

**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

## CONTENTS

### Reports

Reference and administrative information	1
Chief Executive's statement	2
Trustees' report	3
Independent examiner's report	27

### Financial statements

Statement of financial activities	28
Balance sheet	29
Statement of cash flows	30
Principal accounting policies	31
Notes to the financial statements	36

## REFERENCE AND ADMINISTRATIVE INFORMATION

<b>Trustees</b>	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)
<b>Chief Executive</b>	Susan Whiddington CBE
<b>Deputy Director</b>	Gayle Bryans
<b>Company Secretary</b>	Susan Whiddington
<b>Charity registration number</b>	1053434
<b>Company registration number</b>	3162429
<b>Registered address</b>	33 Shaftesbury Avenue London W1D 7EH
<b>Independent Examiner</b>	Buzzacott LLP 130 Wood Street London EC2V 6DL
<b>Bankers</b>	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

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 22<sup>nd</sup> 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: Thespie 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**

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### **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:

## TRUSTEES' REPORT 31 August 2021

- 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



## TRUSTEES' REPORT 31 August 2021

- 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, 15<sup>th</sup> February followed by 3 live sessions on Tuesday, 16<sup>th</sup> February and 4 live sessions on Wednesday, 17<sup>th</sup> 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.



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

## TRUSTEES' REPORT 31 August 2021

- 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).

## TRUSTEES' REPORT 31 August 2021

- 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**

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- 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**

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- 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**

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- 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.

## TRUSTEES' REPORT 31 August 2021

- 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

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- 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

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We're looking forward to an exciting year ahead. The next Financial Year marks our 25<sup>th</sup> anniversary in May 2022, a true milestone. We have a number of plans to celebrate this anniversary including a special Gala on 18<sup>th</sup> 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 £
<b>Income from:</b>					
Donations and gifts	1	185,301	—	<b>185,301</b>	263,506
Fundraising events		120,544	—	<b>120,544</b>	27,738
Charitable activities					
. Grants receivable	2	—	347,912	<b>347,912</b>	332,640
. Theatre tickets		4,145	—	<b>4,145</b>	63,010
. Programme fees and workshops		6,652	—	<b>6,652</b>	14,733
. Studio rental		—	—	<b>—</b>	6,679
Investments		2,829	—	<b>2,829</b>	283
Other income	3	45,552	—	<b>45,552</b>	64,345
<b>Total income</b>		<b>365,023</b>	<b>347,912</b>	<b>712,935</b>	<b>772,934</b>
<b>Expenditure on:</b>					
Raising funds					
. Fundraising		175,048	—	<b>175,048</b>	170,732
. Studio rental		671	—	<b>671</b>	18,481
. Fundraising events		10,901	—	<b>10,901</b>	—
Charitable activities					
. Theatre Access		107,802	19,364	<b>127,166</b>	176,015
. Creative Learning & Participation		55,305	262,483	<b>317,788</b>	327,977
Other expenditure		57,373	—	<b>57,373</b>	75,085
<b>Total expenditure</b>	4	<b>407,100</b>	<b>281,847</b>	<b>688,947</b>	<b>768,290</b>
<b>Net (expenditure) income before investment gains</b>		<b>(42,077)</b>	<b>66,065</b>	<b>23,988</b>	<b>4,644</b>
Net gains on listed investments	11	833	—	<b>833</b>	441
<b>Net (expenditure) income and net movement in funds</b>		<b>(41,244)</b>	<b>66,065</b>	<b>24,821</b>	<b>5,085</b>
<b>Reconciliation of funds:</b>					
Balances brought forward at 1 September 2020		320,402	130,150	<b>450,552</b>	445,467
<b>Balances carried forward at 31 August 2021</b>		<b>279,158</b>	<b>196,215</b>	<b>475,373</b>	<b>450,552</b>

