundation	5,000	5,000
Noel Coward Foundation	5,000	5,000
The Gerald and Gail Ronson Family Foundation	5,000	5,000
Shaftesbury Capital	5,000	5,000
The Big Give Trust	5,000	5,000
The Victoria Wood Foundation	5,000	5,000
Westminster Amalgamated Charities	5,000	5,000
Other grants < £5000	<u>10,300</u>	<u>10,300</u>
Total Funds	<u>51,186</u>	<u>441,119</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Lehman Brothers Foundation Europe		58,249	58,249
John Lyon's Charity		52,000	52,000
The Childhood Trust		50,000	50,000
Society of London Theatre		37,500	37,500
Bank of America		26,433	26,433
The Foyle Foundation		25,000	25,000
Kusuma Trust		25,000	25,000
The Linbury Trust		25,000	25,000
Garfield Weston Foundation		25,000	25,000
City Bridge Foundation		23,760	23,760
Colwinston Charitable Trust		20,000	20,000
Ovingdean Hall Foundation		15,000	15,000
Young Westminster Foundation		10,513	10,513
Barings		10,336	10,336
Shaftesbury PLC		10,000	10,000
Anonymous		10,000	10,000
St James's Place Charitable Foundation		10,000	10,000
City of Westminster		9,700	9,700
iM Global Partner		9,000	9,000
Brown Rudnick Charitable Foundation Corp.		8,817	8,817
The Wates Foundation		7,000	7,000
Investec		6,000	6,000
Hyde Park Place Estates Charity		5,000	5,000
Birkdale Trust for Hearing Impaired		5,000	5,000
The Garrick Charitable Trust		5,000	5,000
The Peter Stebbings Memorial Charity		5,000	5,000
The Gerald and Gail Ronson Family Foundation		5,000	5,000

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

2. DONATIONS AND LEGACIES - continued

The Noel Coward Foundation	5,000	5,000
MFPA Childrens Arts	5,000	5,000
Other grants < £5000	<u>10,500</u>	<u>10,500</u>
Total funds	<u>519,808</u>	<u>519,808</u>

3. INVESTMENT INCOME

	31.8.24	31.8.23
	£	£
Studio Rental	3,417	11,163
Interest from investments	6,016	-
Dividends from investments	1,969	6,692
	<u>11,402</u>	<u>17,855</u>

4. INCOME FROM CHARITABLE ACTIVITIES

		31.8.24	31.8.23
	Activity	£	£
Theatre Tickets	Theatregoing	97,941	102,494
Programme Fees & Workshop	Theatregoing	38,920	14,188
Theatre Tickets	Creative Skills	6,668	8,966
Programme Fees & Workshop	Creative Skills	3,975	20,720
Fund Raising	Fundraising	217,592	59,444
Theatre Tickets	Personal Development	2,001	-
Programme Fees & Workshop	Personal Development	2,970	-
		<u>370,067</u>	<u>205,812</u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

5. RAISING FUNDS

Raising donations and legacies

	31.8.24	31.8.23
	£	£
Staff costs	139,922	126,736
Sundries	9,118	3,039
Event Costs	61,862	20,594
Ticket Costs	2,057	1,901
Support costs	81,532	64,424
	<u>294,491</u>	<u>216,694</u>

Other trading activities

	31.8.24	31.8.23
	£	£
Bad debts	3,895	-
	<u>3,895</u>	<u>-</u>

Investment management costs

	31.8.24	31.8.23
	£	£
Investment Management Costs	1,258	606
	<u>1,258</u>	<u>606</u>
Aggregate amounts	<u>299,644</u>	<u>217,300</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Theatregoing	282,834	90,275	373,109
Creative Skills	116,652	56,038	172,690
Personal Development	166,281	41,544	207,825
	<u>565,767</u>	<u>187,857</u>	<u>753,624</u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024**7. SUPPORT COSTS**

	Management £	Finance £	Information technology £
Raising donations and legacies	49,919	6,353	16,973
Other resources expended	7,446	-	-
Theatregoing	90,275	-	-
Creative Skills	56,038	-	-
Personal Development	41,544	-	-
	<u>245,222</u>	<u>6,353</u>	<u>16,973</u>
		Governance costs	Totals
	Other £	£	£
Raising donations and legacies	-	8,287	81,532
Other resources expended	37,289	-	44,735
Theatregoing	-	-	90,275
Creative Skills	-	-	56,038
Personal Development	-	-	41,544
	<u>37,289</u>	<u>8,287</u>	<u>314,124</u>

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.8.24 £	31.8.23 £
Audit Fee	7,500	-
Independent Examination	-	4,843
Depreciation - owned assets	12,022	5,707
Other operating leases	<u>97,818</u>	<u>70,173</u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 August 2024 nor for the year ended 31 August 2023.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 August 2024 nor for the year ended 31 August 2023.

10. STAFF COSTS

	31.8.24	31.8.23
	£	£
Wages and salaries	474,178	445,454
Social security costs	43,839	41,321
Other pension costs	19,624	22,931
	<u>537,641</u>	<u>509,706</u>

The average monthly number of employees during the year was as follows:

	31.8.24	31.8.23
Management	2	1
Administration	12	12
	<u>14</u>	<u>13</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	31.8.24	31.8.23
£70,001 - £80,000	<u>1</u>	<u>1</u>

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2023 - one). £1,250 was paid in employer's pension contributions for this employee (2023- £7,020).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Chief Executive and the Deputy Director. The total remuneration (including taxable benefits, employer's pension contributions and employer's national insurance contributions) of the key management personnel for the year was £138,637 (2023 - £151,678).

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	256,518	519,808	776,326
Charitable activities			
Theatregoing	116,682	-	116,682
Creative Skills	29,686	-	29,686
Fundraising	59,444	-	59,444
Investment income	17,855	-	17,855
Total	<u>480,185</u>	<u>519,808</u>	<u>999,993</u>
EXPENDITURE ON			
Raising funds	217,300	-	217,300
Charitable activities			
Theatregoing	187,326	215,044	402,370
Creative Skills	79,847	301,622	381,469
Total	<u>484,473</u>	<u>516,666</u>	<u>1,001,139</u>
Net gains/(losses) on investments	<u>(20,247)</u>	<u>-</u>	<u>(20,247)</u>
NET INCOME/(EXPENDITURE)	(24,535)	3,142	(21,393)
RECONCILIATION OF FUNDS			
Total funds brought forward	359,871	130,406	490,277
TOTAL FUNDS CARRIED FORWARD	<u><u>335,336</u></u>	<u><u>133,548</u></u>	<u><u>468,884</u></u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

12. TANGIBLE FIXED ASSETS

	Improvements to property £	Computer equipment £	Totals £
COST			
At 1 September 2023	30,786	60,380	91,166
Additions	-	1,276	1,276
Disposals	(30,786)	(60,380)	(91,166)
At 31 August 2024	-	1,276	1,276
DEPRECIATION			
At 1 September 2023	27,884	51,366	79,250
Charge for year	2,902	9,120	12,022
Eliminated on disposal	(30,786)	(60,380)	(91,166)
At 31 August 2024	-	106	106
NET BOOK VALUE			
At 31 August 2024	-	1,170	1,170
At 31 August 2023	2,902	9,014	11,916

13. FIXED ASSET INVESTMENTS

	Listed investments £	Cash and settlements pending £	Totals £
MARKET VALUE			
At 1 September 2023	316,409	3,381	319,790
Additions	486,174	3,558	489,732
Disposals	(466,255)	-	(466,255)
Revaluations	10,245	-	10,245
At 31 August 2024	346,573	6,939	353,512
NET BOOK VALUE			
At 31 August 2024	346,573	6,939	353,512
At 31 August 2023	316,409	3,381	319,790

There were no investment assets outside the UK.

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

13. FIXED ASSET INVESTMENTS - continued

Cost or valuation at 31 August 2024 is represented by:

	Listed investments £	Cash and settlements pending £	Totals £
Valuation in 2024	10,246	-	10,246
Cost	336,327	6,939	343,266
	<u>346,573</u>	<u>6,939</u>	<u>353,512</u>

If investments had not been revalued they would have been included at the following historical cost:

	31.8.24 £	31.8.23 £
Cost	343,266	319,790
	<u>343,266</u>	<u>319,790</u>

The investment portfolio was valued on an open market basis on 31 August 2024 by Lombard Odier.

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.8.24 £	31.8.23 £
Trade debtors	3,322	12,995
Other debtors	16,186	-
Prepayments and accrued income	42,437	44,587
	<u>61,945</u>	<u>57,582</u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024**15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.8.24	31.8.23
	£	£
Trade creditors	4,566	16,637
Social security and other taxes	8,184	11,887
Other creditors	1,819	-
Funds held as an agent	2,500	3,000
Accruals and deferred income	48,895	16,537
	<u>65,964</u>	<u>48,061</u>

16. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	31.8.24	31.8.23
	£	£
Within one year	97,921	57,875
Between one and five years	157,651	-
	<u>255,572</u>	<u>57,875</u>

17. MOVEMENT IN FUNDS

	At 1.9.23	Net movement in funds	At 31.8.24
	£	£	£
Unrestricted funds			
General fund	335,336	(52,739)	282,597
Restricted funds			
Theatregoing	11,107	60,695	71,802
Creative Skills and Personal Development	92,235	(23,563)	68,672
Personal Development	30,206	2,640	32,846
	<u>133,548</u>	<u>39,772</u>	<u>173,320</u>
TOTAL FUNDS	<u>468,884</u>	<u>(12,967)</u>	<u>455,917</u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

17. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
General fund	646,907	(709,891)	10,245	(52,739)
Restricted funds				
Theatregoing	231,782	(171,087)	-	60,695
Creative Skills and Personal Development	88,636	(112,199)	-	(23,563)
Personal Development	107,717	(105,077)	-	2,640
	<u>428,135</u>	<u>(388,363)</u>	<u>-</u>	<u>39,772</u>
TOTAL FUNDS	<u><u>1,075,042</u></u>	<u><u>(1,098,254)</u></u>	<u><u>10,245</u></u>	<u><u>(12,967)</u></u>

Comparatives for movement in funds

	At 1.9.22 £	Net movement in funds £	At 31.8.23 £
Unrestricted funds			
General fund	359,871	(24,535)	335,336
Restricted funds			
Theatregoing	10,801	306	11,107
Creative Skills and Personal Development	119,605	2,836	122,441
	<u>130,406</u>	<u>3,142</u>	<u>133,548</u>
TOTAL FUNDS	<u><u>490,277</u></u>	<u><u>(21,393)</u></u>	<u><u>468,884</u></u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

17. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
General fund	480,185	(484,473)	(20,247)	(24,535)
Restricted funds				
Theatregoing	215,350	(215,044)	-	306
Creative Skills and Personal Development	304,458	(301,622)	-	2,836
	<u>519,808</u>	<u>(516,666)</u>	<u>-</u>	<u>3,142</u>
TOTAL FUNDS	<u><u>999,993</u></u>	<u><u>(1,001,139)</u></u>	<u><u>(20,247)</u></u>	<u><u>(21,393)</u></u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.9.22 £	Net movement in funds £	At 31.8.24 £
Unrestricted funds			
General fund	359,871	(77,274)	282,597
Restricted funds			
Theatregoing	10,801	61,001	71,802
Creative Skills and Personal Development	119,605	(20,727)	98,878
Personal Development	-	2,640	2,640
	<u>130,406</u>	<u>42,914</u>	<u>173,320</u>
TOTAL FUNDS	<u><u>490,277</u></u>	<u><u>(34,360)</u></u>	<u><u>455,917</u></u>

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

17. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
General fund	1,127,092	(1,194,364)	(10,002)	(77,274)
Restricted funds				
Theatregoing	447,132	(386,131)	-	61,001
Creative Skills and Personal Development	393,094	(413,821)	-	(20,727)
Personal Development	107,717	(105,077)	-	2,640
	<u>947,943</u>	<u>(905,029)</u>	<u>-</u>	<u>42,914</u>
TOTAL FUNDS	<u><u>2,075,035</u></u>	<u><u>(2,099,393)</u></u>	<u><u>(10,002)</u></u>	<u><u>(34,360)</u></u>

Restricted Funds

Theatregoing

Opening the doors to London's world-class theatre to children and young people who have fewer opportunities or need specialist access support.

Creative Skills and Personal Development

Engaging young people in performing arts education, to develop valuable skills and knowledge to support their studies and future careers; using the theatre-making process and drama techniques to build confidence as well as life and social skills.

18. RELATED PARTY DISCLOSURES

During the year, the charity received donations of £nil (2023- £1,000) from TMCT Associates and Palmer Tabor Properties. Christopher Tabor is a Director of these companies.

During the year, donations totalling £21,250 (2023- £21,679) were received from 5 (2023 - 12) Trustees. At the end of the year, there were no amounts outstanding in respect of any of the above transactions.

Notes to the Financial Statements - continued
for the Year Ended 31 August 2024

19. AUDITOR LIABILITY LIMITATION AGREEMENT

In the engagement letter dated 29th October 2024 the charity has agreed that the auditors liability is limited to five times the audit fee.

20. COMPANY LIMITED BY GUARANTEE

The charity is limited by guarantee. In the event of the charity being wound up, members are required to contribute an amount not exceeding £10 each.

21. FUNDS HELD AS AN AGENT

The Charity acts as an agent in distributing the annual Michael Northen bursary for lighting design. As a result, grant payments of £500 (2023 - £500), have been excluded from the statement of financial activities as the charitable company does not have control over the application of the funds. At 31 August 2024 the Charity held funds amounting to £2,500 (2023 - £3,000) on behalf of the late Robert Camac for distribution in respect of future bursaries.

Go Live Theatre Projects Ltd**Detailed Statement of Financial Activities
for the Year Ended 31 August 2024**

	31.8.24 £	31.8.23 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	227,454	256,518
Grants	466,119	519,808
	693,573	776,326
Investment income		
Studio Rental	3,417	11,163
Interest from investments	6,016	-
Dividends from investments	1,969	6,692
	11,402	17,855
Charitable activities		
Fund Raising	217,592	59,444
Theatre Tickets	106,610	111,460
Programme Fees & Workshop	45,865	34,908
	370,067	205,812
Total incoming resources		
	1,075,042	999,993
EXPENDITURE		
Raising donations and legacies		
Wages	123,455	110,760
Social security	11,271	10,274
Pensions	5,196	5,702
Sundries	9,118	3,039
Event Costs	61,862	20,594
Ticket Costs	2,057	1,901
	212,959	152,270
Other trading activities		
Bad debts	3,895	-
Investment management costs		
Investment Management Costs	1,258	606

This page does not form part of the statutory financial statements

Go Live Theatre Projects Ltd**Detailed Statement of Financial Activities**
for the Year Ended 31 August 2024

	31.8.24 £	31.8.23 £
Investment management costs		
Charitable activities		
Wages	270,762	262,389
Social security	25,143	24,340
Pensions	11,590	13,507
Postage and stationery	4,491	1,946
Sundries	27,421	94,357
Tickets	131,259	141,693
Practitioners	95,101	56,087
	565,767	594,319
 Other		
Bank interest	251	-
 Support costs		
Management		
Wages	79,961	72,305
Social security	7,425	6,707
Pensions	2,838	3,722
Property Lease	97,818	70,173
Rates and water	4,390	7,197
Insurance	7,231	8,384
Light and heat	3,194	2,641
Telephone	7,310	7,264
Postage and stationery	882	2,970
Advertising and Marketing	7,003	14,362
No description	1,581	1,567
Health & Safety	3,997	7,469
Subscriptions & Membership	1,131	1,324
Entertaining	1,024	-
Travel	177	-
Cleaning	2,848	4,537
Sundry	2,918	-
Repairs & Renewals	1,472	3,743
Improvements to property	2,902	3,108
Computer equipment	9,120	2,599
	245,222	220,072
 Finance		
Credit Card Fees	6,353	5,106

This page does not form part of the statutory financial statements

Go Live Theatre Projects Ltd**Detailed Statement of Financial Activities**
for the Year Ended 31 August 2024

	31.8.24 £	31.8.23 £
Finance		
Information technology		
IT Development and Support	16,973	23,923
Other		
Office Move	37,289	-
Governance costs		
Auditors' remuneration	7,500	4,843
Sundries	787	-
	8,287	4,843
Total resources expended	1,098,254	1,001,139
Net expenditure before gains and losses	(23,212)	(1,146)
Realised recognised gains and losses		
Unrealised gains on Investment	10,245	(20,546)
Net gains on listed Investment	-	299
Net expenditure	(12,967)	(21,393)

This page does not form part of the statutory financial statements

Accounts



Go Live Theatre Projects Ltd
Annual Report and Financial Statements
(unaudited)
31 August 2023



Company Limited by Guarantee
Registration Number 3162429
(England and Wales)
Charity Registration Number 1053434

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REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees:

Charles Prideaux (Chair) (appointed 27/2/2023)

Jonathan Burke

Robert Davis MBE DL

Darcy Dixon (appointed 26/10/2023)

Ashley Herman

Yvette Jarvis (appointed 26/10/2023)

Adam Kenwright

Phyllida Lloyd CBE

Esther Myers (appointed 26/10/2023)

Karen Napier (resigned 29 November 2023)

Clifford Siegel

Andrea Sullivan

Christopher Tabor

Jill Tuffee (appointed 26/10/2023)

Sir Stephen Waley-Cohen (resigned 27/2/23)

Roy Williams OBE

Chief Executive:

Susan Whiddington CBE

Deputy Director:

Gayle Bryans

Company Secretary:

Susan Whiddington CBE

Charity Registration number:

1053434

Company number:

3162429

Registered address:

8-10 Grosvenor Gardens London, SW1W 0DH

Independent Examiner:

Gilbert Holbourn FCA, FCCA, DChA, 1 Upper
Bridge Street, Wye, TN25 5AF

Bankers:

Royal Bank of Scotland PLC, 49 Charing Cross,
London SW1A 2DX

CHIEF EXECUTIVE'S STATEMENT

The Financial Year 2022- 2023 saw a strong recovery from the difficulties of Covid. We resumed all of our theatregoing and creative learning projects, engaging close to 10,000 young people.

There were many highlights over the year: the relaxed performance of Wicked in June when we filled the Apollo Victoria with 533 families; Change Your Tune, which enabled primary school pupils to make their own radio plays about an issue affecting them such as making friends or online safety; the return of our Youth Forum's Youth Leadership in the Arts Conference. We also began to provide consultancy services for the theatre industry in areas where we have particular expertise: relaxed performances and creating educational resource packs.

It's been a year of big change for our charity and we have a number of pieces of major news. Firstly, having been known as Mousetrap Theatre Projects for 25 years, we changed our name to Go Live Theatre Projects. This followed an intensive series of focus groups with young people, Trustees, staff and stakeholders to identify what we wanted our new name to express: youth, energy, and, as attending live performance is central to all our work, to say clearly what we do!

Secondly, after 25 years, Sir Stephen Waley-Cohen stepped down as our Chair. He was an outstanding chair and supported the charity from its earliest days with integrity, thoughtful advice and a solid belief in our work with young people. Charles Prideaux was elected as the Chair in February, joining us with a love of theatre, solid Board experience and a strategic mind.

And finally, having established this theatre education charity in May 1997, I have taken the difficult decision to step down as Chief Executive in early July 2024. It's been a long, fantastic and hugely rewarding journey and there hasn't been a day that I didn't want to be part of this exciting adventure. I am very proud of all we've achieved and pioneered, as well as humbled to realise how many young lives we've touched over the past 26 years – more than 250,000!

I am indebted to my colleagues, past and present, who have brought so much creativity, commitment and inspiration to our work with young people. Very special thanks go to our Trustees, funders, donors and theatre industry colleagues, for their time, support and most importantly, their belief in our mission. I am truly grateful to have had this opportunity to make a positive difference in the lives of so many young people and families. I believe I am leaving Go Live Theatre Projects with a strong foundation and I wish the charity the very best going forward, with new leadership, vision and ideas.



Susan Whiddington CBE
Chief Executive

TRUSTEES' REPORT

The Trustees present their report and financial statements for the year ended 31 August 2023. The financial statements have been prepared in accordance with the accounting policies set out on pages 25 to 28 therein and comply with the Charity's Memorandum and Articles of Association, applicable laws and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS102).

WHAT IS GO LIVE THEATRE PROJECTS?

Go Live Theatre Projects is a charity that uses the power of theatre to create inspiring experiences and unlock possibilities for young people.

Our Belief: Seeing and participating in theatre exposes us to different perspectives and worlds beyond our own. It touches our emotions, boosts confidence, unlocks creativity and teaches valuable skills. We believe all children and young people should have the opportunity to experience these life-enhancing benefits, regardless of their background.

Our Mission: Too many young people and their families experience physical, social, and financial barriers to experiencing theatre. We are here to change that.

How we deliver our mission:

Theatre Going:

Opening the doors to London's world-class theatre to children and young people who have fewer opportunities or need specialist access support.

Creative Skills:

Engaging young people in performing arts education, to develop valuable skills and knowledge to support their studies and future careers.

Personal

Development:

Using the theatre-making process and drama techniques to build confidence as well as life and social skills.

In addition to the work we do directly with children and young people, we also upskill the adults around them and help the wider theatre industry improve its education and access provision.



WHAT WE'VE DONE AND THE DIFFERENCE WE'VE MADE

Theatre Going

Theatre Openers

Theatre trips for mainstream and special secondary schools, including pre-show insight sessions and in-school workshops.

THE FACTS

- We took 3,875 students to top London shows ranging from hard hitting drama and Shakespeare to musical comedy, including The Lion King, Sylvia, As You Like It, Robin Hood, To Kill a Mockingbird and Medea.
- We targeted and prioritised schools with a high percentage of students eligible for Free Schools meals (FSM), or with other indicators of disadvantage. The average FSM at participating mainstream schools was 32% (UK average 23.8%). Special schools were much higher, at 48% FSM (UK average 35.5%).
- We know these figures don't tell the whole story; many students we work with are living in poverty, but they're not eligible to receive FSM.
- In the mainstream secondary schools, an average of 46% of students spoke English as an additional language (UK average of 17%) For some of the productions/trips, we ran insight sessions and in-school drama workshops to further enhance their experience and understanding of the show.

"We took a group of autistic students who are often excluded from these experiences either financially or due to behavioural expectations placed on them. This trip was a fantastic opportunity and example of cultural inclusion for our vulnerable pupils."

Teacher, Queensmill School

"Our students could not afford to see a West End show and this was an invaluable social experience. This has inspired their career aspirations, which is incredibly important for a diverse but disadvantaged community such as ours."

Teacher, The Urswick School

Relaxed Performance of Wicked

For families with autistic children, sensory and communication needs and other disabilities.



THE FACTS

- We purchased the 1st June 2023 performance and filled it with 553 families, subsidising the ticket price from £7.50 to £20.
- We provided resources in advance, including visual stories of the show and visiting the theatre, so parents could prepare themselves and their children.
- We offered 3 well-attended pre-show workshops for families to explore the themes and characters of the show in a fun, engaging way.

"What a wonderful opportunity you have given my family. The children had an amazing time today watching a fantastic show... An epic day and a beautiful memory for all."

Parent

Theatre Going (continued)

THE IMPACT

Audience feedback revealed:

- Over half of the families had not attended a relaxed performance before
- 100% would recommend a Go Live Theatre Projects relaxed performance to other families.

Families cited the following benefits of attending:

- Feeling relaxed and less stressed and worried
- Feing able to mix with other families like theirs in an inclusive, friendly environment; the friendly helpful volunteers and staff; being able to have and experience that was so 'amazing', 'fantastic', 'lovely' (and many more such adjectives!)

"Going to the theatre has always been anxiety-inducing for my daughter. We often have to close her eyes, talk her through things and anticipate the scary bits, and it is very stressful for us all. ...you knew exactly what she found hard. It's like you plugged into her mind. The needle, the lights, the monkey.... she was afraid of all these until you introduced the actors at the start of the performance, Suddenly she saw it all and a weight was lifted" Parent

Family First Nights

Making London's theatre accessible to families on low incomes and in other challenging circumstances.

THE FACTS

- Over the summer holidays, we sent 300 families to the theatre from nearly every London borough and some from further afield.
- Families were referred by 40 charities and community agencies.
- We gave families a choice of 17 different shows including musicals, plays, a ballet and children's theatre, and included 5 accessible performances.
- We charged just £8 per ticket and gave lots of extra support, including a phone call to every family before their theatre trip to answer any questions.
- Throughout the year we sent past participant families ticket offers to see a wide range of theatre and cultural events, which they took up enthusiastically.
- Our Family Forum of past participating parents and representatives of referral organisations met regularly to advise on how we are reaching and working with families.

THE IMPACT

Our participant feedback survey revealed:

- 76% stated that this was their first time attending a West End theatre as a family. This was a significant increase on the previous year, meeting our aim to reach families who usually do not get an opportunity to visit the West End.
- 95% said this experience made them more likely to visit theatre again as a family, achieving our aim for families to feel London theatre is a place where they can belong.
- 100% said the experience improved their child's wellbeing, with 89% giving a score of 4 or 5 out of 5.

"I just want to say a very big thank you for giving us the opportunity to watch our children's faces of wonder and excitement as the shows start and... the opportunity to show our young people that there are good things ahead for them"

Care worker

Theatre Going (continued)

Accessible Theatre Days

A full day at a top London show tailored for children who are D/deaf or hard of hearing and Visually Impaired (VI)

THE FACTS

- We held 3 days for VI children and 3 days for D/deaf children, attended by 161 children in total, supported by their teachers or families.
- We took school groups to The Tempest at Shakespeare's Globe, a version especially adapted for young people, and families to The Wizard of Oz at the London Palladium.
- On each day, we offered fully accessible pre-show activities, including an on-stage touch-tour, a drama workshop and a Q&A with cast members to help them explore and understand the show they were attending.
- 3 of the performance dates were for VI young people and were audio-described, the other 3 were for D/deaf young people and were British Sign Language interpreted.

THE IMPACT

- 100% of the accompanying adults (teachers, parents, support workers) said the day had made a visit to the theatre far more accessible to their VI/D/deaf young people.
- The vast majority also strongly agreed that it was an educational opportunity and that it helped their students'/child's understanding and appreciation of the show.
- The value of meeting D/deaf professional adults (we always employ a number of D/deaf workshop leaders, to act as role models for the children) and other young people with visual and hearing impairment was particularly commented on.
- Families greatly valued the chance to meet other families who share their experiences.

"One young person who wishes to study drama and is new to our cohort, was wholly engaged all day and was thrilled to be given some individual encouragement by Nadeem Islam <actor and BSL consultant>" Teacher

Go Live Club A free-to-join independent theatregoing club for 15-24 year olds, and Go Live Grads for 25-29 year olds who pay £10 per year.

THE FACTS

- 2,218 theatre attendances by young people, through our twice monthly theatre trips and our Go Live Fortnight when 500 young people attend one of 10 participating shows.
- Productions included major musicals like Wicked, Dear Evan Hansen, Moulin Rouge, Sylvia, and Guys & Dolls and a variety of plays such as Jerusalem, Life of Pi and The Glass Menagerie.
- We ran special trips to welcome new members to the Club, as well as several 'assisted theatre visits' to support young people who are brand new to theatregoing and need extra help to build their confidence to attend without an adult.

THE IMPACT

100% of those who attended a Go Live trip said they would recommend a friend to sign up and they would also attend trips in future.

We receive lots of comments from members telling us how much our trips mean to them, the joy it brings to their life and the affordability.

"Thank you for providing such a wonderful scheme to people who can't always afford the top tier seats for such shows! Not all heroes wear capes, some wear go live t-shirts!!" Go Live member

Creative Skills

Playmakers Playwriting project for primary mainstream schools and units for children with speech, language and communication needs (SLCN).

THE FACTS

- 178 mainstream and 33 SCLN pupils from 6 London primary schools with a very high percentage of students eligible for FSMs, and/or English as a 2nd language took part.
- In each school we ran a series of in-school workshops, where the children worked with a creative practitioner to write their own class play.
- Pupils attended the theatre and saw *The Mousetrap* or *Anansi the Spider*.
- We ran teacher training to help the teachers deliver activities in-between our sessions and make sure their pupils got the most out of the project.
- The project culminated in two showcases, one attended by all the mainstream pupils, the other for the SCLN pupils, where they saw professional actors perform their plays on a West End stage.

“It gave even the most shy children a chance to participate and create a brilliant piece of work.

The <Go Live> staff are all amazing and the children loved working with them and watching their play come to life.”

Globe Primary School

THE IMPACT

- Teamwork featured heavily in the children's feedback with many comments like this one: “I learned how to work with other people's ideas and create great things out of them.”
- All the mainstream teachers scored the project 4 or 5 out of 5 against all the target outcomes, which covered areas including ideas generation, presenting, writing for purpose, sense of achievement, teamwork and listening skills.
- In the SCLN units, the children's self-perceived progress in a variety of skills such as confidence in expressing ideas, working well as part of a team; ability to talk about their feelings, was significant, with some individuals making huge leaps forward.
- The SCLN teachers scored the project 8-10 out of 10 against on all the target outcomes, which covered confidence, communication skills, teamwork, sense of pride and enjoyment.

“the children [who] have got lower abilities in reading and writing or dyslexia thriving in the sessions, and [I'm] pleased to see how it's increasing their confidence”

Teacher, St Anselm's

Creative Skills (continued)

Change Your Tune uses the creation of a mini-musical radio play, to address a pertinent theme or issue chosen by the school's senior leadership team.

THE FACTS

- We ran this project in 3 Westminster primary schools, with over 70 children recording the radio play, and over 200 engaging overall with the project.
- Two schools chose the theme 'online safety'; one chose 'community'.
- We paired a composer and script writer with each school, who ran focus groups with the teachers and Years 5 & 6 pupils to get their thoughts on their chosen theme. They then wrote a short musical play for each school and rehearsed and recorded it with a core group of pupils.
- We held a listening party at each school for all the Year 5 & 6 pupils to attend (and parents) and provided training and resources for teachers to run follow-up work in class.
- The radio play and the educational resources materials created a legacy at the school and can be heard and discussed with subsequent pupils.

THE IMPACT

- 100% of teachers scored the project full marks for exposing the children to theatre as an artform, fostering an ethos of equality and respect and improving speaking and listening skills.
- The children rated themselves as having made the most progress in confidence to speak in front of other people, understanding of radio drama and confidence to share ideas.

"I learnt how to be more confident telling a story"

"[I learnt] how to work in a team and all learn together"

Year 6 pupils

"one child in the class who is quite shy normally is now more enthusiastic in school and can more confidently speak with his peers."

Teacher

After School Drama Club - helps children, who are new to drama, to develop their confidence, communication and creativity, through a termly series of drama activities.

THE FACTS

- 20 Year 5 & 6 pupils from Soho Parish Primary School, Westminster took part in summer term after school sessions.
- The project was intended to reintroduce drama back into the school, at the request of the school's student arts council.

"I learned how to express myself and be more confident" Soho Parish pupil

THE IMPACT

The children's self-assessment showed the greatest positive shift in how they felt about their general confidence, listening skills and knowledge of what drama and theatre is.

The teachers gave excellent feedback, with the assistant head teacher stating that the club had left a "dramatic legacy" at the school.

"Thanks to the Go live theatre many of our children had a massive confidence boost and an improvement towards behaviour. The end of term show really reflected how amazing the staff are and what wonderful work they achieved in such a short time."

Teacher

Creative Skills (continued)

PlayXray - equips teachers with educational resources and skills to prepare GCSE students for their Live Theatre Production Review exam..

THE FACTS

- We have created a suite of resources with the West End hit play, The Play That Goes Wrong. These include lesson plans, teaching resources and videos. We ran a training day for teachers from 5 London schools, where they learned how to use this extensive resource pack to deliver the project themselves with their students.
- 126 students took part and went to see The Play That Goes Wrong

“Play Xray is a wonderful project to engage students effectively with the Live Theatre Evaluation. The engagement with design evaluation is especially creative and practical for students.”

Teacher

Skill Up - in-school theatre workshops designed to encourage Key Stage 3 students to choose Drama/Performing Arts for GCSE.

THE FACTS

- 345 students took part from 5 London secondary schools.
- Schools could choose up to 4 workshops from the following masterclasses for their Year 8 or 9 students: Stage Combat, Clowning, Comedy Improv, Contemporary Acting Technique, Acting for Camera, Special FX Make-Up.
- The groups also saw either Back to the Future or Wicked.

“It was amazing and so much fun. I will definitely choose drama for GCSE.” Student

THE IMPACT

Teachers scored all aspects of the training and resources 4 or 5 out of 5 for meeting the following aims:

- to investigate a live theatre performance through deconstructing the design, acting and directorial elements of the production
- to highlight and explore specific design, acting and direction moments within the play
- to equip students with theatrical knowledge, terminology and analytical skills
- to encourage young people to become informed audience members

THE IMPACT

We asked the teachers how many of their students went on to choose Drama GCSE at the end of the term, and how this compared to the previous year. As all 5 schools had participated in Skill Up last year, we didn't expect a big difference and for 2 of the schools the numbers were nearly like for like with the previous year. However, Lady Margaret numbers increased by a third and Alec Reed Academy nearly doubled, which was a superb result.



“This is a massive uptake on the years before <doing Skill Up> and being a part of the Go Live project is definitely a massive part of this!”

Teacher, Ellen Wilkinson Academy

Personal Development

Youth Groups - bespoke drama projects for place-based youth groups and those serving a particular community of common circumstance.

THE FACTS

- 7 projects with young refugee groups, 173 participants
- 5 projects with youth hostels, 48 participants
- 4 projects with young carers, 60 participants
- 4 projects with Westminster-based youth clubs, 52 participants
- Each project included a series of 4-12 drama workshops, filled with fun drama games, improvisation, devising, which sometimes ended in an informal sharing, plus a trip to a top West End show.

“It’s definitely helped us with our regular school”

“I’ve grown as a person and I’m not as shy anymore.”

THE IMPACT

Young refugees

Each project aimed to achieve specific outcomes that were bespoke to the particular group of young people involved, but there were outcomes common across all groups including:

- Increased confidence in sharing ideas, trying something new, speaking in front of a group, expressing emotions, expressing themselves creatively.
- Improved teamwork, levels of engagement in activities, relationships with peers and staff, communication skills.
- A chance to have fun, be creative, put aside the worries of daily life, make new friends, all to improve wellbeing.

We measured this by conducting a survey with the young people at the start and the end of each project, asking them to give their confidence levels in a list of personal attributes, for example, confidence to put forward their ideas, or feeling that their voice is listened to and matters. Whilst the degree of positive change varied from group to group and we had some challenges collecting this data from some groups, overall there was a marked positive improvement. For example, at Paiwand refugee organisation, at the start, 17 ‘very unconfident’ ratings were given across the 13 attributes we measured, dropping to 3 by the end of the project.

We also asked the youth leaders to complete a survey, giving ratings for the impact of the project in the young people attending and they consistently gave high scores and very positive feedback.

“I am confident to say that this project had a huge impact on all children. The sessions clearly created strong bonds between them they seem more happier as they laugh, learn and grow together every session.”

Paiwand Refugee Organisation

Explore - a theatre visit and series of bespoke drama workshops for special schools, exploring elements of the show creatively to develop skills chosen by the teacher such as communication and self-expression.

THE FACTS

- We ran one Explore project at TreeHouse School in North London, with 15 students who had various language and developmental delays and social and communication needs.
- Across 5 weekly sessions, our drama practitioners delivered workshops based around the theme of animals of Africa, to fit in with a wider scheme or work that term on travel and the world. They also went to see The Lion King.

Personal Development (continued)

THE IMPACT

The young people all had very high needs and so creative work and non-traditional style learning are hugely beneficial to them. However, we felt that 5 sessions were not sufficient and so much more could have been achieved if we had had more time with the students. That said, we had very positive feedback from the school.

“I loved how the classes developed their ability to find solutions together, and take cues from one another.”

Teacher

“The activities were imaginative and generated high engagement levels. One of our Speech & Language team observed how the work was full of built in opportunities to hone communication and social behaviours.”

Teacher

Youth Forum - a group of young people 15 - 23 years old, who keep us connected to what young people need and want, influence our programmes and theatre choices, volunteer at our events and develop leadership skills through running their own events.

THE FACTS

- The Youth Forum (YF) met monthly to discuss projects they were undertaking as well as any matters relating to the charity brought by staff members for the YF to give their views.
- 2 Youth Forum members serve as Youth Representatives on our board, representing youth voice at the top of our organisation.
- 2 YF members attended every Go Live Theatre Club trip to welcome Go Live members and host after show talks.
- YF members planned and led on the delivery of the annual Youth Leadership in the Arts Conference, which took place at the London Coliseum and was attended by 40 young people. This was the first in-person event since the pandemic. Attendance was around half what we had expected based on pre-pandemic events, signifying the need to re-build this audience.
- The Conference's content was comprised of workshops, panel discussions, opening and closing speeches by well-known theatre professionals and networking sessions.

THE IMPACT

- The opportunity to develop leadership skills, presentation skills, to feel taken seriously, respected and valued, like an adult, with a voice that matters, are key outcomes for Youth Forum members, as attested by the exit interviews we conduct when members leave.
- Just over 80% of the conference attendees said they would recommend it to a friend.

“Thank you so much for this opportunity. I absolutely loved the whole day! It was so interesting to learn about criticism, casting, and adapting classics. I would love to come again.”

Conference attendee

“When you're younger, you don't feel capable and you don't feel like people take you seriously. So all of these opportunities where young people's voices have been valued have been so important to me.”

Youth Forum member

Personal Development (continued)

Summer Stage - 2-week performing arts summer school for young people from disadvantaged backgrounds and those with additional needs.

THE FACTS

- Summerstage ran for 2 weeks in July and August, with 29 participants overall, a different cohort each week.
- In week 1 we welcomed those with mild-moderate learning needs, mental health issues and access requirements, new to drama. Week 2 was for young people with a bit more experience of drama, from low-income backgrounds.
- Each week a theatre director, movement director and musician worked with the young people to help them devise their own scenes, songs etc, which they performed to friends and family at the end of the week.
- We also took them to the theatre, Crazy For You in week 1 and Hamilton in week 2.

"I've made some great new friends. I've travelled somewhere new and been brave. I learned that my stammer isn't a problem for other people, just something that annoys me."

Young person

"Being a part of Summer Stage was probably the highlight of my year... I used to be really shy with groups of people I've never met before, but now I'm able to talk to other people and make conversation."

Young person

THE IMPACT

- Growth in confidence was one of the most notable outcomes, with the number of young people saying they felt "very confident" in the areas we asked them, about almost doubling from the start to the end of the week.
- Sharing ideas was the area of greatest change, with nearly half rating themselves as unconfident in this at the start, whereas by the end of the week almost all said they were confident.



"<Coming to Summer Stage> makes me happy and excited!... I'm not going to be scared when I go back next year for drama GCSE. I'm all prepared for it."

Young person

Personal Development (continued)

Next Stage - a course for students with learning disabilities attending Further Education College, using drama techniques to improve their employability skills and self-confidence.

THE FACTS

- We ran the course with 4 FE colleges; one college with 7 weekly sessions, 3 with more intensive half-day workshops. 46 students participated.
- Sessions used drama games and exercises to help the students think about their futures positively and to improve interview skills such as speaking freely about their hobbies, interests, strengths and skills, body language, giving a good impression.
- Students went to the theatre and presented a sharing at the end to college staff, local employers and parents/guardians, demonstrating the skills they had learned.

THE IMPACT

- Many of the students and their teachers talking about confidence, particularly using vocabulary about “coming out of their shell” and their confidence to do well in an interview.
- Other notable positive shifts were in response to ‘if something bad happens I can deal with it’, ‘I can talk about my emotions’, ‘I find it easy to talk to new people’, ‘I feel confident working by myself’.

“This also gave me interviewing skills, helped me be creative and confident and helped with my public speaking.”

Participant

“[I feel] 100% confident... I can get that job in what I want to do! ...with the sessions boosted my confidence and I can go into the workplace.”

Participant

Education and Training

In addition to the work we do directly with children and young people, we also upskill the adults around them and help the wider theatre industry improve its education and access provision.

Relaxed Performance Consultancy

We want to see more theatres and producers hosting relaxed performances, and to help them do this effectively and with confidence, we provide a consultancy service. We offer support and guidance on how to host a relaxed and sensory adapted performance, we create supporting resources for the attendees and conduct an audience evaluation through a feedback survey. Over the year, we worked with The Play That Goes Wrong, New Adventures, Mamma Mia!, and Regent's Park Open Air Theatre.

This benefits our charity by generating income for us and enables us to offer families additional relaxed performances, as well as our own annual relaxed performance. The theatre industry as a whole benefits by becoming a more inclusive environment.

Teacher Resource Packs

Theatre producers are increasingly commissioning us to create education resource packs to encourage schools to book for their production. We send teachers to the production to identify themes and content that are suitable for further study in schools, and commission a skilled writer to create highly comprehensive resource packs with lessons plans, exercises, historical background etc. This year we created packs for Mrs Doubtfire, Back to the Future and Get Up Stand Up.

Again, this generates an income for us as well as meeting our charitable aim to engage young people with theatre, by encouraging teachers to take their students and deepen their learning experience.

