



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



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

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REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees:

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

Jonathan Burke

Robert Davis MBE DL

Darcy Dixon (appointed 26/10/2023)

Ashley Herman

Yvette Jarvis (appointed 26/10/2023)

Adam Kenwright

Phyllida Lloyd CBE

Esther Myers (appointed 26/10/2023)

Karen Napier (resigned 29 November 2023)

Clifford Siegel

Andrea Sullivan

Christopher Tabor

Jill Tuffee (appointed 26/10/2023)

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

Roy Williams OBE

Chief Executive:

Susan Whiddington CBE

Deputy Director:

Gayle Bryans

Company Secretary:

Susan Whiddington CBE

Charity Registration number:

1053434

Company number:

3162429

Registered address:

8-10 Grosvenor Gardens London, SW1W 0DH

Independent Examiner:

Gilbert Holbourn FCA, FCCA, DChA, 1 Upper
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Bankers:

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London SW1A 2DX

CHIEF EXECUTIVE'S STATEMENT

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

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

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

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

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

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



Susan Whiddington CBE
Chief Executive

TRUSTEES' REPORT

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

WHAT IS GO LIVE THEATRE PROJECTS?

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

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

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

How we deliver our mission:

Theatre Going:

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

Creative Skills:

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

Personal Development:

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

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



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

Theatre Going

Theatre Openers

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

THE FACTS

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

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

Teacher, Queensmill School

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

Teacher, The Urswick School

Relaxed Performance of Wicked

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



THE FACTS

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

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

Parent

Theatre Going (continued)

THE IMPACT

Audience feedback revealed:

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

Families cited the following benefits of attending:

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

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

Family First Nights

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

THE FACTS

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

THE IMPACT

Our participant feedback survey revealed:

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

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

Care worker

Theatre Going (continued)

Accessible Theatre Days

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

THE FACTS

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

THE IMPACT

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

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

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

THE FACTS

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

THE IMPACT

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

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

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

Creative Skills

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

THE FACTS

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

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

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

Globe Primary School

THE IMPACT

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



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

Teacher, St Anselm's

Creative Skills (continued)

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

THE FACTS

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

THE IMPACT

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

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

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

Year 6 pupils

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

Teacher

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

THE FACTS

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

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

THE IMPACT

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

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

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

Teacher

Creative Skills (continued)

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

THE FACTS

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

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

Teacher

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

THE FACTS

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

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

THE IMPACT

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

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

THE IMPACT

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



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

Teacher, Ellen Wilkinson Academy

Personal Development

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

THE FACTS

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

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

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

THE IMPACT

Young refugees

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

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

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

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

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

Paiwand Refugee Organisation

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

THE FACTS

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

Personal Development (continued)

THE IMPACT

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

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

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

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

THE FACTS

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

THE IMPACT

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

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

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

Personal Development (continued)

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

THE FACTS

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

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

Young person

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

Young person

THE IMPACT

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



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

Young person

Personal Development (continued)

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

THE FACTS

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

THE IMPACT

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

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

Participant

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

Participant

Education and Training

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

Relaxed Performance Consultancy

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

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

Teacher Resource Packs

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

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

Education and Training (continued)

Training for Creative Practitioners

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

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

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

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

LOOKING AHEAD

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

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

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

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

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

OPERATIONAL REVIEW

Fundraising

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

There were no complaints registered regarding our fundraising.

Philanthropic Income Review

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

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

Income Generation Review

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

Marketing

Rebrand

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

Marketing (continued)

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

General Marketing

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

Policies & People

Policies

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

Trustees

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

Patrons & Ambassadors

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

People & Policies (continued)

Staff & Volunteers

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

Staff Training

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

STRUCTURE, GOVERNANCE & MANAGEMENT

Structure

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

Governance & Management

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

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

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

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

Recruitment, Induction & Training of Trustees

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

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

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

STRUCTURE, GOVERNANCE & MANAGEMENT (continued)

Structure & Decision-making

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

Key Management Personnel & Pay

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

PUBLIC BENEFIT

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

RISK MANAGEMENT AND PRINCIPAL RISK AND UNCERTAINTIES

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

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

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

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

FINANCIAL REVIEW

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

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

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

Investment policy

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

Reserves policy

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

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

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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

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

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

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

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

Trustee

INDEPENDENT EXAMINER'S REPORT

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

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

- accounting records were not kept in respect of the charitable company as required by section 386 of the Act; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.
- The financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for Accounting and Reporting by Charities (applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the UK and Republic of Ireland).

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


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

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

STATEMENT OF FINANCIAL ACTIVITIES

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

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

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

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

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

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

BALANCE SHEET

31 August 2023

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

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

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

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

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

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

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

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

Trustee

STATEMENT OF CASH FLOWS

Year to 31 August 2023

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

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

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

B Analysis of changes in net debt

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

PRINCIPAL ACCOUNTING POLICIES

Year to 31 August 2023

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

Basis of preparation

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

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

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

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

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

Critical accounting estimates and areas of judgement

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

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

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

Assessment of going concern

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

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

Income recognition

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

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

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

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

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

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

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

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

Gifts in kind

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

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

Services provided by volunteers

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

Expenditure recognition

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

Expenditure recognition (continued)

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

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

All expenditure is stated inclusive of irrecoverable VAT.

Allocation of support and governance costs

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

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

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

Tangible fixed assets

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

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

Investments

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

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

Investments (continued)

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

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

Debtors

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

Cash at bank and in hand

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

Creditors and provisions

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

Fund structure

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

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

Leased assets

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

Pension contributions

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

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

1 Donations

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

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

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

2 Grants receivable

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

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

2 Grants receivable (continued)

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

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

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

3 Expenditure

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

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

4 Support costs

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

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

5 Movement in funds

This is stated after charging:

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

6 Staff costs

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

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

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

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

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

7 Trustee remuneration and reimbursed expenses

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

8 Taxation

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

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

9 Tangible fixed assets

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

10 Investments

Movements in listed investments during the year were as follows:

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

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

11 Debtors

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

12 Creditors: Amounts falling due within one year

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

13 Operating lease commitments

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

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

14 Pension costs

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

15 Restricted funds

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

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

15 Restricted funds (continued)

Theatregoing

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

Creative Skills and Personal Development

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

16 Analysis of net assets between funds

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

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

17 Company limited by guarantee

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

18 Related parties

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

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

19 Funds held as an agent

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

NOTES TO THE FINANCIAL STATEMENTS

Year to 31 August 2023

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

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









GLTP Annual Report and Accounts 2023

Final Audit Report

2024-04-02

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