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 £
<b>Fixed assets</b>					
Tangible fixed assets	10		<b>21,525</b>		28,551
Investments	11		<b>77,676</b>		74,747
			<b>99,201</b>		103,298
<b>Current assets</b>					
Debtors	12	<b>55,552</b>		40,248	
Cash at bank and in hand		<b>402,481</b>		351,162	
		<b>458,033</b>		391,410	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	13	<b>(36,861)</b>		(44,156)	
<b>Net current assets</b>			<b>421,172</b>		347,254
Creditors: amounts falling due in greater than one year	14	<b>(45,000)</b>		—	
<b>Net assets</b>			<b>475,373</b>		450,552
<b>The funds of the charity:</b>					
Restricted funds	17		<b>196,215</b>		130,150
Unrestricted funds			<b>279,158</b>		320,402
<b>Total funds</b>	18		<b>475,373</b>		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 £
<b>Cash flows from operating activities</b>			
Net cash provided by operating activities	A	<b>50,586</b>	21,808
<b>Cash flows from investing activities</b>			
Dividends from investments		<b>2,829</b>	283
Purchase of tangible fixed assets (note 10)		—	(5,878)
Proceeds from the disposal of listed investments		<b>11,437</b>	50,260
Purchase of listed investments		—	(60,423)
<b>Net cash provided by (used in) investing activities</b>		<b>14,266</b>	(15,758)
<b>Change in cash and cash equivalents in the year</b>		<b>64,852</b>	6,050
<b>Cash and cash equivalents at 1 September 2020</b>		<b>415,305</b>	409,255
<b>Cash and cash equivalents at 31 August 2021</b>	B	<b>480,157</b>	415,305

## A Reconciliation of net income to net cash provided by operating activities

	2021 £	2020 £
<b>Net income for the year (as per the statement of financial activities)</b>	<b>24,821</b>	5,085
<b>Adjustments for:</b>		
Depreciation (note 10)	<b>7,026</b>	8,055
Gains on listed investments	<b>(833)</b>	(441)
Dividends from listed investments	<b>(2,829)</b>	(283)
(Increase) decrease in debtors	<b>(15,304)</b>	5,712
Increase in creditors	<b>37,705</b>	3,680
<b>Net cash provided by operating activities</b>	<b>50,586</b>	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	<b>402,481</b>
Cash held by investment managers	64,143	13,533	<b>77,676</b>
<b>Total cash and cash equivalents</b>	<b>415,305</b>	<b>64,852</b>	<b>480,157</b>



## **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)
<b>Total funds</b>	<b>185,301</b>	<b>—</b>	<b>185,301</b>

  

	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
<i>Theatre Guardians and major donors</i>	115,910	—	115,910
<i>Ian @ 80: Ian McKellen &amp; 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 &lt; £5,000 and Gift Aid</i>	33,113	—	33,113
<b>Total funds</b>	<b>263,506</b>	<b>—</b>	<b>263,506</b>

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
<b>Total funds</b>	<b>—</b>	<b>347,912</b>	<b>347,912</b>

## 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 &amp; 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 &lt; £5,000</i>	—	28,993	28,993
<b>Total funds</b>	<b>—</b>	<b>332,640</b>	<b>332,640</b>

## 3 Other income

	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Coronavirus Job Retention Scheme	—	45,552	<b>45,552</b>
	—	45,552	<b>45,552</b>
	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 £
<b>Raising funds</b>					
. Fundraising	100,695	1,510	25,020	47,823	<b>175,048</b>
. Studio rental	—	671	—	—	<b>671</b>
. Fundraising events	—	10,901	—	—	<b>10,901</b>
<b>Charitable activities</b>					
. Access	69,521	11,736	16,403	29,506	<b>127,166</b>
. Creative Learning and Youth Engagement	142,540	71,513	36,119	67,616	<b>317,788</b>
Furlough staff costs covered by CJRS	45,552	—	—	—	<b>45,552</b>
Furlough staff costs borne by the charity	11,821	—	—	—	<b>11,821</b>
	<b>370,129</b>	<b>96,331</b>	<b>77,542</b>	<b>144,945</b>	<b>688,947</b>