Education and Training (continued)

Training for Creative Practitioners

We ran a 6-month mentorship programme for young adults wanting to build a career as a drama workshop leader, with a focus on those from underrepresented backgrounds. After interviews, we selected 2 mentees and partnered them with one of our Creative Associates (a select group of freelance practitioners who we use regularly to deliver our workshops). We also offered the mentees paid work assisting on some of our projects.

We offered training bursaries to our Creative Associates, so they could attend specialist training of their choice to broaden their skill-sets. Two of them took up the opportunity, one taking a course on writing scenes, the other in making theatre with young people.

“It gave me language and a framework to embark upon a devising process with young people and confidence to approach this process openly, with bravery & holistically. The best training that I have done in my career so far.” Creative Associate

Two Creative Associates ran a training day for our Assistant practitioners, giving these early-stage career practitioners an opportunity to work collaboratively, network, and develop their own practice.

LOOKING AHEAD

As we look to the year ahead, we are excited to embark on a full schedule of activities involving 1,000s of young people and families in theatregoing and creative learning opportunities. We will be piloting a project to support children with a parent(s) serving a custodial sentence, having researched the lack of provision for these children who are often socially isolated, and received strong encouragement and support from HM Prison and Probation Service. Following a successful pilot, we are launching Go Back Stage, giving students from SEN (Special Educational Needs) units in mainstream schools an understanding of the variety of jobs in the theatre industry. We will also celebrate the 25th anniversary of our signature programme, Family First Nights, in the summer.

We have two special performances planned: an all-student matinee of *The Play that Goes Wrong*, and our 13th annual relaxed performance, this time at Sister Act. We will also offer our 3rd Go Live Fortnight over 2 weeks in May, when 500 members of our Go Live Theatre Club will attend one of 10 top theatre productions.

On the Governance front, we are very pleased to welcome 4 new Trustees to our Board, each of whom brings special knowledge and experience in state education, community arts and/or SEND (Special Educational Needs and Disabilities) young people. Following a successful away day with our Board, we will be developing a new 3-year Strategic Plan.

Having been in the West End for the past 27 years, we will be moving to a newly refurbished building in Victoria which houses other charities that support children and young people, with generous financial assistance from the Westminster Foundation.

Susan Whiddington will be stepping down as Chief Executive in early July after 27 years at the helm. Everyone at Go Live is proud of all that has been achieved and pioneered under her leadership, including relaxed performances, the first youth theatregoing club, our family theatre programme, and many ground-breaking projects serving young people with SEND. The Board is working on the succession and a new CEO will be announced early summer 2024.

OPERATIONAL REVIEW

Fundraising

Go Live is registered with The Fundraising Regulator and is committed to follow the Code of Fundraising Practice. We use all moneys raised for the purposes stated in our charitable objects. We treat donors fairly, enable them to make informed decisions about any donation, do not take advantage of individuals in vulnerable circumstances and do not cause an unreasonable intrusion on a person's privacy. We make Gift Aid claims only on donations where all Gift Aid conditions are met. We ensure that all reporting requirements and conditions attached to donations are met in a timely fashion. Where we enter into 'commercial participator' fundraising relationships, a contract is signed between Go Live and the company, stating the terms of the relationship.

There were no complaints registered regarding our fundraising.

Philanthropic Income Review

We exceeded target, saw growth in key areas and raised significantly more money than ever before in a non-gala year. We are hugely grateful to all our funders and donors for their vital role in giving theatre experiences and new opportunities to more than 9,000 children and young people this year.

- The highest number of trust and corporate funders overall since 2015, and the highest number giving £10,000+. 10 of these gave £25,000+ compared to 6 the previous year.
- We have continued to attract new funders, 8 this year (compared to 4 last year) as well maintaining relationships with previous and long-standing ones.
- Income from donations from individuals (excluding fundraising events) increased by 42%
- Donations totalled the highest amount since the charity started its individual giving programme in 2007 (excluding 2019 when a one-off very large donation skews the comparison).
- We held a fantastic evening at The Bridge Theatre's production of *Guys & Dolls* and a well-received Quiz Night at Wonderville.
- The following shows arranged audience bucket collections: *Life of Pi*, *& Juliet*, *Come From Away*, *The Play That Goes Wrong*, *Moulin Rouge*, and *Back to the Future*.

Income Generation Review

- Studio hire – this picked up from the low level it had fallen to during the pandemic and was almost 4 times that of the previous year, though still well below pre-pandemic levels.
- Advertising - the marketing team promoted the opportunity to producers to advertise their shows to our mailing lists. Income was 3 times that of the previous year.
- Relaxed Performance Consultancy and Teacher Resource Pack commissions - this is a growth area which aligns with our mission as well as generating a profit.
- Investments – earnings of £6,692 were almost double that of the previous year. Unrealised net losses amounted to £20,546. The Trustees have agreed to gradually move funds invested in equities over to the UK Money Market funds to take advantage of the good rates being offered and de-risk our investments.

Marketing

Rebrand

- We changed our name from Mousetrap Theatre Projects to Go Live Theatre Projects. We selected the name after extensive consultation with external stakeholders and working sessions with trustees, Youth Forum and staff. We wanted a name that reflected our independence and the nature of what we do, the 'live' experience being key to this.

Marketing (continued)

- We worked with a brand designer to create our new identity and logo and then with a web developer to help create the designs into a new website.
- We created new branded merchandise which is given out at key events to help raise brand awareness.
- We held a launch event at The Prince of Wales Theatre in February, hosted by our Patron Hugh Bonneville. More than 200 stakeholders attended. Working closely with Tobin & Miles PR, the event was covered in publications including The Stage, Broadway World UK, Theatre Weekly, Musical Theatre Review and others.

General Marketing

- We sent regular newsletters to our donors and mailing list, and mailers to schools and families promoting opportunities for them to engage with our projects, theatre trips and take up theatre and cultural offers.
- We created a Christmas video featuring fourteen celebrities reading 'Twas The Night Before Christmas. Celebrities were Hayley Tamaddon, Claire Sweeney, James Graham, Tracy Bennett, Trevor Dion Nicholas, Jodie Prenger, Robin Windsor, Harriett Thorpe, Lee Mead, Ruthie Henshall, Alexia Khadime, Wendi Peters, Adam Kay and Helen Lederer.
- We sat on the steering committee for TheatreCraft, an annual off-stage theatre careers event, this year held at The Royal Opera House on 25th October. We had a free stand and enlisted young people attending the event to join Go Live Club. We also met others in attendance from the theatre industry, which was a useful networking and profile-raising opportunity.

Policies & People

Policies

We updated our Staff Handbook and the following policies: Health and Safety, Safeguarding, Behaviour Code for Adults Working with Children, Complaints, Whistleblowing and Anti-bullying. All new policies were approved by the Board of Trustees and required reading for Staff.

Trustees

- Our Founding Chair, Sir Stephen Waley Cohen, stepped down from the board in February 2023. A special intimate event was held to thank Sir Stephen and mark his enormous contribution to the charity.
- Meetings: Trustees met 3 times instead of the usual 4, due to diaries and where meetings fell in relation to the financial year. In addition, an EGM was held to agree the change of name and appoint Charles Prideaux as Chair.
- Subcommittees: The Finance subcommittee met on a regular basis with the Chief Executive and Deputy Director to review the budget, forecast and investments. The Governance subcommittee established a Nominations Committee to search for and appoint a new chair and new trustees.
- New Trustees appointed: Charles Prideaux (Chair) in February 2023, and in the autumn of 2023 Darcy Dixon, Yvette Jarvis, Esther Myers and Jill Tuffee (outside of this reporting period).

Patrons & Ambassadors

- West End star Christina Bianco joined our illustrious group of Patrons.
- To help launch our new name and brand we recruited 10 Ambassadors, all performers, influencers and creatives within the theatre industry who help spread the word of our work to young theatregoers, particularly through their social media following.

People & Policies (continued)

Staff & Volunteers

- Elaine Grant left our employ after 16 years; Jasmine McHayle was employed to provide temporary cover; Brad Welch joined the team as Operations Manager replacing freelance cover; Andreas Smoilis joined as Marketing Assistant replacing Millie Whittam; Greg Laurence joined in the new post of Programme Assistant, Jemima Unsworth joined as Development Officer, replacing Robyn Wilson who then returned as Development Manager after the departure of Emily Sanctuary.
- We hosted 4 students on placement working on a range of practical and research projects.
- Members of our Youth Forum and staff from our corporate supporters volunteered at events, most notably at our relaxed performance of Wicked and at other relaxed performances where we acted as a consultant.

Staff Training

Staff members took advantage of opportunities to participate in training, discussion groups, seminars and conferences on topics including: Deaf Awareness, Level 1 and Level 2 Safeguarding, Facilitation, British Sign Language, Family Learning in Prisons, Mental Health First Aid, Change Management, Managing Staff Performance, Legacy fundraising, Sponsorship and Corporate Partnerships, Giving Syndicates.

STRUCTURE, GOVERNANCE & MANAGEMENT

Structure

Go Live Theatre Projects is a registered charity and a company limited by guarantee, registered in England and Wales, and governed by a Memorandum and Articles of Association. In the event of the company being wound up the maximum amount which each Trustee (Director) is liable to contribute is £10.

Governance & Management

The governance of the charitable company is the responsibility of the Trustees (also known as Directors) who are elected and co-opted under the terms of the Articles of Association.

None of the Trustees has any beneficial interest in the company.

The Trustees of the charitable company (the charity) are its Directors for the purpose of company law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the period and on the date the report was approved are listed on page 1.

Recruitment, Induction & Training of Trustees

Go Live Theatre Projects selects Trustees with a range of relevant skills, knowledge, experience and backgrounds to achieve the effective oversight and support of the charity.

The Charity's Nomination Committee identifies potential new Trustees, interviews candidates and makes recommendations to the Board. After interview and approval by the Nomination Committee, candidates are invited to observe a Board meeting. The Board must approve the new appointment by ordinary resolution or by a decision of the Trustees.

The Chief Executive meets with new trustees to give a more in-depth understanding of the charity's activities and provides an information pack. Trustees are encouraged to see Go Live Theatre Projects "in action" by attending programmes and events and join a Board subcommittee or working group.

STRUCTURE, GOVERNANCE & MANAGEMENT (continued)

Structure & Decision-making

The charity's employees manage Go Live Theatre Projects' programming under the supervision of the Chief Executive, without the need to refer to the Board for day-to-day decisions and operations. Decisions of greater importance and impact are referred to the Board at meetings, or in-between times to the Chair. There are four formal Board meetings each year as well as regular Finance and Governance subcommittee meetings. One Trustee is designated as the Board's Safeguarding Lead. In between board meetings, the Chief Executive and Deputy Director maintain frequent contact with Trustees.

Key Management Personnel & Pay

The Trustees consider that they, together with the Chief Executive, the Deputy Director and Head of Programmes (new position as of 1 September 2023) comprise the key management personnel in charge of directing and controlling, running and operating the charity on a day-to-day basis. Staff pay is reviewed annually with pay rises given with reference to industry standards, workload, quality of work and length of service. The overall salary budget is approved by the Finance Committee as part of the budgeting process. The Chief Executive's salary is set by the Chair.

PUBLIC BENEFIT

The objectives and activities and achievement and performance sections of this report clearly set out the activities which the charity undertakes for the public benefit. The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Commission in determining the activities undertaken by the charity.

RISK MANAGEMENT AND PRINCIPAL RISK AND UNCERTAINTIES

The Trustees have a risk management strategy which has been reviewed and comprises:

- an annual review of the risks the charity may face
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have reviewed the risk register and consider the key risks and uncertainties to be:

- Downturn in income – if we anticipate a loss of funding, the Chief Executive and Deputy Director scrutinise the budget to identify where we can cut costs. This can lead to scaling down programmes, so that our expenses meet projected income.
- Loss of Key Management Staff – the notice period for management staff has been extended to 3 months. This will be increased to 6 months for the most senior staff.
- Free Reserves are not sufficient – fundraising unrestricted donations and instigating other unrestricted income streams has been a priority, and successful, and will continue to be a priority over the next few years.

FINANCIAL REVIEW

The financial position at the period end was considered satisfactory by the Trustees. During the year, Go Live Theatre Projects received income totalling £999,993 (2022 – £968,012). Expenditure totalled £1,001,139 (2022 – £956,226). The net movement in funds for the year before losses on investments was a deficit of £1,146 (2022 – a surplus of £11,786). After realised gains and unrealised losses on investments of £20,247 (2022 – gain of £3,118), this resulted in total funds at 31 August 2023 of £468,884 (2022 – £490,277).

Included in total funds is an amount of £133,548 (2022 – £130,406) which is restricted. Full details of these restricted funds can be found in note 15 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2023 totalled £335,336 (2022 – £359,871). Funds representing the net book value of tangible fixed assets at 31 August 2023 stood at £11,916 (2022 – £17,623) and therefore free reserves amounted to £323,420 (2022 – £342,248). As such, free reserves at the year-end fell below the parameters stipulated by the Trustees in the reserves policy set out below. The Trustees are satisfied that there is no immediate concern as a result of this and their strategy for managing free reserves is detailed below.

Due to the substantial increase in unrestricted funds achieved last the year, the small deficit this year, the extra staff in place to support fundraising and other income generation, the Trustees have concluded that the charity remains a going concern.

Investment policy

The Trustees' investment powers are governed by its constitution which permits the funds available to be invested in a wide range of securities and assets. The overall financial objective is to at least maintain the real value of the sums invested, to generate a sustainable return to support charitable activities and to reduce inflation erosion. Investments are made in line with the full policy's ethical considerations. The charity aims to produce a stable return on investments with a minimum of risk. The performance of the investments is reviewed by the Finance Committee on a regular basis. The Investment Policy is reviewed every other year by the Trustees. The Trustees have agreed to maintain in our current account the minimum amount needed to cover expenses each month and for the remainder to be invested, primarily in short-term, low-risk instruments, given the improved risk free interest rate return backdrop.

Reserves policy

Go Live Theatre Projects' general reserves represent funds of the charity that are freely available, excluding designated funds and restricted funds. In order to provide a quality, effective and efficient service to its beneficiaries, the Trustees have set a reserves level that in the event of funding not being sufficient to cover expenses in the future, a smooth transition can be made to a lower level of service. The reserves target is approximately six months of budgeted operating expenses, being £569,013 (2022 – £513,746). Free reserves, excluding fixed assets, at 31 August 2023 are £323,420 (2022 – £342,248).

The level of free reserves is still below the desired level of six months of budgeted operating expenses. Free reserves increased considerably last year thanks to a very successful year of fundraising and reducing expenditure, whereas this year ended in a small deficit. For 2023/24, we plan to focus on generating more unrestricted income streams and hold a large gala event to generate unrestricted income.

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

Company and charity law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

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

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

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

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

Charles Prideaux
 Charles Prideaux (Mar 28, 2024 16:28 GMT)

Trustee

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the Trustees of Go Live Theatre Projects

I report to the Charity Trustees on my examination of the accounts of the Charity for the year ended 31 August 2023.

Responsibilities and basis of report

As the Trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your Charity's financial statements as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies. I have completed my examination. I confirm that no material matters have come to my attention in connection with my examination giving me cause to believe that in any material respect:

- accounting records were not kept in respect of the charitable company as required by section 386 of the Act; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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.
- The financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for Accounting and Reporting by Charities (applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the UK and Republic of Ireland).

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 accounts to be reached.


Gilbert Holbourn (Apr 2, 2024 12:46 GMT+1)

Gilbert Holbourn FCA, FCCA, DChA
1 Upper Bridge Street Wye
Kent
TN25 5AF

STATEMENT OF FINANCIAL ACTIVITIES

(including an income and expenditure account) Year to 31 August 2023

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations	1	256,518	-	256,518	206,540
Fundraising events		59,444	-	59,444	258,880
Charitable activities			-		
. Grants receivable	2		519,808	519,808	353,238
. Theatre tickets		111,460	-	111,460	104,983
. Programme fees and workshops		34,908	-	34,908	36,532
Studio rental		11,163	-	11,163	2,920
Investments		6,692	-	6,692	3,527
Other income		-	-	-	1,392
Total income		480,185	519,808	999,993	968,012
Expenditure on:					
Raising funds					
. Fundraising		189,145	-	189,145	185,242
. Fundraising events		20,594	-	20,594	73,890
. Studio rental		6,955	-	6,955	2,039
. Investment management costs		606	-	606	370
Charitable activities					
. Theatregoing		187,326	215,044	402,370	336,222
. Creative Skills and Personal Development		79,847	301,622	381,469	357,071
Other expenditure		-	-	-	1,392
Total expenditure	3	484,473	516,666	1,001,139	956,226
Net income (expenditure) before investment gains		(4,288)	3,142	(1,146)	11,786
Net unrealised losses on listed investments	10	(20,546)	-	(20,546)	-
Net gains on listed investments	10	299	-	299	3,118
Net income (expenditure) and net movement in funds		(24,535)	3,142	(21,393)	14,904
Reconciliation of funds:					
Balances brought forward at 1 September 2022		359,871	130,406	490,277	475,373
Balances carried forward at 31 August 2023		335,336	133,548	468,884	490,277

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

A comparative Statement of Financial Activities is presented in note 20 to these financial statements.

The statements of Financial Activities include all gains and losses recognised in the year.

The notes on pages 29 to 36 form part of these financial statements.

BALANCE SHEET

31 August 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible fixed assets	9		11,916		17,623
Investments	10		319,790		84,162
			<u>331,706</u>		<u>101,785</u>
Current assets					
Debtors	11	57,582		118,630	
Cash at bank and in hand		<u>127,657</u>		<u>306,720</u>	
		185,239		425,350	
Liabilities					
Creditors: amounts falling due within one year	12	<u>(48,061)</u>		<u>(36,858)</u>	
Net current assets			<u>137,178</u>		<u>388,492</u>
Net assets			<u>468,884</u>		<u>490,277</u>
The funds of the charity:					
Restricted funds	15		133,548		130,406
Unrestricted funds			<u>335,336</u>		<u>359,871</u>
Total funds	15		<u>468,884</u>		<u>490,277</u>

The Charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

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

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

The notes on pages 29-36 form part of these financial statements.

The financial statements were approved and authorised for issue by the Trustees on 11 March 2024 and signed on their behalf by

Charles Prideaux
Charles Prideaux (Mar 28, 2024 16:28 GMT)

Trustee

STATEMENT OF CASH FLOWS

Year to 31 August 2023

	Note	2023 £	2022 £
Cash flows from operating activities			
Net cash (used in) provided by operating activities	A	70,120	(93,046)
Cash flows from investing activities			
Dividends from investments		6,692	3,527
Purchase of tangible fixed assets		-	(2,874)
Proceeds from the disposal of listed investments		40,000	
Purchase of listed investments		(297,336)	(76,202)
Net cash provided by (used in) investing activities		(250,644)	(75,549)
Change in cash and cash equivalents in the year		(180,524)	(168,595)
Cash and cash equivalents at 1 September 2022		311,562	480,157
Cash and cash equivalents at 31 August 2023	B	131,038	311,562

A Reconciliation of net (expenditure) income to net cash provided by operating activities

	2023 £	2022 £
Net (expenditure)/ income for the year (as per the statement of financial activities)	(21,393)	14,904
Adjustments for:		
Depreciation (note 10)	5,707	6,776
Losses/ (gains) on listed investments	20,247	(3,118)
Dividends from listed investments	(6,692)	(3,527)
Decrease/ (increase) in debtors	61,048	(63,078)
Increase/ (decrease) in creditors	11,203	(45,003)
Net cash (used in) provided by operating activities	70,120	(93,046)

B Analysis of changes in net debt

	1 September 2022 £	Cash flows £	31 August 2023 £
Cash at bank and in hand	306,720	(179,063)	127,657
Cash held by investment managers	4,842	(1,461)	3,381
Total cash and cash equivalents	311,562	(180,524)	131,038

PRINCIPAL ACCOUNTING POLICIES

Year to 31 August 2023

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

Basis of preparation

These financial statements have been prepared for the year to 31 August 2023.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

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

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

Critical accounting estimates and areas of judgement

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

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

- the allocation of support costs;
- the estimation of the useful economic life of tangible fixed assets; and
- the estimation of future income and expenditure for the purpose of assessing going concern.

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these accounts.

Free reserves, excluding fixed assets, at 31 August 2023 stood at £323,420 (2022 - £342,248) which is below the desired level of six months of budgeted operating expenses. The charity's aim is to build its free reserves back up over a 5-year period, after having had to use a portion of them during the pandemic. Significant progress was made on this in 2022 and in 2023 the small decrease was primarily due to unrealised investment losses rather than an operational deficit. For 2023/24, we plan to focus on generating more unrestricted income streams and holding a large gala event, plus have expanded the fundraising team. In the light of this and the healthy amount of funds held, the Trustees have concluded that the charity is not in any financial jeopardy, remains a going concern and will have sufficient resources to meet its liabilities as they fall due.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises donations, grants, receipts from charitable activities (including discounted ticket sales, programme fees and workshop fees), rental income, and income from fundraising events such as gala evenings.

Donations received under Gift Aid, including Theatre Guardians' donations, are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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

Income from the sale of discounted theatre tickets is recognised on the date of the performance to which the tickets relate.

Fees receivable for programmes and workshops are recognised on the date the workshop or programme event occurs.

Studio rental income is recognised on the provision of the rental space.

Ticket and auction income from galas and fundraising events is recognised on the date the event takes place.

Gifts in kind

Substantial contributions are made to the charity by theatres and producers through the supply of tickets at a discounted price. The fair value of a ticket is considered to be the average open market price, which will not necessarily equate to the ticket's face value and is impossible to reliably estimate due to the variety of ticket vendors in operation. As such, the discount to the charity from the fair value of the tickets cannot be reliably estimated and is not included within income as a gift in kind in the statement of financial activities.

Many items generously donated to the Charity to be auctioned at fundraising events include a 'money-can't-buy element' such as meeting the cast of a show, and therefore no commercial value has been placed on these gifts in kind in the financial statements.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure recognition (continued)

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This includes staff costs associated with fundraising (including time spent by the director on fundraising activities) and the rental of the third floor studio, all direct costs associated with fundraising and allocated support costs.
- Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

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

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

Support costs and governance costs are apportioned based on the ratio of time spent working on the charity's various programmes by staff.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- | | |
|--------------------------|---|
| • Leasehold improvements | Over the term of the lease |
| • Computer equipment | 25% per annum on a reducing balance basis |

Investments

Listed investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised and unrealised gains (or losses) are credited (or debited) to the statement of financial activities in the year in which they arise.

The charity does not acquire put options, derivatives or other complex financial instruments.

Investments (continued)

Realised gains (or losses) on investment assets are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities within particular sectors or sub sectors.

Debtors

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

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Restricted funds comprise monies raised for or restricted by donor imposed conditions for a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions to the personal pension schemes of the charity's employees and the charity's defined contribution employer pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

1 Donations

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Individual donors	126,302	-	126,302
Raise Your Hands	28,700	-	28,700
The Halabi Thomaz Foundation	25,000	-	25,000
St Martin's Theatre	15,000	-	15,000
Go Live Dress Circle Club	10,350	-	10,350
Almacantar Ltd	10,000	-	10,000
Barings	11,014	-	11,014
Donations < £5,000 and Gift Aid	30,152	-	30,152
Total funds	256,518	-	256,518

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Theatre Guardians and major individual donors	81,241	-	81,241
The Childhood Trust	45,000	-	45,000
Raise Your Hands	21,700	-	21,700
St Martin's Theatre	12,500	-	12,500
Mousetrap Dress Circle Club	13,100	-	13,100
Percent	8,590	-	8,590
Donations< £5,000 and Gift Aid	32,586	-	32,586
Less: Gift Aid not able to be claimed from Life of Pi fundraiser	(8,177)	-	(8,177)
Total funds	206,540	-	206,540

During the years to 31 August 2023 and 31 August 2022, contributions were made to the charity by theatres and producers through the supply of tickets at a discounted price. The discount has not been recognised in the financial statements - please see the accounting policy for Gifts in Kind on page 26 for further details.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2023 £
Lehman Brothers Foundation Europe	-	58,249	58,249
John Lyon's Charity	-	52,000	52,000
The Childhood Trust	-	50,000	50,000
Society of London Theatre through the Theatre Development Trust	-	37,500	37,500
Bank of America	-	26,433	26,433
The Foyle Foundation	-	25,000	25,000
Kusuma Trust	-	25,000	25,000
The Linbury Trust	-	25,000	25,000
Garfield Weston Foundation	-	25,000	25,000
City Bridge Foundation	-	23,760	23,760
Colwinston Charitable Trust	-	20,000	20,000
Ovingdean Hall Foundation	-	15,000	15,000
Young Westminster Foundation	-	10,513	10,513
Barings	-	10,336	10,336
Balance carried forward	-	403,791	403,791

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

2 Grants receivable (continued)

	Unrestricted funds £	Restricted funds £	Total funds 2023 £
Balance brought forward	-	403,791	403,791
Shaftesbury PLC	-	10,000	10,000
Anonymous	-	10,000	10,000
St James's Place Charitable Foundation	-	10,000	10,000
City of Westminster	-	9,700	9,700
iM Global Partner	-	9,000	9,000
Brown Rudnick Charitable Foundation Corp.	-	8,817	8,817
The Wates Foundation	-	7,000	7,000
Investec	-	6,000	6,000
Hyde Park Place Estates Charity	-	5,000	5,000
Birkdale Trust for Hearing Impaired	-	5,000	5,000
The Garrick Charitable Trust	-	5,000	5,000
The Peter Stebbings Memorial Charity	-	5,000	5,000
The Gerald and Gail Ronson Family Foundation	-	5,000	5,000
The Noël Coward Foundation	-	5,000	5,000
MFPA Childrens Arts	-	5,000	5,000
Other grants < £5,000	-	10,500	10,500
Total funds	-	519,808	519,808

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
John Lyon's Charity	-	52,500	52,500
C Supplies Ltd	-	40,000	40,000
Society of London Theatre through the Theatre Development Trust	-	37,500	37,500
Bank of America	-	36,337	36,337
Lehman Brothers Foundation Europe	-	35,000	35,000
City Bridge Foundation	-	28,200	28,200
Colwinston Charitable Trust	-	20,000	20,000
Anonymous	-	10,000	10,000
Shaftesbury PLC	-	10,000	10,000
Westminster Amalgamated Charities	-	9,807	9,807
Westminster Foundation	-	9,000	9,000
Guildford School of Acting	-	8,000	8,000
Barings	-	7,593	7,593
Ned's Fund	-	7,000	7,000
Brown Rudnick Charitable Foundation Corp.	-	6,509	6,509
Investec	-	6,000	6,000
Birkdale Trust for Hearing Impaired	-	5,000	5,000
Noel Coward Foundation	-	5,000	5,000
Derwent London	-	5,000	5,000
The Garrick Charitable Trust	-	5,000	5,000
Other grants < £5,000	-	9,792	9,792
Total funds	-	353,238	353,238

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

3 Expenditure

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2023 £
Raising funds					
. Fundraising	123,671	1,901	19,856	43,717	189,145
. Fundraising events		20,594			20,594
. Studio rental	3,065	1,430	851	1,609	6,955
. Investment management costs		606			606
Charitable activities					
. Theatregoing	143,851	164,682	29,270	64,567	402,370
. Creative Skills and Personal Development	156,385	120,067	32,757	72,260	381,469
	426,972	309,280	82,734	182,153	1,001,139
	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2022 £
Raising funds					
. Fundraising	115,076	2,925	19,151	48,090	185,242
. Fundraising events		73,890			73,890
. Studio rental	956	481	226	376	2,039
. Investment management costs		370			370
Charitable activities					
. Theatregoing	122,147	136,442	23,024	54,610	336,223
. Creative Skills and Personal Development	128,940	143,229	24,255	60,646	357,070
Furlough staff costs covered by CJRS	1,392				1,392
	368,511	357,337	66,656	163,722	956,226

The Chief Executive's salary has been allocated to Support staff costs and across expenditure on raising funds and charitable activities to reflect the relative proportion of her time spent working on each of these areas.

4 Support costs

	2023 £	2022 £
Property costs	96,675	92,208
IT development and support	23,923	22,098
Phone and internet	7,264	6,718
Printing, post and stationery	2,970	2,444
Training	1,567	1,760
Payments and donations processing fees	5,106	5,439
Marketing activities	14,362	684
Sundry	10,943	12,851
Depreciation	5,707	6,776
Health and Safety	7,469	3,334
Subscriptions and membership	1,324	1,121
Governance	4,843	8,289
	182,153	163,722

The higher marketing costs this year are due to costs associated with the charity's name-change and rebrand.

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

5 Movement in funds

This is stated after charging:

	2023 £	2022 £
Auditor's remuneration		
. Independent examination	4,500	6,170
Depreciation (note 9)	5,707	6,776

6 Staff costs

	2023 £	2022 £
Wages and salaries	445,453	379,302
Employer's National Insurance	41,322	34,934
Other pension costs	22,930	20,930
	509,705	435,166

The average monthly number of employees, calculated on an average headcount basis, during the period was:

	2023 No.		2022 No.	
	Full time	Part time	Full time	Part time
Total	12	1	11	7

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2022 - one). £7,020 was paid in employer's pension contributions for this employee (2022 - £7,020).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Chief Executive and the Deputy Director. The total remuneration (including taxable benefits, employer's pension contributions and employer's national insurance contributions) of the key management personnel for the year was £151,678 (2022 - £140,788).

7 Trustee remuneration and reimbursed expenses

No Trustee received remuneration or reimbursed expenses during either the year ended 31 August 2023 or the year ended 31 August 2022.

8 Taxation

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

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

9 Tangible fixed assets

	Leasehold improve- ments £	Computer equipment £	Total £
Cost			
At 1 September 2022	30,786	60,380	91,166
At 31 August 2023	30,786	60,380	91,166
Depreciation			
At 1 September 2022	24,776	48,767	73,543
Charge for the year	3,108	2,599	5,707
At 31 August 2023	27,884	51,366	79,250
Net book value			
At 31 August 2023	2,902	9,014	11,916
At 31 August 2022	6,010	11,613	17,623

10 Investments

Movements in listed investments during the year were as follows:

	2023 £	2022 £
Market value at 1 September 2022	79,320	76,202
Additions at cost	297,336	-
Disposals at book value (2023: proceeds £40,000; realised gains £299)	(39,701)	-
Net unrealised investment (loss)/ gain	(20,546)	3,118
Market value at 31 August 2023	316,409	79,320
Cash held by investment managers	3,381	4,842
Total investments	319,790	84,162
Cost of listed investments at 31 August 2023	316,410	79,320

The total unrealised gains as at 31 August 2023 relate solely to the annual revaluation of the portfolio:

11 Debtors

	2023 £	2022 £
Debtors	12,995	36,523
Prepayments and accrued income	44,587	82,107
	57,582	118,630

12 Creditors: Amounts falling due within one year

	2023 £	2022 £
Payroll taxes and social security	11,887	9,325
Trade creditors	16,637	12,742
Accruals and deferred income	16,537	11,291
Funds held as agent	3,000	3,500
	48,061	36,858

13 Operating lease commitments

At 31 August 2023, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Land and buildings	
	2023 £	2022 £
Amounts due:		
Within one year	57,875	57,875
Between one and two years	-	57,875
Between two and five years	-	-
	57,875	115,750

14 Pension costs

The company makes contributions to the personal pension schemes of its employees as well as its own defined contribution employer pension scheme. The assets of the schemes are held separately from those of the company in independently administered funds. The pension cost charge represents contributions by the company to the funds and amounted to £20,930 (2022 - £20,930). At 31 August 2023, nil contributions (2022 - £nil) were outstanding.

15 Restricted funds

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

	Balance at 1 September 2022 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2023 £
Theatregoing	10,801	215,350	(215,044)	-	11,107
Creative Skills and Personal Development	119,605	304,458	(301,622)	-	122,441
	130,406	519,808	(516,666)	-	133,548
	Balance at 1 September 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2022 £
Theatregoing	31,646	158,665	(179,510)	-	10,801
Creative Skills and Personal Development	164,569	194,573	(239,537)	-	119,605
	196,215	353,238	(419,047)	-	130,406

15 Restricted funds (continued)

Theatregoing

Opening the doors to London's world-class theatre to children and young people who have fewer opportunities or need specialist access support.

Creative Skills and Personal Development

Engaging young people in performing arts education, to develop valuable skills and knowledge to support their studies and future careers; using the theatre-making process and drama techniques to build confidence as well as life and social skills.

16 Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds 2023 £
Fixed assets		11,916	11,916
Investments		319,790	319,790
Current assets	133,548	51,691	185,239
Current liabilities		(48,061)	(48,061)
	133,548	335,336	468,884

	Restricted funds £	Unrestricted funds £	Total funds 2022 £
Fixed assets		17,623	17,623
Investments		84,162	84,162
Current assets	130,406	294,944	425,350
Current liabilities		(36,858)	(36,858)
	130,406	359,871	490,277

17 Company limited by guarantee

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

18 Related parties

During the year, the charity received donations of £15,000 (2022 - £12,500) from SM Theatre Limited. Sir Stephen Waley-Cohen is a Director of this company. Additionally, the charity received two donations totalling £1,000 (2022- £2,000) from TMCT Associates and Palmer Tabor Properties. Christopher Tabor is a Director of these companies.

During the year, donations totalling £21,679 (2022- £23,050) were received from 12 (2022 - 9) Trustees. At the end of the year, there were no amounts outstanding in respect of any of the above transactions.

19 Funds held as an agent

The Charity acts as an agent in distributing the annual Michael Northen bursary for lighting design. As a result, grant payments of £500 (2022 - £500), have been excluded from the statement of financial activities as the charitable company does not have control over the application of the funds. At 31 August 2023 the Charity held funds amounting to £3,000 (2022 - £3,500) on behalf of the late Robert Camac for distribution in respect of future bursaries.

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

20 Comparative statement of financial activities for the year ended 31 August 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2022 £
Income from:				
Donations		206,540		206,540
Fundraising events		258,880		258,880
Charitable activities				
. Grants receivable			353,238	353,238
. Theatre tickets		104,983		104,983
. Programme fees and workshops		36,532		36,532
Studio rental		2,920		2,920
Investments		3,527		3,527
Other income		1,392		1,392
Total income		614,774	353,238	968,012
Expenditure on:				
Raising funds				
. Fundraising		185,242		185,242
. Studio rental		2,039		2,039
. Fundraising events		73,890		73,890
. Investment management costs		370		370
Charitable activities				
. Theatre Access		156,712	179,510	336,222
. Creative Learning & Participation		117,534	239,537	357,071
Other expenditure		1,392		1,392
Total expenditure		537,179	419,047	956,226
Net income (expenditure) before investment gains		77,595	(65,809)	11,786
Net gains on listed investments		3,118		3,118
Net income (expenditure) and net movement in funds		80,713	(65,809)	14,904
Reconciliation of funds:				
Balances brought forward at 1 September 2021		279,158	196,215	475,373
Balances carried forward at 31 August 2022		359,871	130,406	490,277

GLTP Annual Report and Accounts 2023

Final Audit Report

2024-04-02

Created:	2024-03-28
By:	Go Live Theatre Projects (info@mousetrap.org.uk)
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Accounts



**Unlocking the power of theatre
for young people**

Go Live Theatre Projects Ltd

(previously registered as The Mousetrap
Foundation for the Arts and known as
Mousetrap Theatre Projects)

Annual Report and Financial Statements (unaudited)

31 August 2022

Company Limited by Guarantee

Registration Number

3162429 (England and Wales)

Charity Registration Number

1053434

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REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees	Sir Stephen Waley-Cohen Bt (Chairman) (resigned 27 February 2023) Charles Prideaux (Chair) (appointed 27 February 2023) Jonathan Burke Robert Davis MBE DL Mary Hammond (resigned 31 December 2021) Ashley Herman Adam Kenwright Phyllida Lloyd CBE Karen Napier Sarah Richardson (resigned 3 August 2022) Clifford Siegel Andrea Sullivan Christopher Tabor Roy Williams OBE
Chief Executive	Susan Whiddington CBE
Deputy Director	Gayle Bryans
Company Secretary	Susan Whiddington
Charity registration number	1053434
Company registration number	3162429
Registered address	33 Shaftesbury Avenue London W1D 7EH
Independent Examiner	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	Royal Bank of Scotland PLC 49 Charing Cross Road London SW1A 2DX

CHIEF EXECUTIVE'S STATEMENT

The Financial Year, 1st September 2021 – 31st August 2022, was a busy and productive year for Mousetrap Theatre Projects, now registered as "Go Live Theatre Projects Ltd". Highlights included a relaxed performance of New Adventure's Nutcracker! at Sadler's Wells in January, a very special 25th Anniversary Gala in May and ending the Financial Year in excellent financial shape.

In this year's report, I hope you will find it heartening to read that although we may have served fewer students and families than pre-pandemic, the charity was definitely back on form, offering all of the programmes and projects that had been severely curtailed or not offered in 2020-2021. A good example of this is the Family First Nights programme, where this past summer we were able to send 295 families to the theatre with all tickets at £8 offering them 30 productions whereas in 2021, we were only able to accommodate 110 families.

This past year we significantly expanded our work in the community setting, providing opportunities for carers, care leavers, young refugees, asylum seekers and young people with SEND (Special Education Needs & Disabilities) to participate in a range of drama-based projects, all of which included a theatre visit. We also offered our Change Your Tune Creative Learning project in St George's Academy, Westminster, where a composer and book writer work with students to create a mini-musical based on a social issue the students are experiencing. The musical is performed by a core group of students to the whole of Key Stage 3 and parents, plus we provide training and educational resources to teachers on creative ways to explore the chosen issue in the classroom with their students after seeing the production.

Other areas of endeavour included the launch of a corporate fundraising initiative, the development of consultancy services through creating educational resource packs for four West End shows as well as offering consultancy on relaxed performances to a West End production. We also conducted research on developing a new project for children of prisoners., which we hope to pilot in 2023.

On the governance front, the Board's Governance Committee revised the terms and conditions of office for Trustees and began the search for a new Chair. We also initiated a search for new Trustees with specific skills/experience in the areas of community arts, state education and SEND. We hope to have our new Chair in place in early 2023 and new Trustees by spring 2023. The Board and the Youth Forum also held its annual get together so Youth Forum members could meet Trustees and Trustees could hear directly from young people about their issues, concerns and importantly their suggestions and hopes for our charity going forward.

As noted above, we marked our 25th anniversary with a celebratory Gala on 25th May at the Underglobe at Shakespeare's Globe. This successful sold-out fundraiser featured a cabaret performed by West End stars, a live and silent auction, strolling artists and a moving tribute to our outgoing Chair and Founder Sir Stephen Waley-Cohen, delivered by our Patron Sir David Suchet.

We are proud to have served some 250,000 young people over the past 25 years and our work continues to grow and develop in new directions. By listening to the concerns and needs of young people, teachers, families and youth leaders, we endeavour to create projects that directly address those needs. We then strive to keep these projects flexible and supple so we can make the required changes easily from valued feedback and extensive evaluations. We believe this mode of operation keeps our work fresh, innovative and responsive and is a proud hallmark of our charity.

Susan Whiddington CBE, Chief Executive

TRUSTEES' REPORT 31 August 2022

The Trustees present their report and financial statements for the year ended 31 August 2022. Until 12 January 2023, "Go Live Theatre Projects Ltd" was registered under the name of "The Mousetrap Foundation for the Arts".

The financial statements have been prepared in accordance with the accounting policies set out on pages 27 to 30 therein and comply with the Charity's Memorandum and Articles of Association, applicable laws and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES

The charitable company's objects are to promote, maintain, improve and advance education by the encouragement of the participation in the Arts. Specific objectives are:

- ◆ to open the doors of London's world-class theatre to children and young people, especially those with limited resources, support or a disability;
- ◆ to use theatre as an educational tool to develop skills, educate, engage and inspire;
- ◆ to encourage a legacy of theatregoing by reducing barriers and enhancing an appreciation of theatre;
- ◆ to develop and nurture collaborations with young people, teachers, artists, arts organisations and the theatre industry.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

THEATRE ACCESS

As the pandemic eased, we were able to re-start our theatregoing schemes, although at a lower level than in pre-pandemic years. This was due both to funding and, at the time of planning for the year, being cautious about the appetite from schools to start bringing groups to the theatre again.

THEATRE OPENERS – theatre trips, insight sessions and workshops for mainstream and special schools

Over the year we took **2,739 students** to see top London shows ranging from hard hitting drama and Shakespeare to musical comedy:

The Play That Goes Wrong, Fantastically Great Women, Legally Blonde, The Crucible, Life of Pi, Wicked, The Curious Incident of the Dog in the Night-time, The Lion King, Grenfell: Value Engineering, The Comedy of Errors, The Prince of Egypt, Cirque du Soleil, The Book of Dust, The Ocean at the End of the Lane, Back to the Future, Gulliver's Travels

- The average percentage of students eligible for Free School Meals (FSM) at participating mainstream schools was 29% (UK average for 2021/22 was 20.9%), and over half the participating schools were above the UK average. We are also aware that many of the schools have a much higher number of students living in poverty, but are ineligible for FSM because their parents don't qualify for Universal Credit, Income Support etc.
- At special schools the FSM figures are much higher, with most of the schools we worked with having 40-50% of students eligible for FSM.

TRUSTEES' REPORT 31 August 2022

- For mainstream schools, we offered a 90-minute **Insight session** each term where students work directly with the production team to learn more about the show they are attending. **Insight** sessions were held for *Grenfell: Value Engineering*, *Wicked* and *Life of Pi*.
- For special schools, each term we offered three in-school workshops led by theatre practitioners, focussing on the production the students saw.

We conducted post-visit surveys with teachers and these were the results:

- In over half of the schools, teachers reported that 40 -100% of the students had never been to the theatre before and more than 60% had never been to a West End show. Theatre Openers is therefore key to giving young people a first-time theatre experience.
- Nearly half the teachers said they wouldn't be likely to take their students to the theatre without the support of Mousetrap Theatre Projects with another 21% saying they only 'maybe' would.
- We asked the teachers to ask their students if their trip had made them want to go to the theatre again; 85% of the responding teachers said 80-100% of their students said 'yes'.

Teachers commented:

"Opportunities like this are a lifeline to getting pupils interested in the theatre"

"We wish we could put into words how thankful our students were for this opportunity. As teaching staff, we saw even some of our most challenging students, in a new light."

TALKING THEATRE

During the summer term, we brought back our education project, **Talking Theatre**, which we launched the previous summer term during the pandemic. Our Head of Access, Elaine Grant, interviewed five top theatre industry professionals: **Sonia Friedman** – producer, **Inau Ellams** – playwright, **Clint Dyer** – director, **Paule Constable** – lighting designer, **Christina Bianco** – actor.

With last year's **Talking Theatre** videos, (**Lolita Chakrabarti** – playwright; **Kenny Wax** – producer; **Jamie Lloyd** – director; **Jamal Westman** – actor and **Natalie Pryce** – designer (set & costume), we now have 10 videoed sessions of leading theatre industry practitioners.

FAMILY FIRST NIGHTS (FFN)– making London's theatre accessible to families on low incomes and in other challenging circumstances

This year we were able to increase the number of families we took through our **FFN** summer theatregoing scheme, to **295**, which was still less than the 500 we had accommodated pre-pandemic, but 3 times the number we had been able to take in 2021. This represented 1,139 individuals of whom **629** were children and young people aged 3 – 17. Families came from 32 London boroughs as well as a range of counties outside London. They were referred to **FFN** by 46 community organisations, charities, housing associations and social service organisations. We gave families a choice of 30 West End and London productions, including 4 access performances. Shows ranged from big musicals to children's shows. We also offered the families 3 free family creative workshops based on 3 of the productions on offer, *The Tiger Who Came to Tea*, *The Jungle Book* and *Wicked*.

We asked families to complete a feedback survey and 25% did so. 86% of the respondents said the theatre trip improved their child/children's wellbeing. 97% said the experience made them more likely to attend theatre as a family together in future. 92% rated the trip the top score in terms of value of having a positive family experience after the difficult pandemic period.

"I cannot stress enough the value of an experience like this for a vulnerable child. It opens a world for them that they did not comprehend before. I have had children want to learn to sing /dance /act after a show. All the friendships and skills and confidence this brings them. The bonding of sharing the actual experience and the sharing of it with others after is priceless." Foster Parent

Throughout the year we also sent all the families on our **FFN** database of past participants ticket offers to see a wide range of theatre, dance, opera and other cultural events, helping and encouraging them to continue attending as a family.

RELAXED PERFORMANCE – we buy out a performance and fill it with families with children with autism, sensory or behavioural issues and other disabilities. Small adjustments are made to the show's lighting and sound and usual theatre etiquette is not required.

In January we took over a performance of Matthew Bourne's *Nutcracker!* at Sadler's Wells, subsidising the tickets to £5 - £10 for children and £10 - £20 for adults. **163 families** attended of which **364 were children and young people**. The families came from 30 London boroughs and 30 of them were from other English counties, with the furthest travelling from Northamptonshire.

Working closely with New Adventures, we provided the families with supporting resources to help them prepare for their visit. Dance-theatre practitioners from New Adventures also led 3 pre-show workshops, giving families the chance to take part in fun, informative group activities based around the themes of the show.

49% of the attending families filled in our post-event feedback survey. 90% of them said their reason for attending was the relaxed and non-judgemental atmosphere. Well over half also cited the discounted ticket price, the opportunity to attend as a family unit and wanting to see the show itself as reasons they came. Just under 90% said that having attended this relaxed performance, they would now feel confident to attend the theatre or other cultural events with their family again.

"Days out like this for families with special needs children are very rare. To be able to watch a performance in a relaxed non-judgemental setting is such a treat... Thank you for really special day that we won't forget." - Parent

GO LIVE – a free-to-join theatregoing club for 15-24 year olds, and **Go Live Grads** – for 25-29 year olds who pay £10 a year. Monthly organised trips plus members receive regular extra ticket offers to book for other productions themselves.

This year there were **2,169 theatre attendances** by Go Live members. These included the regular trips organised by us throughout the year, charged at £7 for 15-18 year olds and £12 for 19-24 year olds, plus the following special activities:

- **'Assisted visits'** to target those who had taken part in other Go Live Theatre programmes and needed some support before having the confidence to attend independently rather than as part of an organised group outing. We sent the young people and their parents information about the theatre visit, invited them to attend a drop-in Q&A zoom meeting and offered the option to be met at the nearest tube stations by Youth Forum volunteers who would walk them to the theatre.
- **'Go Live Fortnight'**, a major campaign to encourage young people to return to the theatre in the autumn for £10 per ticket. We were able to get around 50 tickets from 10 top shows and 501 young people attended the theatre from 27th September – 8th October. We initially targeted Go Live members who had not been to the theatre with us in a long time before we opened the offer to the rest

of the membership. We also offered a number of extra events: 3 post-show talks, a backstage tour of Shakespeare's Globe and a walking tour of the West End.

The productions attended over the year were: *Hamlet* (Young Vic); *Six* (Vaudeville) & *Juliet* (Shaftesbury); *The Play that Goes Wrong* (Duchess); *Creature* (Sadler's Wells); *Romeo and Juliet* (Shakespeare's Globe); *Prince of Egypt* (Dominion); *Wicked* (Apollo Victoria); *Mamma Mia!* (Novello); *Back to the Future* (Adelphi), *Hairspray* (Coliseum), *The Lion King* (Lyceum), *Cinderella* (Gillian Lynne), *Ocean at the End of the Lane* (Duchess), *Come from Away* (Phoenix), *Ballet Boyz* (Sadler's Wells), *Life of Pi* (Wyndham's), *The Mousetrap* (St Martin's), *Frozen* (Theatre Royal Drury Lane), *Dear Evan Hansen* (Noel Coward), *Grease* (Dominion), *Jerusalem* (Apollo), *Moulin Rouge* (Piccadilly), *The Glass Menagerie* (Duke of York).

"Being a massive musical theatre fan... Mousetrap has made theatre going accessible. Being in the middle of exam season but having the opportunity to relax by going to the theatre was really great and I will always be grateful to Mousetrap for this! All I can say is thank you!" Go Live member

ENVISION – theatre days for blind and partially sighted young people

In March we ran two Envision days at *Back to the Future*, attended by **86** visually impaired young people from 8 schools and sensory support services. They took part in a pre-show workshop and touch-tour before attending an audio-described matinee performance. The majority of attendees had never been to the theatre before.

In the feedback survey, all respondents scored the day 5 out of 5 for meeting the communication needs of their young people, having a positive impact on their communication, encouraging participation, raising confidence and encouraging creativity.

"My son's confidence really soared. He navigated the theatre with a lot of confidence. More than I had ever seen before". Parent

"<the workshop> was amazing! And really encouraged children to come out of their shells." Support worker

In August we brought 7 families with a VI child to the matinee of *Midsummer Mechanicals* at Shakespeare's Globe. A pre-show workshop took place, exploring how to express emotions through sound, before the families attended the interactive show. 4 of the families had never been to an audio-described performance before. Their feedback was universally positive, with all agreeing that the day had been a positive bonding experience for their family, an educational opportunity for their children, helped their children's understanding and appreciation of the show and built their confidence.

"Thank you so much for giving her these opportunities, truly life enhancing." Parent

STAGESEEN – theatre days for D/deaf and hard of hearing young people

In March we ran two Stageseen days at Shakespeare's Globe's production of *Macbeth*. **135 deaf students** and 55 staff from 13 schools and Sensory Support Services attended, seeing a BSL integrated and captioned performance. The groups took part in a pre-show workshop either at the theatre or in school prior to attending, delivered by one hearing and one deaf drama facilitator. All the groups had a pre-show tour of the Globe on the day. The vast majority of students had never seen a Shakespeare play before.

The teacher feedback was excellent, with nearly all giving the top scores for meeting communication needs, providing an educational opportunity, enhancing their understanding of *Macbeth*, and increasing their confidence around Shakespeare (the language is difficult for hearing students, and even more so for deaf students).

"The show and workshop has definitely contributed to our students' understanding of Macbeth, it has been well worth every bit of hard work you all do." Teacher

In May, we took **11 deaf children and their families** to see *Life of Pi*, with a pre-show workshop exploring through puppetry the play's themes of family, luck, imagination and story-telling, followed by a meet and greet with the whole cast and the goat puppet.

The feedback from parents was superb, with nearly all giving the top scores against all our aims – to meet the children's communication needs, pitch the day at the right level, provide an educational opportunity, enhance understanding of the play, and increase confidence around theatre.

"This was so amazing.... almost makes me cry to have her so included" Parent

"<My daughter> got more out of this than months in a classroom." Parent

CREATIVE LEARNING & PARTICIPATION

PLAYMAKERS – playwriting project for primary mainstream schools, units for children with speech, language and communication needs (SLCN) and units or schools for deaf children.

Participants: 201 mainstream school students from Britannia Village Primary, Queen's Park Primary and Gateway Academy; 27 children from two SLCN schools: Tidemill Academy and Churchill Gardens; 42 d/Deaf children took part from 3 schools: Meridian Primary, Roding Primary and Kingsbury Green School. **270** children took part in total.

Aims: to improve creative writing skills, enjoyment and engagement with theatre & writing, understanding of playwriting, teamwork, confidence in expressing ideas, use of imagination and for SLCN/deaf students, increased emotional literacy and feelings of pride in their achievements.

Activities: we ran the mainstream schools' project in the autumn term and the SCLN and deaf school projects in the spring and summer term respectively. The mainstream project began with a teacher training session to explore our written resource pack. Subsequently we created video resources to help the teachers at the SLCN and Deaf units support the delivery of the project. All the children saw a theatre production to inspire their writing and aid understanding of what a play is, with mainstream groups attending *The Mousetrap* at St Martin's Theatre, the deaf groups saw *Marvin's Binoculars* and the SLCN groups saw *Gulliver's Travels*, both at the Unicorn Theatre.

The mainstream project was themed around the mystery genre, so we sent a 'mystery pack' to the schools with various props and a suggested title for a mystery play. Our drama practitioners delivered a series of in-school workshops (4 in mainstream schools, 7 in deaf and SLCN units) focussing on the key ingredients of playwriting. Through these workshops and the resources supplied to the teachers for classroom work in-between our sessions, each class wrote their collective class play.

Usually, the schools come together at a theatre to see all the plays performed by professional actors. However, due to the rise in Covid rates at the end of 2021, this could not happen for the mainstream school project, so we sent actors into the schools to perform the plays. We were delighted that for the spring and summer term projects, the children could all come to the St Martin's Theatre to see their plays performed.

Outcomes: in the mainstream schools at the start of the project, the teachers rated their students as 1, 2 or 3 out of 5 for creative writing skills, engagement and enjoyment of theatre and writing and understanding of the mystery genre, rising to 4 or 5 out of 5 at the end of the project. They gave us top scores for improving teamwork and confidence in expressing ideas. All teachers felt the collaborative nature of the writing process

and the fact that it wasn't 'sit down writing' had engaged their students, especially those who had been reluctant writers in the past.

The teachers in the SCLN & Deaf units rated their students in 5 skill areas before and after the project on a scale of 1-10. All teachers gave ratings of 3 to 7 points higher in their end of project assessment relative to the ratings they had given at the start.

We recognise that these baseline and endline surveys assessing each group/class as a whole are a useful measure of overall project impact, but that progress will vary for individual students. Much more comprehensive data could be gained by asking teachers to assess each child individually, but teachers have stated they would not have time to complete this.

For the deaf schools' project, we ensured 1 of the 2 practitioners delivering the workshops and a couple of the actors performing the plays were deaf, to provide positive deaf role models for the children.

*"Most of the children at Gateway have not had any interaction with the world of theatre. They have now had the most incredible taste of a magical world.... This project helped many develop their confidence in standing up in front of others but also confidence in their ideas and written work. It was just brilliant, thank you to all at Mousetrap for making it possible.
(Teacher, Gateway Academy Primary)*

CHANGE YOUR TUNE – uses the creation of a new musical to address a pertinent theme or issue chosen by the school's senior leadership team.

Participants: We partnered with St George's Catholic School in Westminster, where 34.3% of students speak English as a second language, a large proportion (37.1%) of students are eligible for free school meals and a large population of the school has SEN support (24.1%). A core group of 21 students from years 7, 8 & 9 took part in the musical and the entire Key Stage 3 engaged with the project, totalling **570 students**.

Aims: The school chose the theme 'How human connection can improve a young person's mental health & wellbeing', in response to two disrupted years of online education due to the Covid-19 lockdowns. The aims were:

- To introduce and expose pupils to theatre as an art form
- To foster a sense of pride in producing and performing an original musical
- For the pupils to be able to express themselves creatively
- To foster an ethos of positive attitudes to the project theme within the student cohort
- To improve performance skills

Activities: We began with two days of focus group activity with a variety of Key Stage 3 students so that their thoughts and ideas were woven into the musical, subsequently written by a professional composer and a writer commissioned for the project. The students in the cast commented that they would have liked the opportunity to have more input in the finished script, rather than just provide ideas at the start. We will take this feedback on board for next year.

The core group rehearsed and performed the show to the entire Key Stage 3 cohort, who then took part in post-show workshops exploring the theme further in class. Teachers were supported in doing this by educational resources we had specially written for the project and a training session on how to use them.

Outcomes: The feedback from the school was exceptional, with the Head Teacher and Head of Music giving 5 out of 5 scores for meeting each of the aims listed above, stating that this was achieved to "the highest level". The detailed feedback they gave was superlative and the students gave hugely positive feedback too. The core group particularly grew in confidence at trying new things, performing and expressing themselves creatively.

"I realised that I'm capable of more than I thought I was and that I could show my full potential."

Student in cast

"The students have had a fantastic experience. The numbers taking GCSE music in Year 9-10 has increased for next year. They're still talking about it 3 weeks later with the same level of enthusiasm and passion. A large number of students have been asking about projects and performances next year."

Teacher

SKILL UP – In-school theatre workshops designed to encourage Key Stage 3 students to choose Drama/Performing Arts for GCSE.

Participants: We ran **Skill Up** in 10 schools with **500 students** in total from Alec Reed Academy, St Augustine's CE School, Lady Margaret School, Ark Burlington Danes Academy, The Chelsea Academy, Ellen Wilkinson School for Girls, Capital City Academy, Featherstone High School, The Compton School and Hammersmith Academy.

Aims: The aim of **Skill Up** is to encourage students to select Drama at GCSE by engaging them in the subject through varied, fun, theatre skills workshops, and to help improve the reputation of Drama within schools as a valuable subject.

Activities: We offered each school the option of 4 weekly workshops or one full day of 3 workshops run in rotation. They had the choice of Stage Combat, Contemporary Acting, Comedy Improvisation, SFX Make Up, Acting for Camera, Clowning. We created short videos on each of these skills, which were originally intended to help the teachers select their workshops and for student recruitment. However timing meant the videos were created once most schools had been offered their place on the project, so some teachers used them as lesson starters and as insights to alternative careers within the theatre industry. We also now have them for future use.

Outcomes: At the end of **Skill Up**, we asked the students "Has the project encouraged you to think of choosing Drama as a GCSE option?" At 4 of the 10 schools, 90% or more students said yes, at 5 schools 70-80% said yes, at one school, 50% said yes. We followed up with teachers at the end of the summer term to ask if students did follow through on this expressed intention. 7 of the teachers responded, of which half showed marked increased in take up of GCSE Drama (the other 3 teachers had healthy take up, but did not give us comparative or contextual figures to assess the impact of **Skill Up** on this). At Lady Margaret School, the teacher noted that not only had all but 2 of the **Skill Up** students selected Drama, this was 25% up on the previous year and more students from disadvantaged backgrounds had chosen the subject. Student feedback included:

'We were able to learn so much more about theatre than what we get in a usual classes'

'The workshops have made me realise how many things you can do in Drama and all the different skills involved'

'I now understand so much more about what theatre has to offer, rather than just focusing on the acting skills'

NEXTSTAGE – A 6-week course for students with learning disabilities attending Further Education College, using drama techniques to improve their employability skills and self-confidence.

Participants: 42 students aged 16 - 22 years old, all with moderate learning disabilities, from Bexley College, Bromley College and Westminster Kingsway College took part. All the students were on employment preparation courses or supported internship schemes.

Aims: to build the self-confidence of the participants, in particular in social interaction and verbal communication as the foundation for interview performance; to develop with empathy skills; to help them pinpoint their strengths and potential career paths.

Activities: each group had 12 hours of session time, delivered in weekly or twice weekly sessions, or intensively over one week. The sessions used drama techniques such as improvisation, role-play, presenting, trust games, thinking on your feet, with all activities steeped in creativity and group learning.

Outcomes: Shared Intelligence, a company which specialises in evaluation and impact measurement, conducted an evaluation of this project. It concluded that that **NextStage** benefits young people with SEND by helping them develop soft skills which are essential for getting a job, in particular interpersonal and communication skills needed for a successful job interview and then to perform well once in work. Specifically, the researchers felt we achieved our aims around building confidence and empathy. They felt the group learning model is an essential element and that the creative aspect makes it feel different to 'normal' college and so paradoxically relates better to real life. The college teachers and parents fed back that **NextStage** increased their students' motivation to pursue their career goals and made a lasting impression. Unfortunately, due to the pandemic, elements of their college employment prep courses were disrupted or postponed, which meant we could not evidence the impact on real life interviews and internships.

"Whereas in education we don't always have the freedom to deliver that level of creativity... but with mousetrap it enables education to unlock that creative cupboard and use those tools in theatre and adapt them to people with learning difficulties to be more creative" FE Course Leader

AFTER SCHOOL DRAMA CLUB - helps children, who are new to drama, to develop their confidence, communication and creativity, through a termly series of drama games and activities.

Participants: We ran two drama clubs this year, one at Gateway Academy in Westminster for the full academic year, serving 15 - 17 students each term, and a second starting in the spring term at Britannia Village School in Newham with 20 students each term. At Gateway, 98% of the pupils have English as an additional language and many also have refugee status, 57% are eligible for free school meals (FSM). At Britannia, around 1/3 are eligible for Pupil Premium funding, it is a very culturally diverse community, and 2/3 speak English as an additional language.

Aims: To introduce and expose pupils to theatre/drama as an art form; To build confidence through drama activity; For the pupils to be able to express themselves creatively; To foster an ethos of equality and respect within the student cohort; To improve speaking clarity and listening skills.

Activities: through weekly sessions delivered in 12-week blocks, we used the mantle of the expert (MofE) teaching technique. This involves a fictional world where students assume the roles of experts in a designated field, based on the premise that treating children as responsible experts increases their engagement and confidence. The children worked with an artist to develop a response to various themes/stimulus: the Imagination Emporium, *The Lion King's* Circle of Life, and Mythical Creatures, Lost & Found and Journeys. The participants also attended one theatre trip each term: *The Lion King*, *The Prince of Egypt* and *Wicked*.

Outcomes: 100% of the teachers at both schools scored the project as 'Outstanding' and stated the children's enjoyment as 5/5. We asked the Assistant Head at each school and another teacher or teaching assistant to score out of 5 the degree to which we met the 5 core aims. All 4 teachers gave scores of 4 or 5 against each aim, with most scored at 5.

"I learnt new skills I didn't know I had" Pupil at Britannia Village

"It is an amazing opportunity they wouldn't otherwise receive. It is a positive way to show them different experiences in life." Teacher at Gateway

YOUTH GROUPS – bespoke drama projects for place-based youth groups and those serving a particular community of common circumstance.

Participants: North London YMCA (care leavers and others experiencing homelessness); 3 organisations serving young refugees - Refugee Council Children's Services; Young Roots Croydon and Paiwand; Caxton Youth (young people with autism, learning disabilities, Down's Syndrome and various other additional needs); and 4 young carer groups in Harrow, Barnet, Bromley and Tower Hamlets. Participant numbers varied across the sessions but in all approximately **180 young people** engaged with the projects.

Aims: projects are tailored to meet the specific aims of each participating group, but overall we aim to develop the personal, social and creative skills of the participants, improve their well-being and introduce them to London's world-class cultural scene. Some aims are specific to the particular type of young people, for example the social, fun aspect of our sessions are very important when working with refugees, many of whom are traumatised and socially isolated, likewise with young carers who need respite from their caring responsibilities.

Activities: we ran 12 projects, each one involving weekly, early evening sessions for a period of 6-12 weeks, or in the case of 3 of the young carer groups delivered over 3 full days during a half term. Some included a taster introductory workshop before the full project began. We engaged drama practitioners to deliver the sessions, who ran drama games and exercises that built trust, explored body language, improvisation, puppetry, storytelling, devising, and other creative skills. All groups also went to the theatre to see a top London show.

Outcomes:

North London YMCA

When asked to reflect on the programme and list what they felt they got out of it, the participants said: *"learnt new things"*, *"new knowledge"* and *"confidence"* and meeting new people. The YMCA co-ordinator and our practitioner both noted that improved teamwork and confidence were the big success of the project.

"I definitely noticed more confidence in the people who were a lot more shy and loved seeing them come out of their bubble." Young YMCA resident

Refugee Council Children's Services & Young Roots (joint projects)

We ran two projects for their girls' group aged 16-21. One of the biggest outcomes was the friendships the girls made, as described by the youth leader who said that by the end of the project, the girls greeted each other with hugs and physical contact, which she felt shows comfort, confidence, and joy to be with one another. For these troubled girls, it also had a positive impact on their mental health.

"I can make easier new friends. I always speak without any problem, like free. They make me to have more confidence. I was so shy, I have learnt so many things here." Young refugee

Young Roots Croydon

It proved difficult to measure outcomes for this project with their Youth Hub because the group was so transient, with the majority of participants being different every week. However, confidence and communication skills were the key theme in the feedback.

"I build up my confidence and I can talk in front of someone and I think maybe I am getting good with my communication skills with other country and other nation" Young refugee

Paiwand

We ran two projects as part of their Saturday school for 8-12 year-olds. The biggest improvements seen were in their confidence to share their ideas and speak in front of a group, to try something new and to work with others. Nearly 50% of the children also said that taking part made them feel their voices were more listened to and teachers noted that this gave them the confidence to participate in group discussions.

"This experience has been absolutely wonderful...The girls have not only become better at communicating their ideas, but also better at listening and collaborating... I think the sessions have become a solace for some of our more troubled children" Teacher

Caxton Youth

We ran two projects with different cohorts of young people with SEND. The most notable outcomes were around social skills and confidence in communication, creative expression and in trying new things. At the start of the project only 30% of the young people said they were very happy to work with people they don't know well, but at the end this had increased to 70%. The youth workers gave high scores and superb anecdotal evidence and case studies on the progress the young people made.

"The mousetrap drama sessions have had a massive impact on Caxton member's confidence and supported them to build relationships and feel socially confident at Caxton with peers and staff. The sessions have been transformative." Youth Worker

Harrow Young Carers

At the end of the project the youth worker noted that she had seen progress across all of the following areas; working together, engagement in activities, understanding of performing arts, confidence i) to express themselves, ii) in communication, iii) general self-confidence.

"They are now more eager to engage when asked to and have a new found confidence that has been brought about by drama. We have seen our young people able to articulate themselves and think on the spot... public speaking.... Vast improvements have been made" Youth worker

Barnet Young Carers, Bromley Young Carers, Tower Hamlets Young Carers

The 4 youth workers from Barnet and Bromley groups unanimously reported that the experience had 'exceeded expectations'. All 4 agreed that they had seen progress in the following 6 areas: group working, engagement in activities, understanding of the performing arts, confidence i) to express themselves, ii) in communication, iii) general self-confidence. While we did not have formal feedback from the Tower Hamlets group youth workers, we had some informal anecdotal feedback. 2 of the young people arrived early on the 2nd and 3rd day and didn't want to go home after the day had finished. The youth worker reported that 'this was unheard of'.

"This was the first theatre experience for all our young carers who attended and they had an amazing time and were really blown away by the experience." Youth Worker

YOUTH FORUM – a group of young people 16 - 23 years old, who keep MTP connected to what young people need and want, influence our programmes and theatre choices, volunteer at our events and develop leadership skills through running their own events.

Membership of the Youth Forum (YF) and active engagement had waned somewhat over the last year, due to the pandemic and members being at university, plus staff changes at our charity meant management of the YF wasn't consistent. In order to attract new members, the YF updated the webpage to better reflect what they do and encourage interested young people to get in touch. At events the YF advocated for others to apply to join the YF and supported the Programme Manager to offer informal chats online with anyone who expressed an interest.

Activities:

- The YF met monthly, a mixture of online and in person meetings, then shifting to hybrid meetings for the long-term.
- Two YF reps attended all Go Live Theatre trips to assist our staff and host any post-show talks.
- Volunteered at our *Nutcracker!* relaxed performance, our 21st Anniversary Gala and TheatreCraft (see page 15), plus one member spoke at our inaugural Dress Circle Club event for corporate supporters.
- Instigated a "getting to know you" event with MTP's Board, which will be an annual event
- Began working on producing a new Welcome Pack for new YF members
- Attended First Aid Training alongside MTP staff
- Decided to postpone the annual Youth leadership in the Arts Conference until the following year, and also the annual Mousetrap Awards (their theatre awards initiative). This was due to staff changes at the charity meaning there was less support for the YF, the small number of highly engaged members of the YF and with no specific funding for these two projects, there was no obligation to run them within a set timeframe.
- We offered paid employment to YF members to act as building supervisors for hires of MTP's studio space outside of office hours.

Outcomes: One member who had been a valued part of the YF for a number of years aged out and went on to secure a permanent role at Sadler's Wells.

SUMMERSTAGE – 2-week performing arts summer school for young people from disadvantaged backgrounds and with additional needs.

Week 1 Participants: This first week is for young people with no experience of drama and who have mild – moderate learning needs and those who would benefit from a supportive environment. There were 12 young people, aged 13 – 17, with additional needs and disabilities including autism, language and learning delay, sensory disorder, depression, anxiety. Three young people acted as volunteer assistants for the week.

Week 2 Participants: the second week is a more mainstream group, aimed at those who have had some experience of drama and want to learn more. We accommodated 19 young people aged 13-16 years, a few of whom had anxiety, autism and ADHD.

Aims:

- To increase the young people's confidence, communication skills and ability to express themselves
- To build friendships with like-minded peers

- To build an inclusive and supportive environment for young people to express themselves, devise, play and have fun
- To build and develop performance skills in drama, performing arts and movement
- For everybody to perform in and feel ownership over their devised piece of theatre

Activities: Each week ran daily from 10am to 3.45pm, plus for week 1 participants there was a welcome workshop the weekend before. During the week the young people had a series of workshops on drama, music and movement to create their own devised piece, which they performed in a final 'sharing' on Friday afternoon for friends and family. Participants attended West End musicals - *The Lion, the Witch and the Wardrobe*, Gillian Lynn Theatre, for Week 1 participants and *Come From Away*, Phoenix Theatre for Week 2 participants.

Outcomes: We asked the participants at the start and at the end of the week about how confident they felt in a number of areas, such as performing, meeting new people, sharing ideas, working as a team. We also asked parents what they noticed about their child during the week. Increased confidence, motivation, engagement and improved working with others and communication skills were the benefits that were most cited across this feedback. From the young people in particular, the overwhelming feedback on how they felt they benefitted was in making new friends with similar interests. Being taken out of their comfort zone and learning independence skills also featured strongly in their feedback.

"It has been great to push myself out and meet new people. I feel more confident now and ...<it> was a good experience for me to become more independent. This was an experience that will have a lasting effect in my life as a positive" Week 1 participant

"I made new friends and improved my drama skills along the way, it was really fun!"
Week 2 participant

CREATIVE ASSOCIATES – a core group of our freelance drama practitioners for whom we provide training, project research and development opportunities, and in turn they mentor aspiring drama practitioners from underrepresented groups.

Training - Due to the nature of freelancers' working patterns, it has been a challenge to find dates to organise training sessions that suit enough of the Creative Associates to make the sessions viable. Therefore, we have switched the model to offering a bursary to contribute to training the Creative Associate wants to book themselves onto independently.

R&D Grant - Creative Associate Rachael Black received funding from us to support the research and development of a theatre project using the production of *Wicked* to explore the notion of fake news and how this can impact the lives of young people across London. The project was designed for Level 1 and Level 2 students at Further Education Colleges, in recognition that these students are often overlooked by external providers. Rachel produced a report and proposal which is currently being considered by marketing colleagues at *Wicked* as a potential project to fund in future.

Mentoring - Our Mentoring Programme is designed to give under-represented young people a supportive environment to start their career as a participatory Arts Practitioner. Our aim is to bridge the gap between early training and the skills they need to become a successful freelance practitioner. This year our two mentees were Princess Bestman and Esther Rennae-Walker, mentored by Creative Associates Lerato Islam and Tash Marks. Over the year, Princess and Esther met regularly with their mentors, observed them in action and undertook paid workshop assistant roles on various of our projects including the After School Drama Club.

THEATRECRAFT - an annual careers fair for young people interested in off-stage theatre careers

This year was a hybrid event, in person at the Royal Opera House and online on a platform called Whova. MTP was one of the partners delivering the event along with Masterclass, Royal Opera House, Society of London Theatre and UK Theatre.

2,050 young people signed up to attend and of these, 1,014 downloaded the app (meaning there were 1,014+ views online minimum). 105 young people attended in person.

In person at the Royal Opera House there were seven panel talks about careers in the industry: technical theatre, stage craft, writing and directing, education and participation, producing, arts management and theatre marketing. Each talk was live streamed across the Whova app and on YouTube. and hosted by 2 members of our Youth Forum. In preparation for the event, the Youth Forum attended training in how to host a panel. This was the first year that all the panels were hosted by Youth Forum members (apart from the Super Panel, which was hosted by Backstage Niche).

In addition, there were 58 virtual exhibitors in the online marketplace (on the Whova app). Throughout the day there were over 80 workshops taking place online for attendees to take part in. We hosted 10 drop in Q&A's with our staff on our virtual stand.

OPERATIONAL REVIEW

FUNDRAISING

We abide by the Code of Fundraising Practice which stipulates that all moneys raised must be used for the purposes of the stated objects of our charity. We agree to treat donors fairly, enabling them to make informed decisions about any donation and not take advantage of individuals in vulnerable circumstances. We ensure that we do not cause an unreasonable intrusion on a person's privacy and that we abide by GDPR in protecting donor's privacy. There were no complaints registered regarding our fundraising.

Where benefits are offered following a donation, we ensure that they are appropriate and proportionate to the size of the gift. We make Gift Aid claims only on donations where all of the Gift Aid conditions are met. We ensure that all reporting requirements and conditions attached to donations are met in a timely fashion. We hold an annually reviewed Complaints Procedure which requires us to respond to any complaints about our fundraising in a timely, respectful, honest way and the learning from any complaints will be acted on.

Where we enter into 'commercial participator' fundraising relationships, a contract is signed between MTP and the company, stating the terms of the relationships, including the length of term, notice of termination, payment schedule and where applicable states the amount/percentage of the sales of a stated item that will be donated.

We raised 104% of our fundraising target of £800,000. Income from donations and grants broke down as follows: 29% trusts and foundations, 23% corporate donations, 31% events & community fundraising, 13% donations from individuals, and 4% other sources.

Trusts & Corporate Support

- We had about the same number of funders as last year, with 29 funders giving grants or donations of £2,000+ (2021 – 31) and 13 funders giving £10,000+ (2021 – 15).
- We have continued to attract new funders as well maintain relationships with previous and long-standing ones. Of particular note is our new relationship with C Supplies, which came on board to support **Family First Nights**.

TRUSTEES' REPORT 31 August 2022

- We launched the Dress Circle Club - a low level giving club for businesses, starting mainly with the property sector.
- One of the aims in our last 3-year plan was to secure more multi-year grants and we have achieved this. Currently City Bridge Trust, John Lyon's Charity, The Linbury Trust, Shaftesbury PLC, Lehman Brothers Foundation Europe, Colwinston Charitable Trust, Sobell Foundation and Garrick Charitable Trust are all in multi-year grant agreements with us. We also have long-term relationships with other significant funders which do not make formal multi-year agreements, only annual commitments, but we are confident of them continuing.

Individual Donors

- We successfully participated in two large match funding initiatives, The Big Give Christmas Challenge and the Summer Champions for Children.
- Although we had fewer donations/donors (excluding those relating to our Gala event), 199 (comparison: 247 in 2021), average gift size was higher.

Events and Community Fundraising

- We held our 25th Anniversary Gala which was a big success and exceeded the fundraising target. We had a disappointing response to our sponsorship packages, with only 3 companies taking the Bronze level and none taking Silver or Gold. However, the auctions went well and donations were higher than planned, which more than compensated for this.
- In 2021, we began a new relationship with philanthropists Mark and Sue Catton, and this year they underwrote the cost to host a fundraising evening at *Life of Pi*. This not only raised money, it also introduced us to new potential future supporters.
- We received much more income than ever previously from community fundraisers, including a marathon, cabaret/musical evenings, quiz nights, birthday collections etc.

Income Generating Initiatives

In addition to our philanthropic fundraising, we undertook the following activities to generate unrestricted income.

- Studio hire - short term rentals of our studio space have not picked up since the pandemic and this generated a low income of just under £3,000, compared to £15,000 - £20,000 pre-pandemic
- Paid-for show promotions to our mailing lists – this is a newer area of income that we plan to grow.
- Commissioned Education Resource Packs – this is a brand new income stream, where West End productions commission MTP to write an education pack for use by schools groups attending their show, downloadable from their website. We wrote packs for *Back to The Future*, *Get Up Stand Up*, *To Kill a Mockingbird* and *Life of Pi*.
- Began a consultancy service for relaxed performances, offering the first consultancy for *101 Dalmatians* at the Open Air Theatre in Regent's Park in August.
- Investments - the net investment income was £3,527.

COMMUNICATIONS, PRESS & MARKETING

- We re-started the re-branding project, which had been put on hold due to the pandemic, beginning with a session with staff members, Trustees and Youth Forum members to work on a new name. With

pro bono branding support from Why Projects and paid for PR support from TMPR, the project is now progressing.

- We sent regular newsletters to our Theatre Guardian supporters and a large general mailing list, updating them on our activities and news. We also send regular newsletters to schools, our FFN families and families interested in relaxed performances with theatre offers and information of other cultural events.
- We created a digital Advent Calendar for the second year running featuring various Patrons, West End performers and young participants.

PATRONS

- There were no new Patrons invited to join this year. We had active participation from some current Patrons in our Digital Christmas Advent Calendar, and our 25th Anniversary Gala as performers and offering auction prizes.

HUMAN RESOURCES

Staff, Students and Volunteers

- We had many staff changes over the year: Layne Harrod joined as Community Projects Manager; Robyn Wilson left and her job was split into two new positions – Development Officer and Marketing and Communications Officer, the latter being filled by Millie Whittam (the former not being recruited until September 2022, outside of this reporting period); our SEND Programmes Manager of 19 years left and was replaced by Hayley Wareham; part-time Marketing and Communications Manager Dulcie Ball left and was replaced by Ed Baker-Cowell in a full-time position; our long-standing Office Manager Tracy Burke left and was replaced on temporary freelance basis by Richard Speir; finally our Creative Learning Manager Patrick O'Sullivan left and was replaced by Heather Newstead.
- We contracted a number of freelance administrators to support our SEND and education work.
- We hosted five students on placement working on a range of practical and research projects.
- Melanie Lewis, our long-term volunteer, supported us with captioning of our videos on YouTube, and various other projects.

Training & Conferences

Staff members took advantage of opportunities to participate in free online training, discussion groups, seminars and conferences on topics including mentoring, remote working, instilling youth voice, dealing with difficult behaviours, safeguarding, inclusion, equality and diversity, trans awareness, impact measurement, recruitment, accounting for non-accountants, fire marshallings and online safety.

BOARD OF TRUSTEES

- During the year, the charity held quarterly Board meetings, some in person, some online.
- Mary Hammond and Sarah Richardson stepped down from the Board.
- Trustees Karen Napier, Ashley Herman, Youth Rep Zeynep Gunaydin and CEO Susan Whiddington, interviewed candidates for the new Youth Rep on the Board and selected Nadia Musah.

TRUSTEES' REPORT 31 August 2022

- The Board's Finance Committee met regularly throughout the year to support the Chief Executive and Deputy Director in developing the Budget and to examine the accounts and financial forecasts.
- We established a Governance Committee principally to revise MTP's Articles, re-start the Trustee skills audit and decide on other committees required.
- The Governance Committee, supported by Susan Whiddington, began working with search firm Nurole to find a new Chair and new Trustees. A Nomination committee was established to take this search (and any future searches) forward, interview candidates and make recommendations to the Board.

LOOKING AHEAD

There's much to look forward to in the next Financial Year. We are planning to resume many of our programmes at pre-pandemic levels of participants as well as launch additional projects as new staff members find their feet and use their creativity to chart exciting new directions. The most sweeping change of the new Financial Year will be acting upon the decision taken several years ago (delayed by the pandemic), to rename and rebrand our charity. The new brand will be launched in February 2023 with an industry-wide theatre event and will affect all aspects of our internal and external work for a major part of the year. Additionally, after a thorough and extensive search, the Board of Trustees will be appointing a new Chair which will be followed by interviewing and selecting new Trustees to add specific expertise on the Board.

In closing, I want to recognise our current and founding chair, Sir Stephen Waley-Cohen, who has served our charity in an exemplary fashion over the past 25 years. Not only is Sir Stephen responsible for establishing the charity in 1997, but over the many years of service, he has been a thoughtful, caring, supportive, resourceful and enthusiastic advocate for our work. With his extensive knowledge and personal experience of the theatre industry and charities, he has provided us with sage and much valued guidance. We will miss Sir Stephen and thank him sincerely for all he has given to our charity on so many fronts in the most selfless and understated way. We look forward to his continued involvement in an honorary capacity.

Susan Whiddington CBE, Chief Executive

STRUCTURE, GOVERNANCE AND MANAGEMENT

Structure

Go Live Theatre Projects is a registered charity and a company limited by guarantee, registered in England and Wales, and governed by a Memorandum and Articles of Association. In the event of the company being wound up the maximum amount which each Trustee (Director) is liable to contribute is £10.

Governance and management

The governance of the charitable company is the responsibility of the Trustees (also known as Directors) who are elected and co-opted under the terms of the Articles of Association.

None of the Trustees has any beneficial interest in the company.

The Trustees of the charitable company (the charity) are its Directors for the purpose of company law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the period and on the date the report was approved are listed on page 1.

Recruitment of Trustees

Go Live Theatre Projects selects Trustees with a range of relevant skills, knowledge, experience and networks needed for the effective oversight and support of the charity including business, legal, fundraising, marketing and PR, education, theatre. We are also making a concerted effort to diversify our Board so it more clearly reflects the young people we serve.

The Charity has a Nomination Committee which identifies potential new Trustees to fill vacant places and any gaps in skills or knowledge amongst the existing Board. The Committee may choose to work with an external agency to find new Trustees as well as introduce potential candidates known to them. The Committee oversees the writing of Trustee job descriptions, interviews potential candidates and makes recommendations to the Board.

Once the potential new Trustee has been interviewed and approved by the Nomination Committee, his/her CV/biography is sent to all Trustees and he/she is invited to observe the next Board meeting. If the Trustee candidate wishes to progress to becoming a Trustee, the Board must approve the new Trustee appointment by ordinary resolution or by a decision of the Trustees.

Induction and training of new Trustees

Once an individual has become a Trustee, the Chief Executive meets with him/her to give a more in-depth understanding of the charity's activities. New Trustees receive a comprehensive information pack which includes the mission statement, various literature, most recent Annual Reviews and Accounts. Trustees are then encouraged to see Go Live Theatre Projects "in action" by attending programmes and events.

Structure and decision making

The charity's employees manage Go Live Theatre Projects' programming under the supervision of the Chief Executive. Thus day-to-day decisions are made by the Chief Executive without the need for further referral to the Board. Any decision which may impact more seriously upon the charity is referred to a Board member, usually to the Chairman, Sir Stephen Waley-Cohen, who is in regular contact by telephone and in person. There are a minimum of four regular formal Board meetings each year as well as regular subcommittee meetings. Prior to board meetings, the Chief Executive sends an in-depth quarterly report of projects and activities and the Deputy Director provides up-to-date fundraising and budget reports, all of which are discussed at the quarterly meetings. In between board meetings, the Chief Executive and Deputy Director maintain frequent email, telephone and WhatsApp contact with Trustees.