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 £
<i>Raising funds</i>					
. <i>Fundraising</i>	93,292	11,059	27,615	38,766	170,732
. <i>Studio rental</i>	7,718	814	2,900	7,050	18,482
<i>Charitable activities</i>					
. <i>Access</i>	54,076	67,429	10,638	43,872	176,015
. <i>Creative Learning and Youth Engagement</i>	141,784	81,905	40,788	63,500	327,977
<i>Furlough staff costs covered by CJRS</i>	64,345	—	—	—	64,345
<i>Furlough staff costs borne by the charity</i>	10,739	—	—	—	10,739
	<b>371,954</b>	<b>161,207</b>	<b>81,941</b>	<b>153,188</b>	<b>768,290</b>

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
	<b>144,945</b>	<b>153,188</b>

## 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
	<b>447,671</b>	<b>457,340</b>

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 £
<b>Cost</b>			
At 1 September 2020 and 31 August 2021	30,786	57,505	<b>88,291</b>
<b>Depreciation</b>			
At 1 September 2020	17,996	41,744	<b>59,740</b>
Charge for the year	3,390	3,636	<b>7,026</b>
At 31 August 2021	21,386	45,380	<b>66,766</b>
<b>Net book value</b>			
At 31 August 2021	9,400	12,125	<b>21,525</b>
At 31 August 2020	12,790	15,761	<b>28,551</b>

## 11 Investments

Movements in listed investments during the year were as follows:

	2020 £	2019 £
Market value at 1 September 2020	<b>10,604</b>	—
Additions at cost	—	60,423
Disposals at book value (proceeds: £11,437; realised gains: £833)	<b>(10,604)</b>	(49,642)
Net unrealised investment losses	—	(177)
Market value at 31 August 2021	—	10,604
Cash held by investment managers	<b>77,676</b>	64,143
Total investments	<b>77,676</b>	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	—
<b>Loan Maturity</b>		
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:

	<b>Land and buildings</b>	
	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Amounts due:		
Within one year	<b>57,875</b>	57,875
Between one and two years	<b>57,875</b>	57,875
Between two and five years	<b>43,406</b>	101,281
	<b>159,156</b>	217,031

  

	<b>Other Equipment</b>	
	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Within one year	<b>1,160</b>	3,120
	<b>1,160</b>	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)	—	<b>31,646</b>
Creative Learning & Participation	122,640	304,412	(262,483)	—	<b>164,569</b>
	<b>130,150</b>	<b>347,912</b>	<b>(281,847)</b>	<b>—</b>	<b>196,215</b>

  

	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
	<b>84,745</b>	<b>332,640</b>	<b>(231,664)</b>	<b>(55,571)</b>	<b>130,150</b>

## 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)
	196,215	279,158	475,373

	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

## 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 Northen 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>				
<i>Donations and gifts</i>	1	263,506	—	263,506
<i>Fundraising events</i>		27,738	—	27,738
<i>Charitable activities</i>				
. <i>Grants receivable</i>	2	—	332,640	332,640
. <i>Theatre tickets</i>		63,010	—	63,010
. <i>Programme fees and workshops</i>		14,733	—	14,733
. <i>Studio rental</i>		6,679	—	6,679
<i>Investments</i>		283	—	283
<i>Other income</i>	3	64,345	—	64,345
<i>Total income</i>		440,294	332,640	772,934
<i>Expenditure on:</i>				
<i>Raising funds</i>				
. <i>Fundraising</i>		170,732	—	170,732
. <i>Studio rental</i>		18,481	—	18,481
<i>Charitable activities</i>				
. <i>Access</i>		142,616	33,399	176,015
. <i>Creative Learning &amp; Youth Engagement</i>		129,712	198,265	327,977
<i>Other expenditure</i>		75,085	—	75,085
<i>Total expenditure</i>	4	536,626	231,664	768,290
<i>Net (expenditure) income before investment gains</i>		(96,332)	100,976	4,644
<i>Net gains on listed investments</i>		441	—	441
<i>Net (expenditure) income before transfers</i>		(95,891)	100,976	5,085
<i>Transfers between funds</i>	16	55,571	(55,571)	—
<i>Net movement in funds</i>	11	(40,320)	45,405	5,085
<i>Reconciliation of funds:</i>				
<i>Balances brought forward at 1 September 2019</i>		360,722	84,745	445,467
<i>Balances carried forward at 31 August 2020</i>		320,402	130,150	450,552