Key management personnel

The Trustees consider that they, together with the Chief Executive and the Deputy Director, comprise the key management personnel in charge of directing and controlling, running and operating the charity on a day to day basis. The Chief Executive meets with each member of staff including the Deputy Director in the summer months. Following those meetings, the Chief Executive meets with the Chairman to discuss salaries and potential salary rises which are given annually in September. All salaries are set with reference to industry standards, workload, quality of work and length of service. The Chief Executive's salary is set by the Chairman.

PUBLIC BENEFIT

The objectives and activities and achievement and performance sections of this report clearly set out the activities which the charity undertakes for the public benefit. The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Commission in determining the activities undertaken by the charity.

RISK MANAGEMENT AND PRINCIPAL RISKS AND UNCERTAINTIES

The Trustees have a risk management strategy which has been reviewed and comprises:

- an annual review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan; and
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have reviewed and revised the risk register and consider the key risks and uncertainties to be:

- **Downturn in income** – if we anticipate a loss of funding, the Chief Executive and Deputy Director scrutinise the budget to identify where we can cut costs. This can lead to scaling down programmes, so that our budget expenses meet projected income.
- **Loss of Key Management Staff** – as a small organisation with less than 15 employees, the loss of key staff members poses concern. From September 2022, we have extended the notice departure for all long-serving staff members when issuing new employment contracts.
- **Free Reserves are not sufficient** – as a portion of the charity's free reserves were used to support it through the pandemic, fundraising unrestricted donations and instigating other unrestricted income streams has been a priority, and successful, and will continue to be a priority over the next few years.

As the Covid-19 pandemic has eased our activities are no longer adversely affected. We are working to increase our free reserves to pre-pandemic levels so that should the need arise, we can support ourselves through such circumstances again. We also now have robust online delivery models in place should we need to switch back to virtual delivery at any point in the future.

FINANCIAL REVIEW

The financial position at the period end was considered satisfactory by the Trustees. During the year, Go Live Theatre Projects received income totalling £968,012 (2021 – £712,935). Expenditure totalled £956,226 (2021 – £688,947). The net movement in funds for the year before gains on listed investments was a surplus of £11,786 (2021 – a surplus of £23,988). After realised and unrealised gains on listed investments of £3,118 (2021 – £833), this resulted in total funds at 31 August 2022 of £490,277 (2021 – £475,373).

Included in total funds is an amount of £130,406 (2021 – £196,215) which is restricted. Full details of these restricted funds can be found in note 17 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2022 totalled £359,871 (2021 – £279,158). Funds representing the net book value of tangible fixed assets at 31 August 2022 stood at £17,623 (2021 – £21,525) and therefore free reserves amounted to £342,248 (2021 – £257,633). As such, free reserves at the year-end fell below the parameters stipulated by the Trustees in the reserves policy set out below. The Trustees are satisfied that there is no immediate concern as a result of this and their strategy for managing free reserves is detailed below.

Due to the substantial increase in unrestricted funds achieved in the year, the large amount of restricted funds already received and pledged for 2022-23, and the extra staff in place to support fundraising and other income generation, the Trustees have concluded that the charity remains a going concern.

Investment policy

The Trustees' investment powers are governed by its constitution which permits the funds available to be invested in a wide range of securities and assets. With a cautious responsibility to raise additional revenue to support the work of the charity, the Trustees agreed to dedicate no more than 25% of our reserves to be invested. The overall financial objective is to at least maintain the real value of the sums invested; to generate sustainable return to support charitable activities and to reduce inflation erosion. Investments will be in line with the charity's overall aims and in support of our objectives to improve the health, welfare and well-being of young people. The charity aims to produce a total return on investments of at least RPI plus 4% over the long term. The performance of the investments is reviewed against market benchmarks agreed by the Finance Committee and the investment objectives on a quarterly basis. The Investment Policy is reviewed annually by the Trustees and sets out the level of risk acceptable to the charity when making investment decisions.

The Trustees approved the continued investment of £75,000. At year end, the majority was held in equities and other assets by Lombard Odier, the investment manager. As the market became less volatile than during the pandemic, the Trustees no longer felt the need to keep the majority of the funds in cash as had been done the previous year.

Reserves policy

Go Live Theatre Projects' general reserves represent funds of the charity that are freely available, excluding designated funds and restricted funds. In order to provide a quality, effective and efficient service to its beneficiaries, the Trustees have set a reserves level that in the event of funding not being sufficient to cover expenses in the future, a smooth transition can be made to a lower level of service. The Trustees have a reserves target of approximately six months of budgeted operating expenses, being £513,746 (2021 – £499,988). Free reserves at 31 August 2022 are £342,248 (2021 – £257,633).

The level of free reserves is still below the desired level of six months of budgeted operating expenses, having had to use a portion of our free reserves to pay for costs not covered by other grants and donations during the pandemic. However, it is considerably higher than the previous year thanks to a very successful year of fundraising and reducing expenditure. For 2022/23, we plan to focus on generating more unrestricted income streams. We planned to build our free reserves back up over a 5-year period; at the end of year one, we have made excellent progress.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Company and charity law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Each of the trustees confirms that:

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

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

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

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

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

Trustee


Ashley Herman (Apr 3, 2023 22:33 GMT+1)

Date: Apr 3, 2023

Independent examiner's report to the Trustees of Go Live Theatre Projects

I report to the Charity Trustees on my examination of the accounts of the Charity for the year ended 31 August 2022.

Responsibilities and basis of report

As the Trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your Charity's financial statements as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

- ◆ accounting records were not kept in respect of the charitable company as required by section 386 of the Act; or
- ◆ the financial statements do not accord with those records; or
- ◆ the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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.
- ◆ The financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for Accounting and Reporting by Charities (applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the UK and Republic of Ireland).

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 accounts to be reached.

Buzzacott LLP

Catherine Biscoe
for Buzzacott LLP
Chartered Accountants
130 Wood Street
London EC2V 6DL

Date: 21 April 2023

Statement of financial activities (including an income and expenditure account) Year to 31 August 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and gifts	1	206,540	—	206,540	185,301
Fundraising events		258,880	—	258,880	120,544
Charitable activities					
. Grants receivable	2	—	353,238	353,238	347,912
. Theatre tickets		104,983	—	104,983	4,145
. Programme fees and workshops		36,532	—	36,532	6,652
. Studio rental		2,920	—	2,920	—
Investments		3,527	—	3,527	2,829
Other income	3	1,392	—	1,392	45,552
Total income		614,774	353,238	968,012	712,935
Expenditure on:					
Raising funds					
. Fundraising		185,242	—	185,242	175,048
. Studio rental		2,039	—	2,039	671
. Fundraising events		73,890	—	73,890	10,167
. Investment management costs		370	—	370	734
Charitable activities					
. Theatre Access		156,712	179,510	336,222	127,166
. Creative Learning & Participation		117,534	239,537	357,071	317,788
Other expenditure		1,392	—	1,392	57,373
Total expenditure	4	537,179	419,047	956,226	688,947
Net income (expenditure) before investment gains		77,595	(65,809)	11,786	23,988
Net gains on listed investments	11	3,118	—	3,118	833
Net income (expenditure) and net movement in funds		80,713	(65,809)	14,904	24,821
Reconciliation of funds:					
Balances brought forward at 1 September 2021		279,158	196,215	475,373	450,552
Balances carried forward at 31 August 2022		359,871	130,406	490,277	475,373

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

A comparative Statement of Financial Activities is presented in note 22 to these financial statements.

Balance sheet 31 August 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible fixed assets	10		17,623		21,525
Investments	11		84,162		77,676
			101,785		99,201
Current assets					
Debtors	12	118,630		55,552	
Cash at bank and in hand		306,720		402,481	
		425,350		458,033	
Liabilities					
Creditors: amounts falling due within one year	13	(36,858)		(36,861)	
Net current assets			388,492		421,172
Creditors: amounts falling due in greater than one year	14	—		(45,000)	
Net assets			490,277		475,373
The funds of the charity:					
Restricted funds	17		130,406		196,215
Unrestricted funds			359,871		279,158
Total funds	17		490,277		475,373

The financial statements have been prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies. The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2022. No notice has been deposited under Section 476 of the Act. The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2022 in accordance with Section 476 of the Companies Act 2006. The Trustees, as directors of the charitable company, acknowledge their responsibilities for:

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the board of Go Live Theatre Projects Ltd, Company Registration No. 3162429 (England and Wales) and signed on its behalf by:

Trustee 
Ashley Herman (Apr 3, 2023 22:33 GMT+1)
Date: Apr 3, 2023

Statement of cash flows Year to 31 August 2022

	Note	2022 £	2021 £
Cash flows from operating activities			
Net cash (used in) provided by operating activities	A	(93,046)	50,586
Cash flows from investing activities			
Dividends from investments		3,527	2,829
Purchase of tangible fixed assets (note 10)		(2,874)	—
Proceeds from the disposal of listed investments		—	11,437
Purchase of listed investments		(76,202)	—
Net cash provided by (used in) investing activities		(75,549)	14,266
Change in cash and cash equivalents in the year		(168,595)	64,852
Cash and cash equivalents at 1 September 2021		480,157	415,305
Cash and cash equivalents at 31 August 2022	B	311,562	480,157

A Reconciliation of net (expenditure) income to net cash provided by operating activities

	2022 £	2021 £
Net income for the year (as per the statement of financial activities)	14,904	24,821
Adjustments for:		
Depreciation (note 10)	6,776	7,026
Gains on listed investments	(3,118)	(833)
Dividends from listed investments	(3,527)	(2,829)
Increase in debtors	(63,078)	(15,304)
(Decrease) increase in creditors	(45,003)	37,705
Net cash (used in) provided by operating activities	(93,046)	50,586

B Analysis of changes in net debt

	1 September 2021 £	Cash flows £	31 August 2022 £
Cash at bank and in hand	402,481	(95,761)	306,720
Cash held by investment managers	77,676	(72,834)	4,842
Total cash and cash equivalents	480,157	(168,595)	311,562

Principal accounting policies Year to 31 August 2022

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

Basis of preparation

These financial statements have been prepared for the year to 31 August 2022.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

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

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

Critical accounting estimates and areas of judgement

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

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

- ◆ the allocation of support costs;
- ◆ the estimation of the useful economic life of tangible fixed assets; and
- ◆ the estimation of future income and expenditure for the purpose of assessing going concern.

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these accounts.

Free reserves at 31 August 2022 stood at £342,248 (2021 – £257,633). The level of free reserves is still below the desired level of six months of budgeted operating expenses, having had to use a portion of our free reserves to pay for costs not covered by other grants and donations during the pandemic. However, it is considerably higher than the previous year thanks to a very successful year of fundraising and reducing expenditure. For 2022/23, we plan to focus on generating more unrestricted income streams. We planned to build our free reserves back up over a 5-year period; at the end of year 1, we have made excellent progress. The Trustees have concluded, in the light of our healthy bank balance, that the charity is not in any financial jeopardy and remains a going concern. Due to the substantial increase in unrestricted funds achieved in the last year, the large amount of restricted funds already received and pledged for 2022-23, the extra staff in place to support fundraising and other income generation and having reviewed the available evidence, the Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Principal accounting policies Year to 31 August 2022

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises donations, grants, receipts from charitable activities (including discounted ticket sales, programme fees and workshop fees), rental income, and income from fundraising events such as gala evenings.

Donations received under Gift Aid, including Theatre Guardians' donations, are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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

Income from the sale of discounted theatre tickets is recognised on the date of the performance to which the tickets relate.

Fees receivable for programmes and workshops are recognised on the date the workshop or programme event occurs.

Studio rental income is recognised on the provision of the rental space.

Ticket and auction income from gala evenings is recognised on the date the event takes place.

Gifts in kind

Substantial contributions are made to the charity by theatres and producers through the supply of tickets at a discounted price. The fair value of a ticket is considered to be the average open market price, which will not necessarily equate to the ticket's face value and is impossible to reliably estimate due to the variety of ticket vendors in operation. As such, the discount to the charity from the fair value of the tickets cannot be reliably estimated and is not included within income as a gift in kind in the statement of financial activities.

Many items generously donated to the Charity to be auctioned at the bi-annual Cabaret gala event include a 'money-can't-buy element' such as meeting the cast of a show, and therefore no commercial value has been placed on these gifts in kind in the financial statements.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Principal accounting policies Year to 31 August 2022

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- ◆ Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This includes staff costs associated with fundraising (including time spent by the director on fundraising activities) and the rental of the third floor studio, all direct costs associated with fundraising and allocated support costs.
- ◆ Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

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

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

Support costs and governance costs are apportioned based on the ratio of time spent working on the charity's various programmes by staff.

Expenditure on staff furloughed under the Coronavirus Job Retention Scheme has not been apportioned between costs headings on the basis that such an apportionment would be distortive and therefore not present a true and fair view of the cost of the organisation's charitable and fundraising activities during the year.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- | | |
|--------------------------|---|
| ◆ Leasehold improvements | Over the term of the lease |
| ◆ Computer equipment | 25% per annum on a reducing balance basis |

Investments

Listed investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised and unrealised gains (or losses) are credited (or debited) to the statement of financial activities in the year in which they arise.

The charity does not acquire put options, derivatives or other complex financial instruments.

Principal accounting policies Year to 31 August 2022

Realised gains (or losses) on investment assets are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities within particular sectors or sub sectors.

Debtors

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

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Restricted funds comprise monies raised for, or restricted by donor imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions to the personal pension schemes of the charity's employees and the charity's defined contribution employer pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Donations and gifts

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
Theatre Guardians and major individual donors	81,241	—	81,241
The Childhood Trust	45,000	—	45,000
Raise Your Hands	21,700	—	21,700
St Martin's Theatre Ltd	12,500	—	12,500
Mousetrap Dress Circle Club	13,100	—	13,100
Percent	8,590	—	8,590
Donations < £5,000 and Gift Aid	32,586	—	32,586
Less: Gift Aid not able to be claimed from Life of Pi fundraiser	(8,177)	—	(8,177)
Total funds	206,540	—	206,540

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Theatre Guardians and major individual donors	90,686	—	90,686
Garfield Weston Foundation	25,000	—	25,000
The Childhood Trust	20,000	—	20,000
Raise Your Hands	15,000	—	15,000
St Martin's Theatre Ltd	12,500	—	12,500
Donations < £5,000 and Gift Aid	26,820	—	26,820
Less: Jacada Travel donation from 2020 not received	(4,705)	—	(4,705)
Total funds	185,301	—	185,301

During the years to 31 August 2022 and 31 August 2021, contributions were made to the charity by theatres and producers through the supply of tickets at a discounted price. The discount has not been recognised in the financial statements – please see the accounting policy for Gifts in Kind on page 28 for further details.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
John Lyon's Charity	—	52,500	52,500
C Supplies Ltd	—	40,000	40,000
Society of London Theatre through the Theatre Development Trust	—	37,500	37,500
Bank of America	—	36,337	36,337
Lehman Brothers Foundation Europe	—	35,000	35,000
City Bridge Trust, the City of London Corporation's Charity	—	28,200	28,200
Colwinston Charitable Trust	—	20,000	20,000
The Sobell Foundation	—	10,000	10,000
Shaftesbury PLC	—	10,000	10,000
Westminster Amalgamated Charities	—	9,807	9,807
Westminster Foundation	—	9,000	9,000
Guildford School for the Arts	—	8,000	8,000
Barings	—	7,593	7,593
Ned's Fund	—	7,000	7,000
Brown Rudnick Charitable Foundation Corp.	—	6,509	6,509
Investec	—	6,000	6,000
Birkdale Trust for Hearing Impaired	—	5,000	5,000
Noël Coward Foundation	—	5,000	5,000
Derwent London	—	5,000	5,000
The Garrick Charitable Trust	—	5,000	5,000
Other grants < £5,000	—	9,792	9,792
Total funds	—	353,238	353,238

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
City Bridge Trust, the City of London Corporation's Charity	—	56,822	56,822
Lehman Brothers Foundation Europe	—	50,000	50,000
John Lyon's Charity	—	30,000	30,000
Bank of America	—	28,596	28,596
The Linbury Trust	—	25,000	25,000
Masonic Charitable Foundation	—	20,000	20,000
The Childhood Trust	—	15,029	15,029
Anonymous donor	—	13,000	13,000
Society of London Theatre through the Theatre Development Trust	—	12,500	12,500
Shaftesbury PLC	—	10,000	10,000
The Ovingdean Hall Foundation	—	10,000	10,000
The Victoria Wood Foundation	—	9,500	9,500
St Giles & St George Education Charity	—	8,803	8,803
Investec	—	6,000	6,000
The Peter Stebbings Memorial Charity	—	6,000	6,000
Brown Rudnick Charitable Foundation Corp.	—	5,214	5,214
Derwent London	—	5,000	5,000
Garrick Charitable Trust	—	5,000	5,000
Aberdeen Standard Investments	—	5,000	5,000
Noël Coward Foundation	—	5,000	5,000
Hyde Park Place Estate Charity	—	4,948	4,948
Other grants < £5,000	—	16,500	16,500
Total funds	—	347,912	347,912

3 Other income

	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Coronavirus Job Retention Scheme	1,392	—	1,392
	1,392	—	1,392
	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Coronavirus Job Retention Scheme	45,552	—	45,552
	45,552	—	45,552

During the year, three members of the charity's staff were placed on furlough (2021 – nine members of staff), as discussed in more detail in the trustees' report and note 4. The charity applied to the Government's Coronavirus Job Retention Scheme to cover the costs of furloughed staff and received £1,392 from the scheme (2021 – £45,552).

4 Expenditure

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2022 £
Raising funds					
. Fundraising	115,076	2,925	19,151	48,090	185,242
. Studio rental	956	481	226	376	2,039
. Fundraising events	—	73,890	—	—	73,890
. Investment management costs	—	370	—	—	370
Charitable activities					
. Access	122,147	136,442	23,024	54,610	336,223
. Creative Learning and Youth Engagement	128,940	143,229	24,255	60,646	357,070
Furlough staff costs covered by CJRS	1,392	—	—	—	1,392
	368,511	357,337	66,656	163,722	956,226
	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2021 £
Raising funds					
. Fundraising	100,695	1,510	25,020	47,823	175,048
. Studio rental	—	671	—	—	671
. Fundraising events	—	10,168	—	—	10,168
. Investment management costs	—	734	—	—	734
Charitable activities					
. Access	69,521	11,736	16,403	29,506	127,166
. Creative Learning and Youth Engagement	142,540	71,512	36,119	67,616	317,787
Furlough staff costs covered by CJRS	45,552	—	—	—	45,552
Furlough staff costs borne by the charity	11,821	—	—	—	11,821
	370,129	96,331	77,542	144,945	688,947

The Chief Executive's salary has been allocated to Support Staff Costs and across expenditure on raising funds and charitable activities to reflect the relative proportion of her time spent working on each of these areas.

5 Support costs

	2022 £	2021 £
Property costs	92,208	83,764
IT development and support	22,098	15,488
Phone and internet	6,718	5,308
Printing, postage and stationery	2,444	6,681
Training costs	1,760	99
Payments and donations processing fees	5,439	3,608
Marketing activities	684	10,540
Sundry	12,851	4,120
Depreciation	6,776	7,026
Health and Safety	3,334	829
Subscriptions and membership	1,121	1,081
Governance	8,289	6,401
	163,722	144,945

6 Movement in funds

This is stated after charging:

	2022 £	2021 £
Auditor's remuneration		
. Current year – independent examination	6,170	5,500
. Prior year – audit fees	—	888
Depreciation (note 10)	6,776	7,026

7 Staff costs

	2022 £	2021 £
Wages and salaries	379,302	390,359
Employer's National Insurance	34,934	34,716
Other pension costs	20,930	22,596
	435,166	447,671

The average monthly number of employees, calculated on an average headcount basis, during the period was:

	2022 No.		2021 No.	
	Full time	Part time	Full time	Part time
Total	11	7	7	7

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2021 – one). £7,020 was paid in employer's pension contributions for this employee (2021 – £7,020).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Chief Executive and the Deputy Director. The total remuneration (including taxable benefits, employer's pension contributions and employer's national insurance contributions) of the key management personnel for the year was £140,788 (2021 – £136,257).

8 Trustee remuneration and reimbursed expenses

No Trustee received remuneration or reimbursed expenses during either the year ended 31 August 2022 or the year ended 31 August 2021.

9 Taxation

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

10 Tangible fixed assets

	Leasehold improve- ments £	Computer equipment £	Total £
Cost			
At 1 September 2021	30,786	57,505	88,291
Additions	—	2,874	2,874
At 31 August 2022	30,786	60,379	91,165
Depreciation			
At 1 September 2021	21,386	45,380	66,766
Charge for the year	3,390	3,386	6,776
At 31 August 2022	24,776	48,766	73,542
Net book value			
At 31 August 2022	6,010	11,613	17,623
At 31 August 2021	9,400	12,125	21,525

11 Investments

Movements in listed investments during the year were as follows:

	2022 £	2021 £
Market value at 1 September 2021	—	10,604
Additions at cost	76,202	—
Disposals at book value (2021: proceeds £11,437; realised gains: £833)	—	(10,604)
Net unrealised investment gain	3,118	—
Market value at 31 August 2022	79,320	—
Cash held by investment managers	4,842	77,676
Total investments	84,162	77,676
Cost of listed investments at 31 August 2022	76,202	—

The total unrealised gains as at 31 August 2022 relate solely to the annual revaluation of the portfolio:

	2022 £	2021 £
Unrealised (losses) at 1 September 2021	—	(177)
Add: Net gains arising in respect of disposals in the year	—	177
Less: Net gains arising on revaluation arising in the year	3,118	—
Total unrealised gains at 31 August 2022	3,118	—

12 Debtors

	2022 £	2021 £
Debtors	36,523	2,969
Prepayments and accrued income	82,107	52,583
	118,630	55,552

13 Creditors: Amounts falling due within one year

	2022 £	2021 £
Payroll taxes and social security	9,325	10,525
Trade creditors	12,742	8,164
Covid-19 Bounceback Loan	—	5,000
Accruals and deferred income	11,291	9,672
Funds held as agent	3,500	3,500
	36,858	36,861

14 Creditors: amounts falling due after one year

	2022 £	2021 £
Covid-19 Bounceback Loan	—	45,000
	—	45,000
Loan Maturity		
Debt due in one year or less (note 13)	—	5,000
In more than one year but not more than two years	—	10,000
In more than two years but not more than five years	—	30,000
In more than five years	—	5,000
	—	50,000

15 Operating lease commitments

At 31 August 2022, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Land and buildings	
	2022 £	2021 £
Amounts due:		
Within one year	57,875	57,875
Between one and two years	57,875	57,875
Between two and five years	—	43,406
	115,750	159,156
	Other Equipment	
	2022 £	2021 £
Within one year	—	1,160
	—	1,160

16 Pension costs

The company makes contributions to the personal pension schemes of its employees as well as its own defined contribution employer pension scheme. The assets of the schemes are held separately from those of the company in independently administered funds. The pension cost charge represents contributions by the company to the funds and amounted to £20,930 (2021 – £22,596). At 31 August 2022, nil contributions (2021 – £1,427) were outstanding.

17 Restricted funds

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

	Balance at 1 September 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2022 £
Access	31,646	158,665	(179,510)	—	10,801
Creative Learning & Participation	164,569	194,573	(239,537)	—	119,605
	196,215	353,238	(419,047)	—	130,406

	Balance at 1 September 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2021 £
Access	7,510	43,500	(19,364)	—	31,646
Creative Learning & Participation	122,640	304,412	(262,483)	—	164,569
	130,150	347,912	(281,847)	—	196,215

Access

To enable young people with limited resources, support or a disability the opportunity to attend London theatre, often as a first time experience and encourage further theatregoing.

Creative learning & Participation

To use theatre as an educational resource in and out of the classroom to: stimulate creative work and to develop theatre related and personal/social skills; reduce barriers and enhance knowledge of the theatre; and provide leadership and career development opportunities for young people.

17 Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds 2022 £
Fixed assets	—	17,623	17,623
Investments	—	84,162	84,162
Current assets	130,406	294,944	425,350
Current liabilities	—	(36,858)	(36,858)
	<u>130,406</u>	<u>359,871</u>	<u>490,277</u>

	Restricted funds £	Unrestricted funds £	Total funds 2021 £
<i>Fixed assets</i>	—	21,525	21,525
<i>Investments</i>	—	77,676	77,676
<i>Current assets</i>	196,215	261,818	458,033
<i>Current liabilities</i>	—	(81,861)	(81,861)
	<u>196,215</u>	<u>279,158</u>	<u>475,373</u>

18 Company limited by guarantee

The charity is limited by guarantee and accordingly has no share capital.

The liability guaranteed by each member is £10. The authorised membership of the company is unlimited. At 31 August 2022 the membership was 12 (2021 – 13).

19 Related parties

During the year, the charity received donations of £12,500 (2021 – £12,500) from SM Theatre Limited. Sir Stephen Waley-Cohen is a Director of this company. Additionally, the charity received two donations totalling £5,000 (2021 – £nil) from TMCT Associates and Palmer Tabor Properties. Christopher Tabor is a Director of these companies.

During the year, donations totalling £23,050 (2021 – £27,180) were received from 9 (2021 – 13) Trustees.

At the end of the year, there were no amounts outstanding in respect of any of the above transactions.

20 Funds held as an agent

The Charity acts as an agent in distributing the annual Michael Northen bursary for lighting design. As a result, grant payments of £500 (2021 – £500), have been excluded from the statement of financial activities as the charitable company does not have control over the application of the funds. At 31 August 2022 the Charity held funds amounting to £3,500 (2021 – £3,500) on behalf of the late Robert Camac for distribution in respect of future bursaries.

21 Comparative statement of financial activities for the year ended 31 August 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2021 £
<i>Income from:</i>				
Donations and gifts	1	185,301	—	185,301
Fundraising events		120,544	—	120,544
<i>Charitable activities</i>				
. Grants receivable	2	—	347,912	347,912
. Theatre tickets		4,145	—	4,145
. Programme fees and workshops		6,652	—	6,652
. Studio rental		—	—	—
Investments		2,829	—	2,829
Other income	3	45,552	—	45,552
Total income		365,023	347,912	712,935
<i>Expenditure on:</i>				
<i>Raising funds</i>				
. Fundraising		175,048	—	175,048
. Studio rental		671	—	671
. Fundraising events		10,167	—	10,167
. Investment management fees		734	—	734
<i>Charitable activities</i>				
. Access		107,802	19,364	127,166
. Creative Learning & Youth Engagement		55,305	262,483	317,788
Other expenditure		57,373	—	57,373
Total expenditure	4	407,100	281,847	688,947
Net (expenditure) income before investment gains		(42,077)	66,065	23,988
Net gains on listed investments		833	—	833
Net (expenditure) income before transfers		(41,244)	66,065	24,821
Transfers between funds	16	—	—	—
Net movement in funds	11	(41,244)	66,065	24,821
<i>Reconciliation of funds:</i>				
Balances brought forward at 1 September 2020		320,402	130,150	450,552
Balances carried forward at 31 August 2021		279,158	196,215	475,373

Accounts

**The Mousetrap Foundation
for the Arts**

**(known as Mousetrap
Theatre Projects)**

**Annual Report and Financial
Statements (unaudited)**

31 August 2021

Company Limited by Guarantee
Registration Number
3162429 (England and Wales)

Charity Registration Number
1053434

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REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees	Sir Stephen Waley-Cohen Bt (Chairman) Sir William Atkinson (resigned 20 January 2021) Jonathan Burke Robert Davis MBE DL Mary Hammond Ashley Herman Rosemary Hytner (resigned 22 September 2020) Fawn James (resigned 22 September 2020) Adam Kenwright (appointed 24 February 2021) Phyllida Lloyd CBE Karen Napier Sarah Richardson Clifford Siegel Andrea Sullivan Christopher Tabor Roy Williams OBE (appointed 24 February 2021)
Chief Executive	Susan Whiddington CBE
Deputy Director	Gayle Bryans
Company Secretary	Susan Whiddington
Charity registration number	1053434
Company registration number	3162429
Registered address	33 Shaftesbury Avenue London W1D 7EH
Independent Examiner	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	Royal Bank of Scotland PLC 49 Charing Cross Road London SW1A 2DX

CHIEF EXECUTIVE'S STATEMENT

Despite another difficult year as Covid restrictions curtailed in-person creative learning projects in schools and communities and our ability to take young people and families to the theatre due to theatre closures, I am proud of what we were able to achieve during this challenging time. For most of the year, our work was delivered online and we were thrilled by the successful results that we were able to achieve as you will read in the report below. This success was due to detailed planning which involved discussions with teachers and youth leaders; the employment of skilled and engaging practitioners; the upgrading of our online resources and technical know-how and the critical and thoughtful oversight of Mousetrap programme managers.

Highlights of the year included a diverse range of online community projects with care givers, care leavers, homeless young people and refugees. In schools, we were able to encourage deaf and hard of hearing young people and those with various sensory impairments to write their own plays which were ultimately performed by professional actors, filmed and shown to the students. Working around the requirement of social distancing, we were able to create two distinctly memorable musical theatre pieces at both primary and secondary schools, focusing on a topic of concern to the school community through our **Change Your Tune** project. And we were delighted that we could once again take families to the theatre this summer in our year signature **Family First Nights** programme following the hiatus in 2020.

Our Youth Forum ran an outstanding and inspirational online Youth Leadership in the Arts Conference bringing more than 100 young arts leaders together to hear from successful, young theatre-makers. We are very proud of our Youth Forum as it has become a model for other youth boards and has led the way in placing young people's interests, ideas and concerns at the centre of our charity. To action our commitment to listening to young voices, we now have two Youth Forum members on our Board of Trustees.

While everyone will admit that it's not been an easy time for charity fundraising, we are pleased that we have attracted three-year funding from a range of new funders. And, as we were unable to host our bi-annual Gala, we took the plunge on a new fundraising approach, 'house parties', which successfully raised more than £50,000 and introduced our work and mission to new supporters. We also recognised how important it was, especially during this time, to stay in touch with our friends, supporters, donors and beneficiaries and we did that effectively via a well-planned communications strategy which involved regular newsletters, email flyers, reports and social media.

In reading this report, I hope you will see how we have stayed a vital and innovative organisation during this time, fulfilling our role to use the power of theatre to change young lives through a broad range of initiatives.

In closing, I want to thank my Trustees for their advice and assistance, the large number of donors and supporters for their continuing belief in our work and particularly my colleagues for their creativity, resilience and diligence in reaching so many young lives and truly making a difference to them through theatre.

Susan Whiddington CBE, Chief Executive

TRUSTEES' REPORT 31 August 2021

The Trustees present their report and financial statements for the year ended 31 August 2021.

The financial statements have been prepared in accordance with the accounting policies set out on pages 31 to 35 therein and comply with the Charity's Memorandum and Articles of Association, applicable laws and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES

The charitable company's objects are to promote, maintain, improve and advance education by the encouragement of the participation in the Arts. Specific objectives are:

- ◆ to open the doors of London's world-class theatre to children and young people, especially those with limited resources, support or a disability;
- ◆ to use theatre as an educational tool to develop skills, challenge and inspire;
- ◆ to encourage a legacy of theatregoing by reducing barriers and enhancing an appreciation of theatre;
- ◆ to develop and nurture collaborations with young people, teachers, artists, arts organisations and the theatre industry.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

THEATRE ACCESS

Due to the ongoing pandemic and continued closure of theatres, we focused on maintaining engagement with our teachers, families and young people through offering them access to online theatre productions and other virtual participatory activities communicated via our email newsletters.

THEATRE OPENERS – theatre trips, insight sessions and workshops for mainstream schools

We could not offer any school theatre trips over the course of the academic year, so instead we ran a series of in-depth online talks with theatre industry professionals, interviewed by our Access Manager, which we named **Talking Theatre**. We invited schools to watch the interviews live so students could ask questions or alternatively, gave schools access to the recordings. In an effort to deconstruct a theatre production, we chose to interview five essential individuals: the producer (Kenny Wax); the playwright (Lolita Chakrabarti); the director (Jamie Lloyd); the actor (Jamael Westman) and the designer (Natalie Pryce). We plan to continue producing **Talking Theatre** for the foreseeable future and make the talks available for a small annual fee to schools nationwide.

We collaborated with Digital Theatre Plus to offer all our teachers and students free access for 7 days to its archive of more than 400 recorded theatre productions and 300 exclusive in-depth interviews and backstage insights. During that week, students had a chance to view Frantic Assembly's production of *Things I Know to be True*, which was followed by an interview with Frantic's director Scott Graham.

FAMILY FIRST NIGHTS – making London's theatre accessible to families with low incomes and in other challenging circumstances

While theatres were closed, we continued to engage with our **FFN** registered families. In the autumn, we offered them online access to: *Apollo 13: Dark Side of the Moon* (Original Theatre,) *Snow Globe with Sandi Toksvig* (The Globe); *Jack and the Beanstalk* panto with Peter Duncan; Unicorn's Christmas show.

TRUSTEES' REPORT 31 August 2021

At Christmas we invited **FFN** families to take part in our Pantomime Parade, where they sent in short videos of their take on a traditional panto. The entries were edited together and was featured in our digital advent calendar on Christmas day (please see the Marketing section of this report for further details).

We gave families offers to the following: Natural History Museum Community Day; BFI Half-term workshops; Opera Holland Park Family Activity Days; Family Halloween Sketch-Up from Sketch Appeal; The Place online dance classes; Mickey Davidson Jazz Dance Workshop; Science Museum, the Cartoon Museum, and The Secret Garden Experience.

Over the February half-term, we collaborated with four community organisations (WAC Arts, Shine Merton, West London Action for Children, Smiley Ark) to deliver a week of virtual workshops with 15 of their families via Zoom. Exploring the theme of a 'Whodunit', the participants took part in drama and dance games and improvisation exercises on Zoom, and were set daily challenges to do off-screen, aided by fun video resources. 9 families took up complimentary online tickets to see The Old Vic's *The Lorax: On Camera*.

Summer **FFN** theatre scheme – our 22nd Year

After a one-year hiatus, we were delighted to be able to run our **FFN** summer theatregoing scheme, albeit at reduced numbers of 110 families, rather than the usual 500. This represented 430 individuals of whom 257 were children and young people aged 3 – 17. Families were identified by 32 community organisations, charities, supplementary schools, housing associations and social service organisations. Families were given their choice of 25 West End and London productions, including 4 access performances. Shows ranged from big musicals to children's shows. We also offered the families 3 free family creative workshops which were held at the Cartoon Museum, delivered by Dulcie Ball, with an emphasis on sketching and crafting.

***Outcomes:** We surveyed families after their theatre trip and asked if it had improved their child/children's well-being. 100% of survey respondents (representing just under half the total participants) said Yes. They also all wrote individual responses about how the trip benefited them as a family, with many mentioning bonding, creating a good memory, quality family time, joy, and happiness. 100% said the experience made them more likely to visit the theatre again as a family.*

GO LIVE – theatregoing club for 15-24 year olds, and **Go Live Grads** – for 25-29 year olds

After surveying our **Go Live** members to find out how we could best serve them while theatres were closed, we curated a year of online theatre, talks and workshops.

Workshops and talks:

- 'Introduction to Technical Theatre' with Nicola Smith of the Mandy theatre network, chaired by Em Reeve and Ben Cook of our Youth Forum
- 'Resilience and Resourcefulness for Creatives' with Jamie Body, a speaker, coach and mentor, and Nick McLean, former **Go Live** member who is currently performing in *Wicked*.
- 'Introduction to Producing' with producer Chris Grady
- 'How to Get Hired in Theatreland' with Dawn Farrow, theatre promoter

In total, 95 young people attended across the 4 talks.

"Really enjoyed this Resilience and Resourcefulness workshop. Thank you for sharing your time and knowledge. It's been a rough month, but I am feeling far more motivated now." Go Live member

Online theatre

We organised two digital theatre 'watch-alongs' attended by 113 for young people with £5 tickets. The first, *Emilia*, was followed by a Q&A with the cast and hosted by 2 members of our Youth Forum. The second was *The Color Purple* at The Curve, Leicester, followed by two Q&A events with the cast and creatives.

TRUSTEES' REPORT 31 August 2021

We offered **Go Live** and **Go Live Grads** the following online shows: *Mischief Movie Night*, *The Road to Prominence*, *Break Free*, *Girl on the Altar*, *Kiln Collaboration*, *Treason*, *Barnes People*, *A Splinter of Ice*, *Reasons you Should(n't) Love Me*, *Money*, *Rocky Road*.

In addition, we provided other opportunities including: Thespian performances and concerts, Fourth Monkey free audition day and Windrush scholarship, Theatre Café's Sunday night live-streamed events of West End young artists, Marvellously Modern Film & Theatre Company exclusive streaming of *That Rocking Bard*, Central School of Speech and Drama free talks, Mono Box coffee morning with Sharon Duncan Brewster, RADA Digital Youth Company, Sellador Bridging Projects, Roundhouse's Introduction to Facilitation, Making Theatre in the Time of Covid, Potential Differences, Media Training with Mama, Sky, The Platform, Laura Baldwin, and Coffee with Creatives and Nina Raine Masterclass.

In-person theatre

In the summer we were thrilled to be able to resume live, in-person theatre trips. 220 **Go Live** members attended *Heathers* at Theatre Royal Haymarket, *Be More Chill* at Shaftesbury Theatre, *Tina the Musical* (dress rehearsal) at Aldwych Theatre and *The Windsor's: Endgame* at the Prince of Wales Theatre.

"The passion and enthusiasm on the stage last night was insane, it felt even more special considering theatre has only just made a return since the very first lockdown. I want to thank you all for making theatre so accessible for hundreds of young people. It's so good to be back! I look forward to what's next for Mousetrap!" Go Live member

"This was the first show I've seen since the beginning of last year, and honestly I was just happy to be back in the theatre. Go Live member

As Theatreland re-opened, we started to receive more and more exclusive offers for our **Go Live** members and sent out a further 26 extra show offers.

ENVISION – theatre days for blind and partially sighted young people

In July we brought 13 families to the matinee of *Six The Musical* at the Lyric Theatre. 20 young people, aged 6 – 18, took part, 15 with visual impairment and 17 adults, 2 with visual impairment. A pre-show workshop took place, but due to Covid there was no touch-tour allowed. As we had to restrict numbers due to Covid, we were oversubscribed with 50% more applications than we could accommodate. It was good to know that the appetite for live theatre is strong amongst our VI groups.

"I just wanted to say a HUGE thank you! S had a fantastic time.... The workshop really helped S to work on his communication skills as well as his confidence. Thank you for allowing us to be part of such an incredible day." Parent

CREATIVE LEARNING & PARTICIPATION

PLAYMAKERS – playwriting project for primary mainstream and special schools

We ran **Playmakers** twice this year, due to the project being delayed from summer 2020.

Festive Playmakers

Participants: 99 young people participated across two mainstream primary schools: Britannia Village Primary School in Newham and Queen's Park Primary in Westminster, and 23 students from three special schools: Treehouse School in Royal Borough of Kensington & Chelsea, Shaftesbury High School in Harrow and Greenvale School in Lewisham.

Aims: To improve and inspire children's story-telling, to improve speaking and listening skills; to encourage writing for purpose, to build confidence, communication and collaboration skills. Teachers said that their students needed a fun, creative project, focussing on personal development and providing an uplift to the children's mental wellbeing following a challenging year.

Activities: With the exception of Treehouse School, where the students' learning disabilities are too severe for them to engage online, all workshops were run on Zoom. After a training session for teachers, the project began with a video 'call to action' from fictional theatre manager Frosty Fredericks, asking the children to write a festive play. Each school was given a different theme and presented with a package of props to inspire them. Then followed 4 online workshops (5 in-person at Treehouse) to develop the plays. These were then performed by professional actors, including members of Mischief Theatre Company, and filmed for the schools to screen in their classrooms.

Outcomes: all the teachers at the mainstream and special schools said that by working creatively together towards a shared goal, the project had improved their students' teamwork and confidence. **100% also said that the collaborative writing experience had a positive impact on the children's creative writing,** especially on those who had been reluctant writers before.

"<the project> enabled students to buy into the magnificence of the opportunity and their own creative agency within it ... and the resulting increase in self-belief, confidence and self-worth."
Teacher, Shaftesbury High School

"My weaker students really benefited, and they grew in confidence as the project developed. They were so enthusiastic about their creative ideas and this was wonderful to see." Teacher, Queen's Park Primary School

Summer Playmakers

Participants: 72 mainstream students from St John's Primary School in Newham and Queen's Park Primary in Westminster. 3 groups of children with speech, language and communication needs (SCLN) plus one group of deaf children (40 students in total) from John Ruskin Primary in Southwark, Tidemill Academy in Lewisham, St Marylebone Bridge CE School in Westminster and Kingsbury Green Primary in Harrow.

Aims: to improve creative writing skills, enjoyment and engagement with theatre & writing, understanding of playwriting, team-work, confidence in expressing ideas, use of imagination and for SCLN/deaf students in particular, to increase feelings of pride in their achievements.

Activities: we ran the mainstream schools' project online, beginning with 2 training sessions for teachers to explore the resource pack and specific writing tasks. We sent a 'mystery pack' to the schools with a suggested play title, followed by 4 in-school workshops for each group, who then wrote their plays. The SCLN and deaf groups had 7 workshops in-person, during which they collaboratively created their plays. Each in-school session focussed on a different ingredient of the playwriting process – character, setting, plot, dialogue and imagination. Sessions were led by a single drama facilitator in the 3 SCLN units and 2 facilitators in the deaf unit (1 hearing and 1 deaf). The plays created by each school were then performed by 5 actors, including one deaf actor, at Theatre Peckham and filmed so that the students could watch it in class. 2 of the SCLN groups attended the live performance at the theatre.

Outcomes: in the mainstream schools, the teachers rated their students as 2 or 3 out of 5 for creative writing skills, engagement and understanding of playwriting at the start of the project, and 4 or 5 out of 5 at the end. They gave us a 4/4 score for improving team work and confidence in expressing ideas. All teachers felt the collaborative nature of the writing process had engaged their students, especially those who had been reluctant writers in the past.

"I loved seeing the children's imagination and confidence grow throughout the project. They have had such a challenging year with the pandemic and it was wonderful to see the children express themselves and get excited about their play" Teacher, St. John's Primary

"I wouldn't have considered delivering a writing project in this way. It has really opened my eyes to a new way of collaborative learning. I will definitely approach this model of teaching and learning in the future." Teacher, St. John's Primary

The teachers in the SCLN & Deaf units rated their students in 7 skill areas before and after the project. All teachers rated their students better at the end, and Tidemill Academy in particular, moving from scores of 2s, 3s, and 4s, to 9s and 10s.

"It was absolutely incredible to see the children's confidence grow. We had no idea that they had such a gift for drama. It's definitely something that we are continuing in school." Tidemill Academy

CHANGE YOUR TUNE – musical theatre project addressing a pertinent theme or issue chosen by the school's senior leadership team.

We ran two CYT projects – one at St Augustine's CE school (secondary school) and one with Gateway Academy (primary school), both in Westminster.

St Augustine's CE School

Participants: A core group of 27 students from years 8 & 9, and a further 465 students engaged with the project, all at Key Stage 3, 11-14 years old. The school is very multi-cultural and many students are immigrants or the children of immigrants. 34% are eligible for free school meals.

Aims: The school chose the theme "taking responsibility for your actions", to tie in with the school motto "be the best you can". The aims were:

- To introduce and expose pupils to theatre as an art-form
- To foster a sense of pride in producing and performing an original musical
- For the pupils to be able to express themselves creatively
- To foster an ethos of equality and respect within the student cohort
- To improve performance skills

Activities: We began with 5 focus groups of Year 7-9 students so that their thoughts and ideas were woven into the musical, subsequently written by a professional composer and a writer commissioned for the project. Due to the pandemic, the workshop and rehearsal process was condensed into one term and the different year groups taking part had to rehearse separately in their bubbles. This actually worked well due to the musical, "*The Other Side of the Street*" naturally representing two separate groups of people. The students also met West End performer Liam Tamne, who delivered a 'performing in a musical' masterclass. They performed the show to the entire Key Stage 3 cohort of 465 students, who then took part in post-show workshops in their classrooms, using specially commissioned resources written for the project. We also worked with a young 'press gang' to create a podcast report on the project.

Outcomes: The feedback from the school was exceptional, with teachers scoring 4 or 5 out of 5 (and mostly 5) for meeting the aims. The detailed feedback they gave was superlative and the students gave hugely positive feedback too. The core group particularly grew in confidence and in expressing themselves. In terms of the theme, 84% said it made them consider taking responsibility for their actions "all the time", whereas just 28% said this at the start.

"In all my 30 years of education, this project is the best thing to ever happen. It felt highly authentic from the students and addressed some key issues for us as a school and for them in society" Head Teacher

"The impact on the school went way beyond anything I have experienced in 20 years in this job." Drama Teacher

"This project has given me the confidence and ability to just do it. That voice in my head that says I can't do it, isn't telling me the truth" Year 8 Student

Gateway Academy

Participants: A core group of 90 pupils and a further 272 pupils engaged with the project, all at Key Stage 2, aged 8-10. 98% of the pupils have English as an additional language and many also have refugee status, resulting in struggles with communication and confidence. 57% of the school's pupils are eligible for free school meals (FSM) and 36% are actively receiving them.

Aims: The school chose the theme of *equality, tolerance and respect*, to tie in with the school values within their 'Gateway Way' programme. The desired project outcomes were:

- To introduce and expose pupils to theatre/drama as an art form
- To foster a sense of pride in producing and performing an original musical podcast
- For the pupils to be able to express themselves creatively
- To foster an ethos of equality and respect
- To improve speaking clarity and listening skills

Activities: This was the first time we had run CYT with a primary school. We began with two focus groups, one with Year 6 students and one with teachers who taught across Key Stage 2. The children's ideas were woven into the musical written for them. Due to the pandemic, we redeveloped the format. Instead of running weekly sessions over an extended period, a creative team (composer, writer and sound editor-director) delivered the project over an intensive week. The final product the children worked towards was a recorded podcast rather than a live stage performance. This worked so well that we intend to keep this format for primary schools in future. After a teacher training session on using the techniques and resources we provided, teachers then listened to and explored the themes of the podcast musical with their Key Stage 2 classes.

Outcomes: All teachers scored the project 4 or 5 out of 5 for meeting the desired outcomes.

100% of teachers stated that the project 'exceeded their expectations', rated the project and the podcast 'Outstanding' and stated the children's enjoyment at the top score of 5/5.

The teachers felt it was instrumental in introducing the children and teachers to drama and theatre throughout the school. Here are just a few of their comments:

"There is now such a buzz around the school about drama and theatre and how it can link into to other subjects."

"Our children were not really expressive before, but this has really helped them come out of their shells."

"Confidence and public speaking are two of the huge improvements I've noticed."

"The children had a real sense of purpose which was lacking during lockdown."

The children loved it and made hugely positive comments about it and what they had learned: *"if we work together we can accomplish anything"*.

PRIMARY SCHOOL PARTNERSHIP

We had funding to start an after school drama club at Gateway Academy, but due to the pandemic we could not begin this until the summer term. Therefore in the autumn and spring terms we engaged with the school in other ways, benefitting all 635 pupils from the school, Year Groups 1 – 6:

In the autumn term, we provided fun, 20-minute active drama sessions in relation to superheroes, facilitated by a fictional character called 'Mr Isolater'. The videos were shared across the year groups at the school and accommodated those children home schooling, as well as those in school.

In the spring term, we commissioned two of our Creative Associates to create 5 videos for World Book Day, where they inventively performed five stories for the children. All 635 pupils watched the videos as a stimulus for creative responses as part of World Book Day.

"It allowed us to promote the love of reading to the children. It was more exciting for them to watch and listen rather than focusing on the words which some children in the class find hard"
Teacher Year 4

The pupils were highly engaged and loved the creative nature of the learning:

"These activities made reading seem more fun to me. I know we have to do it - but sometimes it's boring. The videos aren't boring"

"Can we do more learning like this? When we come back to school, I want to do drama"

The after school club at Gateway Academy finally began in April. This was the first after school activity to take place at the school this academic year. 20 children in Year 5 took part in 11 sessions and explored drama activity focusing on confidence, communication and creativity.

Claire Cleary, Assistant Head Teacher said, *"The children were so excited to begin this drama club that some were crying before it started as they stood outside the room waiting for it to begin."*

YOUTH GROUPS – bespoke drama projects for place-based youth groups and those serving a particular community of common circumstance, e.g. young carers, refugees, etc.

Partnership with St. Andrews Youth Club, Westminster

We received funding to run multiple projects with this large youth club, which meant we could work with various different cohorts within the club:

OCTOBER HALF TERM PROJECT:

Participants: 13 participants (8 girls, 5 boys) aged 9-11. Many had experience of anxiety and depression and there were some behavioural issues within the group.

Aims: The youth leaders were keen to focus on rebuilding confidence, social skills, and wellbeing following the anxiety and isolation imposed by the pandemic.

Activities: Across six workshops, the group played drama games and learned performing and devising techniques to support their creative expression. The young people worked as a team to write and perform their own radio play, which we recorded so they were able to listen to it with their families.

Outcomes: We saw a huge increase in the confidence of all participants. The chance to work on a fun, creative project with their friends was invaluable for the young people, and the sense of achievement they received from creating their radio plays was a much-needed self-esteem boost. Our practitioner noted

that they clearly needed this opportunity to socialise and connect with other young people, and worked together cohesively and enthusiastically as a result. The youth leader said:

"They've all done so well. I couldn't pick out a single one who's made amazing progress because they all have... they're all getting so much out of being together and having fun, being active, which is really necessary after such a tough time in lockdown."

YOUTH DEVELOPMENT TEAM PROJECT:

Participants: 8 young people aged 15-22, mixed ethnicities and nationalities. St Andrews' Youth Development Team is a group of young volunteers who help run activities and various administrative aspects of the club. Once they are more experienced, they become junior staff and paid an hourly rate.

Aims: to increase the YDT's confidence in their roles as youth leaders, improve their knowledge of and preparedness for work, and to develop transferable skills that would aid their job hunt.

Activities: 7 sessions with a drama practitioner focussed on personal and employability skills. They included the following: communication, professionalism, YDT role and overview of the job market, problem solving, conflict resolution and behaviour management, self-reflection, transferable skills, goal setting, interview etiquette and question preparation, using initiative, presentation.

Outcomes: 100% of Youth Development Team members who participated agreed that they had a better understanding of how to present themselves to an employer. All but one felt that it had made them more confident in their interactions with others, better at communicating, and better at presenting themselves. All but two felt it had helped them feel ambitious to achieve certain goals. One young person told us: *"I've learned skills in different games and activities that you have taught us which we can go and use ... in the future."*

The youth leader agreed that all participants have grown in confidence, and said of one participant in particular: *"[The young person] has really become more confident as a person and is more willing to communicate with other members of the team even though there is a massive age-gap that can sometimes be nerve-racking [for her]."*

EASTER PROJECT:

Participants: 18 participants aged 9-12. 6 of them were repeat participants from the October projects, 6 were new to club, and 6 were existing club members but new to Mousetrap.

Aims:

- To give the participants the chance to have fun and be creative
- Use drama to promote youth voice and opinion
- Improve team-working, confidence and social skills following lock-downs.

Activities: A drama practitioner led five sessions, each with a different performance focus so that by the end of the week the group had experienced a range of drama skills and exercises including miming, devising scenes, improvisation, script work and character building, costume and character creation.

Outcomes: Aim 1 was fully met - when asked what they had enjoyed and learnt, the young people said how much fun they had had doing acting, and being creative, especially because they don't get the chance to do this at home. For Aim 2, the sessions included discussion of a posed question or statement via creative exercises which allowed the young people to develop their opinions and present

back to the group. The youth leader noted how passionately they engaged in this saying: *"it got the kids to ask questions that they wouldn't really be able to ask and it allowed to have their own voice as no one was ever wrong."* Aim 3 - the young people really took to the communication skills exercises. At the start of the project, 47% of the group felt very confident in listening to other people's ideas and working with other people in a team this way, compared to 73% of the group at end. At the start of the project, 47% of the group felt very confident in meeting new people, compared to 67% at the end.

The heavy disruption caused by the pandemic has taught us the importance of regularity. Although, in this instance, disruption was unavoidable, we did take some learning from it that we can use in future.

Young Carers Projects

We ran half term projects with multiple groups of young carers in October and February.

OCTOBER HALF TERM:

Participants: 21 young people from Bromley Well Young Carers, Lambeth Young Carers and Bexley/Havering Young Carers, aged between 8-15 years old.

Aims: To increase self- confidence; to provide opportunity for creative expression; to provide a platform for the young people to be together, to socialise and to provide respite from their caring roles.

Activities: Each group took part in five 90-minute workshops which ran Monday – Friday. Two of the groups explored performance skills where they created characters, developed their improvisation skills and performed monologues. One group explored performance poetry, where participants each created between 4-6 poems and in the final session, edited and performed their favourite piece. We filmed the performances which were edited together into a celebratory film for each group.

Outcomes: Prior to and after the workshops, the young carers, a family member and support workers were asked a series of questions to measure the impact. The largest positive changes took place in the following areas:

- Beforehand, 75% of support workers said their young carers were feeling isolated "quite often", compared to 25% at the end.
- Beforehand, 75% of support workers said their young carers were feeling frustrated "quite often" at the start of the programme compared to 50% at the end.
- Beforehand, 0% of support workers agreed with the statement that their young carers were confident when speaking in front of other people, compared to 75% completely agreeing at the end and the other 25% somewhat agreeing.

"The young carers were able to forget about any worries and have fun, their confidence grew after each session" Support worker

"It gave me a focus every day. I really enjoyed being part of a team again" Young carer

"I really loved being able to let my creativity go wild and my thoughts to be freed. I have had a lot of worries and I felt lot these had gone to the back of my mind and I could have fun." Young carer

FEBRUARY HALF TERM:

Participants: 50 young carers, aged 8 – 14, from: Barnet Young Carers, Ealing Young Carers, Sutton Young Carers, Thurrock Young Carers (Barking and Dagenham) and Richmond Young Carers.

Aims: Each of the five groups planned objectives separately in planning meetings. The aims that all five had in common were:

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- Have a positive experience during half-term.
- To have fun and provide respite for young carers
- To increase self-confidence
- To provide a safe space for creative expression and reflection
- A chance for the young people to interact together and socialise

Activities: From February to March 2021, Mousetrap worked with 5 young carers groups via Zoom. The 90 minute online workshops included games, both physical and mental, creative writing and performing and improvising. All groups were given the choice about the workshops' content, which included drama skills, creative writing and improvisation.

Outcomes: The feedback from the support workers was superb. All felt the greatest impact was in reducing loneliness and isolation and increasing confidence to try new things. Feedback from the family members on their child mentioned a substantial reduction in boredom and substantial increases in confidence to try new things, express themselves, socialise with peers and share their ideas. The young carers' feedback was also fantastic. 99% thought it was fun, they self-reported improvements in their confidence to share ideas and try new things. The highest scoring things they enjoyed were the chance to make new friends and do something fun and creative.

"The project and staff were amazing. This project met all the aims. I have never seen this group and mix of children so engaged and for so long." Richmond support worker

"I feel 100 out of 10 after the workshops!" Young carer

We also ran a one-off online workshop with Imago Young Carers (covering Bexley, Haringey and Southwark), using drama and performance exercises to engage 18 young carers, aged 6 – 12, with a fun, social and confidence-building activities. The aim was to provide respite from their caring roles, a social opportunity and increase wellbeing during the third national lockdown. The support worker said:

"The Workshop definitely met these aims, they all definitely had a lot of fun!"

"It was lovely to see the Young Carers really engaging in the games and coming out of their shells."

Young Roots and Children's Refugee Service – Croydon

Participants: 26 refugees and recent arrivals, aged 14 – 25, participated in a project. These young people were from Morocco, Iraq, Iran, Mauritius, Nigeria, Pakistan, Afghanistan, Eritrea, Albania, Ethiopia, the Sudan, New Guinea, West Africa with 14 different languages spoken. Some had additional needs with a wide range of ESOL levels, many were homeless, status-less, unemployed and NEET.

Aim: To increase confidence and oracy, to give space to express emotion and develop how they do this, to increase ability to talking in public.

Activities: 12 drama sessions were facilitated by Sara Quintas and Mohammad Fouad Al Kadfi, of which 8 were online and the last 4 in-person. The practitioners allowed a lot of time for play and connection with a focus on comedy and improvisation. Sessions also included a design workshop, a poetry session, a choreography session before moving on to scene building in person.

Outcomes: Attendance was consistently high although there were regular new starters every week. Many participants attended 100% of the sessions.

- One young man is now enrolled in two drama groups and we shared information about drama school applications with him including monologues for him to read and prepare

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- 4 participants shared poems that they wrote in session 6. These poems were particularly impressive because of the low level of literacy across the group and because they wrote them collaboratively in break-out rooms.

'I feel like a 9 now! I liked all the movement and I liked meeting you all too. I am so happy that I hear someone speak Arabic now.' – Zeus

Children's and Family Service for RBKC and Westminster

Participants: 24 young people took part in this project, with a core group of 7 - 8 care leavers and transitional care leavers, aged 16 -25,

Aims: To build confidence and develop transferable/employability skills, i.e. public speaking, to increase wellbeing through fun and social activity, to provide a platform for creative expression and youth voice.

Activities: 12 workshops included: Script Writing (group and individual exercises), Improvisation, Interview Scene, Miming, Directing, Presenting Skills using existing speeches, Vocal work, Vocal Tones/Style and how different situations require different vocal tones, Stage combat (at the request of the participants), Performing scenes (the Centre recorded them for staff training), Reflecting on the project as a whole

Outcomes: The youth leader said the project enabled the young people to have a creative space and certain role plays ignited helpful discussions between the groups. Youth leader also observed that the young people felt more empowered after taking part in our programme. Reflecting on what they took away from these workshops, the young participants said:

"Working with lovely people and showing myself and my voice. I was shy person at the beginning I was very quiet and now you can tell - I joke with everyone here."

"I've learnt people's minds think differently when they're in a creative space"

"I have enjoyed being able to express and assert myself"

YMCA City and North London

Participants: 16 young people, aged 19 – 32, with the majority in their early 20's, all care leavers and transitional care leavers. Attendance varied during the project as the lockdown significantly impacted vulnerable young people whose mental health was affected by external factors and it also affected their participation levels across the Centre (not just our programme).

Aims: Build confidence, communication and interpersonal skills, reduce isolation amongst the residents and build positive relationship, provide a platform for creative expression and youth voice

Activities: We began with 3 taster sessions followed by 9 weekly 2-hour sessions, using a drama and poetry programme as a tool for building personal confidence, communication and self-efficacy skills. Poems explored throughout this project included: *Let no-one steal your dreams* by Paul Cookson; *Jewels* by Christina Rossetti; *I am the song* by Charles Causley; *Ocean Travel* by Jennifer Tweedie; *Hope* by Emily Dickinson. Due to low numbers at each session, we took a far more personal approach to working with these vulnerable young people.

Outcomes: The youth leaders stated that the project provided an opportunity for residents to connect, communicate with others and be creative at a time when there were few opportunities for engagement with on or offsite due to COVID restrictions.

Participant Quotes: *Love it, great, real; A very intriguing and thoughtful sessions that got me in touch with my inner artist*

YMCA North London

Participants: 10 care leavers from the borough of Haringey.

Aims:

- To use performance (and writing) exercises as the vehicle for the participants to learn and develop their podcasting skills.
- To build confidence, collaboration and communication skills.
- To develop understanding of how to make a podcast including technical skills to enable them to continue creating podcasts after the project finishes.
- To provide a platform for creative expression and youth voice. We added a social media masterclass to share advice on creating/managing a platform, self-care and networking, delivered by Jamie Body.

Youth leader Quote: *There are a number of [resident] returns and [those who are] producing work outside the session – which is really brilliant, particularly XX who is struggling the hostel and really keen to learn something that they don't know"*

This project was mid-way through at year end and continued into September 2021. At the half-way point, we were seeing better engagement and retention than the Spring poetry project, despite having been affected by a hostel lockdown due to a COVID case in the building.

YOUTH FORUM – a group of active young people aged 16-23 years old, who keep MTP connected to what young people need and want, influence our programme, assist at **Go Live** Trips and develop leadership skills through running their own events.

The Youth Forum did not run the annual Mousetrap Awards this year (theatre awards voted for exclusively by young people) due to theatres having been closed.

Youth Leadership in the Arts Conference

The year's conference was planned and delivered as an online event in light of the uncertainty of Covid restrictions. The conference featured two recorded films which launched the event on Monday, 15th February followed by 3 live sessions on Tuesday, 16th February and 4 live sessions on Wednesday, 17th February. YF members wanted to charge for this event and asked for donations up to £10 with bursary places for those who couldn't afford it. The conference raised £360.38 in ticket sales.

Statistics: 107 young people registered and 82 young people (77%) attended, an increase on 2020 and 2019 which had attendance of 54% and 58% of registered delegates. Age: 30% of attendees were under 18, 70% were over 18. For 89% of attendees this was their first time at the YLAC, the remaining 11% had been before. Participants were Female: 89%; Male 9%; Non Binary 1%; Prefer not to say 1%.

20 out of 32 London Borough were represented as well as those from outside London (including Wales and Ireland) and 1 undisclosed. Other arts organisations' youth boards represented were: NYT Playing Up 2021; Chichester Festival Theatre Youth Advisory Board; Haringey Shed; Chamberlain Highbury Trust and Young People on Arts Boarding Training Programme; Birmingham Repertory Theatre; Young Leaders at Leeds Playhouse; Youth Trustee of the National Youth Theatre; Tender Youth Board; XR Youth

13 members of MTP Youth Forum hosted this event; 9 members presented live and 8 members took part in pre-recorded material including a social media promo post. For four YF members this was their first time co-hosting a panel and for two YF members this was their first time hosting a talk.

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The conference sessions included: The New Normal in Theatre: How Theatres Have Adapted Creatively during Covid, Representation and Problem Solving. The panel speakers included theatre directors and theatre-makers, a general manager, a stage manager, and a wellbeing coach.

Outcomes:

- On average, 48% attendees rated the panels as "Very Inspiring", 45% rated the panels as "inspiring"
- On average, 69% attendees rated the talks as "Very Useful", 26% rated the panels as "Useful"
- 100% would recommend this event to a friend/colleague
- 86% agreed that this conference provided practical and useful advice
- 82% agreed that this conference helped them gain valuable insight to the industry
- 78% agreed that conference had increased their confidence as a young creative in the arts
- 73% felt inspired

It was the first time the conference was offered online and over 3 days (usually it is in person on one day). Just under half the attendees fed back that they would have liked more talks to be programmed and about 1/3 said they would have preferred more panels to be programmed. This and other practical feedback will be used in 2022, when we will review the format and potentially offer a hybrid in-person and on-line event.

"As a 16 year old, I received an expansive insight into the world of the performing arts, especially theatre. Genuinely this has been one of the most inspirational, motivational and useful talks I've ever been to and I learned more than I could imagine. I can safely say that I am a lot more confident in myself now than I was before this"

Y7 Activity

The Y7 is the official youth engagement group for the 'G7', the forum for the seven most advanced economies in the world. It is a unique opportunity for young people to have their voice heard by global leaders at the highest level of international decision making.

- In March Youth Forum members were sent survey information from the Y7 Youth Sector Network, asking them to complete a survey and attend a focus group, of which three YF members took part in the environmental focus group.
- In April, Mousetrap nominated three members of Youth Forum to be #AtTheTable ambassadors as part of the National conversation in the run-up to the Y7 summit in May 2021. 200 young people from across the U.K. took part in bespoke training to teach them how to host inclusive, insightful and impactful dialogues with their peers. Following the training, each ambassador had the target to reach 30 young people through #AtTheTable discussions. The following MTP groups were encouraged to join an #atthetable conversation: Youth Forum, Youth Development Committee members, MTP staff under the age of 30 and Go Live members (aged 18-30).

Other YF Activities

- YF members were invited to a recruitment open day at the Theatre Royal Drury Lane to meet individuals who work in the theatre industry representing backstage, FOH, merchandise and Apprenticeships and Traineeships
- Youth Forum members hosted our two Change Makers talks
- Two YF members moderated the final session at **Theatrecraft**
- The YF is developing its own Equality, Inclusion and Diversity policy

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- 2 Youth Forum members sat on the MTP's board as Youth Representatives, each with a staggered 2-year term
- YF members responded to questions presented by the London Theatre Audience Forum (see below) on how can the industry encourage more theatre attendance for young people

SUMMERSTAGE – 2-week performing arts summer school for young people from disadvantaged backgrounds and with additional needs

Summer Stage week 1: inclusive

Participants: 15 young people, aged 13 – 17, including 6 young people with learning disabilities, 3 young carers, and 2 looked after children. There were a range of other additional needs including Tic disorder, dyslexia, anxiety, Global Development Delay and neurodiversity. In addition to the professional practitioners, three young people acted as volunteer assistants.

Aims:

- To increase the young people's confidence, communication skills and ability to express themselves
- To build friendships with like-minded peers
- To build an inclusive and supportive environment for young people to express themselves, devise and play
- For everybody to perform in a shared space
- To take part in a fun week

Activities: The week began with a welcome workshop on the Saturday, and then ran daily the following week. During the week the young people had a series of workshops on drama, music and movement and worked towards a final 'sharing' on Friday. They also attended the West End musical *Joseph and The Amazing Technicolour Dreamcoat*.

Outcomes:

- 100% of participants said they would be involved in another Mousetrap project and said they found the welcome pack useful
- 100% felt confident or very confident performing in front of a group at the end, compared to 59% at the start of the week
- At the start of the week, 33% felt unconfident meeting new people by the end of the week, 100% said they felt confident or very confident

"I am more confident now; made new friends; new experience & new friends" Participant

"She came home buzzing every evening and was so excited to go every day. She learned how to use the tube and was so proud of herself when she spoke up. It was a really fantastic experience for her and just what she needed during what has otherwise been a grim and difficult time for our family. Thank you!"
Parent

Summer Stage Week 2 – Young Performers

Participants: 20 young people aged 13 -17 took part (2 with learning disabilities; 2 with neurodiversity; 2 young carers and 3 looked after children). Two had taken part in **Summerstage** 2018; 5 were given bursary places following **Change Your Tune**; 1 person from **FFN** Family Forum; 1 young person from Young Carers Organisations; two young people from Virtual Schools; and 5 heard about it through their teacher

In addition to the professional practitioners, three young people acted as volunteer assistants.

Aims:

- To increase the young people's confidence, communication skills and ability to express themselves
- To build friendships with like-minded peers
- To build and develop performance skills in drama, performing arts and movement
- To give young people ownership over their devised pieces
- For everybody to take part in the sharing
- To take part in a fun week

Activities: During the week the participants had a series of performing arts workshops which concluded on Friday with a performance of their devised piece to family and friends. They also saw *Prince of Egypt*.

Outcomes:

- 100% of attendance from all participants and everyone performed in the sharing
- 100% enjoyed meeting like-minded young people
- 83% enjoyed seeing a West End show
- At project start 30% were unconfident in meeting new people – at the end 100% felt confident

"Made new friends and gained confidence"; "made a lot of new friends and had an amazing time"; "I was stood at the door with Laurel worrying about going in but once I was in I loved it all!" Participants

"A much more self-assured, happy and confident young lady with a mature approach. Usual anxieties disappeared after day 1" Parent

CREATIVE ASSOCIATES – a new scheme involving a core group of our freelance drama practitioners for whom we provide bespoke training, project research and development opportunities, and in turn they take part in the mentoring of aspiring drama practitioners from underrepresented groups.

14 Creative Associates came on board in November, selected for their diverse skills and background.

Training

- Mental health and wellbeing: exploring tools and ideas to deliver in sessions with young people, as well as discussing tools for practitioners themselves.
- Questioning technique: reflection on existing methods as well as exploring new methods of questioning technique and how this can elicit robust learning with young people.

"I found the session really interesting and it allowed me to examine my own practise in relation to questioning techniques" Creative Associate.

Mentoring

We had 44 applicants to become a Creative Associate mentee and following interviews accepted our first 2 mentees, Patrick Bayele and Omar Bynon, who were matched with experienced Creative Associates. The mentoring includes regular one-2-one sessions with their mentor, shadowing opportunities and a paid work experience placement on a Mousetrap project.

"I learnt so much working with Mousetrap. This mentoring was exactly what I needed at this point in my life. As a result I have gained a place to study a masters, as well as in depth insight into the world of drama facilitation" Patrick Bayele

LONDON THEATRE YOUNG AUDIENCE FORUM – new theatre industry collaboration initiative

Mousetrap has led the way and was instrumental in establishing a new collective for London theatres. Along with Disney, ATG, *The Stage* and SOLT, we have established a new group focusing on building relations with theatres as they welcome young audiences back into their buildings. The LTYAF objectives are:

- To build a bridge between London theatres and young audiences by understanding the needs and wants of both groups.
- To gather information from individuals, schools and young people's organisations in regards to their relationships with London theatres.
- To gather information from London theatres in regards to their relationships with young audiences.
- To share LTYAF's research and findings and encourage London theatres to respond to the barriers young people face when experiencing London theatres
- To make recommendations and advocate for a mutually beneficial relationship between London theatres and young audiences.

The Forum was launched online in June with over 30 attendees from theatres across London. Speakers included Bathsheba Mahray, from MTP's Youth Forum, representing the voice of young people.

OPERATIONAL REVIEW

FUNDRAISING

Mousetrap Theatre Projects abides by the Code of Fundraising Practice which stipulates that all moneys raised must be used for the purposes of the stated objects of our charity. We agree to treat donors fairly, enabling them to make informed decisions about any donation and not take advantage of individuals in vulnerable circumstances. We ensure that we do not cause an unreasonable intrusion on a person's privacy and that we abide by GDPR in protecting donor's privacy. There were no complaints registered regarding our fundraising.

Where benefits are offered following a donation, we ensure that they are appropriate and proportionate to the size of the gift. We make Gift Aid claims only on donations where all of the Gift Aid conditions are met. We ensure that all reporting requirements and conditions attached to donations are met in a timely fashion. We hold an annually reviewed Complaints Procedure which requires us to respond to any complaints about our fundraising in a timely, respectful, honest way and the learning from any complaints will be acted on.

Where we enter into 'commercial participator' fundraising relationships, a contract is signed between MTP and the company, stating the terms of the relationships, including the length of term, notice of termination, payment schedule and where applicable states the amount/percentage of the sales of a stated item that will be donated.

We raised 98% of our fundraising target of £675,000. Income from donations and grants broke down as follows: 43% trusts and foundations, 19% corporate donations, 18% events, 17% donations from individuals, and 2% community fundraising.

Trusts & Corporate Support

- The Society of London Theatre through the Theatre Development Trust renewed its support but at a greatly reduced level again this year, due to the impact of the pandemic on the theatre industry.
- We had about the same number of funders as last year, with 31 funders giving grants or donations of £2,000+ (2020 – 34) and 15 funders giving £10,000+ (2020 – 12).

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- We have had fewer grants this year from trusts/corporates who are brand new to us, however, the new relationships we made are all with significant funders giving sizable amounts.
- One of the aims in our last 3-year plan was to secure more multi-year grants and we have achieved this; currently City Bridge Trust, John Lyon's Charity, The Linbury Trust, Shaftesbury PLC, Lehman Brothers Foundation Europe are all in multi-year grant agreements with us. We also have long-term relationships with other significant funders which do not make formal multi-year agreements, only annual commitments, but we are confident of them continuing.
- We will be carrying forward much more in restricted funds than usual due to i) raising larger restricted grants for activity to be delivered in 2021/22, and ii) underspends and delays on funded projects due to the pandemic.

Individual Donors

- We worked hard to improve stewardship of our supporters, making improvements to our monthly e-newsletter, sending engaging video content and making personal thank you phone calls.
- We successfully participated in two match funding initiatives, The Big Give Christmas Challenge and the Summer Give.
- We had a greater number of donors/donations, 247 (comparison: 223 in 2020) although average gift size was a little lower.

Events and Community Fundraising

- **Mousetrap House Party**

The bi-annual gala, originally planned for May 2020, was postponed again so instead, Mousetrap supporters were invited to host their own 'House Party' one night over a 9-day period in June. Hosts purchased a Party Pack and a silent auction ran online for 2 weeks. A pre-recorded show, *A Starry Night In*, was streamed every night on Stream.Theatre, directed by Phyllida Lloyd, with musical direction from Nick Skilbeck, featuring a host of stars. It was available to House parties and the general public. On the final night it was also streamed on the auction platform, with live host Cush Jumbo.

- **Manor House Musicals**

We were very fortunate to be selected as one of two charities to benefit from Manor House Musicals, a large open air musical event hosted by Mark and Sue Catton. The money was raised through guest donations and a live auction and split evenly between the two charities.

- **Change-Makers**

As part of the Black Lives Matter initiative, we held two online 'Change-Maker' talks in the autumn, with people who had broken through barriers within the theatre industry. The first was with Yamin Choudury, Artistic Director of Hackney Empire, and Kwame Kwei-Armah, Artistic Director of the Young Vic, which took place during Black History Month. The second talk was with our Trustee, director Phyllida Lloyd and producer Tali Pelman, who discussed some of the issues they had faced with the production of *Tina Turner the Musical* in regards to Black Lives Matter. A small fee was charged for the talks to our supporters and a nominal fee to young people.

- **Digital Advent Calendar**

We asked our Patrons, West End performers, supporters and beneficiaries to record a short video of themselves performing a Christmas song/poem/joke/reading/etc. and released one video each day from 1st – 25th December. We received 322 sign ups and the retention rate was high. Whilst the main aim

was to provide a fun connection with the charity, we also raised a small amount in text and online donations.

Income Generating Initiatives

- With the office closed during the pandemic, there was no income from external hires of our studio. We attempted to sublet the entire floor, but were unsuccessful in finding a tenant.
- With theatres closed, there was no income from paid-for show promotions to our mailing lists.
- Due to the ongoing uncertainty of the pandemic, we made a limited number of investment transactions. The net investment income was £2,829.

COMMUNICATIONS, PRESS & MARKETING

- We continued to put our re-branding project on hold due to the pandemic, as we felt it would not have been the right time to launch a new brand.
- We sent monthly newsletters to our Theatre Guardian supporters and general mailing list, updating them on our activities and news.
- In November, we invited all members of our various mailing lists to take part in our Pantomime Parade Christmas Challenge. The submitted videos were edited together and used as the final day for our digital advent calendar.
- In January 2021 we created a Review of the Year on our website, documenting month by month the main achievements of 2020. We sent this to all our donors, funders and general mailing list.
- Whilst theatres were closed, we stayed in regular, frequent touch with our families, young people and schools, sending them online theatre offers, 'online theatre watch-alongs', Q&As, discussions, workshops, Instagram live interviews, to keep them connected and engaged.
- In summer 2021 we created a new-style annual review of the year ending 31 August 2020, taking an upbeat look at a year of two halves – pre and post March 2020. Due to our Communications Manager being furloughed for a substantial period and the general difficulties the pandemic posed, this was published in September 2021 – rather later than we would have hoped. It received really excellent feedback from our supporters and stakeholders.

PATRONS

- There were no new Patrons invited to join this year, but we did have active participation from some current Patrons who supported our Digital Christmas Advent Calendar, our new **Talking Theatre** project and offering support with auction prizes for our House Parties.

HUMAN RESOURCES

- In September 2020, 5 members of furloughed staff returned to work. In November, the last two staff members on furlough returned to work. Some of them continued to be part-time furloughed into 2021. The CEO and Finance Manager remained furloughed for one day a week until the year-end.
- Jenny Claessen, Special Projects Manager, resigned and ended her employment with MTP on 31st March 2021. As she had greatly reduced her hours and one of the projects she ran was discontinued, there was no need to recruit a replacement into her role.

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- From February 2021, Ellie Shore went on her second maternity leave and Bryony Relf returned as her maternity cover.
- At the end of August 2021, Gemma Bell resigned as Youth Engagement Manager and we recruited her replacement, Layne Harrod, under the new job title, Community Projects Manager.
- The Chief Executive identified and interviewed four HR firms who could advise us with our HR responsibilities. Ellis Whittam was selected, now trading under the name Worknest, and we are working with this firm to upgrade our HR policies and administration.

Training & Conferences

The whole team took part in a session on Resilience led by Nigel Benwell in March. Most staff members took advantage of opportunities to participate in free online training, discussion groups, seminars and conferences. In total, staff attended 42 training events. Topics included: Equality, Diversity and Inclusion, Racism, transgender awareness, Safeguarding, GDPR and Data Protection, online safety, Family Arts, Professional Boundaries, Mentoring, COVID-19 Compliance, Mental health at work, Mental health first aid, Suicide prevention, Leadership, Resilience, HR and employment law, Safer recruitment, social entrepreneurship.

Students and Volunteers

After a long period of not taking work experience/placement students, due to the office being closed, in the summer 2021 we adapted so that students could work mainly online. We hosted the following:

- Eleanor Clack: MA Applied Theatre student at Central School of Speech and Drama supported **Playmakers**
- Silvia Carradori: BA Arts Management student at Goldsmiths University, supported **Family First Nights**.
- Nadia Musah: BA Theatre Student at Brunel University London supported **SummerStage**.

Melanie Lewis, our long-term volunteer, returned to volunteer remotely, supporting us with captioning of our videos on You Tube, and various other projects.

BOARD OF TRUSTEES

- During the year, the charity held quarterly, virtual Board meetings.
- Adam Kenwright and Roy Williams OBE joined the Board of Trustees. Sir William Atkinson, Rosie Hytner and Fawn James resigned.
- Trustees Sir William Atkinson and Rosie Hytner, along with Susan Whiddington, interviewed candidates for the new Youth Rep on the Board and selected Tillie Penn.
- The Board's Finance Committee met regularly throughout the year to support the Chief Executive and Deputy Director in developing the Budget and review the accounts and financial forecasts.
- We established a Governance Committee principally to revise MTP's Articles, re-start the trustee skills audit and decide on other committees required.
- The Trustees' Skills Audit was completed with all trustees being interviewed by the Chief Executive and the results of the audit were collated and sent to Trustees and will inform our search for new Trustees going forward.
- The Board approved new Articles on 2 June 2021; the principal change was to include terms of office, this now being 3-years with the option to be re-elected for a further 2 consecutive terms.

- With the decision of the Chair, Sir Stephen Waley-Cohen, to step down over the next year, the Chief Executive identified and interviewed five search firms to help us find a new chair. The list of search firms has been reduced to two firms, based on cost and will be selected by the Board's Nomination Committee.

LOOKING AHEAD

We're looking forward to an exciting year ahead. The next Financial Year marks our 25th anniversary in May 2022, a true milestone. We have a number of plans to celebrate this anniversary including a special Gala on 18th May at the Underglobe, where we hope to bring together over 200 supporters. Very high on the agenda for next year is the renaming and rebranding of our charity, a major initiative that has had to be postponed for two years due to Covid.

On the education front, we are looking forward to offering our many of our 'tried and true' creative learning projects in schools and community settings with plans to bring back two of our popular projects, **PlayXray** and **Skill-Up**, which we were unable to offer during Covid. As a new endeavour, we will be dipping our toes into developing educational resource materials for some top West End shows.

To encourage theatre visits, we are thrilled to resume our annual relaxed performance for families with children with additional needs, working collaboratively with New Adventures and Sadler's Wells to present Matthew Bourne's *Nutcracker!* in early January. We will also be launching 'assisted theatre visits', to enable young people who need more support to attend theatre as part of our **Go Live** scheme. And, with funding from SOLT, we are planning a campaign to bring 500 young people 'back to the theatre' over two weeks in the autumn.

In an effort to increase our corporate support, we are planning to launch a fundraising initiative, named the **Dress Circle Club**, to secure annual donations from companies, starting with the property industry. Our plan is to expand this Club to other industries over time with the assistance of Trustees and Mousetrap friends.

As the year rolls on, I know there will be many other new projects and initiatives we will embark on as opportunities arise – which is one of the advantages of being a relatively small and very nimble organisation. However, regardless of the activity, we will ensure that our mission to improve the lives of young people and families through experiencing and participating in theatre is always at the forefront.

Susan Whiddington CBE, Chief Executive

STRUCTURE, GOVERNANCE AND MANAGEMENT

Structure

The Mousetrap Foundation for the Arts is a registered charity and a company limited by guarantee, registered in England and Wales, and governed by a Memorandum and Articles of Association. In the event of the company being wound up the maximum amount which each Trustee (Director) is liable to contribute is £10.

Governance and management

The governance of the charitable company is the responsibility of the Trustees (also known as Directors) who are elected and co-opted under the terms of the Articles of Association.

None of the Trustees has any beneficial interest in the company.

The Trustees of the charitable company (the charity) are its Directors for the purpose of company law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the period and on the date the report was approved are listed on page 1.

Recruitment of Trustees

Mousetrap selects Trustees with a range of relevant skills, knowledge, experience and networks needed for the effective oversight and support of the charity including business, legal, fundraising, marketing and PR, education, theatre. We are also making a concerted effort to diversify our board so it more clearly reflects the young people we serve.

At the suggestion of Board members or others, potential Trustees are approached informally by the Chairman or Chief Executive to determine if there is an interest in joining the Board and are sent a copy of Mousetrap's

Trustee Role Description. If there is an interest, the Chairman and Chief Executive meet with the potential Trustee to provide background information on the charity and discuss responsibilities of being a Trustee.

Once the potential new Trustee has confirmed his/her interest in joining the Board, their biographies are shared with Trustees and they are invited to observe a Trustees' meeting. The Trustees must approve all new Trustees either at a Trustees' meeting or by email.

Induction and training of new Trustees

Once an individual has agreed to become a Trustee, the Chief Executive meets with him/her to give a more in-depth understanding of the charity's activities. New Trustees receive a comprehensive information pack which includes the mission statement, various literature, most recent Annual Reviews and Accounts. Trustees are then encouraged to see Mousetrap Theatre Projects "in action" by attending programmes and events.

Structure and decision making

The charity's employees manage the Mousetrap Foundation for the Arts programming under the supervision of the Chief Executive. Thus day-to-day decisions are made by the Chief Executive without the need for further referral to the Board. Any decision which may impact more seriously upon the charity is referred to a Board member, usually to the Chairman, Sir Stephen Waley-Cohen, who is in regular contact by telephone and in person. There are a minimum of four regular formal Board meetings each year as well as regular subcommittee meetings. Prior to board meetings, the Chief Executive sends an in-depth quarterly report of projects and activities and the Deputy Director provides up-to-date fundraising and budget reports, all of which are discussed at the quarterly meetings. In between board meetings, the Chief Executive and Deputy Director maintain frequent email, telephone and WhatsApp contact with Trustees.

Key management personnel

The Trustees consider that they, together with the Chief Executive and the Deputy Director, comprise the key management personnel in charge of directing and controlling, running and operating the charity on a day to day basis. The Chief Executive meets with each member of staff including the Deputy Director in the summer months. Following those meetings, the Chief Executive meets with the Chairman to discuss salaries and potential salary rises which are given annually in September. All salaries are set with reference to industry standards, workload, quality of work and length of service. The Chief Executive's salary is set by the Chairman.

PUBLIC BENEFIT

The objectives and activities and achievement and performance sections of this report clearly set out the activities which the charity undertakes for the public benefit. The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Commission in determining the activities undertaken by the charity.

RISK MANAGEMENT AND PRINCIPAL RISKS AND UNCERTAINTIES

The Trustees have a risk management strategy which has been reviewed and comprises:

- an annual review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan; and
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees have reviewed and revised the risk register and consider the key risks and uncertainties to be:

- **Downturn in income.** If we anticipate a loss of funding, the Chief Executive and Deputy Director scrutinise the budget to identify where we can cut costs. This can lead to scaling down programmes, so that our budget expenses meet projected income.
- **Loss of Key Management Staff** – as a small organisation with less than 15 employees, the loss of key staff members poses concern. We plan to extend notice of departure from 3 to 6 months for all key staff members when reviewing employment contracts.
- **Free Reserves are not sufficient** – as a portion of the charity's free reserves have been used to support it through the pandemic, fundraising unrestricted donations and instigating other unrestricted income streams is a priority over the next few years.

The Covid-19 pandemic created uncertainty over our ability to deliver our projects as schools, youth clubs and theatres opened and closed as Government restrictions changed in response to the virus. There was also the associated financial risk, as our sources of unrestricted income from programme fees, tickets, studio rental and in-person fundraising events were affected by Covid-19 restrictions. Therefore we have continued to make programme and overhead cost savings wherever possible, re-started our theatre access programmes at a much lower level than pre-pandemic, and now have robust online delivery models in place should we need to switch back to virtual delivery of education projects.

FINANCIAL REVIEW

The financial position at the period end was considered satisfactory by the Trustees. During the year, The Mousetrap Foundation for the Arts received income totalling £712,935 (2020 – £772,934). Expenditure totalled £688,947 (2020 – £768,290). The net movement in funds for the year before gains on listed investments was a surplus of £23,988 (2020 – a surplus of £4,644). After realised and unrealised gains on listed investments of £833 (2020 – £441), this resulted in total funds at 31 August 2021 of £475,373 (2020 – £450,532).

Included in total funds is an amount of £196,215 (2020 – £130,150) which is restricted. Full details of these restricted funds can be found in note 16 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2021 totalled £279,158 (2020 – £320,402). Funds representing the net book value of tangible fixed assets at 31 August 2021 stood at £21,525 (2020 – £28,551) and therefore free reserves amounted to £257,633 (2020 – £291,851). As such, free reserves at the year-end fell below the parameters stipulated by the Trustees in the reserves policy set out below. The Trustees are satisfied that there is no immediate concern as a result of this and their strategy for managing free reserves is detailed below.

The social distancing measures still in place due to Covid-19 affected our ability to raise funds as follows:

- In-person fundraising events have not been possible, including a large Gala, postponed to 2022
- When theatres were closed, audience bucket collections could not take place
- Reduced income from participant fees for theatre tickets and creative learning projects
- Our Principal long-term funder, Society of London Theatre/Theatre Development Trust, significantly reduced our annual grant for the calendar year 2021, the second year in a row.
- No earned income from the hire of our third floor studio and paid-for promotions to our mailing list

As restrictions have eased (at the time of this report, theatres are fully re-opened with no requirement for social distancing), all of these income generating activities have resumed. We have also begun to generate income in other ways, for example through being commissioned to write education resources packs for West End shows. Plus we will be investing in technology such as 'tap to donate' machines as people carry less cash with them – a trend the pandemic has sped up.

Due to the large amount of restricted funds already received and pledged for 2021-22, and the plans for a large fundraiser in May 2022, the Trustees have concluded that the charity remains a going concern.

Investment policy

The Trustees' investment powers are governed by its constitution which permits the funds available to be invested in a wide range of securities and assets. With a cautious responsibility to raise additional revenue to support the work of the charity, the Trustees agreed to dedicate no more than 25% of our reserves to be invested. The overall financial objective is to at least maintain the real value of the sums invested; to generate sustainable return to support charitable activities and to reduce inflation erosion. Investments will be in line with the charity's overall aims and in support of our objectives to improve the health, welfare and well-being of young people. The charity aims to produce a total return on investments of at least RPI plus 4% over the long term. The performance of the investments are reviewed against market benchmarks agreed by the Finance Committee and the investment objectives on a quarterly basis. The Investment Policy is reviewed annually by the Trustees and sets out the level of risk acceptable to the charity when making investment decisions.

The Trustees approved the continued investment of £75,000. At year end, the entire sum was held as cash by Lombard Odier, the investment manager. The decision to keep the majority of the funds in cash was predicated on the volatile market conditions during the pandemic.

Reserves policy

The Mousetrap Foundation for the Arts' general reserves represent funds of the charity that are freely available, excluding designated funds and restricted funds. In order to provide a quality, effective and efficient service to its beneficiaries, the Trustees have set a reserves level that in the event of funding not being sufficient to cover expenses in the future, a smooth transition can be made to a lower level of service. The Trustees have a reserves target of approximately six months of budgeted operating expenses, being £499,988 (2020 – £393,000). Free reserves at 31 August 2021 are £257,633 (2020 – £291,851).

The level of free reserves is below the desired level of six months of budgeted operating expenses. Due to the Covid-19 situation, we have had to use a portion of our free reserves to pay for costs not covered by other grants and donations. For 2021/22, we are planning a small surplus on our unrestricted funds as some of our income streams which generate unrestricted income will be re-established. We plan to build our free reserves back up over a 5-year period.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of The Mousetrap Foundation for the Arts for the purposes of company law) are responsible for preparing the Trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company and charity law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Each of the trustees confirms that:

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

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

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

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

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

Sir Stephen Waley-Cohen Bt

Trustee

Date: 31 March 2022

Independent examiner's report to the Trustees of The Mousetrap Foundation for the Arts

I report to the Charity Trustees on my examination of the accounts of the Charity for the year ended 31 August 2021.

Responsibilities and basis of report

As the Trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your Charity's financial statements as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

- ◆ accounting records were not kept in respect of the charitable company as required by section 386 of the Act; or
- ◆ the financial statements do not accord with those records; or
- ◆ the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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.
- ◆ The financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for Accounting and Reporting by Charities (applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the UK and Republic of Ireland).

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 accounts to be reached.

Catherine Biscoe
for Buzzacott LLP
Chartered Accountants
130 Wood Street
London EC2V 6DL

11 April 2022

Statement of financial activities (including an income and expenditure account) Year to 31 August 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations and gifts	1	185,301	—	185,301	263,506
Fundraising events		120,544	—	120,544	27,738
Charitable activities					
. Grants receivable	2	—	347,912	347,912	332,640
. Theatre tickets		4,145	—	4,145	63,010
. Programme fees and workshops		6,652	—	6,652	14,733
. Studio rental		—	—	—	6,679
Investments		2,829	—	2,829	283
Other income	3	45,552	—	45,552	64,345
Total income		365,023	347,912	712,935	772,934
Expenditure on:					
Raising funds					
. Fundraising		175,048	—	175,048	170,732
. Studio rental		671	—	671	18,481
. Fundraising events		10,901	—	10,901	—
Charitable activities					
. Theatre Access		107,802	19,364	127,166	176,015
. Creative Learning & Participation		55,305	262,483	317,788	327,977
Other expenditure		57,373	—	57,373	75,085
Total expenditure	4	407,100	281,847	688,947	768,290
Net (expenditure) income before investment gains		(42,077)	66,065	23,988	4,644
Net gains on listed investments	11	833	—	833	441
Net (expenditure) income and net movement in funds		(41,244)	66,065	24,821	5,085
Reconciliation of funds:					
Balances brought forward at 1 September 2020		320,402	130,150	450,552	445,467
Balances carried forward at 31 August 2021		279,158	196,215	475,373	450,552

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

A comparative Statement of Financial Activities is presented in note 21 to these financial statements.

Balance sheet 31 August 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible fixed assets	10		21,525		28,551
Investments	11		77,676		74,747
			99,201		103,298
Current assets					
Debtors	12	55,552		40,248	
Cash at bank and in hand		402,481		351,162	
		458,033		391,410	
Liabilities					
Creditors: amounts falling due within one year	13	(36,861)		(44,156)	
Net current assets			421,172		347,254
Creditors: amounts falling due in greater than one year	14	(45,000)		—	
Net assets			475,373		450,552
The funds of the charity:					
Restricted funds	17		196,215		130,150
Unrestricted funds			279,158		320,402
Total funds	18		475,373		450,552

The financial statements have been prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies. The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2021. No notice has been deposited under Section 476 of the Act. The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2021 in accordance with Section 476 of the Companies Act 2006. The Trustees, as directors of the charitable company, acknowledge their responsibilities for:

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the board of the Mousetrap Foundation for the Arts, Company Registration No. 3162429 (England and Wales) and signed on its behalf by:

Sir Stephen Waley-Cohen Bt

Trustee

Date: 31 March 2022

Statement of cash flows Year to 31 August 2021

	Note	2021 £	2020 £
Cash flows from operating activities			
Net cash provided by operating activities	A	50,586	21,808
Cash flows from investing activities			
Dividends from investments		2,829	283
Purchase of tangible fixed assets (note 10)		—	(5,878)
Proceeds from the disposal of listed investments		11,437	50,260
Purchase of listed investments		—	(60,423)
Net cash provided by (used in) investing activities		14,266	(15,758)
Change in cash and cash equivalents in the year		64,852	6,050
Cash and cash equivalents at 1 September 2020		415,305	409,255
Cash and cash equivalents at 31 August 2021	B	480,157	415,305

A Reconciliation of net income to net cash provided by operating activities

	2021 £	2020 £
Net income for the year (as per the statement of financial activities)	24,821	5,085
Adjustments for:		
Depreciation (note 10)	7,026	8,055
Gains on listed investments	(833)	(441)
Dividends from listed investments	(2,829)	(283)
(Increase) decrease in debtors	(15,304)	5,712
Increase in creditors	37,705	3,680
Net cash provided by operating activities	50,586	21,808

B Analysis of changes in net debt

	1 September 2020 £	Cash flows £	31 August 2021 £
Cash at bank and in hand	351,162	51,319	402,481
Cash held by investment managers	64,143	13,533	77,676
Total cash and cash equivalents	415,305	64,852	480,157

Principal accounting policies Year to 31 August 2021

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

Basis of preparation

These financial statements have been prepared for the year to 31 August 2021.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

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

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

Critical accounting estimates and areas of judgement

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

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

- ◆ the allocation of support costs;
- ◆ the estimation of the useful economic life of tangible fixed assets; and
- ◆ the estimation of future income and expenditure for the purpose of assessing going concern.

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these accounts.

The Covid-19 pandemic created uncertainty over our ability to deliver our projects as schools, youth clubs and theatres opened and closed as Government restrictions changed in response to the virus. There was also the associated financial risk, as our sources of unrestricted income from programme fees, tickets, studio rental and in-person fundraising events were affected by Covid-19 restrictions. Therefore we have continued to make programme and overhead cost savings wherever possible, re-started our theatre access programmes at a much lower level than pre-pandemic, and now have robust online delivery models in place should we need to switch back to virtual delivery of education projects.

Principal accounting policies Year to 31 August 2021

Free reserves at 31 August 2021 stood at £257,653 (2020 – £291,851). The level of free reserves is below the desired level of six months of budgeted operating expenses. Due to the Covid-19 situation, we have had to use a portion of our free reserves to pay for costs not covered by other grants and donations. For 2021/22, we are planning a small surplus on our unrestricted funds as some of our income streams which generate unrestricted income will be re-established. We plan to build our free reserves back up over a 5-year period. The Trustees have concluded, in the light of our reduced but still healthy current bank balance, that the charity will be able to continue to operate in the exceptional circumstances created by the pandemic.

As the Government's "Plan B" Covid restrictions have now eased, all of these income generating activities have resumed. We have also begun to generate income in other ways, for example through being commissioned to write education resources packs for West End shows. Plus we will be investing in technology such as 'tap to donate' machines as people carry less cash with them – a trend the pandemic has sped up.

Due to the large amount of restricted funds already received and pledged for 2021/22, the plans for a large fundraiser in May 2022 and having reviewed the available evidence, the Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises donations, grants, receipts from charitable activities (including discounted ticket sales, programme fees and workshop fees), rental income, and income from fundraising events such as gala evenings.

Donations received under Gift Aid, including Theatre Guardians' donations, are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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

Income from the sale of discounted theatre tickets is recognised on the date of the performance to which the tickets relate.

Fees receivable for programmes and workshops are recognised on the date the workshop or programme event occurs.

Studio rental income is recognised on the provision of the rental space.

Ticket and auction income from gala evenings is recognised on the date the event takes place.

Gifts in kind

Substantial contributions are made to the charity by theatres and producers through the supply of tickets at a discounted price. The fair value of a ticket is considered to be the average open market price, which will not necessarily equate to the ticket's face value and is impossible to reliably estimate due to the variety of ticket vendors in operation. As such, the discount to the charity from the fair value of the tickets cannot be reliably estimated and is not included within income as a gift in kind in the statement of financial activities.

Many items generously donated to the Charity to be auctioned at the bi-annual Cabaret gala event include a 'money-can't-buy element' such as meeting the cast of a show, and therefore no commercial value has been placed on these gifts in kind in the financial statements.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- ◆ Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This includes staff costs associated with fundraising (including time spent by the director on fundraising activities) and the rental of the third floor studio, all direct costs associated with fundraising and allocated support costs.
- ◆ Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

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

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

Support costs and governance costs are apportioned based on the ratio of time spent working on the charity's various programmes by staff.

Principal accounting policies Year to 31 August 2021

Expenditure on staff furloughed under the Coronavirus Job Retention Scheme has not been apportioned between costs headings on the basis that such an apportionment would be distortive and therefore not present a true and fair view of the cost of the organisation's charitable and fundraising activities during the year.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- | | |
|--------------------------|---|
| ◆ Leasehold improvements | Over the term of the lease |
| ◆ Computer equipment | 25% per annum on a reducing balance basis |

Investments

Listed investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised and unrealised gains (or losses) are credited (or debited) to the statement of financial activities in the year in which they arise.

The charity does not acquire put options, derivatives or other complex financial instruments.

Realised gains (or losses) on investment assets are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities within particular sectors or sub sectors.

Debtors

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

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Principal accounting policies Year to 31 August 2021

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Restricted funds comprise monies raised for, or restricted by donor imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions to the personal pension schemes of the charity's employees and the charity's defined contribution employer pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Donations and gifts

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
Theatre Guardians and major individual donors	90,686	—	90,686
Garfield Weston Foundation	25,000	—	25,000
The Childhood Trust	20,000	—	20,000
Raise Your Hands	15,000	—	15,000
St Martin's Theatre Ltd	12,500	—	12,500
Donations < £5,000 and Gift Aid	26,820	—	26,820
Less: Jacada Travel donation from 2020 not received	(4,705)	—	(4,705)
Total funds	185,301	—	185,301

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
<i>Theatre Guardians and major donors</i>	115,910	—	115,910
<i>Ian @ 80: Ian McKellen & Ambassador Theatre Group</i>	40,000	—	40,000
<i>Raise Your Hands</i>	20,000	—	20,000
<i>St Martin's Theatre Ltd</i>	12,500	—	12,500
<i>Anonymous donors</i>	10,000	—	10,000
<i>Lehmans Brothers Foundation, Europe</i>	10,000	—	10,000
<i>ATG Foundation</i>	9,117	—	9,117
<i>Jacada Travel</i>	7,866	—	7,866
<i>London Youth</i>	5,000	—	5,000
<i>Individual donations < £5,000 and Gift Aid</i>	33,113	—	33,113
Total funds	263,506	—	263,506

During the years to 31 August 2021 and 31 August 2020, contributions were made to the charity by theatres and producers through the supply of tickets at a discounted price. The discount has not been recognised in the financial statements – please see the accounting policy for Gifts in Kind on page 33 for further details.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
City Bridge Trust	—	56,822	56,822
Lehman Brothers Foundation Europe	—	50,000	50,000
John Lyon's Charity	—	30,000	30,000
Bank of America	—	28,596	28,596
The Linbury Trust	—	25,000	25,000
Masonic Charitable Foundation	—	20,000	20,000
The Childhood Trust	—	15,029	15,029
Anonymous donor	—	13,000	13,000
Society of London Theatre through the Theatre Development Trust	—	12,500	12,500
Shaftesbury PLC	—	10,000	10,000
The Ovingdean Hall Foundation	—	10,000	10,000
The Victoria Wood Foundation	—	9,500	9,500
St Giles & St George Education Charity	—	8,803	8,803
Investec	—	6,000	6,000
The Peter Stebbings Memorial Charity	—	6,000	6,000
Brown Rudnick Charitable Foundation Corp.	—	5,214	5,214
Derwent London	—	5,000	5,000
Garrick Charitable Trust	—	5,000	5,000
Aberdeen Standard Investments	—	5,000	5,000
Noël Coward Foundation	—	5,000	5,000
Hyde Park Place Estate Charity	—	4,948	4,948
Other grants < £5,000	—	16,500	16,500
Total funds	—	347,912	347,912

2 Grants receivable (continued)

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
<i>Society of London Theatre through the Theatre Development Trust</i>	—	75,000	75,000
<i>Lehman Brothers Foundation Europe</i>	—	50,000	50,000
<i>The Childhood Trust</i>	—	40,000	40,000
<i>City Bridge Trust</i>	—	30,533	30,533
<i>Masonic Charitable Foundation</i>	—	20,000	20,000
<i>Allan & Nesta Ferguson Charitable Trust</i>	—	10,000	10,000
<i>Derwent London</i>	—	10,000	10,000
<i>Johansson Family Foundation</i>	—	10,000	10,000
<i>St James's Place Charitable Foundation</i>	—	10,000	10,000
<i>Brown Rudnick Charitable Foundation Corp.</i>	—	8,714	8,714
<i>Ned's Fund</i>	—	7,400	7,400
<i>Investec</i>	—	6,000	6,000
<i>Vision Foundation</i>	—	6,000	6,000
<i>Hyde Park Place Estate Charity</i>	—	5,000	5,000
<i>King's College London</i>	—	5,000	5,000
<i>Soho Estates</i>	—	5,000	5,000
<i>Westminster Foundation</i>	—	5,000	5,000
<i>Other grants < £5,000</i>	—	28,993	28,993
Total funds	—	332,640	332,640

3 Other income

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Coronavirus Job Retention Scheme	—	45,552	45,552
	—	45,552	45,552
	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Coronavirus Job Retention Scheme	—	64,345	64,345
	—	64,345	64,345

During the year, nine members of the charity's staff were placed on furlough (2020 – seven members of staff), as discussed in more detail in the trustees' report and note 4. The charity applied to the Government's Coronavirus Job Retention Scheme to cover the costs of furloughed staff and received £45,552 from the scheme (2020 – £64,345).

4 Expenditure

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2021 £
Raising funds					
. Fundraising	100,695	1,510	25,020	47,823	175,048
. Studio rental	—	671	—	—	671
. Fundraising events	—	10,901	—	—	10,901
Charitable activities					
. Access	69,521	11,736	16,403	29,506	127,166
. Creative Learning and Youth Engagement	142,540	71,513	36,119	67,616	317,788
Furlough staff costs covered by CJRS	45,552	—	—	—	45,552
Furlough staff costs borne by the charity	11,821	—	—	—	11,821
	370,129	96,331	77,542	144,945	688,947

Nine members of staff were part-time furloughed for various periods throughout the year. A percentage of their salaries were covered by the Government's Coronavirus Job Retention Scheme (CJRS), as shown above. The 'furlough costs borne by the charity' are the costs to top staff salaries up to 100% and the NI and pension costs not covered by the CJRS.

These costs are shown under Direct Staff Costs, rather than Support Staff Costs, on the basis that although furloughed staff were not delivering direct project activity, they were also not providing any support function to the work of the charity.

Support costs are allocated based on the percentage of staff time spent on programme delivery and fundraising. As a result of the Coronavirus pandemic, the percentage of staff time spent on fundraising versus programme delivery for the first half of the year was higher than normal. This was because some of our major programmes could not run. Therefore, fundraising bore more of the support costs over this period.

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2020 £
Raising funds					
. Fundraising	93,292	11,059	27,615	38,766	170,732
. Studio rental	7,718	814	2,900	7,050	18,482
Charitable activities					
. Access	54,076	67,429	10,638	43,872	176,015
. Creative Learning and Youth Engagement	141,784	81,905	40,788	63,500	327,977
Furlough staff costs covered by CJRS	64,345	—	—	—	64,345
Furlough staff costs borne by the charity	10,739	—	—	—	10,739
	371,954	161,207	81,941	153,188	768,290

The Chief Executive's salary has been allocated to, Support Staff Costs and across expenditure on raising funds and charitable activities to reflect the relative proportion of her time spent working on each of these areas.

5 Support costs

	2021 £	2020 £
Property costs	83,764	88,577
IT development and support	15,488	15,479
Phone and internet	5,308	4,779
Printing, postage and stationery	6,681	5,217
Training costs	99	2,631
Payments and donations processing fees	3,608	4,536
Marketing activities	10,540	8,572
Sundry	4,120	3,747
Depreciation	7,026	8,075
Health and Safety	829	1,142
Subscriptions and membership	1,081	1,143
Governance	6,401	9,290
	144,945	153,188

6 Movement in funds

This is stated after charging:

	2021 £	2020 £
Auditor's remuneration		
. Current year – independent examination	5,500	—
. Current year – audit fees	—	9,000
. Prior year – audit fees	888	192
Depreciation (note 10)	7,026	8,055

7 Staff costs

	2021 £	2020 £
Wages and salaries	390,359	399,154
Employer's National Insurance	34,716	35,535
Other pension costs	22,596	22,651
	447,671	457,340

The average monthly number of employees, calculated on an average headcount basis, during the period was:

	2021 No.		2020 No.	
	Full time	Part time	Full time	Part time
Total	7	7	11	3

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2020 – one). £7,020 was paid in employer's pension contributions for this employee (2020 – £7,020).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise the Chief Executive and the Deputy Director. The total remuneration (including taxable benefits, employer's pension contributions and employer's national insurance contributions) of the key management personnel for the year was £136,257 (2020 – £135,553).

8 Trustee remuneration and reimbursed expenses

No Trustee received remuneration or reimbursed expenses during either the year ended 31 August 2021 or the year ended 31 August 2020.

9 Taxation

The Mousetrap Foundation for the Arts is a registered charity and, therefore, is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

10 Tangible fixed assets

	Leasehold improve- ments £	Computer equipment £	Total £
Cost			
At 1 September 2020 and 31 August 2021	30,786	57,505	88,291
Depreciation			
At 1 September 2020	17,996	41,744	59,740
Charge for the year	3,390	3,636	7,026
At 31 August 2021	21,386	45,380	66,766
Net book value			
At 31 August 2021	9,400	12,125	21,525
At 31 August 2020	12,790	15,761	28,551

11 Investments

Movements in listed investments during the year were as follows:

	2020 £	2019 £
Market value at 1 September 2020	10,604	—
Additions at cost	—	60,423
Disposals at book value (proceeds: £11,437; realised gains: £833)	(10,604)	(49,642)
Net unrealised investment losses	—	(177)
Market value at 31 August 2021	—	10,604
Cash held by investment managers	77,676	64,143
Total investments	77,676	74,747
Cost of listed investments at 31 August 2021	—	10,781

All listed investments were dealt in a recognised stock exchange. At 31 August 2021 no listed investments were held. At 31 August 2020, the charity's listed investments were held solely in Picton Property Income Limited shares, a UK equity. This holding therefore constituted a material holding at 31 August 2020 in the context of the overall portfolio, at 100% of the portfolio's total value.

Notes to the Financial Statements Year to 31 August 2021

11 Investments (continued)

The total unrealised gains as at 31 August 2021 relate solely to the annual revaluation of the portfolio:

	2021 £	2020 £
Unrealised gains at 1 September 2020	(177)	—
Add: Net gains arising in respect of disposals in the year	177	—
Less: Net losses arising on revaluation arising in the year	—	(177)
Total unrealised gains at 31 August 2021	—	(177)

12 Debtors

	2021 £	2020 £
Debtors	2,969	5,471
Prepayments and accrued income	52,583	34,777
	55,552	40,248

13 Creditors: Amounts falling due within one year

	2021 £	2020 £
Payroll taxes and social security	10,525	8,604
Trade creditors	8,164	13,703
Covid-19 Bounceback Loan	5,000	—
Accruals and deferred income	9,672	17,849
Funds held as agent	3,500	4,000
	36,861	44,156

Included in the accruals and deferred income total are the following deferred income balances:

	2021 £	2020 £
Brought forward at 1 September 2020	1,690	2,333
Released during the year	(1,690)	(2,333)
New deferrals during the year	1,290	1,690
Carried forward as at 31 August 2021	1,290	1,690

14 Creditors: amounts falling due after one year

	2021 £	2020 £
Covid-19 Bounceback Loan	45,000	—
	45,000	—
Loan Maturity		
Debt due in one year or less (note 13)	5,000	—
In more than one year but not more than two years	10,000	—
In more than two years but not more than five years	30,000	—
In more than five years	5,000	—
	50,000	—

15 Operating lease commitments

At 31 August 2021, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Land and buildings	
	2021	2020
	£	£
Amounts due:		
Within one year	57,875	57,875
Between one and two years	57,875	57,875
Between two and five years	43,406	101,281
	159,156	217,031

	Other Equipment	
	2021	2020
	£	£
Within one year	1,160	3,120
	1,160	3,120

16 Pension costs

The company makes contributions to the personal pension schemes of its employees as well as its own defined contribution employer pension scheme. The assets of the schemes are held separately from those of the company in independently administered funds. The pension cost charge represents contributions by the company to the funds and amounted to £22,596 (2020 – £22,651). At 31 August 2021, contributions amounting to £1,427 (2020 – £1,323) were outstanding.

17 Restricted funds

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

	Balance at 1 September 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2021 £
Access	7,510	43,500	(19,364)	—	31,646
Creative Learning & Participation	122,640	304,412	(262,483)	—	164,569
	130,150	347,912	(281,847)	—	196,215

	Balance at 1 September 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2020 £
Access	28,387	12,522	(33,399)	—	7,510
Creative Learning & Participation	56,358	320,118	(198,265)	(55,571)	122,640
	84,745	332,640	(231,664)	(55,571)	130,150

17 Restricted funds (continued)

Access

To enable young people with limited resources, support or a disability the opportunity to attend London theatre, often as a first time experience and encourage further theatregoing.

Creative learning & Participation

To use theatre as an educational resource in and out of the classroom to: stimulate creative work and to develop theatre related and personal/social skills; reduce barriers and enhance knowledge of the theatre; and provide leadership and career development opportunities for young people.

18 Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds 2021 £
Fixed assets	—	21,525	21,525
Investments	—	77,676	77,676
Current assets	196,215	261,818	458,033
Current liabilities	—	(81,861)	(81,861)
	<u>196,215</u>	<u>279,158</u>	<u>475,373</u>

	Restricted funds £	Unrestricted funds £	Total funds 2020 £
Fixed assets	—	28,551	28,551
Investments	—	74,747	74,747
Current assets	130,150	261,260	391,410
Current liabilities	—	(44,156)	(44,156)
	<u>130,150</u>	<u>320,402</u>	<u>450,552</u>

19 Company limited by guarantee

The charity is limited by guarantee and accordingly has no share capital.

The liability guaranteed by each member is £10. The authorised membership of the company is unlimited. At 31 August 2021 the membership was 13 (2020 – 12).

20 Related parties

During the year, the charity received donations of £12,500 (2020 – £12,500) from St Martin's Theatre Limited. Sir Stephen Waley-Cohen is a Director of this company.

During the year, donations totalling £27,180 (2020 – £25,180) were received from 13 (2020 – 8) Trustees.

At the end of the year, there were no amounts outstanding in respect of any of the above transactions.

21 Funds held as an agent

The Charity acts as an agent in distributing the annual Michael Northern bursary for lighting design. As a result, grant payments of £500 (2020 – £500), have been excluded from the statement of financial activities as the charitable company does not have control over the application of the funds. At 31 August 2021 the Charity held funds amounting to £3,500 (2020 – £4,000) on behalf of the late Robert Camac for distribution in respect of future bursaries.

22 Comparative statement of financial activities for the year ended 31 August 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2020 £
<i>Income from:</i>				
Donations and gifts	1	263,506	—	263,506
Fundraising events		27,738	—	27,738
<i>Charitable activities</i>				
. Grants receivable	2	—	332,640	332,640
. Theatre tickets		63,010	—	63,010
. Programme fees and workshops		14,733	—	14,733
. Studio rental		6,679	—	6,679
Investments		283	—	283
Other income	3	64,345	—	64,345
Total income		440,294	332,640	772,934
<i>Expenditure on:</i>				
<i>Raising funds</i>				
. Fundraising		170,732	—	170,732
. Studio rental		18,481	—	18,481
<i>Charitable activities</i>				
. Access		142,616	33,399	176,015
. Creative Learning & Youth Engagement		129,712	198,265	327,977
Other expenditure		75,085	—	75,085
Total expenditure	4	536,626	231,664	768,290
<i>Net (expenditure) income before investment gains</i>		<i>(96,332)</i>	<i>100,976</i>	<i>4,644</i>
<i>Net gains on listed investments</i>		<i>441</i>	<i>—</i>	<i>441</i>
<i>Net (expenditure) income before transfers</i>		<i>(95,891)</i>	<i>100,976</i>	<i>5,085</i>
<i>Transfers between funds</i>	16	<i>55,571</i>	<i>(55,571)</i>	<i>—</i>
<i>Net movement in funds</i>	11	<i>(40,320)</i>	<i>45,405</i>	<i>5,085</i>
<i>Reconciliation of funds:</i>				
<i>Balances brought forward at 1 September 2019</i>		<i>360,722</i>	<i>84,745</i>	<i>445,467</i>
<i>Balances carried forward at 31 August 2020</i>		<i>320,402</i>	<i>130,150</i>	<i>450,552</i>

Accounts

**The Mousetrap Foundation
for the Arts**

**(known as Mousetrap
Theatre Projects)**

**Annual Report and Financial
Statements**

31 August 2020

Company Limited by Guarantee
Registration Number
3162429 (England and Wales)

Charity Registration Number
1053434

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Reference and administrative information

Trustees	Sir Stephen Waley-Cohen Bt (Chairman) Sir William Atkinson (resigned 20 January 2021) Jonathan Burke Robert Davis MBE DL Mary Hammond Ashley Herman Rosemary Hytner (resigned 22 September 2020) Fawn James (resigned 22 September 2020) Adam Kenwright (appointed 24 February 2021) Phyllida Lloyd CBE Karen Napier (appointed 7 October 2019) Sarah Richardson Clifford Siegel (appointed 7 October 2019) Andrea Sullivan Christopher Tabor Roy Williams OBE (appointed 24 February 2021)
Chief Executive	Susan Whiddington
Deputy Director	Gayle Bryans
Company Secretary	Susan Whiddington
Charity registration number	1053434
Company registration number	3162429
Registered address	33 Shaftesbury Avenue London W1D 7EH
Auditor	Buzzacott LLP 130 Wood Street London EC2V 6DL
Bankers	Royal Bank of Scotland PLC 49 Charing Cross Road London SW1A 2DX

Chief Executive's Statement - Year to 31 August 2020

As difficult and challenging as the last six months of this Financial Year were, this year's report demonstrates how we successfully engaged thousands of young people, families, youth leaders and teachers through theatre visits and participation in drama sessions for the full twelve months.

Highlights of the year included a sold-out relaxed performance of *School of Rock* at the Gillian Lynne Theatre for families with children with additional needs in January. We extended our well-received **Playmakers** project for deaf and hard of hearing students, launching a new **Playmakers** for students with speech, language and communication needs. We greatly increased our work with young carers, offering creative learning projects during the year as well as an intensive 3-week summer project. Prior to developing the online projects with these young people, we surveyed young carers' groups and used the survey results to inform our work. We also consolidated our theatregoing clubs, adding 1000s of new members to **Go Live** for independent theatregoers aged 15-24 and made significant headway with **Go Live Grads** enlisting many new members. A committee of **Go Live Grads** also planned and ran their own fundraising events for us.

What I'm most proud of is how we seamlessly moved from working face-to-face to working online when the lockdown came into effect in mid-March. Through dynamic and imaginative drama workshops, led by skilled theatre practitioners, we were able to deliver on our stated mission 'to engage young people through theatre and drama, using it creatively to educate, challenge and inspire them'.

While working online has its challenges, and required us to write new child protection and safeguarding policies, it encouraged us to think 'outside the box' programmatically. What resulted were some highly innovative ways to work with young people and families which fall under the heading, '**Every Home A Theatre**'. The projects and activities that resulted in this new way of working are described in some depth in the second half of this report. The other major benefit of presenting our work online was the opportunity to broaden our reach well beyond London – and we were thrilled that young people and families across the UK as well as internationally participated in our projects.

This Annual Report fits neatly into two sections. For the first six months, from 1 September 2019 to 13 March 2020, we delivered a range of our tried-and-true Access and Creative Learning and Participation projects in person to young people and families. From 18 March, when we closed our office due to Covid, we moved most of our existing projects online as well as developing exciting new projects and activities,

All in all, it's been a very good year which has stretched us creatively and resulted in reaching and engaging many new young people and families through theatre and drama, although we all look forward to the reopening of theatres!

Susan Whiddington CBE, Chief Executive

The Trustees present their report and financial statements for the year ended 31 August 2020.

The financial statements have been prepared in accordance with the accounting policies set out on pages 35 to 39 therein and comply with the Charity's Memorandum and Articles of Association, applicable laws and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

OBJECTIVES

The charitable company's objects are to promote, maintain, improve and advance education by the encouragement of the participation in the Arts. Specific objectives are:

- ◆ to open the doors of London's world-class theatre to children and young people, especially those with limited resources, support or a disability;
- ◆ to use theatre as an educational tool to develop skills, challenge and inspire;
- ◆ to encourage a legacy of theatregoing by reducing barriers and enhancing an appreciation of theatre; and
- ◆ to develop and nurture collaborations with young people, teachers, artists, arts organisations and the theatre industry.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

1 September 2019 – 13 March 2020

Theatre Access

Theatre Openers for Mainstream Schools (Autumn 2019 and Spring 2020 Terms)

This project brings state mainstream school groups to theatre for £8 a ticket, targeting schools with a high percentage of free school meals and those who rarely take theatre trips. Most theatre trips include a pre or post show talk.

Productions offered: *The Play that Goes Wrong*, Duchess Theatre; *Fame the Musical* – Peacock Theatre; *Witness for the Prosecution* – London County Hall; *Noises Off* – Garrick Theatre; *Touching the Void* – Duke of York's Theatre; *Taming of the Shrew* – Barbican Theatre; *Wicked* – Apollo Theatre; *The Lion, The Witch and the Wardrobe*, – Bridge Theatre; *Luzia, Cirque du Soleil* – Royal Albert Hall; *Three Sisters* – National Theatre

The following trips were cancelled due to Covid: *I Think We Are Alone*, Theatre Royal Stratford; *Leopoldstadt*, Wyndham's Theatre; *Everybody's Talking about Jamie*, Apollo Theatre

Total tickets: 1,892 – **1,698** students; 194 teachers

Number of Schools attending: 67 Schools & 6th Form colleges

Average % of Free School Meals of attending schools: 27.5% (London average is 17%)

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Insight Sessions

These sessions offer students an opportunity to engage in a participatory 90-minute pre-show workshop led by the creative team to explore a specific aspect of the production.

Insight Sessions were held for *The Lion King*; *Witness for Prosecution* and *Luzia* involving **73 Year 8 & 9 students**.

Theatre Journeys for Special Schools (Autumn 2019 and Spring 2020 Terms)

This programme brings state special schools to the theatre at £8 a ticket. Productions offer in-school workshops either free or at a reduced cost.

Productions Offered: *Come From Away*, Phoenix Theatre; *The Snowman*, Peacock Theatre; *Wicked*, Apollo Victoria; *The Prince of Egypt*, Dominion Theatre (the 2nd performance was cancelled due to Covid-19).

Free in-school workshop at three schools had to be cancelled due to Covid-19.

Total tickets: 659 tickets – **445 students**; 220 teachers/carers

Number of Special Schools: **35 schools**

Average % of Free School Meals of attending schools: **39.5%**

Number of wheelchair users: **10**

Envision

Envision is a programme which provides theatre days for blind and partially sighted young people

13 visually impaired children and 2 visually impaired parents, their siblings and parents from 12 families, (38 individuals) participated in our **Family Envision** day at a November matinee of *Some Like It Hip Hop*, Peacock Theatre. Prior to the show, families participated in 90-minute family workshops led by Shane Dempsey and Vicki Hawkins, exploring the production's characters, plot and theme, and took part in an onstage touch tour.

50 visually impaired young people and 40 adults (teachers, parents, sensory support workers) from 19 groups attended *Matilda the Musical* on matinee days in January and February. The young people were aged between 7 and 21; 26% were registered blind and 74% were partially sighted. Groups participated in 90-minute pre-show workshops led by Andrew Macklin, Vicki Hawkins and John Cooper to explore the characters, story and create a visual picture of the musical and took part in a pre-show on-stage touch tour.

Stageseen

Stageseen provides theatre days for deaf and hard of hearing young people.

Two education days were scheduled for *Macbeth* matinees of *Playing Shakespeare* as part of *Deutschbank* at Shakespeare's Globe in March, however the show was cancelled due to Covid-19. **116 deaf and hard of hearing young people**, aged 11-16, from 10 schools and 1 LEA Sensory Support Unit were due to attend.

Before performances were cancelled, 4 schools received a free in-school workshop delivered by a Globe Education facilitator and a Mousetrap facilitator to prepare students for the performance.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Relaxed Performance of School of Rock

- ♦ The relaxed performance of *School of Rock*, Gillian Lynne Theatre, was held on Monday, 20th January at 6.30pm.
- ♦ 256 families attended, 983 individuals with **473 young people**; 319 who had additional needs – 15 were wheelchair users plus 41 volunteers and 43 guests.
- ♦ 154 families came from 30 of the 32 London boroughs and 83 families from outside London – from 39 of the 48 English counties. The most represented area was Croydon with 13 families; no families came from Newham or Hillingdon and the family traveling the furthest came from Bolton
- ♦ Tickets were £3, £6 and £10 for children and £6, £12 and £20 for adults. The average family size was four individuals and the average ticket cost per family was £47.15.
- ♦ Families were sent an educational resource pack, a visual story, a list the show's songs, as well as and lyrics to the song which involved audience participation, plus travel & restaurant details.
- ♦ Three free family workshops were held before the performance.
- ♦ 132 families responded to the survey (55%). 78% had been to a MTP relaxed performance previously with 43% only attending MTP relaxed performances; 51% attend ours and others' relaxed performances.
- ♦ 73% of families felt that keeping the price low – under £20 – was important.
- ♦ 80% of families received information about this performance from MTP – 80% only attend 1 or 2 relaxed performances a year.
- ♦ 87% of families rated their overall visit as excellent and 11% rated it as good – no family said it was disappointing. Of the families that attended the workshops, 60%% rated them as excellent and 20% as good.
- ♦ A film was made on the evening interviewing families and various people connected to the performance.

Family First Nights (FFN)

FFN brings families into theatres in a 5-week summer programme with £6 tickets. We then we send them a range of new offers throughout the year.

Due to Covid-19, the **FFN** 2020 5-week summer programme was cancelled.

- ♦ Between September 2019 and March 2020, we sent families offers of theatre, opera, ballet, dance, concerts, exhibitions and special events through twice monthly e-mails to the 6,000+ families on our **FFN** database.
- ♦ From March we continued to send **FFN** emails with offers of online productions and other opportunities twice a month.
- ♦ We held a **FFN** Family Forum meeting in November and **FFN** Recruitment meeting in February for new social service and community organisations.
- ♦ We also identified new organisations and venues to collaborate with: Ticket Bank, The Foundling Museum, Theatre Peckham, Opera Holland Park, British Library, and Community Champions Conference.

Go Live

Go Live encourages 15-24 year olds to become independent theatregoers with £7 tickets for 15-18 and £12 tickets for 19-24 year olds. (Formally **Westend4£10** and **TheatreLive4£5**). **Go Live** has **over 11,000 members**.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Go Live Grads

This programme is a theatregoing initiative for young adults (24-29 years of age) many of whom are former **Go Liver's**. There is a £10 admin fee to be part of this programme; there are currently **95 young adults** signed up.

Go Live and Go Live Grads were offered the same theatre events which resulted in **1,532 theatre visits** at the following performances, which included pre or after-show talks:

Wicked, Apollo Victoria Theatre; *Everybody's Talking About Jamie*, Apollo Theatre; *Fame*, Peacock Theatre; *The Permanent Way*, Vaults; *Big*, Dominion Theatre; *The Lion King*, Lyceum Theatre; *High Fidelity*, Turbine Theatre; *The Lion, The Witch and the Wardrobe*, The Bridge Theatre; *&Juliet*, Shaftesbury Theatre; *Waitress*, Adelphi Theatre; *Three Sisters*, National Theatre; *Amelie*, The Other Palace; *Cyrano de Bergerac*, The Playhouse *Cirque du Soleil: Luzia*, Royal Albert Hall; *The Prince of Egypt*, Dominion Theatre; *Witness For The Prosecution*, County Hall, *Groan Ups*, Vaudeville Theatre; **Cancelled:** *City of Angels*, Garrick Theatre.

Through twice-monthly emails and on our website, **Go Livers & Go Live Grads** were also offered a huge range of productions and opportunities, requiring box office booking.

Mousetrap Ambassadors Challenge

The Mousetrap Ambassadors Challenge promotes theatregoing in secondary schools, encouraging student involvement and develops arts leaders through a series of challenges relating to **Go Live**. This extracurricular programme is entirely student led, with guidance from MTP staff to support independent theatregoing. In its second year, **9 students from 3 London schools** took part having successfully interviewed to be involved. The students participated in market research training with Alice from Booments, ran a Q&A with individuals from Sonia Freidman Productions and organised a trip for 45 fellow students to *Everybody's Talking about Jamie* which unfortunately had to be cancelled due to Covid.

Creative Learning and Participation

Actout

Actout brings practitioners into classrooms to support KS4 & KS5 students to hone performance skills in line with GCSE and A-Level Curriculum Guidelines. Each project is bespoke to the school's objectives. **163 students** took part.

- ♦ **St Charles Catholic 6th Form College** (Kensington & Chelsea): **15 students** in years 12 & 13 saw *Touching the Void*, Duke of York's Theatre, and participated in a 2½ day workshop on Acting in Devised Performance delivered by Shane Dempsey.
- ♦ **King Solomon High School**, (Redbridge): **26 students** in year 10 saw *Our Lady of Kebeho*, Theatre Royal Stratford East. (Unfortunately the teachers pulled out of the project).
- ♦ **Central Foundation Girls School** (Tower Hamlets): **21 Students** from Year 11 attended *Our Lady of Kebeho*, Theatre Royal Stratford East, and took part in four 2-hour sessions in Acting in Devised Performance delivered by Bethany Pitts.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **The Quest Academy**, (Croydon): **51 students** from Year 11 saw *Touching the Void* at the Duke of York's Theatre, and participated in 2 half-days of workshops on Acting in Devoted Performance delivered by Shane Dempsey
- ♦ **Leigh Academy Trust: 50 disadvantaged high-achieving Year 12 students** from 9 schools attended *Everybody's Talking about Jamie*, Apollo Theatre. They participated in two 2-hour workshops on Communication and Confidence delivered by Laura Rae.

The teachers' evaluations were superlative, rating the theatre visit/play; project impact and how it met the original aims as mostly 5/5. Students also rated project high with positive comments about what they enjoyed and how the project will assist them in future GCSE/A-Level exams.

PlayXray

This project deconstructs a play into its component parts: acting, directing & design.

We worked again with Mischief Theatre Company on *The Play that Goes Wrong*, Duchess Theatre. We offered schools tickets to the play, a full day's workshops on directing, acting and design at the Actors' Centre, a comprehensive resource pack and a set of videos of selected scenes from the play, plus short interviews with individuals about acting, directing, set, costumes and props. These videos will be useful for GCSE Drama students preparing for their 'Live Theatre Review' for all four exam boards

- ♦ **128 Students** participated: 28 students from The Green School for Girls (Hounslow), 25 students from The Highcrest Academy (Buckinghamshire); 26 students from Oasis Academy Coulsdon (Surrey) and 49 students from St Edwards Church of England Academy (Havering).
- ♦ **Masterclass Facilitators:** Bethany Pitts (directing), Juliet Shillingford (set & costume design), Shane Dempsey (acting) and Alix Rainsby (lighting & sound); Shane Turner, Associate Director led the Q & A at the end of the Masterclass.
- ♦ **Project Objectives:** to investigate a live theatre performance through deconstructing the design, acting and directorial elements; highlight and explore specific design, acting and direction moments within the play; provide a suite of digital learning resources that highlight specific moments in the play, equip students with theatrical knowledge, terminology and analytical skills, encourage young people to become informed audience members
- ♦ **Project Outcomes:** Ratings from students and teachers were exemplary – students rated the project 82.6% excellent and 14.4% good. Teachers gave the project 5 out of 5 on its success for their students. Overall, students felt they are more confident in doing well in their exam and 96% agreed with the statement: *I feel taking part in this project has helped me understand the production elements in more detail.*

Skill-Up

Skill-Up brings experienced practitioners into the classroom to provide skill development in a specific drama area defined by the teacher.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **319 students** from: Dagenham Park Academy (Barking & Dagenham), **96 Year 8 Drama Students**, aged 13 -14, Alec Reed Academy (Ealing) **98 Year 8 Drama Students**, aged 13-14, Lister Community School (Newham), **27 Year 8 Drama Students**, aged 13-14 and St. Augustine's High School (Westminster), **98 Year 8 Drama Students**, aged 13 -14. Students attended *Prince of Egypt*, Dominion Theatre, & Juliet, Shaftesbury Theatre and *Poet in Da Corner*, Royal Court Theatre
- ♦ **Workshops delivered** by: Rajesh Rishudeo (Stage Combat), John Cooper (clowning), Andrew Macklin (contemporary acting & Comedy Improv), Penny Latter (Special FX Makeup) and David Baker (Acting for Camera)
- ♦ **Project aims:** to bolster KS3 students' interest in selecting Drama at Key Stage 4, help students understand and explore a range of new theatre skills, encourage students to incorporate these techniques into their performances and know why these choices can be a useful theatrical device
- ♦ **Project Outcomes:** Excellent teacher feedback on practitioners and sessions; raised profile of Drama and increased uptake of Drama KS4; enhanced understanding of professional theatre for students; excellent CPD opportunity for teachers; four practitioners were working industry professionals and alerted students to the possibilities of wider theatre careers.

Playmakers (SLCN)

This is a pilot project, taking our successful model of collaborative playwriting with deaf children, and delivering it in units of children with **S**peech, **L**anguage and **C**ommunication **N**eeds (SLCN)

- ♦ **47 children** from Years 3-6 from the SLCN units in Brunel Primary School (Kensington & Chelsea), John Ruskin Primary School (Southwark), Wimbledon Chase Primary School (Merton) and St Marylebone CE Bridge School (Greenwich) took part.
- ♦ All children have a primary need of SLCN; secondary needs included Attention Deficit Hyperactivity Disorder (ADHD), Autistic Spectrum Conditions (ASC) and behaviour issues.
- ♦ Pupils saw *The Lion King*, Lyceum Theatre, *Billionaire Boy*, Churchill Theatre, Bromley, and *A Christmas Carol*, The Old Vic
- ♦ Project aims were to improve teamwork, increase understanding of how to create a play, increase confidence and ability to express ideas, increase use of imagination – meeting the specific needs of children with SLCN
- ♦ Facilitators were Marian Hoddy, Laura Goulden, Katherine Gill and Paul Andrew who delivered 8 sessions in each school; playwright Andrew Muir acted as dramaturg
- ♦ The project was due to conclude with a showcase of the children's plays performed at the Arts Theatre on 27 March, but this was cancelled due to Covid. Ultimately, the finished scripts were performed and filmed by professional actors and sent to schools in December 2020.

Powerplay

Powerplay is a project delivered in an alternative educational setting, e.g. Pupil Referral Unit, Hospital ward, offering extended drama work through a practitioner or practitioners

New Directions (Newham): **12 students**, aged 14 - 16, excluded from mainstream education; all vulnerable, many with Special Education Needs and Disabilities – and three teachers:

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **Project Aims:** To develop communication skills including conversation/appropriate language choices and develop stamina and build focus
- ♦ **Project Activity:** 6 sessions began on 25 February – however due to Covid-19 only 4 sessions were delivered. Students attended *The Lion King*, Lyceum Theatre
- ♦ **Outcomes & Achievements:** 3 students were able to develop lyrics/raps and will continue to pursue this with their music teacher; 1 participant made exceptional progress over 3 sessions from barely engaging to leading his group. (Full reporting is incomplete as teacher is unwell and there is as yet no end line feedback from participants.)

Collingham Family and Children's Centre (Kensington and Chelsea): **7 students**, aged 11-13, with a mixture of mental health and behaviour disabilities. The group participated in eight creative drama workshops delivered by Carly Ann Clarke and attended a performance of *The Lion King*, Lyceum Theatre.

- ♦ **Project Aims:** To use drama to develop team work, group cohesion, communication skills and empathy as well as give them an opportunity to express themselves and grow in confidence – all of which to help them transitions and life skills.
- ♦ **Project Outcomes:** **Facilitator:** *"the young people developed a sense of agency and collaborated with one another brilliantly. Before we started, the support workers informed us of those who COULD NOT work together, and yet, half way through, they were listening and acting in the space together. The young people felt empowered and proud, and I felt honoured to be a part of that incredibly journey. Participant:* *"It's really fun. It's the first time I've had the time to make drama up. It's made me grow closer to the others. It was a rough start, but everyone slowly drifted together, we all got on, and made the story together. Drama gives you a time to act, to get your emotion out. Even though you're not that character, you have a bond with that person. And you keep thinking about them, even after you finish. I always want to do more drama.*

Nextstage

A project that uses drama to teach employability skills, delivered in school or community settings.

The project was delivered to **St Andrews Youth Club** (Westminster) to **5-8 Young People**, aged 15-21:

- ♦ **Overview:** to work with Club's Youth Development team through a series of 7 drama workshops that explore personal development tools and awareness, as well as employability skills beyond their current roles. The project also includes a workplace visit and attending a West End show.
- ♦ **Project Aim:** To improve understanding of professionalism and be able to demonstrate it, increase confidence to approach and support young people in the club and develop transferrable skills (i.e. communication, team work, leading a team, problem solving)
- ♦ **Project Outcomes:** Postponed to financial year 20-21 due to Covid-19

Nextstage Inclusive

This project uses drama tools to develop employability skills in students with moderate disabilities in FE Colleges

- ♦ **69 students** studying Employment Preparation in FE Colleges: Lewisham (Lewisham), Bexley (Bexley), Kingston (Kingston-upon-Thames) and Bromley (Bromley) took part.
- ♦ All students were part of the SEND provision, with a moderate learning disability

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ◆ Students saw *The Lion King*, Lyceum Theatre and *Come From Away*, Phoenix Theatre.
- ◆ Staff took part in a half-day CPD on how to embed the exercises in their work.
- ◆ In-college sessions began on 23 October 2019 and completed on 30 January 2020.
- ◆ The projects aims were: to use drama tools to develop teamwork, confidence and communication skills, to support students with their work placements and future employability. A second aim was to highlight work experience and employment opportunities in arts organisations, e.g. working Front of House or in an arts café
- ◆ Each college took part in 8, 90-minute sessions led by two facilitators and attended an Inspiration Event at the H Club in Covent Garden, where they met arts industry professionals, took part in role-plays and showcased some of their work from their in-college sessions
- ◆ The main outcomes were increased confidence and communication skills. Staff were often surprised by what their students were able to achieve.

Stagexchange

Stagexchange brings professional practitioners into the community to work directly with youth groups/youth clubs and offers six workshop on a topic of the youth group leader's choice usually following the theatre visit.

Young Roots (Croydon). A core group of **13 young women**, aged between 14-18, all of whom are recent arrivals or refugees, participated.

- ◆ **Project Description:** Young people participated in 8 **Stagexchange** sessions from October to January delivered by Lerato Islam. All were learning English as a second language, some of them are more confident than others, and most have experienced trauma and struggle with anxiety. The group attended *Wicked*, Apollo Victoria, as their theatre trip.
- ◆ **Project Aims:** To decrease social isolation by enabling and encouraging friendships and building confidence, to decrease emotional stress by taking part in fun group activities including accessing West End theatre and explore the theme of inspirational women and positive futures.
- ◆ **Project Outcomes:** The project engaged with 39 young women, with a core group of 13 young women who attended between 50% and 75% of the sessions. Individual objectives varied from learning how to make and lead presentations to young women writing and presenting their own inspirational quotes, e.g. "*When a door closes, [there] will be have another door open to welcome you*"; A participant said, "*before I couldn't share my opinion with others but now, over the time, I shared my opinion and expressed myself*"

Young Carers Project: The project involved **28 young carers** aged 14-17 from **Haringey Young Carers** (Haringey) of whom **5 Young People** completed the project (14 were recruited). **11 Young People** completed the project (14 were recruited) from **Hillingdon Young Carers** (Hillingdon), and **12 Young People** completed the project (15 were recruited) from **Family Lives – Westminster** Young Carers (Westminster).

- ◆ **Project Description:** In January and February, young carers participated in 6 **Stagexchange** sessions at their centre delivered by Rachael Black, Laura Rae and Carly-Ann Clarke, respectively. While developing soft skills, they also created a devised theatre piece which they shared to the other two young carers groups at The Other Palace. Groups saw *Wicked*, Apollo Theatre, and *The Play That Goes Wrong*, Duchess Theatre.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ◆ **Project Aims:** To develop confidence in sharing ideas, express themselves creatively, group cohesion and friendship, teamwork, empathy and communication skills through drama; give ownership to the participating young people; utilise the skills and passions of the young people and provide a fun respite activity outside of their caring role
- ◆ **Project Outcomes:** Young carers from each group completed a survey of how they felt about the project and what they gained. All of the responses were very positive and highlighted the personal targets they achieved, such as taking risks, working as a team, feeling more confident in expressing themselves and meeting new people.

St Andrews Youth Club (Westminster) 15 Young People: aged 8-13, + 4 Youth Development Team members

- ◆ **Project Description:** In February and March, young people were due to participate in 6 sessions at centre delivered by Rachael Black and supported by Club's Youth Development Team. Whilst developing their soft skills through drama, they will devise a theatre piece to share. Attended *The Lion King*, Lyceum Theatre.
- ◆ **Project Aim:** To improve team work, performance skills, listening skills and devise a piece of theatre to share with parents, carers and peers.
- ◆ **Project Outcomes:** The project is currently on pause with three sessions left to complete due to COVID-19.

TheatreCraft 2019

Mousetrap Theatre Projects is one of the delivery partners of the annual careers fair for off-stage theatre careers, together with SOLT, the Royal Opera House and Masterclass.

- ◆ Held on 11 November at the Royal Opera House with satellite spaces at Novello, Lyceum, Adelphi, Vaudeville theatres and Dewynters. Sponsored by White Light.
- ◆ 1,350 **young people**, aged 16-30, attended – 88% were newcomers; 60% were from London and 40% were from outside London.
- ◆ Michelle Terry, Yamin Choudury and Matthew Xi (replacing Nadia Fall at the last minute) were the **'TheatreCraft Ambassadors Super Panel'**, chaired by our Youth Forum members, Zeynep and Tilly. This session closed the day with more than 200 delegates in attendance.
- ◆ The Marketplace and Education Hub had 62 exhibitors representing theatres, arts organisations, drama schools and university & colleges. Many of these had ticket/job/apprenticeship opportunities for delegates.
- ◆ Offered 44 workshops on a huge range of theatre careers, led by 90 top professionals, plus 12 tours/visits
- ◆ 48% of the workshop leaders were BAME.
- ◆ 32 volunteers helped on the day.
- ◆ Repeated from 2018 were the Super Panel, a ticket lottery and a chill out space.
- ◆ **TheatreCraft 2020** was set for 20 November 2020 at the Royal Opera House, but has been cancelled due to Covid-19.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Industry Collaborations

- ◆ We co-chaired the Education and Young People's Forum (EYPF) in October on the topic of accessible performances. The charity's Jo Pelly was one of two presenters, the other was Kelsie Acton from the British Arts Council. A second forum meeting considered, "Are children the audience of the future or the audience of today?" with speakers from Polka Theatre and Action for Children's Arts
- ◆ Patrick O'Sullivan, the charity's Creative Learning Manager, became EYPF representative for the Drama and Theatre Education Alliance (DATEA), which is an Association of Associations. The aim is to have one group represent all the voices in Drama and Theatre Education
- ◆ Mousetrap staff attend a range of industry-wide drama, education and arts consortia, often speaking at these meetings

14 March – 31 August 2020:

Introduction

In addition to devising new ways of working online, we also experienced reduced opportunities to generate income, including the postponement of our May Gala, a major revenue source for us every other year. Many funders chose to direct their funding to frontline needs brought about by Covid-19 (food banks, medical support, emotional counselling, etc.), others delayed funding cycles and several funders expressed concern about dwindling investment portfolios, including SOLT's Theatre Development Trust, our largest single funder, which stopped funding our work as of 1 April 2020.

With this reality, we sadly had to ask 7 of our 13 staff members to go on furlough. In spite of working with a small team of 6, we jumped on the opportunity to redirect our work online and ran a range of successful online drama projects detailed below.

Creative learning and participation – online activities

Family Survey

We surveyed families from our **Family First Nights** database about how they are coping with home-schooling, what kinds of drama activities would be of interest to their children, and how we could support them during this time. We had 261 responses, which not only helped shape our offers, but importantly provided solid data about how families are coping during this time which we can use in our funding applications

Key Schools

Each quarter, we host a Key Schools meeting. (Key schools are 15 schools/teachers with whom we have a close relationship.) At these meetings, teachers update us with current curriculum issues, review projects we are planning, and tell us what their needs are. In return, we give these schools priority on booking theatre performances and teachers are often our first port of call when we have special theatre offers.

Our Creative Learning Manager held a meeting in late May with 12 teachers. One discussion point was what the appetite will be for drama projects when schools are able to reopen to practitioners. Teachers were interested in an online project that would feature Q&A's with theatre practitioners, for example, lighting designers, actors, directors, playwrights.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Teachers were also keen for us to create a partnership with Digital Theatre so they can stream theatre performances in the classroom. Currently the cost for a Digital Theatre membership is beyond their budgets. To this end, we successfully negotiated a 30% 2-year discount with Digital Theatre for key schools, but the uptake has been disappointing. Digital Theatre is keen to work with us to improve and add additional learning resources, so it is the start of a good working relationship.

Every Home a Theatre (EHAT)

This is a new online project to encourage families and young people to create their own short plays/ musicals/ drama pieces in response to a weekly theatre challenge

EHAT launched in early April for 8 weeks ending on 31 May, offering 7 theatre challenges which resulted in more than 100 fantastic family entries. Families from across the UK showed off their newfound skills with theatre challenges that included: drama, dance, puppetry, comedy, musical theatre and monologue writing. Most weekly challenges featured one of our practitioners setting the stage for the families in a short online video. Some families took part in every single challenge. Children enjoyed learning new skills, being creative, and keeping active to fight off lockdown boredom, while their parents appreciated the much-needed respite from home-schooling!

We also had some brilliant entries from teachers and their students and were delighted to see drama back on the quarantine curriculum. Students were hidden beneficiaries that we hadn't considered. Teachers got in touch to say they had used **EHAT** as part of their home learning and had a wonderful response. Aine Lark, Chair of National Drama, which represents teachers nationally, said ***"Mousetrap Theatre Projects has offered a wonderful resource for students during the lockdown. The videos were fun and engaging and we know lots of teachers who have used them to inspire creativity with their students"***

We received endorsements for this project from several Patrons, including Clive Rowe and Jonathan Sayer, co-founder of Mischief Theatre. Every week, we chose our favourite entries to win a one-of-a-kind prize: a free place on an exclusive Mischief Theatre workshop, led by Jonathan!

"The anxiety and seclusion was transformed into fun and excitement."
Alina, #EveryHomeATheatre parent.

Mousetrap Monologue Slam

As a next step in **Every Home a Theatre**, we ran a monologue competition for young performers aged 14+. We had 87 entries from across the UK and even Cyprus! To get young performers started, our Patron Eddie Redmayne shared his top 5 tips for performing a monologue. Eddie also judged the winners from our favourite 3 entries and wrote insightful comments about each young actor's monologue. Eddie selected 19 year old Nansi Love as the winner of the Mousetrap Monologue Slam. Nansi will receive our top prize: one-on-one audition coaching with the Artistic Director of the actor training company, Fourth Monkey. Eddie wrote about Nansi's monologue,

"Of all the performers, Nansi seemed to understand the very specific skill of doing a monologue to camera in which we, as an audience, can see every thought, every breath, every blink. Her speed of thought was particularly impressive, with ideas tumbling one on top of the other. She also managed to find colour, dynamism, and humour in her despair. It was very impressive and moving."

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

Mousetrap Musical Medley

In a continuation of **Every Home a Theatre** and following a very successful **Monologue Slam**, we offered a music competition for young people aged 14+. Our Patron Asmeret Ghebremichael, created a terrific video providing five tips for 'putting over a song'. We had 57 entries from across the UK & Ireland, most of whom chose a West End/ Broadway song and, not surprisingly, the majority were young women! We had some outstanding entries and the three finalists were chosen by Rachel Tucker, star of *Come from Away*. The winners' prizes were three coaching lessons with Mary Hammond and a masterclass in musical theatre audition offered by the Guildford School of Acting.

Evaluation: Each project in **Every Home a Theatre** was critically and thoroughly evaluated. For a copy of the evaluation, please contact us.

Story Busters

This was an online drama project for deaf and hard of hearing young people.

This project for deaf and hard of hearing young people was offered live every Wednesday on YouTube for 6 weeks. Working with Handprint Theatre and deaf artist, Charlotte Arrowsmith, the 40-50 minute sessions were designed for children aged 7-12. The online sessions delivered well-loved stories in sign language, with voice over in English. The subsequent workshops focused on teaching valuable lessons that reflect our changing world. This was pioneering work with deaf children and we were thrilled that Ovingdean Hall Foundation allowed us to re-purpose its 2019 grant for a **Stageseen** project that had to be cancelled. During the 6 weeks, we had 100 live views, but ultimately these sessions have had 422 views (as of summer 2020). As we recorded each session, we are looking at how we can use these videos in further work with deaf and hard of hearing young people.

We did find it difficult to reach out to the deaf community when promoting the **Story Busters** workshops for deaf children. Despite a heavily targeted marketing campaign, including weekly emails to our own list of deaf-supporting organisations and endorsements from Graeae and Deafinitely Theatre, we struggled to build a large audience for this work on a weekly basis. However those who engaged with **Story Busters** returned week after week and several subscribed to our YouTube channel, so we were able to establish important connections with some families.

SummerStage

This is our performing arts school delivered each summer:

- ♦ **Project Description:** project offered online the week of 27-31 July to **29 young people** with mild to moderate learning disabilities. We ran three groups: ages 7-10 for 9 participants; ages 11-14 for 8 participants and ages 14 – 19 for 12 participants. Five 90-minute online drama workshops were led by Vicki Hawkins for each group. A Mousetrap staff member attended every session. To support the online workshops, we developed five additional fun, creative video resources and activities for participants to engage in between sessions. These allowed participants to work independently or with their parents/ siblings to explore workshop themes in more depth, which they could then share at the next day's sessions.
- ♦ **Project Aims:** To explore what it means to be a hero and who are our heroes, using drama games and activities to investigate this theme. To enable young people to socialise with each other through these sessions,

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

- ♦ **Project Outcome:** The project was a huge success; expertly researched, planned and delivered by Vicki with excellent communication exchanges with staff members. One important byproduct was the social interaction of young people with their peers. To assess impact, parents were asked to measure their child before and after the project on: wellbeing, confidence, challenging behaviors, engagement with online activities and engagement with post-workshop videos. 100% of the parents said they would be happy for their child to take part in this project again.

Young Carers Project

Over 3 week in the summer, we delivered an online series of 6 workshops for each of 4 Young Carers services, involving **25 young people**, aged 8-14, took part. Practitioner Laura Rae worked with **Hillingdon Young Carers** and **Carers Support Merton** and Practitioner Rachel Black worked with **East London Young Carers** and **Bromley Well Young Carers**.

- ♦ **Project Description:** Participants explored the theme of 'dreams'. Three groups focused on performance poetry and one group focused on performance skills. Participants in the poetry sessions created and shared 61 poems, each poem receiving feedback from at least one young person as well as their practitioner. At the conclusion of workshops, participants submitted their favourite poem or monologue to be included in a film for their group, to be featured on Mousetrap's website from September.
- ♦ **Project Aims:** To provide a series of activities during lockdown where young carers could socialise, have fun and take part in a creative outlet.
- ♦ **Project Outcomes:** Prior to the project, the five participating support workers completed a pre-programme survey which indicated that 80% of their young carers were experiencing boredom and isolation. At the project's conclusion, this was reduced to 40%. We also surveyed support workers on the 'before and after' of how challenging the socialising was for their participants; the change in the young people's level of confidence and the difference in their ability to express themselves. All of the results were very positive. We also surveyed the participants and 100% said they would like to take part in future workshops with Mousetrap. 77% said they had better engagement during these workshops than in other online activities. Participants were also surveyed about feeling positive, feeling bored, opportunities to socialise with peers and their ability to express themselves creatively. In all areas, the young carers showed a marked improvement.

Give Me Strength Project

'Give Me Strength' was a song originally commissioned from songwriter and composer, Steven Markwick, as part of our **Change Your Tune** project at St Edward's Academy, Romford in Summer Term 2019. Students from the school created their own musical, choosing 'resilience' as their theme, which featured in the School's Improvement Plan. The song became the school's anthem and we felt that it deserved to be revived this summer as its message was timelier than ever.

We recruited 19 young people to sing this song, including some of the original cast members from St Edward's, three young Simbas from *The Lion King* (who recently won a Mousetrap Award for 'Big Little Stars'), previous participants in our summer school, winners from our **Mousetrap Musical Medley** and Youth Forum members. Participants took part in two online workshops with Steven and then independently recorded themselves singing the song. These recordings were then edited into a stunning and emotionally uplifting video by filmmaker Darren Rapier.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

In surveying the young people following the project, 92% said it benefited their well-being; 78% said it helped their confidence; 92% said it helped them feel positive and 100% said it gave them a creative outlet. The 2½ minute video has been seen by 1,000s of people through the MTP YouTube account, SOLT's YouTube account and our Instagram account. The song was sent to Theatre Guardians, Patrons, funders, *Big Cheese* list and to performers of past Galas. The responses from everyone who has listened have been touching, citing the song's uplifting spirit and the wonderful young voices.

The Youth Forum

This is a group of active young people, aged 15-23, who help Mousetrap Theatre Projects reach more young people and plan and implement special theatre-related events for their peers.

- ◆ Youth Forum meets monthly and welcomed 3 new members this year.
- ◆ It planned and executed the Youth Arts Leadership Conference in February (see below).
- ◆ It also planned and executed the Mousetrap Awards in May (online) (see below).
- ◆ Zeynep Gunaydin was selected as Youth Forum Rep on the charity's Board of Trustees.
- ◆ Members ran the after-show talks at 9 **Go Live** performances.
- ◆ Members volunteered at **TheatreCraft**, What Career Live, our relaxed performance, delivered the Drama and Theatre Education Alliance Manifesto at the National Theatre and other events.
- ◆ Forum members took part in a Layton Williams workshop and one with *Mary Poppins*.
- ◆ A Youth Forum member spoke at our donors' luncheon about her Mousetrap experience.
- ◆ A Youth Forum member was interviewed by Disney 'behind the scene' tech people for a podcast.
- ◆ 7 members participated in a call with Nick, Why Projects, to discuss the rebrand.
- ◆ Training offered to YF members on effective moderation of meetings.
- ◆ Youth Forum members now receive *Big Cheese* so they stay up-to-date with the charity's work.

Youth Forum members suggested that Trustees offer two places for Youth Reps on the Board (there is only one currently), giving each Youth Rep a two-year term so that the Youth Reps overlap during one year. (It was agreed and put into place at the Dec 2020 meeting).

The Youth Forum also asked for an opportunity to make a presentation to the Trustees on a topic of interest or concern annually. (This was agreed and will take place Summer 2021.)

Youth Leadership in the Arts Conference (YLAC):

- ◆ The 4th annual conference held at the Soho Theatre on Tuesday, 18 February 2020.
- ◆ 127 young people registered for the event of which 68 young people (54%) attended. (In 2019: 144 registrations and 83 young people attended (58%).
- ◆ YLAC offered talks on Overcoming Imposter Syndrome, a Freelancers' Toolkit, An Agent's Toolkit, Nurturing Inclusivity and workshops included Wellbeing in the Arts, CV & Networking skills and developing interview skills and teamwork/problem solving skills.
- ◆ The keynote address was an inspiring talk from Yamin Choudhury, Artistic Director of Hackney Empire. The conference closed with a talk from Mousetrap Patron Tyrone Huntley.
- ◆ Attendees were offered £7 tickets to *Witness for the Prosecution* or *Prince of Egypt*.
- ◆ Attendees came from 25 of the 32 London Boroughs and 9 of the London Boroughs.
- ◆ Some attendees came from other London based Youth Boards and Forums including National Gallery Young Producers, National Youth Theatre, Tramshed and Young Vic.
- ◆ 70% were female, 28% were male and 2% preferred not to say; 23 young people were aged 15-18; 17 young people were aged 19-25; 26 young people were aged 22-25.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

The Mousetrap Awards

- Held online on Wednesday, 24 June at 8.00pm on YouTube, attracting more than 100 viewers on the night and nearly 1,000 views online subsequently.
- 3,331 young people, aged 15-29 voted – the highest number of votes ever for the Awards.
- The online ceremony was conceived and created by the Youth Forum, 9 of whom served as presenters for the 14 awards.
- To support their presentation skills, we ran an online training session on how best to make their presentations with the objective to make the Ceremony as professional as possible.
- Award winners were asked to make a video of their short acceptance speech, saying something about how they felt about winning this award from young people and to thank their award's sponsor.
- Selected best performances from **Every Home a Theatre**, the **Monologue Slam** and the **Mousetrap Musical Medley** were featured as part of the ceremony's entertainment.
- Filmmaker Darren Rapier edited the winners' speeches, the Youth Forum members' award presentations and the performances into a seamless and brilliant awards ceremony.
- The show featured well-known winners including Sam Tutty who won 'Watch this Face' for his role in *Dear Evan Hansen*, and Simon Stephens, who accepted the award for 'Bring It Back' for *The Curious Incident of the Dog in the Night-time*.
- Each of the 14 awards was sponsored.
- Winners and nominees helped to promote the event on social media, drawing a much wider audience than could have been achieved at the Charing Cross Theatre.
- Darren Rapier also made a 2-minute composite video of the Awards Ceremony which is on our website and will be used in future years to promote the Awards.

Online Training Opportunities

Introduction to Producing Theatre: We offered young people an introductory workshops on 'how to produce theatre' with veteran producer and teacher, Chris Grady. Chris runs a full-length producing course and approached us as he is keen to enrol more diverse students and believes he can find bursary support for them. 17 young people took part in the 2-hour online workshop, many of whom were delegates from our Youth Leadership in the Arts Conference. The workshop recorded a 100% satisfaction rating from participants, 78% rating it excellent and 22% rating it very good. 100% of attendees felt the workshop would be helpful in future job or university applications. 100% said they would like to attend more online industry training events and 82% would pay to attend.

With this information, we are considering offering more online training opportunities and workshops for Youth Conference attendees. This would provide a legacy framework beyond the conference and allow us to continue engaging with these young people.

Equality, Diversity and Inclusion

At the June Board Meeting, Zeynep Gunaydin, representing the Youth Forum, requested an opportunity for the Youth Forum to have an open discussion with Trustees on the topic of Black Lives Matter. On 7 July, a Zoom session was hosted, involving 7 Trustees and 6 Youth Forum members. Prior to the meeting, SW sent each participant a short paper on MTP's current policies and work in the area of diversity. It was a robust and very positive discussion, hosted brilliantly by Youth Forum members Zeynep and Darcy with excellent participation from everyone.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE (continued)

There were a number of points raised and actions requested that were followed up and reported back to the group in August. One was a request to audit the shows we've offered over the last two years to determine if they reflected a diversity issue and/or had a diverse cast. We went through the list of productions offered to young people, schools and families and determined that more than **65%** of the shows had an issue or representation of diversity at their core. Other actions included: Youth Forum agreed to organise a recruitment drive for new members focusing on identifying members of diverse ethnicity; Youth Forum plans to set up a Diversity Subcommittee for its Youth Leadership in the Arts Conference to ensure discussion topics, workshops, speakers and delegates are of diverse ethnicity.

The Charity will review its support for Black Lives Matter in an ongoing manner, updating its website regularly to reflect current resources and ensuring our social media reflects the diverse nature of our work. MTP agreed to make a concerted effort to diversify future Trustees and will expand its Equal Opportunities Policy to include an implementation plan.

London Youth

We are proud to report that we achieved **Silver** accreditation from London Youth which supports youth clubs and youth services across London. To achieve 'Silver' was an arduous endeavour requiring us to review and update policies, consider how we recruit staff and board members, and handle complaints. There are only 25 organisations which have achieved Silver and with it comes a £5,000 grant from City Bridge Trust.

LOOKING AHEAD

As I write in January, the future of theatres, schools and youth club opening is still uncertain. We began autumn term 2020 and spring term 2021 continuing to work online for most projects, although a few are able to take place face-to-face in youth settings for very vulnerable young people. With theatre going not on the immediate horizon, we are redefining how we work and how we speak about our work, focusing on the power of drama delivered in workshops through skilled practitioners that offer young people an opportunity to learn new skills, take risks, broaden their horizons and raise aspirations.

One of our new initiatives, **Creative Associates**, strengthens this work. We have identified 14 experienced drama practitioners to join this cohort, focusing on a diverse representation. They will skill share among themselves, create new creative learning projects for us and offer two young apprentices an opportunity to learn their craft under their tutelage.

Working online has also encouraged us to work with creative filmmakers so that at a project's conclusion, in place of a 'sharing' or a 'performance', there is a tangible media legacy. We believe finding ways to record what young people have achieved through our projects will continue to be important and we plan to direct more resources and skill development to do this. In a similar vein, we believe the days of written text resources are over, and a future goal is to create a wealth of new online digital resources which employ skilled practitioners to deliver imaginative learning platforms for young people and teachers.

With less income generation on the horizon, we are working towards consolidating partnerships, including collaborative associations with long-running shows. Having taken advice on how to gain public commissions, we plan to contact London borough councils, particularly their Community Engagement teams. Towards this objective, we have had positive conversations with a number of organisations that commission projects and are hoping to be a paid service provider for specific projects in the future.

LOOKING AHEAD (continued)

Regarding Equality, Diversity and Inclusion, we know that the essence of our work and the beneficiaries we serve are testament to our strong commitment to this topical issue. However, we feel we need to do more to bring this issue 'front and centre' in how we discuss and promote our work. We also are creating a robust set of principles, procedures and an implementation plan to support our Equal Opportunities Policy.

In looking ahead, we believe that the issue of well-being and mental health will continue to be a primary concern for young people and families who are living through this pandemic. Fundamental to all of our current and future projects is an awareness of the transformational power of theatre and how it can take you to new places and new understandings while sitting in your seat. We are keen to couple that theatre experience with an opportunity for young people and families to participate in drama activities and workshops, where they can be creative, self-expressive and have fun, Theatregoing and participating in drama creates a sense of well-being which has never been more important than at present, and these are activities we will continue to endorse and offer.

OPERATIONAL REVIEW

Fundraising

Mousetrap Theatre Projects abides by the Code of Fundraising Practice which stipulates that all moneys raised must be used for the purposes of the stated objects of our charity. We agree to treat donors fairly, enabling them to make informed decisions about any donation and not take advantage of individuals in vulnerable circumstances. We ensure that we do not cause an unreasonable intrusion on a person's privacy and that we abide by the General Data Protection Regulation in protecting donor's privacy. There were no complaints registered regarding our fundraising.

Where benefits are offered following a donation, we ensure that they are appropriate and proportionate to the size of the gift. We make Gift Aid claims only on donations where all of the Gift Aid conditions are met. We ensure that all specified reporting requirements and any conditions attached to donations are met in a timely fashion. Mousetrap Theatre Projects holds an annually reviewed Complaints Procedure which requires us to respond to any complaints about our fundraising in a timely, respectful, open and honest way and the learning from any complaints will be acted on.

Where we enter into 'commercial participator' fundraising relationships, a contract is signed between MTP and the company involved, stating the terms of the relationships, including the length of term, notice of termination, payment schedule and where applicable states the amount/percentage of the sales of a stated item that will be donated to MTP.

We raised 70% of our original target of £886,000 and 103% of our revised target of £605,000. The target was revised down in the spring due to the pandemic forcing cancellation of a major gala event, our Principal Funding Partner, The Society of London Theatre, having to reduce its grant, and various other fundraising endeavours unable to take place.

Income from donations and grants broke down as follows: 40% trusts and foundations, 22% donations from individuals, 28% corporate donations, 10% community fundraising.

Trusts & Corporate Support

- ◆ The Society of London Theatre through the Theatre Development Trust had to reduce its grant substantially, due to the impact of the pandemic on the theatre industry.
- ◆ We had about the same number of funders as last year, with 34 funders giving grants or donations of £2,000+ (2019 – 33) and 12 funders giving £10,000+ (2019 – 14).

OPERATIONAL REVIEW (continued)

- ◆ Five funders gave more than one grant or donation, due in part to giving extra 'emergency funds' in addition to their main grant. It has been more difficult through the pandemic to build new relationships and we have primarily benefited from the support of those who know us well.
- ◆ With one or two exceptions, most of our funders were very flexible and allowed us to postpone activity or for their grants to be de-restricted if we could not run the activity and wanted instead to use the grant for core costs.
- ◆ We will be carrying forward more in restricted funds than usual due to a large amount of funded activity being pushed to the next financial year.

Individual Donors

This was a very successful income stream this year, although down on the previous year which had been inflated by a one off £50k donation. .

- ◆ We worked hard to improve stewardship of our supporters, making improvements to our monthly e-newsletter, sending engaging video content and making personal thank you phone calls.
- ◆ We participated in two match funding initiatives, The Big Give Christmas Challenge and the Summer Give, and hit our targets for both.
- ◆ We had the highest numbers of donors/donations, 223, for the last 10 years (comparison: 184 in 2019).
- ◆ Theatre Guardian income (annual givers of £100+) was particularly strong and exceeded target.

Events and Community Fundraising

Mousetrap Mastermind

We ran three theatre-themed quizzes in April/ May for Go Live members (62 sign ups), Theatre Guardians (55 sign ups) and Teachers & Practitioners (62 sign ups). All were a great success and a good way to keep stakeholders connected. The quizzes were free to join, but guests were asked to make a donation or a pledge Mousetrap. The total raised from all three quizzes was £448, with the most number of donations coming from **Go Live** members (11 out of a total of 16 gifts).

Theatre audience bucket collections were going exceptionally well pre-lockdown. We had already raised £17,000 by March, which was £2,000 over target. We plan to continue developing this income stream once theatres are open, and shift to contactless payments.

The Gala

The bi-annual gala, originally planned for 13 May 2020, was initially postponed to 14 October 2020 and then again to June 2021. A range of alternative plans have been discussed by the steering committee with new plans, now in place, to host an online event.

OPERATIONAL REVIEW (continued)

Income Generating Initiatives

The charity had 62 bookings for its 3rd floor studio from September to March when the office was closed, employing Building Supervisors who were past student placements and Youth Forum members paid London Living Wage.

Communications, Press & Marketing

- ◆ The charity launched a new website in September which received positive feedback. A new email signup form enables people to select their preferences and sign up to multiple newsletters. We are now able to build all project application forms within Squarespace, which brings new consistency and improves user experience, as users are not directed away from the site.
- ◆ Over the year, we worked hard to stay in touch with the larger Mousetrap community. We sent a monthly newsletter, *Opening Doors*, to our Theatre Guardians; a monthly newsletter, *The Big Cheese*, to a large database of supporters, regular newsletters to **FFN** families and relaxed audiences, a bi-monthly newsletters each to **Go Live** (ages 15-24) and **Go Live Grads** (ages 25-29). Newsletters provided information about our current projects and activities as well as directing readers to online and live theatre productions.
- ◆ The charity strengthened its social media platforms and grew followers, Twitter now over 5,000, and close to 2,000 Instagram followers. Through target marketing, we reached new audiences, e.g. promoting the **Monologue Slam** and **Mousetrap Musical Medley** to drama schools brought us to the attention of young performers who hadn't been familiar with Mousetrap.
- ◆ A revised style sheet was designed to provide consistency in project names, newsletters and other marketing and publications.

Rebranding

- ◆ Following Board approval, we conducted a search for companies to lead us through the rebranding and renaming of our charity. Four companies were interviewed by a panel of marketing/branding professionals and Why Projects, led by Nick Sunderland, was the unanimous choice.
- ◆ Through mid-March we were in regular contact with Nick about the rebranding. This was driven by SW, Dulcie Ball, Communications and Marketing Manager, and Victoria Flint, interim Communications and Marketing Manager.
- ◆ To gain an understanding of how Mousetrap is viewed, Nick ran in-depth interviews with 10 stakeholders: Trustees, staff members, funders, young people, teachers and **FFN** members.
- ◆ Nick led a series of focus groups about the charity with staff members, Trustees at the Board Retreat, two focus groups with theatre/ arts organisations and with 7 Youth Forum members.
- ◆ Due to the lockdown and the closure of theatres, as well as monetary considerations, we decided to postpone the rebranding until 2021/22. Nick felt that this current year would not be an optimum time to rebrand/ rename as our news would get lost in the reopening of theatres – when they do – and currently the focus is on the difficulties being faced by actors, directors, designers and freelance theatre practitioners.

Patrons

- ◆ There were no new Patrons invited to join this year.

OPERATIONAL REVIEW (continued)

Staff development

The year saw the following developments for our staff and volunteers:

- We held an Away Day for staff in January, looking at how we move forward.
- Dulcie Ball, Communications and Marketing Manager, joined as a 3-day a week staff member in September having been freelance. She took a personal leave of absence to complete a book from end of January, returning on 16 March 2020.
- Victoria Flint was contracted on a self-employed basis to work on Marketing and Communications projects from 29 January 2020 – 13 March 2020.
- Ellie Shore chose to take a full year's maternity leave, so Bryony Relf, her maternity cover continued as Audience Development Manager until 31st May 2020.
- In April, seven staff members went on furlough. We topped up their salary for April and May, but in June we reverted to paying them the Government funded furlough pay at 80%. The Chief Executive reduced her work to 4 days per week beginning in April 2020; the Deputy Director followed beginning in May 2020 and June Basham, the finance officer, moved from working 3 days per week to 2 in May 2020.
- Four staff returned to work part-time in July and August, being paid a full-time salary for the days they worked and 80% for the days they were furloughed.
- Sarah Hughes was contracted on a self-employed basis to administer the *School of Rock* relaxed performance.

Training & Conferences

We offered staff and volunteers 24 opportunities for training and attending conferences, covering the gambit of fundraising, Health & Safety, inclusion & diversity, premises management, Mental Health First Aid, employment law, safeguarding, demystifying investment and pitching & presentation skills.

Students and volunteers

From September – mid-March, when our office was open, we offered student placements and internships to 9 secondary school and university students. One of these placements was a young man with additional needs from Bromley College through our **Nextstage** project. Our long-time volunteer, Melanie Lewis, continued to assist us once a week in audience development. Over the summer, two volunteers helped with online projects.

As we were not office-based from mid-March, we decided it was not appropriate to engage work experience students or university interns as we cannot provide the necessary supervision or appropriate office space.

Governance

- ♦ During the year, the charity held quarterly Board meetings. Since March, these have been held on Zoom.
- ♦ A Board Retreat was held on Friday, 24 January, hosted by the Hippodrome Casino and led by Jonas Fathy from Pilotlight and Nick Sunderland from Why Projects.
- ♦ Karen Napier and Clifford Siegel joined the Board as new Trustees.
- ♦ Trustees Sir William Atkinson and Rosie Hytner, along with Susan Whiddington, interviewed candidates for the new Youth Rep on the Board and selected Zeynep Gunaydin.

OPERATIONAL REVIEW (continued)

- ◆ The Board's Finance Committee supported the Chief Executive and Deputy Director in developing the 2020/21 Budget.
- ◆ The charity created an Investment Policy (see below) that was approved by Trustees to allow us to begin investing. This began with £75,000 which has been deposited with Lombard Odier.

Policies

Completed a new policy on Working with Young People Online, wrote an Investment Policy that was approved by the Board and our Child Protection and Safety Policy is being updated.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Structure

The Mousetrap Foundation for the Arts is a registered charity and a company limited by guarantee, registered in England and Wales, and governed by a Memorandum and Articles of Association. In the event of the company being wound up the maximum amount which each Trustee (Director) is liable to contribute is £10.

Governance and management

The governance of the charitable company is the responsibility of the Trustees (also known as Directors) who are elected and co-opted under the terms of the Articles of Association.

None of the Trustees has any beneficial interest in the company.

The Trustees of the charitable company (the charity) are its Directors for the purpose of company law and throughout this report are collectively referred to as the Trustees.

The Trustees who served during the period and on the date the report was approved are listed on page 1.

Recruitment of Trustees

Mousetrap endeavours to select Trustees to support the charity and has identified a range of skills needed for the effective running of the charity. These include assistance with legal issues, fundraising, marketing and PR, educational issues as well as enlisting individuals in the theatre industry who are producers, directors and theatre owners. We are also making a concerted effort to diversify our board so it more clearly reflects the young people we serve.

At the suggestion of Board members or others, potential Trustees are approached informally by the Chairman or Chief Executive to determine if there is an interest in joining the Board and are sent a copy of Mousetrap's Trustee Role Description. If there is an interest, the Chairman and Chief Executive meet with the potential Trustee on a face-to-face basis to provide background information on the charity and discuss responsibilities of being a Trustee.

Once the potential new Trustee has confirmed his/her interest in joining the Board, their biographies are shared with Trustees and they are invited to observe a Trustees' meeting. The Trustees must approve all new Trustees either at a Trustees' meeting or by email.

STRUCTURE, GOVERNANCE AND MANAGEMENT (continued)

Induction and training of new Trustees

Once an individual has agreed to become a Trustee, the Chief Executive meets with him/her to give a more in-depth understanding of the charity. New Trustees receive a comprehensive information pack which includes the mission statement, various literature, most recent Annual Reviews and Accounts. The Chief Executive also explains each of Mousetrap Theatre Projects' programmes in some detail. Trustees are then encouraged to see Mousetrap Theatre Projects "in action" by attending programmes and events.

Structure and decision making

The charity's employees manage the Mousetrap Foundation's programme under the control of the Chief Executive. Thus day-to-day decisions are made by the Chief Executive without the need for further referral to the Board. Any decision which may impact more seriously upon the Foundation is referred to a Board member, usually to the Chairman, Sir Stephen Waley-Cohen, who is in regular contact by telephone and in person. There are a minimum of four regular formal Board meetings each year as well as regular subcommittee meetings. Prior to board meetings, the Chief Executive sends an in-depth quarterly report of projects and activities and the Deputy Director provides up-to-date fundraising and budget reports, all of which are discussed at the quarterly meetings. In between board meetings, the Chief Executive and Deputy Director maintain frequent email, telephone and WhatsApp contact with Trustees.

Key management personnel

The Trustees consider that they, together with the Chief Executive and the Deputy Director, comprise the key management personnel in charge of directing and controlling, running and operating the charity on a day to day basis. The Chief Executive meets with each member of staff including the Deputy Director in the summer months. Following those meetings, the Chief Executive meets with the Chairman to discuss salaries and potential salary rises which are given annually in September. All salaries are set with reference to industry standards, workload, quality of work and length of service. The Chief Executive's salary is set by the Chairman.

PUBLIC BENEFIT

The objectives and activities and achievement and performance sections of this report clearly set out the activities which the charity undertakes for the public benefit. The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Commission in determining the activities undertaken by the charity.

RISK MANAGEMENT AND PRINCIPAL RISKS AND UNCERTAINTIES

The Trustees have a risk management strategy which has been reviewed and comprises:

- ◆ an annual review of the risks the charity may face;
- ◆ the establishment of systems and procedures to mitigate those risks identified in the plan; and
- ◆ the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees consider the key risks and uncertainties faced by the Charity to be:

RISK MANAGEMENT AND PRINCIPAL RISKS AND UNCERTAINTIES (continued)

- ◆ **Downturn in income.** If we anticipate a loss of funding, the Chief Executive and Deputy Director scrutinise the budget to identify where we can cut costs. This can lead to scaling down programmes, so that our budget expenses meet projected income.
- ◆ **Loss of Key Management Staff** – as a small organisation with less than 15 employees, the loss of key staff members poses concern. We plan to extend notice of departure from 3 to 6 months for all key staff members when reviewing employment contracts.
- ◆ **Child is accidentally injured while participating in a Mousetrap project** – Practitioners we employ must read and sign our procedures for running workshops, both in-person and online, priority is given to practitioners with first aid training and we carry appropriate liability insurance for off-site work.

The Covid-19 virus pandemic has created uncertainty over our ability to deliver our projects as schools, youth clubs and theatres open and close as Government restrictions change in response to the virus. There is also the associated financial risk, as our sources of unrestricted income from programme fees, tickets and studio rental have ceased, in-person fundraising events cannot take place and grant income is threatened due to competition for funds. Therefore from September 2020 we:

- ◆ Postponed or cancelled all activities usually run in the first half of the autumn term.
- ◆ From half term onwards shifted projects online where they cannot be delivered in person
- ◆ For the spring and summer terms 2021 made A and B plans for all projects, enabling us to switch from in person to online delivery.
- ◆ Have cut some programmes entirely for the year and planned for no theatre trips to take place until the summer 2021.
- ◆ Continue to make use of the Government Job Retention scheme, with all staff being flexibly part-time furloughed.
- ◆ Made various other cost-saving measures including a 5% salary reduction for higher earning members of staff, reducing programme activity, made savings on some support costs, no printed annual review, reduced staff training budget.

FINANCIAL REVIEW

The financial position at the period end was considered satisfactory by the Trustees. During the year, The Mousetrap Foundation for the Arts received income totalling £772,934 (2019 – £816,515). Expenditure totalled £768,290 (2019 – £879,359). The net movement in funds for the year before gains on listed investments was a surplus of £4,644 (2018 – a deficit of £62,844). After realised and unrealised gains on listed investments of £441 (2019 – £nil), this resulted in total funds at 31 August 2020 of £450,805 (2019 – £445,467).

Included in total funds is an amount of £130,150 (2018 – £84,745) which is restricted. Full details of these restricted funds can be found in note 16 to the financial statements, together with an analysis of movements during the year. Unrestricted funds of the charity at 31 August 2020 totalled £320,402 (2019 – £360,722). Funds representing the net book value of tangible fixed assets at 31 August 2020 stood at £28,551 (2019 – £30,728) and therefore free reserves amounted to £291,851 (2019 – £329,994). As such, free reserves at the year-end fell below the parameters stipulated by the Trustees in the reserves policy set out below. The Trustees are satisfied that there is no immediate concern as a result of this and their strategy for managing free reserves is detailed below.

FINANCIAL REVIEW (continued)

The social distancing measures still in place due to Covid-19 affect our ability to raise funds. The main impact has been:

- ◆ In-person Fundraising events, including a large gala, postponed to at least mid-2021;
- ◆ Theatres are closed and so audience bucket collections cannot take place;
- ◆ No income from participant fees for theatre tickets;
- ◆ One major funder could not fulfil its entire grant commitment for the calendar year 2020 and can re-instate it only partially during 2021.
- ◆ Many grant makers diverted resources to Covid-19 projects outside of our scope during 2020, although for 2021, this is less of a problem.

On the positive side, some grant-makers allowed us to de-restrict their 2019/20 grants and are still continuing this policy in 2021. This is shown by a transfer between funds in the notes to the accounts. Other funders gave extra top up funding, and there are special emergency funds to which we successfully applied in 2020, which will remain open during 2021 (for example the London Community Response Fund).

The budget for 2020/21 includes the cost savings we have made by the strategies outlined above (see 'Principal Risks and Uncertainties') and a conservative fundraising income target. We plan to end the year at a break-even position overall. The Trustees have reviewed and approved this and concluded, in light of our healthy current bank balance that the charity remains a going concern.

Investment policy

The Trustees' investment powers are governed by its constitution which permits the funds available to be invested in a wide range of securities and assets. With a cautious responsibility to raise additional revenue to support the work of the charity, the Trustees have agreed to dedicate no more than 25% of our reserves to be invested. The overall financial objective is to at least maintain the real value of the sums invested; to generate sustainable return to support charitable activities and to reduce inflation erosion. Investments will be in line with the charity's overall aims and in support of our objectives to improve the health, welfare and well-being of young people. The charity aims to produce a total return on investments of at least RPI plus 4% over the long term. The performance of the investments are reviewed against market benchmarks agreed by the Finance Committee and the investment objectives on a quarterly basis. The Investment Policy is reviewed annually by the Trustees and sets out the level of risk acceptable to the charity when making investment decisions.

The Trustees approved the investment of £75,000 during the year. At year end, the majority of this sum was held as cash by Lombard Odier, the investment manager. The value of the listed investments, excluding cash, was £10,604 as of the 31st August 2020. Given that the majority of funds are still held as cash by Lombard Odier, there were modest net gains during the year of £441. The decision to keep the majority of the funds in cash was predicated on the volatile market conditions during the pandemic.

Reserves policy

The Mousetrap Foundation for the Arts' general reserves represent funds of the charity that are freely available, excluding designated funds and restricted funds. In order to provide a quality, effective and efficient service to its beneficiaries, the Trustees have set a reserves level that in the event of funding not being sufficient to cover expenses in the future, a smooth transition can be made to a lower level of service. The Trustees have a reserves target of approximately six months of budgeted operating expenses, being £393,000 (2019 – £440,000). Free reserves at 31 August 2020 are £291,851 (2019 – £329,994).

The level of free reserves is below the desired level of six months of budgeted operating expenses. Our goal had been to increase our free reserves during 2019/20, through a major fundraising event which was due to take place in May 2020. Due to the Covid-19 situation, we have had to use some of our free reserves to pay for costs not covered by other grants and donations. For 2020/21, we are planning for a break-even/small surplus which reflects reductions in our usual level of activity, allowance for some fundraising channels to take some time to recover, and the re-scheduled and reformatted gala. Thereafter we will create a plan to build our reserves back up over a 5-year period.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also Directors of The Mousetrap Foundation for the Arts for the purposes of company law) are responsible for preparing the Trustees' report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company and charity law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- ◆ select suitable accounting policies and then apply them consistently;
- ◆ observe the methods and principles of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102);
- ◆ make judgements and estimates that are reasonable and prudent;
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures; and
- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Each of the trustees confirms that:

- ◆ so far as the trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

Trustees' report 31 August 2020

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

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

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

Trustee Sir Stephen Waley-Cohen

Date: 20 April 2021

Independent auditor's report to the members of The Mousetrap Foundation for the Arts

Opinion

We have audited the financial statements of The Mousetrap Foundation for the Arts (the 'charitable company') for the year ended 31 August 2020 which comprise the statement of financial activities, the balance sheet, and statement of cash flows, the principal accounting policies and the notes to the financial statements. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- ◆ give a true and fair view of the state of the charitable company's affairs as at 31 August 2020 and of its income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- ◆ the trustees' use of the going concern basis of accounting in the preparation of the accounts is not appropriate; or
- ◆ the trustees have not disclosed in the accounts any identified material uncertainties that may cast significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the accounts are authorised for issue.

Other information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- ◆ the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- ◆ the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- ◆ adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- ◆ the financial statements are not in agreement with the accounting records and returns; or
- ◆ certain disclosures of trustees' remuneration specified by law are not made; or
- ◆ we have not received all the information and explanations we require for our audit; or
- ◆ the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

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

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

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

Use of our report

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

20 April 2021

Catherine Biscoe (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

Statement of financial activities (including an income and expenditure account) Year to 31 August 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total funds 2020 £	Total funds 2019 £
Income from:					
Donations and gifts	1	263,506	—	263,506	273,795
Fundraising events		27,738	—	27,738	48,139
Charitable activities					
. Grants receivable	2	—	332,640	332,640	327,731
. Theatre tickets		63,010	—	63,010	131,465
. Programme fees and workshops		14,733	—	14,733	12,730
. Studio rental		6,679	—	6,679	22,655
Investments		283	—	283	—
Other income	3	64,345	—	64,345	—
Total income		440,294	332,640	772,934	816,515
Expenditure on:					
Raising funds					
. Fundraising		170,732	—	170,732	153,354
. Studio rental		18,481	—	18,481	25,491
Charitable activities					
. Access		142,616	33,399	176,015	314,631
. Creative Learning & Youth Engagement		129,712	198,265	327,977	385,883
Other expenditure		75,085	—	75,085	—
Total expenditure	4	536,626	231,664	768,290	879,359
Net income before investment gains		(96,332)	100,976	4,644	(62,844)
Net gains on listed investments		441	—	441	—
Net income before transfers		(95,891)	100,976	5,085	(62,844)
Transfers between funds	16	55,571	(55,571)	—	—
Net movement in funds	6	(40,320)	45,405	5,085	(62,844)
Reconciliation of funds:					
Balances brought forward at 1 September 2019		360,722	84,745	445,467	508,311
Balances carried forward at 31 August 2020		320,402	130,150	450,552	445,467

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

A comparative Statement of Financial Activities is presented in note 21 to these financial statements.

Balance sheet 31 August 2020

	Notes	2020 £	2020 £	2019 £	2019 £
Fixed assets					
Tangible fixed assets	10		28,551		30,728
Investments	11		74,747		—
			103,298		30,728
Current assets					
Debtors	12	40,248		45,960	
Cash at bank and in hand		351,162		409,255	
		391,410		455,215	
Liabilities					
Creditors: amounts falling due within one year	13	(44,156)		(40,476)	
Net current assets			347,254		414,739
Net assets			450,552		445,467
The funds of the charity:					
Restricted funds	16		130,150		84,745
Unrestricted funds			320,402		360,722
Total funds			450,552		445,467

The financial statements were approved by the board of the Mousetrap Foundation for the Arts, Company Registration No. 3162429 (England and Wales) and signed on its behalf by:

Trustee Sir Stephen Waley-Cohen

Date: 20 April 2021

Statement of cash flows Year to 31 August 2020

	Note	2020 £	2019 £
Cash flows from operating activities			
Net cash provided by (used in) operating activities	A	21,808	(74,793)
Cash flows from investing activities			
Dividends from investments		283	—
Purchase of tangible fixed assets (note 10)		(5,878)	(6,539)
Proceeds from the disposal of listed investments		50,260	—
Purchase of listed investments		(60,423)	—
Net cash used in investing activities		(15,758)	(6,539)
Change in cash and cash equivalents in the year		6,050	(81,332)
Cash and cash equivalents at 1 September 2019		409,255	490,587
Cash and cash equivalents at 31 August 2020	B	415,305	409,255

A Reconciliation of net income (expenditure) to net cash provided by (used in) operating activities

	2020 £	2019 £
Net income (expenditure) for the year (as per the statement of financial activities)	5,085	(62,844)
Adjustments for:		
Depreciation (note 10)	8,055	7,659
Gains on listed investments	(441)	—
Dividends from listed investments	(283)	—
Decrease in debtors	5,712	4,848
(Decrease) increase in creditors	3,680	(24,456)
Net cash provided by (used in) operating activities	21,808	(74,793)

B Analysis of changes in net debt

	2019 £	Cash flows £	2020 £
Cash at bank and in hand	409,255	(58,093)	351,162
Cash held by investment managers	—	64,143	64,143
Total cash and cash equivalents	409,255	6,050	415,305

Principal accounting policies Year to 31 August 2020

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

Basis of preparation

These financial statements have been prepared for the year to 31 August 2020.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

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

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

Critical accounting estimates and areas of judgement

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

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

- ◆ the allocation of support costs;
- ◆ the estimation of the useful economic life of tangible fixed assets; and
- ◆ the estimation of future income and expenditure for the purpose of assessing going concern.

In addition to the above, the full impact following the recent emergence of the global coronavirus pandemic is still unknown. It is therefore not currently possible to evaluate all the potential implications for the charity's activities, beneficiaries, funders, suppliers and the wider economy. Estimates used in the accounts, particularly with respect to the future re-opening dates of theatres are subject to a greater degree of uncertainty and volatility.

As set out in these accounting policies under "going concern", the trustees have considered the impact of the pandemic on the charity and have concluded that it is appropriate for the charity to continue to prepare its accounts on the going concern basis.

Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these accounts.

Covid-19 continues to impact on the charity's finances in the year to 31 August 2021 and potentially beyond that into the early part of the year to 31 August 2022. In terms of income, the impact will be felt most keenly through the continued closure of West End Theatres and reduced support from its principal funding partner, The Society of London Theatre. It is as yet uncertain when theatres will reopen, although summer to autumn 2021 is the expected time. Expenditure will also be impacted due to programme activities and associated costs being reduced. Grants from the Government's employee retention scheme will assist in offsetting costs in relation to furloughed staff.

Free reserves at 31 August 2020 stood at £291,851 (2019 – £329,994). The level of free reserves is not at the level of six months of budgeted operating expenses, however a budget has been drawn up for the next 12 months (April 2021-March 2022), which the Trustees deem to be likely in the context of Covid-19.

The Trustees have reviewed and approved this and concluded, in the light of our reduced but still healthy current bank balance, that the charity will be able to continue to operate in the exceptional circumstances created by the pandemic. The trustees recognise that the delayed re-opening of theatres and continued social distancing rules continue to be challenges, and so cost-cutting measures already implemented will need to stay in place for longer. However, having shifted successfully to online provision for project activities and fundraising in 2020, they do not consider these challenges to impact the charity's ability to continue as a going concern. Having reviewed the available evidence, the Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises donations, grants, receipts from charitable activities (including discounted ticket sales, programme fees and workshop fees), rental income, and income from fundraising events such as gala evenings.

Donations received under Gift Aid, including Theatre Guardians' donations, are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

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

Principal accounting policies Year to 31 August 2020

Income recognition (continued)

Income from the sale of discounted theatre tickets is recognised on the date of the performance to which the tickets relate.

Fees receivable for programmes and workshops are recognised on the date the workshop or programme event occurs.

Studio rental income is recognised on the provision of the rental space.

Ticket and auction income from gala evenings is recognised on the date the event takes place.

Gifts in kind

Substantial contributions are made to the charity by theatres and producers through the supply of tickets at a discounted price. The fair value of a ticket is considered to be the average open market price, which will not necessarily equate to the ticket's face value and is impossible to reliably estimate due to the variety of ticket vendors in operation. As such, the discount to the charity from the fair value of the tickets cannot be reliably estimated and is not included within income as a gift in kind in the statement of financial activities.

Many items generously donated to the Charity to be auctioned at the bi-annual Cabaret gala event include a 'money-can't-buy element' such as meeting the cast of a show, and therefore no commercial value has been placed on these gifts in kind in the financial statements.

Services provided by volunteers

For the purposes of these financial statements, no value has been placed on administrative and other services provided by volunteers in accordance with the Charities SORP FRS 102.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings as described below. The classification between activities is as follows:

- ◆ Expenditure on raising funds includes all expenditure associated with raising funds for the charity. This includes staff costs associated with fundraising (including time spent by the director on fundraising activities) and the rental of the third floor studio, all direct costs associated with fundraising and allocated support costs.
- ◆ Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities. These costs include all expenditure directly attributable to programmes, such as directly attributable staff costs, the cost of workshop practitioners and the cost of theatre tickets, as well as allocated support costs.

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

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

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

Support costs and governance costs are apportioned based on the ratio of time spent working on the charity's various programmes by staff.

Expenditure on staff furloughed under the Coronavirus Job Retention Scheme has not been apportioned between costs headings on the basis that such an apportionment would be distortive and therefore not present a true and fair view of the cost of the organisation's charitable and fundraising activities during the year.

Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. All assets costing more than £1,000 and with an expected useful life exceeding one year are capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful economic life as follows:

- | | |
|--------------------------|---|
| ♦ Leasehold improvements | Over the term of the lease |
| ♦ Computer equipment | 25% per annum on a reducing balance basis |

Investments

Listed investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised and unrealised gains (or losses) are credited (or debited) to the statement of financial activities in the year in which they arise.

The charity does not acquire put options, derivatives or other complex financial instruments.

Realised gains (or losses) on investment assets are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

The main form of financial risk faced by the charity is that of volatility in equity markets and investment markets due to wider economic conditions, the attitude of investors to investment risk, and changes in sentiment concerning equities within particular sectors or sub sectors.

Principal accounting policies Year to 31 August 2020

Debtors

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

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Fund structure

Unrestricted general funds represent those monies which are freely available for application towards achieving any charitable purpose that falls within the charity's charitable objects at the discretion of the Trustees.

Restricted funds comprise monies raised for, or restricted by donor imposed conditions to a specific purpose.

Leased assets

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight-line basis over the term of the lease.

Pension contributions

Contributions to the personal pension schemes of the charity's employees and the charity's defined contribution employer pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in the staff costs note. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Donations and gifts

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Theatre Guardians	71,910	—	71,910
Ian @ 80: Ian McKellen & Ambassador Theatre Group	40,000	—	40,000
Raise Your Hands	20,000	—	20,000
St Martin's Theatre Ltd	12,500	—	12,500
Anonymous donors	10,000	—	10,000
Lehmans Brothers Foundation, Europe	10,000	—	10,000
ATG Foundation	9,117	—	9,117
Jacada Travel	7,866	—	7,866
London Youth	5,000	—	5,000
Individual donations < £5,000	77,113	—	77,113
Total funds	263,506	—	263,506

	Unrestricted funds £	Restricted funds £	Total funds 2019 £
<i>Theatre Guardians</i>	62,387	—	62,387
<i>The Childhood Trust</i>	35,000	—	35,000
<i>Garfield Weston Foundation</i>	15,000	—	15,000
<i>Raise Your Hands</i>	15,000	—	15,000
<i>Jacada Travel</i>	14,706	—	14,706
<i>St Martin's Theatre Ltd</i>	12,500	—	12,500
<i>Anonymous donors</i>	10,000	—	10,000
<i>Individual donations < £5,000</i>	109,202	—	109,202
<i>Total funds</i>	<i>273,795</i>	<i>—</i>	<i>273,795</i>

During the years to 31 August 2020 and 31 August 2019, substantial contributions were made to the charity by theatres and producers through the supply of tickets at a discounted price. The discount has not been recognised in the financial statements – please see the accounting policy for Gifts in Kind on page 37 for further details.

2 Grants receivable

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Society of London Theatre through the Theatre Development Trust	—	75,000	75,000
Lehmans Brothers Foundation Europe	—	50,000	50,000
The Childhood Trust	—	40,000	40,000
City Bridge Trust	—	30,533	30,533
Masonic Charitable Foundation	—	20,000	20,000
Allan & Nesta Ferguson Charitable Trust	—	10,000	10,000
Derwent London	—	10,000	10,000
Johansson Family Foundation	—	10,000	10,000
St James's Place Charitable Foundation	—	10,000	10,000
Brown Rudnick Charitable Foundation Corp.	—	8,714	8,714
Ned's Fund	—	7,400	7,400
Investec	—	6,000	6,000
Vision Foundation	—	6,000	6,000
Hyde Park Place Estate Charity	—	5,000	5,000
King's College London	—	5,000	5,000
Soho Estates	—	5,000	5,000
Westminster Foundation	—	5,000	5,000
Other grants < £5,000	—	28,993	28,993
Total funds	—	332,640	332,640

	Unrestricted funds £	Restricted funds £	Total funds 2019 £
Society of London Theatre through the Theatre Development Trust	—	100,000	100,000
Lehman Brothers Foundation Europe	—	50,000	50,000
Colwinston Charitable Trust	—	20,000	20,000
The Victoria Wood Charitable Foundation	—	10,000	10,000
The National Lottery Community Fund	—	10,000	10,000
Ovingdean Hall Foundation	—	10,000	10,000
The7stars Foundation	—	8,511	8,511
Brown Rudnick Charitable Foundation Corp.	—	7,668	7,668
The Sobell Foundation	—	7,500	7,500
The Young Barnet Foundation	—	6,182	6,182
The Gerald and Gail Ronson Family Foundation	—	5,000	5,000
Anonymous donors	—	43,000	43,000
Other grants < £5,000	—	49,870	49,870
Total funds	—	327,731	327,731

3 Other income

	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Coronavirus Job Retention Scheme	—	64,345	64,345
	—	64,345	64,345

During the year, seven members of the charity's staff were placed on furlough, as discussed in more detail in the trustees' report and note 4. The charity applied to the Government's Coronavirus Job Retention Scheme to cover the costs of furloughed staff and received £64,345 from the scheme (2019 – £nil).

4 Expenditure

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2020 £
Raising funds					
. Fundraising	93,292	11,059	27,615	38,766	170,732
. Studio rental	7,718	814	2,900	7,050	18,482
Charitable activities					
. Access	54,076	67,429	10,638	43,872	176,015
. Creative Learning and Youth Engagement	141,784	81,905	40,788	63,500	327,977
Furlough staff costs covered by CJRS	64,345	—	—	—	64,345
Furlough staff costs borne by the charity	10,739	—	—	—	10,739
	371,954	161,207	81,941	153,188	768,290

Seven members of staff were placed on furlough, initially full-time then some staff switched to part-time. 80% of their salaries were covered by the Government's Coronavirus Job Retention Scheme (CJRS), as shown above. The 'furlough costs borne by the charity' are the costs to top staff up to 100% for the first two months (subsequently no top up was made) and the NI and pension costs not covered by the CJRS.

These costs are shown under Direct Staff Costs, rather than Support Staff Costs, as whilst furlough staff were not delivering activity, they were not providing any support function to the work of the charity.

Non-payroll support costs are ordinarily allocated based on staff time spent on different activities and fundraising. As a result of the Coronavirus pandemic, the ratio of staff time spent across different projects is non-comparable to previous years and therefore the allocation and apportionment of non-payroll overheads has been based on the ratio of staff time for 2018/19.

	Direct staff costs £	Direct costs £	Support staff costs £	Support costs (note 5) £	2019 £
Raising funds					
. Fundraising	86,696	7,058	20,327	39,274	153,355
. Studio rental	13,128	1,238	3,717	7,408	25,491
Charitable activities					
. Access	107,317	154,476	21,628	31,209	314,630
. Creative Learning & Youth Engagement	156,388	142,811	31,941	54,743	385,883
	363,529	305,583	77,613	132,634	879,359

The Chief Executive's salary has been allocated to Support Staff Costs and across expenditure on raising funds and charitable activities to reflect the relative proportion of her time spent working on each of these areas.

5 Support costs

	2020 £	2019 £
Property costs	88,577	79,389
IT development and support	15,479	10,894
Phone and internet	4,779	3,905
Printing, postage and stationery	5,217	4,110
Training costs	2,631	2,889
Payments and donations processing fees	4,536	6,093
Marketing activities	8,572	2,552
Sundry	3,747	4,596
Depreciation	8,075	7,659
Health and Safety	1,141	—
Subscriptions and membership	1,143	1,295
Governance	9,290	9,252
	153,188	132,634

6 Movement in funds

This is stated after charging:

	2020 £	2019 £
Auditor's remuneration – audit fees		
. Current year	9,000	9,192
. Prior year	192	60
Depreciation (note 10)	8,055	7,659

7 Staff costs

	2020 £	2019 £
Wages and salaries	399,154	383,121
Employer's National Insurance	35,535	36,596
Other pension costs	22,651	21,425
	457,340	441,142

The average monthly number of employees, calculated on an average headcount basis, during the period was:

	2020 No.		2019 No.	
	Full time	Part time	Full time	Part time
Total	11	3	10	3

There was one employee who earned between £70,000 and £80,000 (excluding employer's pension contributions but including benefits) during the year (2019 – one). £7,020 was paid in employer's pension contributions for this employee (2019 – £6,882).

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the Chief Executive and the Deputy Director. The total remuneration (including taxable benefits, employer's pension contributions and employer's national insurance contributions) of the key management personnel for the year was £135,553 (2019 – £143,458).

8 Trustee remuneration and reimbursed expenses

During the year no Trustee received remuneration (2019 – £nil). None of the Trustees received reimbursed expenses (2019 – £nil).

9 Taxation

The Mousetrap Foundation for the Arts is a registered charity and, therefore, is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

10 Tangible fixed assets

	Leasehold improve- ments £	Computer equipment £	Total £
Cost			
At 1 September 2019	30,786	51,627	82,413
Additions	—	5,878	5,878
At 31 August 2020	<u>30,786</u>	<u>57,505</u>	<u>88,291</u>
Depreciation			
At 1 September 2019	14,606	37,079	51,685
Charge for the year	3,390	4,665	8,055
At 31 August 2020	<u>17,996</u>	<u>41,744</u>	<u>59,740</u>
Net book value			
At 31 August 2020	<u>12,790</u>	<u>15,761</u>	<u>28,551</u>
At 31 August 2019	<u>16,180</u>	<u>14,548</u>	<u>30,728</u>

11 Investments

Movements in listed investments during the year were as follows:

	2020 £	2019 £
Market value at 1 September 2019	—	—
Additions at cost	60,423	—
Disposals at book value (proceeds: £50,260; realised gains: £618)	(49,642)	—
Net unrealised investment losses	(177)	—
Market value at 31 August 2020	<u>10,604</u>	—
Cash held by investment managers	64,143	—
Total investment	<u>74,747</u>	—
Cost of listed investments at 31 August 2020	<u>10,781</u>	—

All listed investments were dealt in a recognised stock exchange and at 31 August 2020 were held solely in Picton Property Income Limited shares, a UK equity. This holding constitutes a material holding in the context of the overall portfolio, at 100% of the portfolio's total value. At 31 August 2019, no listed investments were held by the charity.

Notes to the Financial Statements Year to 31 August 2020

11 Investments (continued)

The total unrealised gains as at 31 August 2020 relate solely to the annual revaluation of the portfolio:

	2020 £	2019 £
Unrealised gains at 6 April	—	—
Less: Net gains (losses) arising on revaluation arising in the year	(177)	—
Total unrealised gains at 5 April	(177)	—

12 Debtors

	2020 £	2019 £
Debtors	5,471	17,526
Prepayments and accrued income	34,777	28,434
	40,248	45,960

13 Creditors

	2020 £	2019 £
Payroll taxes and social security	8,604	9,184
Trade creditors	13,703	10,914
Accruals and deferred income	17,849	17,879
Funds held as agent	4,000	2,500
	44,156	40,477

Included in the accruals and deferred income total are the following deferred income balances:

	2020 £	2019 £
Brought forward at 1 September 2019	2,333	20,428
Released during the year	(2,333)	(20,428)
New deferrals during the year	1,690	2,333
Carried forward as at 31 August 2020	1,690	2,333

14 Operating lease commitments

At 31 August 2020, the charity's future minimum lease payments under non-cancellable operating leases were as follows:

	Land and buildings	
	2020 £	2019 £
Amounts due:		
Within one year	58,500	58,500
Between one and two years	117,000	175,000
	175,500	233,500
	Other Equipment	
	2020 £	2019 £
Within one year	3,120	4,120
Between one and two years	—	502
	3,120	4,622

15 Pension costs

The company makes contributions to the personal pension schemes of its employees as well as its own defined contribution employer pension scheme. The assets of the schemes are held separately from those of the company in independently administered funds. The pension cost charge represents contributions by the company to the funds and amounted to £22,651 (2019 – £21,425). At 31 August 2020, contributions amounting to £1,323 (2019 – £2,197) were outstanding.

16 Restricted funds

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

	Balance at 1 September 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 August 2020 £
Access	28,387	12,522	(33,399)	—	7,510
Creative Learning & Participation	56,358	320,118	(198,265)	(55,571)	122,639
	84,745	332,640	(231,664)	(55,571)	130,150

	Balance at 1 September 2018 £	Income £	Expenditure £	Balance at 31 August 2019 £
Access	12,178	201,090	(184,881)	28,387
Creative Learning & Participation	68,037	126,641	(138,320)	56,358
	80,215	327,731	(323,201)	84,745

Access

To enable young people with limited resources, support or a disability the opportunity to attend London theatre, often as a first time experience.

Youth Engagement & Creative learning

To encourage theatregoing among young audiences by using Theatre as an educational resource in and out of the classroom to stimulate creative work and to develop theatre related skills, to reduce barriers and enhance knowledge of the theatre, to offer skills development projects in community youth settings and to provide leadership and career development opportunities for young people.

Transfers out of restricted funds to the unrestricted general fund relate to the de-restriction of specific grants by funders in response to the Coronavirus pandemic.

17 Analysis of net assets between funds

	Restricted funds £	Unrestricted funds £	Total funds 2020 £
Fixed assets	—	28,551	28,551
Investments	—	74,747	74,747
Current assets	130,150	261,260	391,410
Current liabilities	—	(44,156)	(44,156)
	130,150	320,402	450,552

	Restricted funds £	Unrestricted funds £	Total funds 2019 £
<i>Fixed assets</i>	—	30,728	30,728
<i>Current assets</i>	84,745	370,470	455,215
<i>Current liabilities</i>	—	(40,476)	(40,476)
	84,745	360,722	455,467

17 Company limited by guarantee

The charity is limited by guarantee and accordingly has no share capital.

The liability guaranteed by each member is £10. The authorised membership of the company is unlimited. At 31 August 2020 the membership was 12 (2019 – 12).

18 Related parties

During the year, the charity purchased discounted tickets worth £100 (2019 – £5,445) from The Lyric Theatre Hammersmith Limited. Ashley Herman is a director of this company.

During the year, the charity paid a membership subscription to Action For Children's Arts of £150 (2019 – £150). Susan Whiddington is a trustee of the recipient charity.

During the year ended 31 August 2019, the charity purchased discounted tickets worth £1,440 from the Open Air Theatre, Regent's Park. Robert Davis is chairman of the Board of this charity. No tickets were purchased from the Charity during the year ended 31 August 2020.

During the year ended 31 August 2019, the charity purchased tickets worth £4,215 from Mousetrap Productions Limited. Sir Stephen Waley-Cohen was a director of this company during this accounting period. No tickets were purchased from the company during the year ended 31 August 2020.

During the year ended 31 August 2018, the charity hired rental space worth £1,920 (2019 – £732) from Soho Theatre Company Limited. Fawn James is a director of this company. The charity also received donations from this company of £5,500 during the year (2019 – £nil).

During the year, the charity received donations of £12,500 (2019 – £12,500) from St Martin's Theatre Limited. Sir Stephen Waley-Cohen is a Director of this company.

18 Related parties (continued)

During the year, the charity received a grant of £75,000 (2019 – £100,000) from the Society of London Theatre (SOLT) (through the Theatre Development Trust). Sir Stephen Waley-Cohen is a member of SOLT.

During the year, the charity received donations of £7,500 (2019 – £nil) from the Honeymead Arts Trust. Sir Stephen Waley-Cohen is the trustee of this charitable company.

During the year ended 31 August 2020, the charity received donations of £2,061 (2019 – £nil) from Mischief Theatre Limited. Jonathan Burke is a Director of this Company.

During the year, donations totalling £25,180 (2019 – £18,400) were received from 8 (2019 – 6) Trustees.

At the end of the year, there were no amounts outstanding in respect of any of the above transactions.

19 Funds held as an agent

The Charity acts as an agent in distributing the annual Michael Northen bursary for lighting design. As a result, grant payments of £500 (2019 – £500) have been excluded from the statement of financial activities as the charitable company does not have control over the application of the funds. At 31 August 2020 the Charity held funds amounting to £4,000 (2019 – £2,500) on behalf of the late Robert Camac for distribution in respect of future bursaries.

20 Comparative statement of financial activities for the year ended 31 August 2019

	Unrestricted Funds £	Restricted Funds £	Total funds 2019 £
<i>Income from:</i>			
<i>Donations and gifts</i>	273,795	—	273,795
<i>Fundraising events</i>	48,139	—	48,139
<i>Charitable activities</i>			
<i>. Grants receivable</i>	—	327,731	327,731
<i>. Theatre tickets</i>	131,465	—	131,465
<i>. Programme fees and workshops</i>	12,730	—	12,730
<i>Other trading activities</i>			
<i>. Studio rental</i>	22,655	—	22,655
<i>Total income</i>	<u>488,784</u>	<u>327,731</u>	<u>816,515</u>
<i>Expenditure on:</i>			
<i>Raising funds</i>			
<i>. Fundraising</i>	153,354	—	153,354
<i>. Studio rental</i>	25,491	—	25,491
<i>Charitable activities</i>			
<i>. Access</i>	129,750	184,881	314,631
<i>. Creative Learning</i>	122,075	76,292	198,367
<i>. Youth Engagement</i>	125,488	62,028	187,516
<i>Total expenditure</i>	<u>556,158</u>	<u>323,201</u>	<u>879,359</u>
<i>Net (expenditure) income and net movement in funds</i>	(67,374)	4,530	(62,844)
<i>Balances brought forward at 1 September 2018</i>	428,096	80,215	508,311
<i>Balances carried forward at 31 August 2019</i>	<u>360,722</u>	<u>84,745</u>	<u>445,467</u>